

HiFi/Stereo Review

MARCH 1966 • 50 CENTS

SPECIAL TAPE RECORDER ISSUE

What to Look For When Buying a Tape Recorder
Home Video Tape Recorders: A Progress Report



device which has all the advantages of both tubes and conventional transistors . . . with none of their disadvantages:

1. Greater sensitivity . . . FET's respond to considerably weaker input signals than either tubes or conventional transistors . . . therefore, much greater usable sensitivity is obtained. At Scott, production test results for the first ten thousand FET tuners and receivers indicate consistent FM sensitivity as low as 1.6 μV (IHF).

2. Better selectivity . . . FET's put less load on front end circuits than a transistor. Lighter loading results in

narrower bandwidth . . . providing far better selectivity than ever before possible from a solid-state front end.

3. Less drift . . . FET's require less power than a tube . . . in fact, are activated by the incoming broadcast signal itself. FET's do not incorporate filaments as do tubes, or require bias current like transistors. Therefore, FET's actually operate at room temperature . . . do not generate drift-producing heat.

4. Freedom from cross modulation . . . FET's have truly linear characteristics . . . the incoming signal passes right through unchanged, with no distortion, no harmonics, no added noises or diminished strength.



Scott 342 65-Watt FM Solid-State Stereo Receiver . . . The new 342 gives you the features, the quality, the reliability, the magnificent sound you've come to expect from Scott . . . and it costs less than \$300! Controls include tape monitor; speaker switching; balance; stereo bass, treble, and volume; automatic stereo switching; and front panel stereo headphone output. Usable Sensitivity, 2.5 μV ; Frequency Response, 18-25,000 cps ± 1 db; Cross Modulation Rejection, 85 db; Music Power Rating (4 ohm output), 65 watts; Stereo separation, 35 db; Capture Ratio, 6.0 db; Price, \$299.95

Scott 388 100-Watt AM/FM Solid-State Stereo Receiver . . . Specifically designed for the accomplished audiophile who demands the best . . . and then some. The unique Scott FET front end sets new standards for sensitivity and spurious response rejection. Scott Wide-Range AM adds the whole spectrum of AM programming to your listening enjoyment. Usable Sensitivity, 1.9 μV ; Harmonic Distortion, 0.8%; Drift, 0.02%; Cross-Mod. Rejection, 90 db; Frequency Response, 15-30,000 cps ± 1 db; Separation, 35 db; Capture Ratio, 4.0 db; Selectivity, 45 db; Price \$499.95.

CIRCLE NO. 100 ON READER SERVICE CARD

Scott FET design dramatically improves FM reception

New Field-Effect circuitry assures greater sensitivity, better selectivity, less drift and exceptional freedom from cross modulation

FREE!!!!

FREE! Scott's information-packed new booklet on field-effect transistors . . . the most important development in FM reception since multiplex. For a first-hand account of this most dramatic advance in audio technology, fill out this special post card.

ANOTHER FIRST FROM SCOTT
FIELD-EFFECT TRANSISTOR CIRCUITRY

Please send me a free copy of Scott's new booklet on field-effect transistors. Include Scott's 1966 Guide to Custom Stereo.

Name _____

Address _____

City _____

State _____

Zip _____

111 POWDERMILL ROAD
MAYNARD, MASSACHUSETTS

SCOTT

DEPT. 245-03

PLACE
4¢
STAMP
HERE

For the first time in high fidelity . . . in fact, for the first time anywhere, except in military and space programs . . . engineers have harnessed the amazing technological possibilities of Field-Effect Transistors (FET's).

Scott engineers, in their constant search for new developments to continually improve an already near-perfect product, first heard of these space age marvels several years ago. Their research is now rewarded with the most spectacular advance in FM reception since the development of multiplex.

The field-effect transistor is not a conventional bipolar transistor, but a revolutionary new solid-state



Scott 315 All Solid-State FM Stereo Tuner . . . Only Scott could develop an FM stereo multiplex tuner for under \$200 with the performance and features of this superlative unit. Most of the features found on much more expensive Scott tuners are here for you to enjoy . . . including Scott's new field-effect transistor circuitry, all silicon IF strip, series-gate time-switching multiplex, and automatic stereo switching. Usable sensitivity, 2.5 μ v; Cross-Modulation Rejection, 85 db; Capture Ratio, 6.0 db; Selectivity, 40 db; Tuner Stereo Separation, greater than 35 db. Price, \$184.95.

Amazing tower test proves superiority of Scott FET design!



Paul Hurd, Engineer-in-Charge of WHDH-FM, Boston, Mass.,
is shown checking new Scott 342 FM Stereo Receiver
for sensitivity and cross modulation rejection.
The 1000-foot FM stereo and television transmitting
tower operates at multi-kilowatt power 24 hours a day.



The toughest place to test a solid-state FM tuner is *right* at a strong transmitter site. Being this close to the overpowering signal of the station causes ordinary tuners to "cross-modulate." A powerful station will appear at many points on the dial, obliterating other FM signals listeners want to receive.

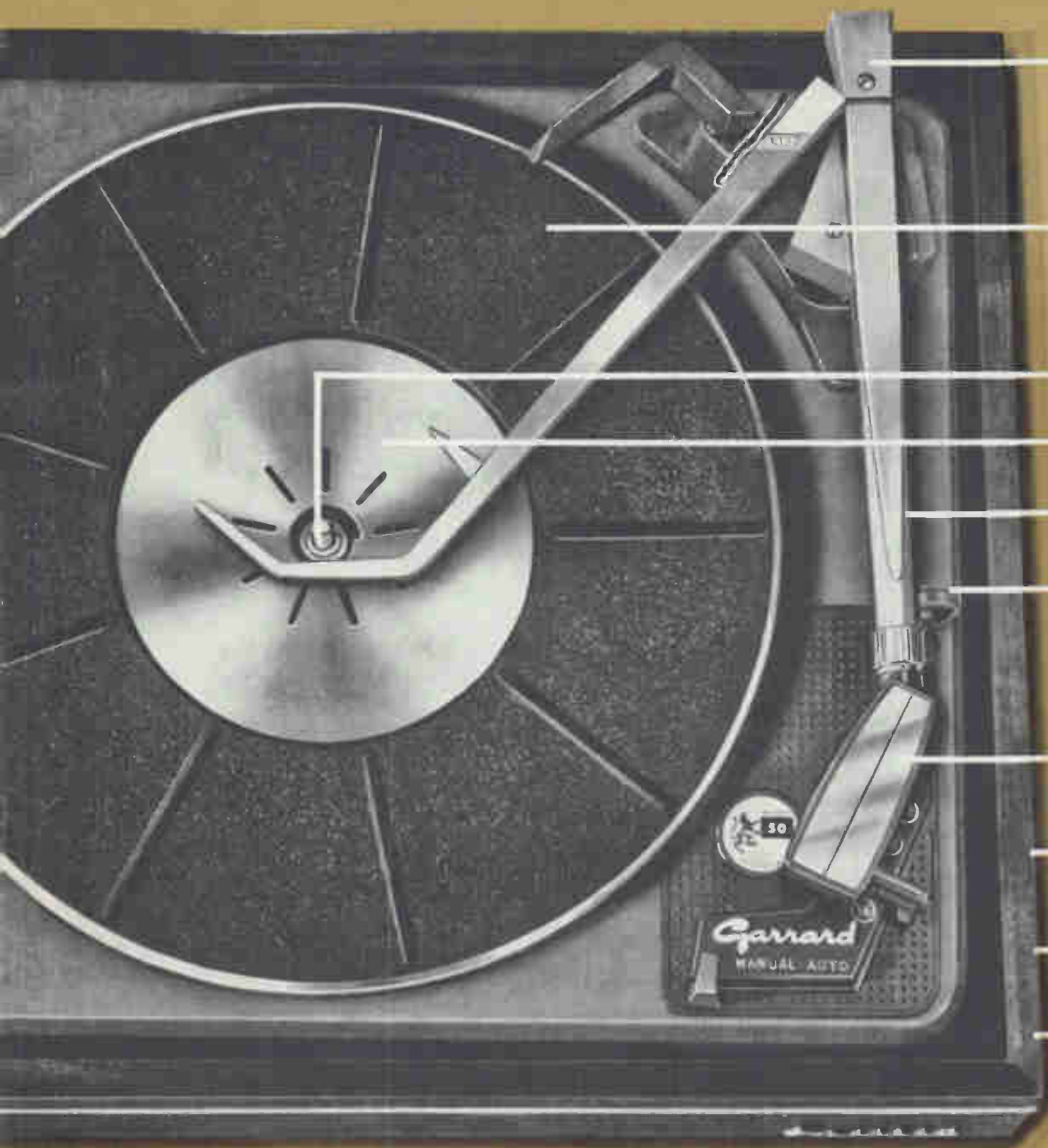
To prove the superior cross modulation rejection of Scott's new Field Effect circuitry, the 342 FM Stereo Receiver was tested *right* at Boston's WHDH-FM transmitter tower. Here the radiated energy from the multi-kilowatt transmitter is at maximum level, and any susceptibility of a receiver to cross-modulation would be drastically evident. Not only did the Scott 342 reject cross modulation exceptionally well, but, equipped only with the normal FM dipole antenna supplied with the unit, the 342 picked up 31 stations loud and clear in spite of impossible reception conditions.

Until development of Field-Effect circuitry by Scott engineers, it was impossible for an all-solid-state FM receiver to provide the listener with *both* high sensitivity *and* freedom from annoying cross modulation. This test strikingly demonstrates achievement of *both* desired results. Cross modulation rejection is at least 20 db better than conventional designs . . . and there is *no* sacrifice of sensitivity. In separate tests reported by Texas Instruments, Inc., a new Scott field effect transistor (FET) front end gave 1.6 microvolts sensitivity, over 96 db cross modulation rejection . . . hailed as an outstanding engineering accomplishment.

Scott . . . where innovation is a tradition



H. H. Scott, Inc., 111 Powdermill Road, Maynard, Massachusetts
Export: Scott International, Maynard, Mass. Prices and specifications subject to change without notice. Prices slightly higher west of Rockies.



Graceful cast aluminum tone arm is counterbalanced—first time this type of arm has been available in a popular priced unit. This feature alone gives the Model 50 particular significance—an automatic in the economy field which can track high quality cartridges for finer sound reproduction.

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

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

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

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

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

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

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

Ultra compact—fits easily into any record changer space. Only 14 1/2" left to right, 12 1/2" front to rear, 4 1/2" above and 2 1/4" below motor board.

Simple installation. Four wires for stereo, with a 4-con. 5-wire system utilizing separate connection for ground, to eliminate hum. Leads connect to the changer with a built-in Amprobe plug (for AC) and a female twin phone socket mounted on the unit plate (for audio). Simply plug in at the player's.

Important reading: 32-page Comparator Guide detailing all Garrard models. Write for complimentary copy to Garrard, Dept. GC-126, Westbury, New York 11591.



This is the Model 50 Garrard's most compact manual/automatic turntable. Despite its modest price of only \$44.50, dealers large and small, in every part of the country, think enough of this unit to include it in the overwhelming majority of advertised systems which they pre-select. The dealer knows he can combine the Model 50 with the finest, most expensive brand name amplifiers, receivers, and speakers, and offer them to his most discriminating customers assured that it will be compatible and an enduring credit to his reputation. The dealer's recommendation is important to you. It is every bit as significant as the impressive list of features on this page, which the Model 50 incorporates. This is the lowest priced Garrard automatic... but all Garrards meet exactly the same strict standards of quality. Therefore, you can buy a Model 50 with complete assurance, and you will use it with pride as well as pleasure, for years to come.

Garrard[®]
WORLD'S FINEST

HiFi/Stereo Review

MARCH 1966 • VOLUME 16 • NUMBER 3

THE MUSIC

THE BASIC REPERTOIRE

Mendelssohn's Violin Concerto.....MARTIN BOOKSPAN.....43

ORGAN MUSIC OF THE ROMANTIC PERIOD

A basic recorded library from Mendelssohn to Dupré.....G. C. RAMSEY.....51

BATTLE OF THE TAPE SPEEDS: 3¾ OR 7½?

Slower-speed prerecorded tape seems to be gaining ground.....MARTIN BOOKSPAN.....62

BEST OF THE MONTH

Reviews of outstanding new record releases.....71

THE EQUIPMENT

HI-FI Q & A

Answers to your technical questions.....LARRY KLEIN.....20

JUST LOOKING

Surveying the latest in hi-fi equipment.....24

AUDIO BASICS

Record Care: Part Three.....HANS H. FANTEL.....30

TECHNICAL TALK

Average and peak velocities on discs; Hirsch-Houck lab reports on the Fisher XP-7 speaker system and the Mattes SSP-200 power amplifier.....JULIAN D. HIRSCH.....35

BUYING A TAPE RECORDER

What you need to know before you go shopping.....JOHN MILDER.....47

PROGRESS REPORT ON HOME VIDEO TAPE RECORDERS

A close look at available models and future prospects.....ROBERT ANGUS.....55

A GUIDE TO HIGHWAY STEREO

Car stereophonic tape players make music mobile.....ROBERT M. VOSS.....59

INSTALLATION OF THE MONTH

Stereo International.....65

BATTERY-POWERED PORTABLE TAPE RECORDERS

A buyer's checklist developed through informal use tests.....KEN GILMORE.....66

THE REVIEWS

CLASSICAL.....77

ENTERTAINMENT.....107

TAPE.....127

THE REGULARS

EDITORIALLY SPEAKING.....4

LETTERS TO THE EDITOR.....6

ADVERTISERS' INDEX; PRODUCT INDEX.....136

COVER PHOTO: BRUCE PENDLETON; DESIGN: BORYS PATCHOWSKY

Copyright © 1966 by Ziff-Davis Publishing Company. All rights reserved. HiFi/Stereo Review is published monthly by Ziff-Davis Publishing Company at 307 North Michigan Avenue, Chicago, Illinois 60601. Ziff-Davis Publishing Company also publishes Skiing, Flying, Business/Commercial Aviation, Popular Boating, Car and Driver, Popular Photography, Electronics World, Popular Electronics, Modern Bride, Skiing Trade News, and Skiing Area News. One year subscription rate for U.S., U.S. possessions and Canada, \$5.00; all other foreign \$6.00. Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80311. Please allow at least six weeks for change of address. Include your old address as well as new—enclosing if possible an address label from a recent issue.

HiFi/Stereo Review

PUBLISHER

PHILLIP T. HEFFERNAN

EDITOR

WILLIAM ANDERSON

MANAGING EDITOR

WILLIAM LIVINGSTONE

MUSIC EDITOR

JAMES GOODFRIEND

TECHNICAL EDITOR

LARRY KLEIN

ASSOCIATE EDITOR

ROBERT S. CLARK

ART DIRECTOR

BORYS PATCHOWSKY

CONTRIBUTING EDITORS

MORGAN AMES

MARTIN BOOKSPAN

HANS H. FANTEL

WILLIAM FLANAGAN

JOE GOLDBERG

DAVID HALL

NAT HENTOFF

JULIAN D. HIRSCH

GEORGE JELLINEK

IGOR KIPNIS

PAUL KRESH

GENE LEES

EUROPEAN EDITOR

FREDERIC GRUNFELD

ADVERTISING SALES MANAGER

LAWRENCE SPURN

ADVERTISING
SERVICE MANAGER

ARDYS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices (212 OR 9-7300)
100 Park Avenue, New York, New York 10016

William B. Ziff, Chairman of the Board (1946-1953)

William Ziff, President

W. Bradford Briggs, Executive Vice President

Herbert B. Surden,

Vice President and General Manager

Philip Sine, Financial Vice President

Walter B. Mills, Jr., Vice President, Circulation

Manley R. Greenfield, Vice President, Marketing

Phillip T. Heffernan, Vice President

Frank Lomerantz, Vice President, Creative Services

Arthur W. Butsov, Vice President, Production

New York Office (212 OR 9-7300)

100 Park Avenue, New York, New York 10016

Eastern Advertising Manager: Jerry Sweeney

Jack Grant

Midwestern Office (312 726-0592)

207 North Michigan Avenue, Chicago, Illinois 60601

Eastern Advertising Manager: Jerry Sweeney

Western Office (213 CR 4-0265)

2025 Wilshire Blvd., Beverly Hills, Calif. 90211

Western Advertising Manager: Bud Dean

Japan: James Yagi, c/o Sekihara

1, Nakamachi, Shinjuku-ku, Tokyo, Japan

Circulation Office:

Portland Place, Boulder, Colorado 80311

EDITORIAL CONTRIBUTIONS must be accompanied

by return postage and will be handled with reasonable

care; however, publisher assumes no responsibility for return or safety of art work, photographs,

or manuscripts.

Member Audit Bureau of Circulations



EDITORIALLY SPEAKING

By William Anderson

TWO HUNDRED and forty-five years ago, an Italian composer and violin virtuoso named Francesco Maria Veracini published his Opus 1, a group of twelve sonatas for violin and continuo. Musicological research does not tell us how long these labors took, nor how many performances the works received in the interim, and it was not until last year that the recording industry got around to committing these impressive pieces to vinyl: Lyrichord's three-disc set 7138/39/40. I have not checked to discover how much time was spent on this intrepid project by Lyrichord, but I would guess at least a year from the time the decision was made, finding the right soloist (Hyman Bress), recording, pressing, packaging, and all the rest. Copies of the release were late in coming to us for review, so it was not until November of last year that it was possible to print Igor Kipnis' carefully considered critique. This was not soon enough for one of our readers, apparently. He had waited two hundred and forty-four years for his music, and although he had already bought the records, wrote to charge us with the crime, I suppose you might say, of being late with the news.

Since we do publish a kind of news—reports on new audio equipment and reviews of new records—we could be considered, in a sense, a news magazine. But, more important, we are a journal of opinion, and as such feel that we owe our allegiance to another kind of timetable, that we should spare our readers the kind of critical ambulance chasing that is the bane of today's newspaper critics. This is not to denigrate the work of these harried gentlemen, but to agree with them heartily that their lot is an all but impossible one, that time, for the critical writer, is not a luxury but a necessity, and that only the most benign and indulgent of muses will inspire anyone who has to leave a concert before the encores are over, rush across town in a cab to a cold typewriter, and muster his scattered thoughts coherently in forty-five minutes or so for a hungry morning edition.

It was not always thus, of course. Hanslick, Schumann, Berlioz, and Debussy, critics all, had time for the luxury of reflection. The result, as we know, was a much higher level of musical criticism. We believe in giving our record critics the same break—time to listen, relisten, and listen again; to compare whatever previous recordings of the same work they believe pertinent; to do stylistic and biographical research; to check the score; in short, to give a work of art the kind of careful scrutiny a work of art deserves. Many kinds of pressure make this more difficult than it might seem: record companies are understandably anxious for early review, either to back up an advertising campaign that has already started or to furnish ammunition for one still on the drawing board. Readers, too, are legitimately eager to get the last word on the latest, and the fever pitch of our own enthusiasm for a really exceptional release will occasionally—but not often—persuade us to press a reviewer. (The most recent example of this was the January review of Montserrat Caballé's phenomenal recording for RCA Victor of Bellini and Donizetti arias: critic George Jellinek was put on his mettle to find the only score of *Roberto Devereux* available in New York.) In general, however, we feel that it is our obligation to resist these pressures, to make use of the advantage we have over the hard-pressed concert reviewer, and to give our readers the benefits of careful scholarship, calm reflection, and unhurried writing. The purest of the arts deserves no less.

Before you send money to any record club, join the best one for 3 months, free!

Now, without paying a cent or obligating yourself in any way, you can join for three months the one record club that has every single advantage and none of the disadvantages of all the others—including those advertised in this and similar publications. (Your trial membership applies equally to phonograph records and 4-track recorded tapes.)

Here is what the Citadel Record Club offers to all its members:

Discounts! As a member, you are entitled to unusually large discounts on the records you want—sometimes as high as 55%! You can save as much as \$300 a year if you buy many records and get them all at Citadel discounts.

No obligations! You can buy as few or as many records as you want, when you want them. You are not obligated to buy any specific number of records—or tapes. The choice is always yours at top savings. Citadel has no "agree to purchase" requirement of any kind.

All labels! Your choice is unlimited. Virtually any record, album or tape by any artist on any label is available at a discount to Citadel members. This includes opera, classical, jazz, pop, folk, spoken word—anything. You receive Citadel's periodic bulletins and catalogs that keep you abreast of the newest recordings. You never get a "preselected" list—Citadel does not limit your choice.

Promptest service! Orders are usually shipped the same day

as received, rarely later than the next few days. In the event of a delay, partial shipments are made and your order completed as soon as the record or tape is available. There is no additional cost to you for this service.

Specials! In addition to your regular Citadel Club discounts, you will periodically receive lists of hit albums and tapes in all categories of music, offered at super discounts. These are special purchases your Club can make through its unusual buying power, and the savings are passed along to all members. Again, you are under no obligation to purchase any of these selections.

Free Schwann catalog! With your membership, Citadel immediately sends you the standard reference guide to more than 25,000 long-playing records. This comprehensive catalog has separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and another section for all new releases.

100% guarantee! Your records and tapes from Citadel are guaranteed factory-fresh and free of defects of any kind. If a damaged or defective record or tape does get through our close inspection, we immediately replace it with a perfect copy.

Try membership in the Citadel Record Club for three months. Find out why it is the club for the fastidious record buyer. You have nothing to lose except your possible illusions about other record clubs.

Citadel Record Club
545 Fifth Avenue, New York, N. Y. 10017

Please enroll me for three months, without charge, as a member of the Citadel Record Club. I understand that I am entitled to all membership privileges without any obligation to buy anything, ever.

Name _____

Address _____

City _____ State _____ Zip _____

S-36B

CITADEL RECORD CLUB

SONY First Again!



NEW "Easy Threader" Tab

... makes every tape
reel self-threading!

2 "Easy Threader" Tabs — FREE — in each box of 7" and 5" (1800' and 900' of Sony Magnetic Recording Tape.

Other good reasons for buying Sony Magnetic Recording Tape with "Easy Threader" Tabs are: Convenience — instant take-up, no fumbling with tape ends. Performance — Lubri-Cushion, Permatizing, Oxi-Coat, are exclusive Sony tape features for everlasting performance.



Don't Lose Your Heads Over Price!
Recorder heads, that is

It's false economy to buy cheap tape. Bargain brands — white box tape — are no bargain in the end! Magnetic Recording Tape MUST contain lubricants to minimize costly wear on your recording and playback heads. Cheap recording tape lubricants — if they use any — quickly wipe off. The tape becomes abrasive, causing pits in the heads which trap shedding oxide and form gummy film. You lose high frequencies and ultimately mute all sounds. In the end, expensive recording and playback heads must be replaced and damaged tape-feeding mechanisms repaired.

For TRUE ECONOMY, full range fidelity and lasting performance, buy Sony tape. The heavy Oxi-Coat used on Sony Magnetic Recording Tape is impregnated with LUBRICUSHION, an exclusive silicone lubricant which can never wear off!

SONY SUPERSCOPE

Sun Valley, Calif.

CIRCLE NO. 67 ON READER SERVICE CARD



LETTERS TO THE EDITOR

¡Olé!

● The Spanish issue (January) was a high point in the history of your magazine. William Seward's interview with Montserrat Caballé was timely and interesting, Henry Pleasants' essay on Spanish singers was a delight from beginning to end, and Donn Pohren's article on flamenco is the only sensible piece of writing I have ever seen on that subject. From the point of view of design, *HiFi/STEREO REVIEW* can hold its own with any magazine in any field, but I am sure that there has never been another music publication so beautifully laid out and so tastefully illustrated. I was particularly struck by the photograph on the cover of this issue, and by the fact that it is quite similar to John Singer Sargent's painting *El Jaleo*, in the Gardner Museum in Boston. Was this similarity planned or was it coincidental?

ROBERT W. SIMMONS
Boston, Mass.

The resemblance to Sargent's El Jaleo is not entirely coincidental. With determined patience and with a print of the Sargent painting in hand, photographer Lee Boltin haunted Manuela Vargas' performances at the Spanish Pavilion of the New York World's Fair last summer until he was able to catch Miss Vargas in just the pose he wanted. It appears from the result that his patience was well rewarded.

● I read with great pleasure the January number of *HiFi/STEREO REVIEW*. The García y Ramos drawings give period color to the flamenco article, and your reproductions are excellent.

I should like to call to your attention that, in connection with the article "The Voices of Spain," the portrait you identified as being that of Manuel del Pópolo Vicente García, the tenor, is instead Manuel García de la Prada, a corregidor of Madrid who has often been confused with the singer. A portrait of the singer is in the collection of the Boston Museum of Fine Arts.

RUTH M. ANDERSON
Curator of Costume
Hispanic Society of America
New York, N.Y.

● We appreciate very much the attention given to Spain in the January issue of *HiFi/STEREO REVIEW*. It is gratifying to

know that through this most interesting publication Spain's musical contribution will be popularized in the United States.

LUIS LÓPEZ-BALLESTEROS
Information Counselor
Embassy of Spain
Washington, D.C.

● Congratulations to you and to Donn Pohren for the brilliantly written and illustrated introduction to the art of flamenco in your January issue. I hope it will help clear up many misapprehensions on this subject for American *aficionados*. Mr. Pohren's statement that the real flamenco "needs only enough technique to enable him to transmit his emotions" needs expansion, however. It is the mistaken notion of big-hearted but soft-headed folk sentimentalists everywhere that simple sincerity guarantees good art. This is rarely the case. There must be technique or there is no art.

CHARLES PEYREFITTE
San Diego, Calif.

● One remark in Henry Pleasants' excellent article "The Voices of Spain" perplexes me, as perhaps it may some other readers. Speaking of Pauline Viardot, Mr. Pleasants says: "She was Gounod's Sappho and Massenet's Delilah..." I thought that

(Continued on page 8)

MANUEL DEL PÓPOLO VICENTE GARCÍA
Oil portrait by Francisco Goya



SPHAULDING BEQUEST, BOSTON MUSEUM OF FINE ARTS

HiFi/STEREO REVIEW

In the spoken word...in the performing arts...in public life...

Now you can be present when man achieves greatness...



ARTHUR MILLER'S AFTER THE FALL
2086-2087-2088. (Four records and illustrated booklet count as three records.) With Jason Robards Jr. and the Repertory Theater Company of Lincoln Center

JOHN F. KENNEDY... AS WE REMEMBER HIM
2260-2261-2262-2263. (Two records and 242-page book count as four records.) The complete story of JFK's life, as told by his family and close friends *



GEORGE LONDON IN BORIS GODUNOV
1656-1657-1658. (Four records plus complete libretto count as three records.) Recorded in Moscow with the Orchestra and Chorus of the Bolshoi Theater

AN HISTORIC RETURN: HOROWITZ AT CARNEGIE HALL 1977-1978. (Deluxe Two-Record Set.) The fabulous "live" performance... his first concert in 12 years! Hailed as a triumph by critics and fans alike



Take any 4 records **FREE**

If you join the Society now and agree to purchase as few as four records in the next 12 months, from among all those to be offered to members

SOCIETY OF THE PERFORMING ARTS! Now you and your family can participate in an exciting new program that goes beyond entertainment, that spans the entire spectrum of human endeavor, to bring the inspiring presence of greatness into your own home!

Greatness takes many forms, and the Society of the Performing Arts is dedicated to seeking it out... in the living theater, in the performing arts, in the worlds of opera and music, in the public affairs and private lives of great men and women... and bringing it to you again and again. So that you can sample the magnitude and range of this unique program, you are invited to choose **FREE** any albums or sets listed on this page totaling four records, with a short trial membership.

Once every eight weeks you will receive the Society of the Performing Arts Magazine. It will offer a work equal in stature and brilliance to any listed on this page. An acclaimed performance you might pay \$10 or more to see (if you could get seats at all)! Moments in history that will never return, but will live always in men's hearts.

In addition, dozens of additional selections will be offered. Concerts that resound with

genius. Operas performed by artists at the peak of their power. Soaring speeches that inspire men to reshape history. Intimate recollections that bring a great figure so close you can almost touch him. A great new play by a living playwright that is like a lightning flash revealing our lives. Or a top Broadway musical that fills the theater with happy people and the air with hit songs.

You receive four records free for joining, and are only obligated to take as few as four additional records during the next 12 months. Selections are mailed and billed to you at the regular Society price - generally \$4.79 to \$5.79 per record (total price depends on the number of records in each set), plus a small mailing and handling charge.

A special money-saving Dividend Certificate is sent to you for every record you buy after you have completed your initial enrollment agreement. You may use these Certificates to obtain any of the selections offered in the Magazine - at great savings. For each record you want, simply send in one Certificate plus only \$1.00 (\$1.50 for records priced at \$5.79 or more).

Begin your membership now by choosing your four free records. Send no money -

simply write in the numbers of the records you want, and indicate whether you wish your records in regular high-fidelity or stereo. Then mail the coupon. Your records will be sent promptly and you will begin a collection that places at your command - to enjoy forever - the greatest recorded experience of our time!



SOCIETY OF THE PERFORMING ARTS
(A service of Columbia Record Club)

Dept. 601-2, Terre Haute, Indiana 47808

I accept your special offer, and have written in the boxes below the numbers of the four records I wish to receive **FREE**:

Send my four **FREE** records and all future selections in:

Regular High-Fidelity Stereo

I agree to purchase at least four additional records during the next 12 months, at the regular Society price plus a small mailing and handling charge. After fulfilling this agreement, I may cancel my membership at any time I wish. If I decide to continue, however, I will receive a special Dividend Certificate for every record I buy thereafter... and I may redeem these Certificates as outlined in this advertisement.

Name.....
(Please Print)

Address.....

City.....

State..... Zip.....
Code.....

© 1966 Columbia Record Club SOPA-2/866 A2-BA

These additional selections are also available to new members...

Incident At Vichy. 2188-2189. (Two Record Set.) By Arthur Miller, with Repertory Theater Company of Lincoln Center

The Hostage. 2190-2191-2192. (Three Record Set.) Stars Julie Harris in Behan's great play

Hamlet. 1531-1532-1533. (Four Record Set Counts As Three Records.) Richard Burton and the original Broadway cast

My Fair Lady. 1034. Rex Harrison, Julie Andrews, original Broadway cast

Who's Afraid Of Virginia Woolf? 1250-1251-1252. (Four Record Set Counts As Three Records.) With original Broadway cast

Mark Twain Tonight. 1626. His writings performed by Hal Holbrook *

Homage To Shakespeare. 2089. Stars John Gielgud and Maurice Evans

My Husband & I: Eleanor Roosevelt. 1920-1921. (Two Record Set.) Their life together, described in her own words *

The Decline & Fall Of The Entire World As Seen Through The Eyes Of Cole Porter. 2198. Delightful romp of Porter songs with members of original cast

Sound Of Music. 1033. Mary Martin and the original Broadway cast

Mexico. 1937-1938-1939. (Record and Book Count As Three Records.) Orchestra and Chorus conducted by Carlos Chavez. Includes beautiful 4-color book on the Mexico of yesterday and today

Stravinsky's Firebird, Le Sacre and Petroushka - Complete Ballets. 1804-1805. (Three Record Set Counts As Two Records.) Conducted by the composer

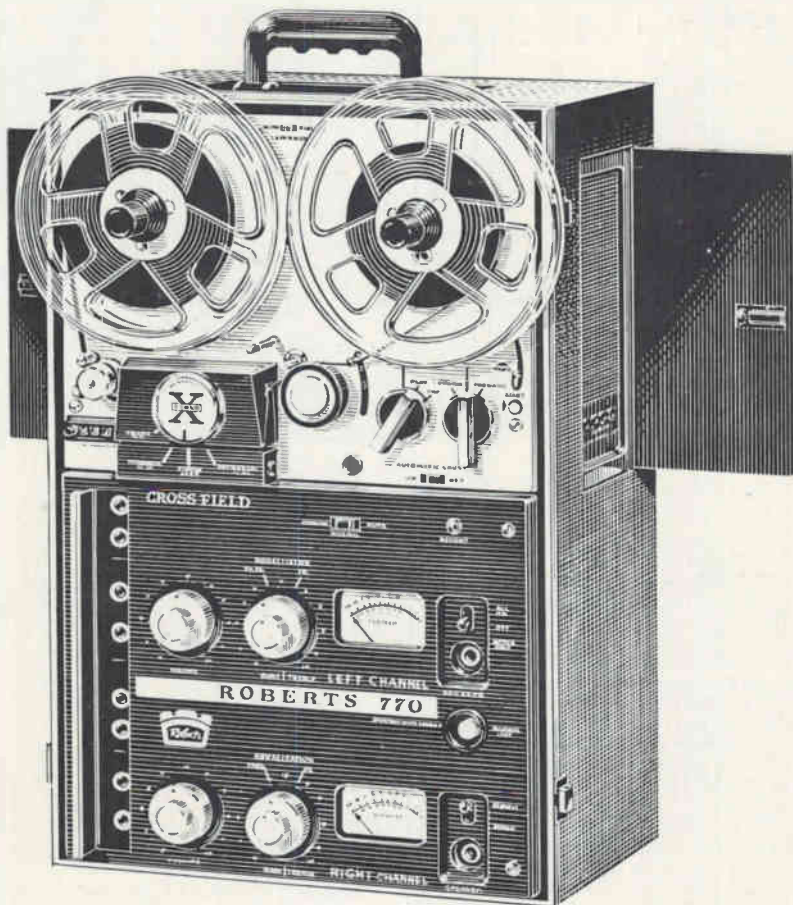
Luv. 1839-1840. (Two Record Set.) With original Broadway cast as directed by Mike Nichols

The Zoo Story. 1631. By Edward Albee with a brilliant cast *

Dylan. 1934-1935-1938. (Three Record Set.) With Alec Guinness and original Broadway cast

* available in regular high-fidelity only

ROBERTS CROSS FIELD 770 STEREO TAPE RECORDER



PLAYS THE NEW LP STEREO SPEED OF TOMORROW— $1\frac{7}{8}$ IPS
PLAYS ALL 4 STANDARD SPEEDS

- | | |
|---|---|
| <input type="checkbox"/> 22,000 Cycle
Cross Field Response | <input type="checkbox"/> Sound-with-Sound, Track Adding |
| <input type="checkbox"/> Two 7" Speakers | <input type="checkbox"/> FM Multiplex Ready |
| <input type="checkbox"/> 20 Watts of Flawless Stereo | <input type="checkbox"/> Electrical Speed Control |
| | <input type="checkbox"/> Automatic Shut-off |

\$449.95

This superb instrument is a hallmark of tape recorded enjoyment in the home.



ROBERTS

5922 Bowcroft Street, Los Angeles, California 90016

A DIVISION OF RHEEM MANUFACTURING COMPANY, WITH 75 PLANTS AROUND THE WORLD

CIRCLE NO. 59 ON READER SERVICE CARD

I knew my Massenet, but apparently not. I would be grateful if, in the columns of *HiFi/STEREO REVIEW*, you would tell me in which Massenet work Delilah is one of the characters.

IRVING SCHWERKÉ
Appleton, Wisc.

Mr. Schwereké, the author of numerous books and articles on music, does indeed know his Massenet. Although Massenet wrote operas about a variety of women, ranging from Griselda and Cinderella to Herodias, Thaïs, Mary Magdalene, Ariadne, and Cleopatra, he apparently neglected Delilah. The role Mr. Pleasants intended to refer to is, of course, that of the heroine in Samson and Delilah by Saint-Saëns.

Oh, Yes, There Is!

● Come now! You don't expect us to believe there really IS a Morgan Ames, do you?
CORNO DI BASSETTO
Beverly Hills, Calif.

Miss Ames replies: "George Bernard Bassetborn may still find it expedient to hide behind a pseudonym, but Mrs. Ames, my mother, calls me Morgan, and that's good enough for me."

Kodály at Dartmouth

● The article by Tibor Serly (December) on Zoltán Kodály's historic visit to America has received wide circulation both in America and abroad—where it was my pleasure to distribute copies personally in several important quarters. We were extremely pleased to receive such comprehensive coverage of the event, thanks to you and to Mr. Serly.

Next summer, Dartmouth's Congregation of the Arts will again celebrate the work of several contemporary composers, among them Poland's foremost living composer, Witold Lutoslawski. Boris Blacher is making his first American visit in ten years, and there will be a number of first American performances of his works. Both Blacher and Lutoslawski are writing new compositions for premiere at the Hopkins Center.

MARIO DI BONAVENTURA
Director of Music
Hopkins Center, Dartmouth College
Hanover, N.H.

Headphone Booster

● The timely article in the November issue entitled "Buyer's Guide to Headphones" helped me to decide to buy headphones. I thought retiring and moving to an apartment in Florida had taken away my listening pleasure, but headphones are better to listen with than I could ever have hoped.

JOHN G. REISS
Pompano Beach, Fla.

Correction

● In your December issue you reviewed Epic Records' recently released album set entitled "Beethoven: The Nine Symphonies," with George Szell conducting the Cleveland Orchestra. This seven-record set carries a suggested list price of \$19.19 for monaural and \$23.19 for stereo.

LUCIA GANNETT
Epic Records
New York, N.Y.

(Continued on page 12)

HiFi/STEREO REVIEW

COLUMBIA STEREO TAPE CLUB

now offers you

ANY 4 STEREO TAPES

\$5.98

FOR ONLY

Value up to \$33.80 at regular Club prices

if you join the Club now and agree to purchase as few as 5 selections in the next 12 months from the more than 200 to be offered.

FREE if you join now
REVOLUTIONARY SELF-THREADING TAKE-UP REEL



Just drop the end of the tape over this reel, start your recorder, and watch it thread itself! Unique Scotch® process a automatically threads up tape of any thickness, releases freely on rewind.

HERE'S A CONVENIENT, ECONOMICAL WAY TO BUILD A STEREO TAPE LIBRARY!

IF YOU ARE ONE OF THE FORTUNATE PEOPLE who owns 4-track stereo tape playback equipment, you know the thrill of the near-perfect fidelity, the unsurpassed sound of tape. Now you have an exceptional opportunity to build an outstanding collection of superb stereo tapes at great savings through this generous offer now being made by the Columbia Stereo Tape Club!

By joining now you may have ANY FOUR of the magnificently recorded 4-track stereo tapes described here — sold regularly by the Club for up to \$33.80 — for only \$5.98!

TO RECEIVE YOUR 4 PRE-RECORDED STEREO TAPES FOR ONLY \$5.98 — simply fill in and mail the postage-paid card provided. Be sure to indicate the type of music in which you are mainly interested: Classical or Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts chooses a wide variety of outstanding selections. These selections are described in the entertaining and informative Club Magazine, which you receive free each month.

You may accept the monthly selection for the field of music in which you are primarily interested . . . or take any of the wide variety of other tapes offered . . . or take no tape in any particular month.

Your only membership obligation is to purchase 5 tapes from the more than 200 to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional tapes . . . and you may discontinue your membership at any time.

FREE TAPES GIVEN REGULARLY. If you wish to continue as a member after purchasing five tapes you will receive — FREE — a 4-track stereo tape of your choice for every two additional tapes you buy.

The tapes you want are mailed and billed to you at the regular Club price of \$7.95 (occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge.

SEND NO MONEY — Just mail the card today to receive your four pre-recorded 4-track stereo tapes — ALL FOUR for only \$5.98!

IMPORTANT NOTE: All tapes offered by the Club must be played on 4-track stereo playback equipment. If your tape recorder does not play 4-track stereo tapes you may be able to convert it simply and economically. See your local service dealer for complete details.

COLUMBIA STEREO TAPE CLUB
Terre Haute, Indiana

<p>TCHAIKOVSKY Pathétique Symphony LEONARD BERNSTEIN N.Y. PHILHARMONIC 10 MORE</p> <p>1928. "Paralyzingly convincing." — Am. Record Guide</p>	<p>LATIN THEMES For Young Lovers PERCY FAITH The Girl From Ipanema The Lonely Bull 10 MORE</p> <p>1772. Also: Spanish Harlem, Manha de Carnaval, etc.</p>	<p>ANDRÉ PREVIN My Fair Lady 10 MORE</p> <p>1706. A sparkling new jazz treatment of this great score</p>	<p>EUGENE ORMANDY CONDUCTS THE PHILADELPHIA ORCHESTRA FIREWORKS RIDE OF THE VALKYRIES SABRE DANCE, 6 MORE</p> <p>1661. Also: In The Hall of The Mountain King, etc.</p>	<p>ANDY WILLIAMS SINGS MOON RIVER and other great movie themes 10 MORE</p> <p>1001. Tonight, Love Is A Many-Splendored Thing, 9 more</p>					
<p>PETER, PAUL & MARY IN CONCERT 10 MORE</p> <p>1673-1674 Twin-Pack (Counts As Two Selections.) Blowin' In The Wind, If I Had A Hammer, Five Hundred Miles, 10 in all</p>	<p>JOHNNY MATHIS This Is Love Put On A Happy Face Poinciana 10 MORE</p> <p>1723. Also: Under A Blanket of Blue, You Love Me, More, etc.</p>	<p>THE LORD'S PRAYER Vols. 1 and 2 NORMAN TABERNAKLE CHOIR The United Methodist Church Columbia Records - 149th Edition 10 MORE</p> <p>1654-1655. Twin-Pack (Counts As Two Selections.) 22 songs of faith sung by "this extraordinary chorus." — N. Y. Times</p>	<p>TWIN-PACK Equivalent To Two Selections</p>	<p>DOWN TOWN PETULA CLARK Now That You've Gone In Love - 10 MORE</p> <p>1780. Also: Baby It's Me, Be Good to Me, Music, etc.</p>	<p>THE KING FAMILY SHOW! Pass Me By - Stardust Climb Ev'ry Mountain 13 MORE</p> <p>2136. Also: Love At Home, Pass Me By, Amen, Remember, etc.</p>	<p>DORIS DAY'S SENTIMENTAL JOURNEY 10 MORE</p> <p>2153. Serenade In Blue, I'll Never Smile Again, 12 in all</p>	<p>BROADWAY BOUQUET The Magnificent Strings of Percy Faith 10 MORE</p> <p>2161. Long Ago, Make Someone Happy, Who Can I Turn To, etc.</p>	<p>God Bless America Mormon Tabernacle Choir Ormandy's Phila Orch 10 MORE</p> <p>2180. America, The Beautiful, American Salute; 9 more</p>	<p>DAVE BRUBECK QUARTET Angel Eyes Let's Get Away From It All Violets For Your Fur 4 MORE</p> <p>2159. Also: The Night We Called It A Day, etc.</p>
<p>REVERIE Clair De Lune • Pavane Gondoliers • Waltzes • Other Favorites 10 MORE</p> <p>1909. Also excerpts from "Swan Lake" and "Peer Gynt" Suite</p>	<p>ROGER WILLIAMS plays THE HITS Dear Heart • Mr. Lonely People 9 more</p> <p>2077. Also: Willow Weep For Me, Frenesi, Try To Remember, etc.</p>	<p>Elgart au Go Go LES & LARRY ELGART 10 MORE</p> <p>2126. King of the Road, Downtown, Meditation, 9 more</p>	<p>GOLDFINGER Original Motion Picture Sound Track Leonard Bernstein plays Gershwin 10 MORE</p> <p>1704. Featuring the title song sung by Shirley Bassey</p>	<p>Rhapsody in Blue An American in Paris Leonard Bernstein plays Gershwin 10 MORE</p> <p>1088. "Fierce impact and momentum." — N.Y. World-Telegram</p>	<p>WEST SIDE STORY Original Soundtrack Recording 10 MORE</p> <p>1037. "The most adventurous musical ever made." — Life</p>	<p>THE VENTURES PLAY TELSTAR THE LONELY BULL 10 MORE</p> <p>1008. Also: Green Onions, Red River Rock, Calcutta, etc.</p>	<p>NEW CHRISTY MINSTRELS Chum Chum Dinner Kisses Sweeter Than Wine Downtown Lark Day Springtime 7 MORE</p> <p>2127. Also: We'll Sing In The Sunshine, 12 in all</p>		
<p>My Name Is Barbra 10 MORE</p> <p>2113. Also: Where Is The Wonder, I've Got No Strings, etc.</p>	<p>NUTCRACKER SUITE PETER AND THE WOLF 10 MORE</p> <p>1070. "Skillfully, warmly, richly performed." — High Fid.</p>	<p>TOMMY'S GREATEST HITS VOL III I Left My Heart In San Francisco I Wanna Be Around The Good Life 9 MORE</p> <p>2150. Also: If I Ruled the World, Who Can I Turn To, etc.</p>	<p>This Is My Country MORMON TABERNAKLE CHOIR Star Spangled Banner America, The Beautiful Finlandia - Marsellaise 10 IN ALL 10 MORE</p> <p>1366. Also: Land of Hope and Glory, This Is My Country, etc.</p>	<p>ROBERT GOULET SUMMER SOUNDS plus Summertime I'll Get By 8 MORE 10 MORE</p> <p>2154. Also: Old Cape Cod, Mam'selle, If You Love Me, etc.</p>	<p>BOB DYLAN BRINGING IT ALL BACK HOME Featuring SUBTERRANEAN HOMESICK BLUES 10 MORE</p> <p>2007. Also: Gates of Eden, On The Road Again, 11 in all</p>	<p>An Historic Return HOROWITZ AT CARNEGIE HALL 10 MORE</p> <p>1977-1978. Twin-Pack (Counts As Two Selections.) The fabulous "live" performance, his first concert in 12 years!</p>	<p>TWIN-PACK Equivalent To Two Selections</p>		
<p>PETER, PAUL & MARY A Song Will Rise 10 MORE</p> <p>2114. When The Ship Comes In, For Lovin' Me, 10 more</p>	<p>ORIGINAL MOTION PICTURE SCORE What's New Pussycat? featuring TOM JONES singing the title song 10 MORE</p> <p>2151. Other artists on record: Manfred Mann, Dionne Warwick</p>	<p>LOVE AFFAIR THE RAY CONNIFF SINGERS M-L-L, M-La Mum's the Word 10 MORE</p> <p>1983. Also: For All We Know, Just Friends, Mam'selle, etc.</p>	<p>STANDING OVATION JERRY VALE Lub's Back In Town Canada The Song Is You 10 MORE</p> <p>1768. Also: If I Had You, I'm Always Chasing Rainbows, etc.</p>	<p>THE RETURN OF ROGER MILLER featuring (OO-WACKA-DO!) 10 MORE</p> <p>1892. Also: In The Summertime, There I Go Dreamin', etc.</p>	<p>BOB BROOKMEYER and Friends STAN GETZ • RON CARTER HERBIE HANCOCK GARY BURTON • ELVIN JONES 10 MORE</p> <p>1713. A lively session abounding in passion and truth</p>	<p>ANDY WILLIAMS DEAR HEART Red Roses For A Blue Lady Who Can I Turn To 9 MORE</p> <p>1905. Also: I Can't Stop Loving You, Emily, 12 in all</p>	<p>Barbra Streisand People Absent Minded Me Fine And Dandy 10 MORE</p> <p>1646. Also: Love Is A Bore, My Lord And Master, Autumn, etc.</p>		

© Columbia Records Distribution Corp., 1966 T2/S66

COMPARE
power output

COMPARE
sensitivity

COMPARE
frequency response

COMPARE
channel separation

COMPARE
I. F. Stages


COMPARE
transistors

COMPARE
styling

COMPARE
price...

then
LISTEN
to the
quality of

KENWOOD


the sound approach to quality

Write for complete illustrated brochure

3700 South Broadway Place, Los Angeles, Calif. 90007 / 212 Fifth Avenue, New York, N.Y. 10010

CIRCLE NO. 39 ON READER SERVICE CARD

Judy, Liza, and Gene

● This letter is concerning the review of the album "Judy and Liza Live at the London Palladium" (November).

I respect Gene Lees for the way he has the boldness to put his sometimes controversial reviews on paper. I find most of his reviews interesting, to say the least, but his review of Judy Garland at the London Palladium shocked me! It wasn't even funny.

I'm only fifteen years old and have been a Judy Garland fan for almost three years. I think she is the greatest! I'll admit the album is not as good as it should have been, but then again it wasn't as bad as it could have been, or as Mr. Lees says it was. I think the album is not good Garland, but it's still passable.

When I saw her on TV's "Hollywood Palace," she made me cry because she was so good. And when she donned her well-known tramp outfit and sang and danced. I was proud I was a fan of hers. It's the feeling you get from her that makes her a star. In my opinion, Miss Judy Garland is the greatest and always will be!

VIC VAIL
Burton, Ohio

● If Gene Lees will send me the album he reviewed as "Judy Garland and Liza Minnelli Live at the London Palladium." I will send him my album of that title, because I think it is only fair to Miss Garland, to Miss Minnelli, and to Mr. Lees that he hear both. It is inconceivable that the album which has brought my family, my friends, and me so much pleasure, and the recording Mr. Lees termed "a disaster," are one and the same.

The only other possible explanation is that he knowingly misled the readers of HiFi/STEREO REVIEW. I prefer to believe that one of us has a very rare recording that is not being sold to the general public.

L. L. BROHARD
Brohard, W. Va.

● I have a heart-stopping suggestion for all those people who are damning Gene Lees for his review of Judy Garland at the Palladium: go back and reread the review. They seem to have missed the fact that Mr. Lees is a long-time Judy fan himself and was merely shocked that her managers permitted the release of an album in which she was not at her best. So what's all the fuss about?

STUART HELLMAN
Oakland, Calif.

Musical Heritage Messiah

● I enjoyed Martin Bookspan's discourse on Handel's *Messiah* ("Basic Repertoire," December). I'd just like to point out what I feel is a very fine recording by the Musical Heritage Society, recorded in England with a civilized organist and a magnificent trumpeter, for only \$7.50.

R. G. ZAYLSKIE
Fargo, N.D.

Mr. Bookspan's "Basic Repertoire" discussions are limited to recordings that are widely available through retail outlets. So the omission of the Musical Heritage Society's *Messiah*, which features the London Philharmonic Choir and the London Orchestra conducted by Walter Susskind, was in
(Continued on page 16)

HIFI/STEREO REVIEW



Jazz Group

Jim Robinson, Ernie Cognolotti, and Louis Cottrell participate in a Riverside Records recording session in New Orleans. The AR-3 in the background (one of a stereo pair) is being used to monitor recording quality.

COURTESY RIVERSIDE RECORDS AND HI-FI/STEREO REVIEW

AR-3 LOUDSPEAKERS ARE USED ALONGSIDE THE LIVE INSTRUMENTS THEY REPRODUCE.

Symphony Orchestra

During rehearsals the San Diego Symphony Orchestra pauses now and then to listen to a taped recording of the passage they have just played. AR-3 loudspeakers were chosen for the stereo playback system because of their lifelike, uncolored reproduction of orchestral timbres.

COURTESY CONCERTAPES CONCERTDISC



AR-3 (one of a stereo pair)



COURTESY SAN DIEGO SYMPHONY ORCHESTRA

String Quartet

Members of the Fine Arts Quartet listen to the first playback of a Beethoven Quartet, checking both their performance and the fidelity of the recording. The AR-3 speakers being used as monitors were chosen by the musicians themselves, who felt that AR-3's would create musical carbon copies of the live performances, free of hi-fi gimmick effects.

AR speakers (\$51 to \$225) are often used professionally as shown here, but they are primarily designed for natural reproduction of music in the home. Literature will be sent on request.

ACOUSTIC RESEARCH, INC.,

MARCH 1966

24 Thorndike Street, Cambridge, Massachusetts 02141
CIRCLE NO. 1 ON READER SERVICE CARD

EXPERTS' CHOICE:

The editors whose job it is to know—recommend DYNACO

STEREOPHILE

In this perfectionist magazine's selection of Recommended Components in each issue, Dyna preamps, amplifiers, and the Dynatuner have consistently dominated Groups B and C in all applicable categories. In their own words: "Component categories are as follows: Class A — Highest in price and prestige value, top quality sound; Class B — Sonic quality about equal to that of Class A components, but lower in cost; Class C — Slightly lower-quality sound, but far better than average home high-fidelity; Class D — Good, musical sound, better than the average component system but significantly less than the best sound attainable."



HI-FI BUYERS GUIDE 1966
The top three Shoppers Special recommendations are clear:

- Maximum Fi — PAS-3, 2 Mark IIIs, FM-3
- Music Lovers — PAS-3, Stereo 70, FM-3
- Most Fi Per Dollar — SCA-35 and FM-3



POPULAR SCIENCE — 1963 and 1964

"The Low-Down on Hi-Fi Stereo" in September 1963 picked the Dyna PAS-2 preamp and the Stereo 70 amplifier for their top-most system at \$700 "selected to please the true hi-fi buff" with the further comment "It was the unanimous opinion of the panel that you could spend well over \$1000 and not get any better sound from your records."

The "Low-Down on Hi-Fi Stereo Tuners" in September 1964 picked the Dyna FM-3 in both major categories. It was one of the three assembled tuners over \$150 selected as "outstanding buys," and one of two tuners which were ranked as "definitely the best of the under-\$150 kits."



**FM-3
Stereo
FM Tuner
Kit**
\$99.95



**SCA-35
Stereo
Amplifier
Kit**
\$99.95



**PAS-3X
Stereo
Preamplifier
Kit**
\$69.95

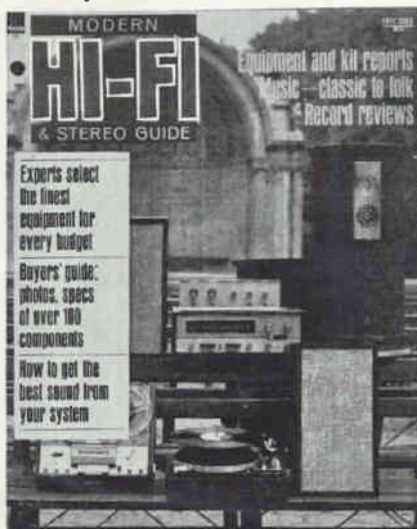
Complete specifications and test reports are available on request.

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.

DYNACO IS BEST

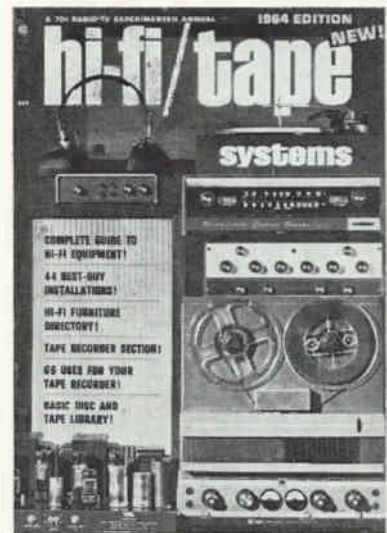
for quality, performance and value!

Modern Hi-Fi & Stereo Guide '64
"Experts Choose The Most Sound For The Money" with the Dyna SCA-35 in 3 out of 6 systems, and the PAS-3 with 2 Mark IIIs, and the FM-3 separately picked in two other systems.



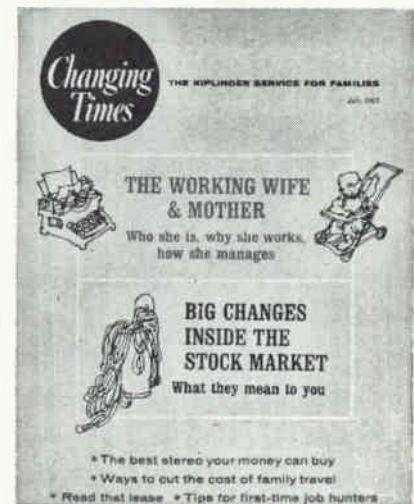
HI-FI TAPE SYSTEMS 1964

"Editor's Choice Of Hi-Fi Systems": "Maximum Fi — The Dyna . . . (FM-3, PAS-3 and 2 Mark IIIs) . . . is the least expensive way to obtain state-of-the-art performance. Music Lovers — The Dyna . . . (FM-3, PAS-3 and Stereo 70) . . . has been recommended by more experts, and their nephews, than any other hi fi system. We don't hesitate to join the parade knowing that we run no risk whatever that anyone will be unhappy with the expenditure. Most Fi Per Dollar—This makes it three in a row for Dyna but we won't apologize. The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts from 20 to 20,000 cycles at less than 1% distortion and below 3 or 4 watts the distortion is unmeasurable."



CHANGING TIMES — The Kiplinger Magazine

"The Best Stereo Your Money Can Buy" in the July 1965 issue recommends the Dyna SCA-35 amplifier in its \$400 system, and the Dyna PAS-2 preamplifier and Stereo 70 amplifier in both its \$600 system and in its \$800 recommendation "for perfectionists." Succinctly placing solid state equipment in its proper perspective, it advises that "transistors are useful in some special circumstances, relatively expensive and so far not inherently better than tubes."



2 Mark IIIs
60 watts/
channel
Kits
\$79.95 each



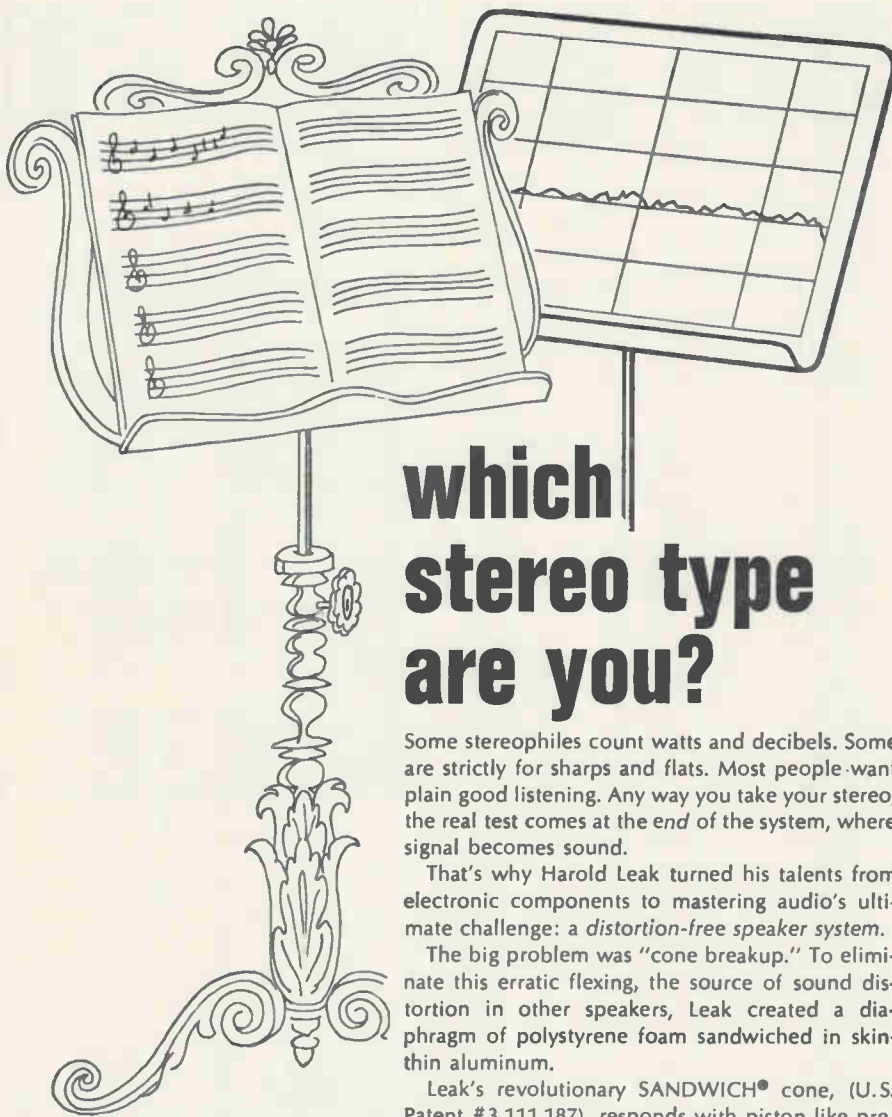
Stereo 70
35 watts/
channel
Kit
\$99.95



Stereo 35
17.5 watts/
channel
Kit
\$59.95

In Europe write Audiodyne a/s Christian X's vej 42, Aarhus, Denmark

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.



which stereo type are you?

Some stereophiles count watts and decibels. Some are strictly for sharps and flats. Most people want plain good listening. Any way you take your stereo, the real test comes at the end of the system, where signal becomes sound.

That's why Harold Leak turned his talents from electronic components to mastering audio's ultimate challenge: a *distortion-free speaker system*.

The big problem was "cone breakup." To eliminate this erratic flexing, the source of sound distortion in other speakers, Leak created a diaphragm of polystyrene foam sandwiched in skin-thin aluminum.

Leak's revolutionary SANDWICH® cone, (U.S. Patent #3,111,187), responds with piston-like precision to the voice-coil signal. And these rigid cones, no heavier than conventional paper types, are the very heart of this perfectly integrated and balanced speaker system. The isolated tweeter compartment, special damping materials, sealed outer cabinet of selected hardwood, and all other features—even the grille cloth—are coordinated toward the ideal of acoustical perfection.

This is the Leak Mark II Speaker System, the most significant advance in audio science since 1925. The cabinet, in rich-grained Scandinavian woods, features a changeable grille cloth to match decor. Each Mark II bears its own individual registry number, your assurance of custom-construction and strict quality control.

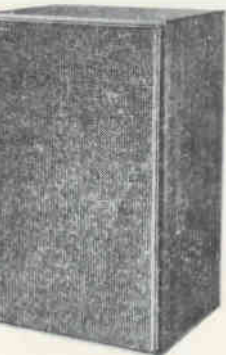
Don't you deserve a speaker engineered with the same tender loving care you put into selecting your other components? Visit a Leak Authorized Sound Specialist, and let your own good ear be the judge.

Write for literature on the Leak Mark II Speaker System; Leak quality components: STEREO control centers (Pre-Amps), Amps and Tuners . . . and name of nearest dealer.

Exclusive U.S. Representatives:

ERCONA CORPORATION

432 PARK AVENUE SOUTH,
NEW YORK, N. Y. 10016
(212) LE 2-6560



LEAK
Mark II
26" x 15" x 12"
Speaker System \$199.00



The first name in
audio since 1934

no sense a reflection on its musical worth. The Society, which has produced some excellent recordings, is principally a subscription service, though its records, including *Messiah* (MHS 582/3/4), can be obtained individually. For further information on membership or on single orders, address the Society at 1991 Broadway, New York, N.Y. 10023.

Record-Review Index

● Whenever I want to buy a new record, I refer to your music critics. But it is often very difficult to find reviews in past issues. I would advise you to publish, at the end of each year, a list of all records that have been reviewed throughout the year, with a table of reference to the issue and the page number.

ARMAND CLOUTIER
Ville d'Anjou, Quebec
Canada

Mr. Cloutier, and any other interested reader, can avail himself of such a listing for HiFi/STEREO REVIEW and eleven other leading American music and sound periodicals by sending for the Polart Index to Record Reviews, 20115 Goulburn Ave., Detroit 5, Mich. The price is \$1.50 postpaid.

Movie Music

● Gene Lees' article on movie music (December) was well written, terribly interesting, and quite informative. I'm glad to see movie music coming into its own. I await all Mr. Lees' reviews of sound-tracks with great eagerness, and they are always fascinating. Could you begin a sort of "Basic Repertoire" of film music?

KYLE RENICK
Kirkwood, Mo.

Tchaikovsky's Third Concerto

● In the review (November) of the recording of the Tchaikovsky Piano Concerto No. 3, David Hall's comments on the history of the work could be confusing.

The Third Piano Concerto was begun as a symphony, but Tchaikovsky felt that the material did not relate itself to that form. He put it aside until after the completion of the "Pathétique" Symphony. He then went back to the sketches for the earlier symphony and reworked them into concerto form. He died shortly after he had completed the first movement.

Mr. Hall makes the statement, "In all instances, it would have been better to respect the composer's original judgment and let the corpse of the dead symphony rest in peace." Actually, the composer's original judgment was to let the symphony rest in peace but to continue the ideas in the Third Piano Concerto. Although the Concerto is not a great masterpiece, it is completely Tchaikovsky's invention.

RICHARD A. NAGEL
Louisville, Ill.

Chicago's Glory

● In his review of the record "An American Triptych" (November), Arthur Cohn very properly castigates Everest for inaccurate program notes and record labels. However, while preaching to others, he himself became a castaway: in his review of the Stravinsky *Apollo and Orpheus* in the same issue, he incorrectly attributes both performances to
(Continued on page 18)

How Uher[®] made one "L" of a product.

We took the Uher 4000-s, that beautiful, portable honey of a tape recorder and added some important features. Yes, it still has the combined qualities of battery and AC operation with full transistorized circuitry. It will always work under the most extreme conditions (from the top of Mt. Everest to the pits of Africa).



It will continue to go anywhere, play anywhere, putting more convenience, more performance, more precision in your hands than any other. Scientists, doctors, anthropologists, radio and TV commentators and even

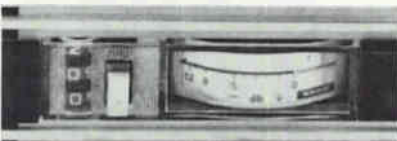
007 agents continue to use it.

It still boasts a frequency response to 22,000 cps; operates in any position; 4 speed keyboard



control and separated controls for recording level; long-life narrow gap sound heads; "Akustomat" optional voice operated control and "Dia-Pilot" optional automatic slide projector synchronizer.

What did we do?



We added a professionally calibrated illuminated VU meter

with built-in digital counter; new hi-frequency motors, brushed aluminum panel, and reduced the weight to less than 7 lbs. Now it's got everything.

Even a new name, Uher 4000-L. (Pronounced U-er).

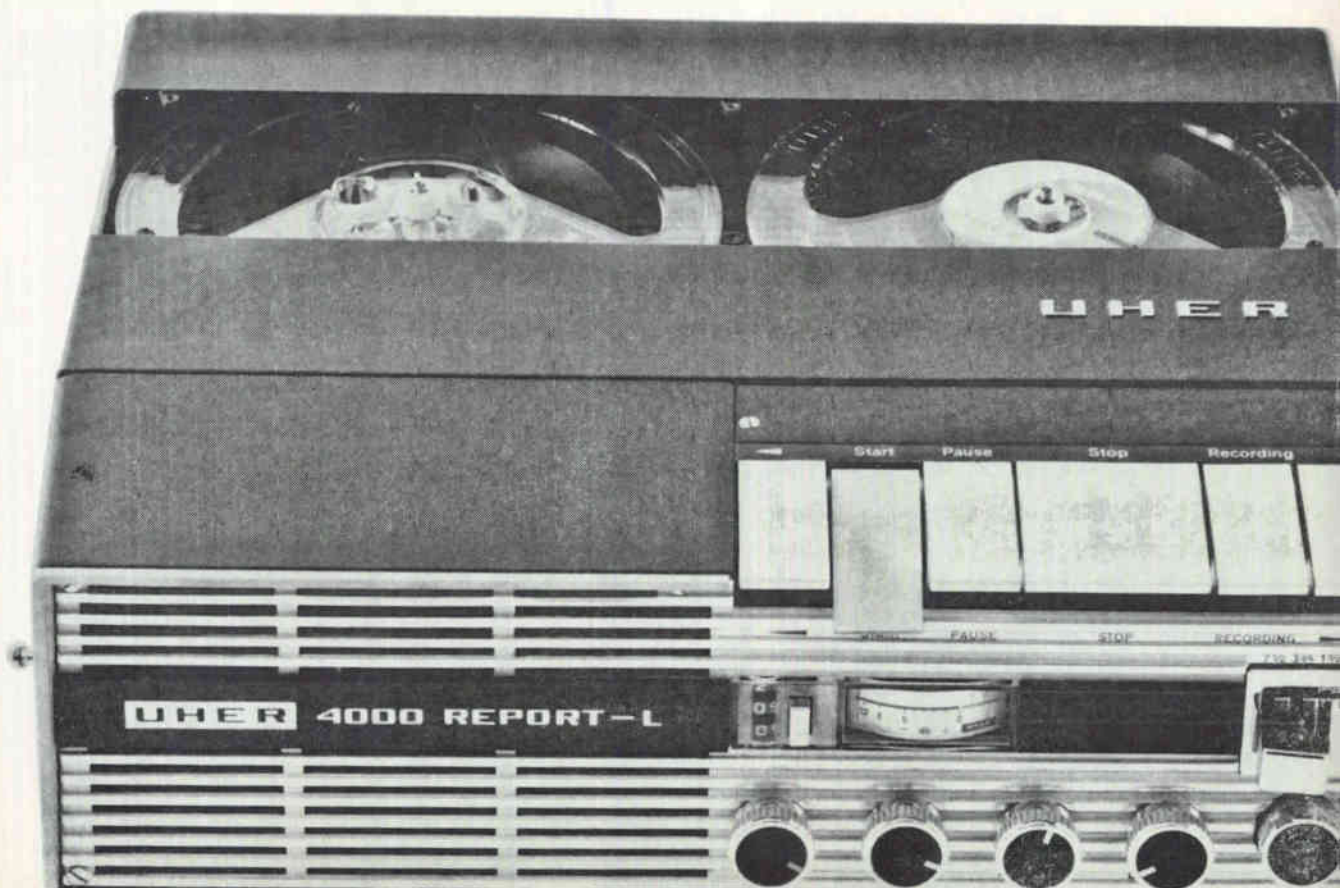
And, believe us when we tell you it's one "L" of a product.

For a "L"ive demo, visit one of our franchised dealers. For complete literature write to Martel Electronics, 2356 South Cotner Avenue, Los Angeles, California; New York City: 1199 Broadway; Chicago: 5445 North Lincoln Ave.

 **martel**
MARTEL ELECTRONICS
SOLE IMPORTERS OF UHER TAPE RECORDERS.

End wasted tape. Send for the new Martel "Tape Tabulator" for the timing of classical repertoires (\$2.75 value). Dept. B, California office. Enclose 25 cents for postage and handling.

Sound Begins and Ends With A Uher Tape Recorder.



NEVER MONITOR TAPES WITHOUT KOSS STEREOPHONES!

Why? Koss Stereophones tell you what the recording head is putting on your tape. Insures proper volume level, tells you if outside noise is going on the tape, helps you adjust for smooth bass and treble response.

NEVER PLAY BACK TAPES WITHOUT KOSS STEREOPHONES!

Why? Koss Stereophones reproduce all the critical sounds on your tapes. Sensitive frequency response gives you realistic "sound picture" of what is on your tapes — either monaural or stereo — without disturbing others.

NEVER EDIT TAPES WITHOUT KOSS STEREOPHONES!

Why? Koss Stereophones give you personalized listening. You avoid annoying others with the constant replay of material being edited. You aren't annoyed by others either. You actually edit faster because you avoid outside distractions.



SP-3X STEREOPHONES

Wide range 10-15,000 c.p.s. response obtainable only through earphone listening. Sensitive 3 1/2" sound reproducers mounted in each earpiece. Soft sponge foam ear and head cushions. Impedance 4-16 ohms. \$24.95.



PRO-4 STEREOPHONES

Fluid-filled earpads for tight, comfortable seal. A durable phone designed for professionals. 30-20,000 c.p.s. response. \$45.00.

KOSS electronics inc.

2227 N. 31ST STREET • MILWAUKEE, WISCONSIN 53208 U.S.A.
Koss Impetus International • 2 Via Berna • Lugano, Switzerland

the Columbia Symphony Orchestra. The *Orpheus* was recorded with the Chicago Symphony Orchestra.

It is sufficiently distressing that the Chicago orchestra, which Stravinsky called the greatest in the world, has not had a recording contract for over two years, without Mr. Cohn's compounding the outrage by denying the group its too infrequent moments of vinyl glory.

RALPH J. DELANEY
Chicago, Ill.

The Folkum Phenomenon

● I must congratulate you on your good luck in having the truthful, blunt, and fearless Gene Lees on your staff.

As far as I am concerned, most of the folk singers, guitar scrapers, and so-called entertainers should be put in a cage and given a haircut, a guitar chord book, and a metronome. The garbage they cut on records these days is pitiful, lousy, and expensive. Most of these clowns couldn't hold a job sweeping floors, and all they need is a two-dollar guitar, a baleful look, an ill-fitting suit, and a hell of a lot of nerve, in order to get recorded.

Even Gene Lees is too lenient toward these knotheads, and it is too bad that he can't follow up his reviews with a baseball bat. His comments hit the nail on the head, and if other reviewers had his guts, we might eliminate some of the trash on discs. He is one of the very few who give us a definite clue to what is worth buying.

CHARLES STRAUB
Culver City, Calif.

The Dukas Centennial

● I read with great interest a letter in your November issue from someone who advocated a Glazounov centennial celebration. I couldn't agree more. Glazounov's music, like Nielsen's, is unaccountably neglected.

There is another composer whose birth should have been remembered in 1965: Paul Dukas. It is a shame that when a musician writes something which becomes well known to the public at large—*The Sorcerer's Apprentice*, in this case—serious music lovers dismiss him. What many people don't know is that Dukas composed many other fine works, including a brilliantly dazzling ballet, *La Peri*. He is not a one-work composer. His music is among the finest produced in early twentieth-century France.

C. C. ROUSE
Baltimore, Md.

Callas

● One fact should be borne in mind in any discussion of Maria Callas: those who lament with such vehemence her vocal "deterioration" are for the most part those same people to whom the voice of Callas has never appealed. Perhaps for a singer more than any other type of artist, evaluation is purely subjective. I, for one, find immense beauty in the Callas voice, and do not try to justify my liking on the basis of her dramatic presentation. For me, what makes Callas a uniquely great singer is that the vocal and the dramatic aspects of her performance are inseparable; both are a part of one moving experience. For those for whom this does not hold true, I submit the obvious: they have the privilege of simply not listening to her.

ROBERT J. BELDEN
Highland Park, N.J.

No. Fisher did not invent the phonograph.



He perfected it.

Don't believe the rumors. True, there have been dozens and dozens of Fisher firsts in the technology of sound reproduction over the years. But it was Edison who invented the phonograph.

Even the new Fisher 85 owes its basic principle of operation to the Wizard of Menlo Park. But what a difference!

Here, at last, is the perfect stereo phonograph for people who crave big sound but don't have big space. We invite you to match it against any hi-fi

enthusiast's large, expensive stereo system consisting of any separately bought record changer, pickup cartridge, stereo amplifier and loudspeakers. In nine cases out of ten, you'll prefer the Fisher 85.

Surprising? Not really. Who should know more about selecting, matching and housing hi-fi components for an integrated system than the leading component manufacturer? What could sound better through a pair of wide-range Fisher speakers than a high-powered Fisher transistor amplifier chosen

by Fisher? And whom would you consult about the right changer and cartridge to use with your Fisher components if not Fisher?

The price of the Fisher 85 with its standard speakers, in oiled walnut, is \$269.50. With an optional pair of slightly larger speakers for even finer bass response, the price is \$299.50. For more information, including a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use coupon on page 25.

FISHER RADIO CORPORATION, INC., 31-26 48TH ROAD, LONG ISLAND CITY, N. Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.



TELEFUNKEN

Dynamic Recording by TELEFUNKEN



Magnetophon 301 Tape Recorder

New favorite fully transistorized compact portable, precision engineered. Only 7½ lbs. without batteries—3" x 10½" x 11½", with easy-access controls. 5" standard reels for up to 6 hours recording and playing. Speed 3¾ ips. Radio, phono and mike inputs; X speaker, preamp, earphone outlets. Operates on flashlight, car or re-chargeable batteries or any electrical outlet (optional AC or adaptor-battery charger). All purpose!



Dynamic Microphone TD 25
Dramatic new directional model specially engineered for both standard and solid state tape recorders. For top quality home recordings, interviews, musical transcriptions, office dictation, TD 25 comes with elegant, rugged case. Complete with adjustable stand plus ¾" thread. Cardioid pickup pattern.

High Sensitivity Microphone TD 20

Similar to TD 25 above, with omni-directional pickup pattern. The same impedance of 800 Ohm for ultra tonal purity. Lower priced than the TD 25 model, TD 20 gives you every essential feature for playtime and business recording with both standard and solid state tape recorders. The stand is adjustable, ¾" thread for floor stand.



Literature, full information from your TELEFUNKEN DEALER

AMERICAN ELITE, INC.

48-50 34th St., Long Island City, N.Y. 11101
Telefunken Sales & Service Headquarters for over a decade

CIRCLE NO. 3 ON READER SERVICE CARD

20

HiFi Q&A



By LARRY KLEIN

"Soft" Distortion

Q. I had always thought that since certain loud passages of recorded music caused distortion in my sound system, volume itself was the cause of the distortion. However, these same fully orchestrated passages (of Wagner, by the way) cause distortion when played at any volume level. If volume itself is not a contributing factor toward distortion, what is, and what part of my system might be at fault?

KARL MOLNER
Northfield, N.J.

A. As you probably are aware, "loud" portions of a record result in a greater-than-average excursion of the phono stylus. This, in turn, results in a greater-than-average voltage output from the cartridge. If the stylus assembly cannot respond linearly to large groove excursions, or the preamplifier input section is overloaded by the large input voltages, then distortion will result. As you have found, the distortion is independent of the volume-control settings. Assuming that your tone arm is in good condition and set for the proper tracking force for your cartridge, I would suggest that you try another cartridge and/or check your preamplifier—it may have a "high-phono" input that will eliminate the overload problem, if it is the source of the distortion.

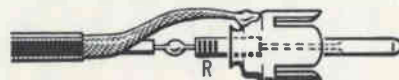
Tape Non-Reversal

Q. I have an automatic-reverse tape recorder (it uses a tone signal to trigger the automatic reverse) that I want to use in conjunction with my transistorized stereo receiver. When the output of the tape recorder is connected into the auxiliary inputs of the receiver, the automatic-reversing feature of the tape recorder does not work. When not plugged into this receiver or when plugged into a tube receiver, the automatic reversal works perfectly. Is there something wrong with my receiver or recorder?

L. P. BRAMMER
Independence, Mo.

A. Your difficulty is caused by the low impedance of the auxiliary inputs of the transistorized receiver. The output of your tape recorder should be connected to an impedance no lower than 100,000 ohms and preferably in the range of 270,000 ohms. The transistor receiver you are trying to use has an impedance

at its auxiliary inputs of approximately 15,000 ohms. Try installing a 100,000-ohm resistor in each of the shielded leads connected between the output of the tape recorder and the auxiliary input of the receiver as shown in the accompanying sketch. The resistor (R) should be



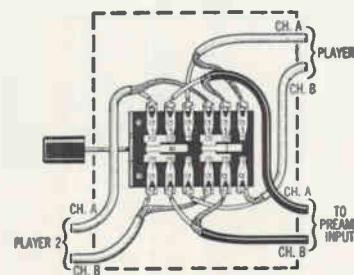
in series with the shielded leads, carefully insulated from the wire's braided shield, and installed at the receiver end of the cables. There will be a loss in audio signal from the tape recorder, but the signal should still be high enough to provide adequate volume.

Dual Phono Input

Q. I have both an automatic turntable and a manual player and would like to be able to switch between them. My amplifier, however, has only a single phono input. I tried using two shielded Y connectors, one for each channel, but the system didn't work very well with both phono units plugged in. Is there a switching set-up that will permit selecting either of two stereo record players?

D. T. SMILEY
Warren, Ohio

A. A four-pole, double-throw locking switch mounted in a shielded metal box and wired as shown in the diagram below will do the job. Lafayette



Radio stocks the switch under number 99R6168, and it sells for \$5.54 plus postage. If there is any hum pickup, connect a wire from the metal box enclosing the switch to some convenient screw head on the amplifier chassis.

Integrated Preamplifier

Q. I intend to replace my present speakers with two relatively inefficient systems, and I would like an
(Continued on page 22)

You have only two ears.

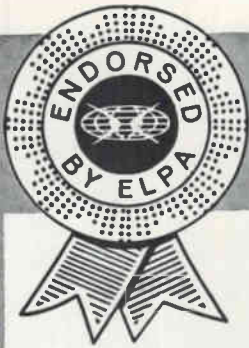
Treat them kindly.



Nothing could be kinder to your ears than the sound of the new Fisher 440-T all-in-one stereo receiver. Fully transistorized; complete with FM-multiplex tuner, 70-watt stereo amplifier and master control center; all on a *single* chassis only 16¾ inches wide and 11 inches deep; price \$329.50; cabinet \$24.95. For more information, including a *free* copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use coupon on page 25.

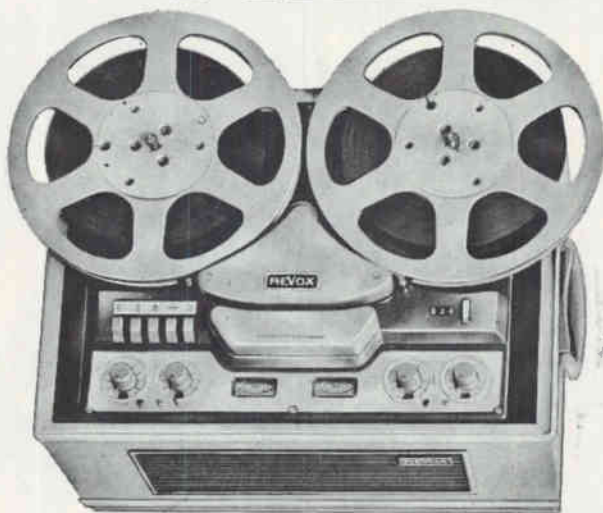
FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101 OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.

The Fisher



*World-Wide Products
of Distinction*

The Remarkable **REVOX**



Here is the tape recorder acclaimed throughout the world. Now, finally, ReVox is ready for its American debut. Is there another tape recorder anywhere that matches it? Decide for yourself:

The remarkable ReVox boasts features found only in the most expensive, professional tape recorders. Each of the two reels, for example, has its own Pabst motor. Direct coupling eliminates wow and flutter; no belts to break or slip. Tension adjustment control allows use of any reel up to 10½ inches with assurance that tape will not snap or break. (ReVox is the only recorder in its price class that takes a 10½-inch reel.) All operating modes are switched electrically by push buttons.

OUTSTANDING FEATURES

- Records up to 4800 feet of LP tape
- Complete 4-track stereo recorder
- Exceptionally fast rewind
- 10½" reels
- For horizontal or vertical mounting
- Cathode follower outputs
- Oversize solenoid brakes assure quick, positive breaking even with extremely fast rewinding speeds
- Automatic stop at end of tape
- Built-in mixing facilities
- Two VU meters included

The only one of its kind with these features at \$500.



Other splicing blocks available up to \$35.

Edit and Splice Tapes Perfectly with

EDITall®

The Complete Editing System

Here is a complete tape editing system that makes every tape recorder owner an expert editor right from the start. Easy to use, the EDIT-all KP-2 kit assures perfect results every time. Kit contains EDIT-all block, 30 splicing tapes, demagnetized razor blade, grease pencil and complete instructions. No trimming. No damage. Even lets you join tiny bits and pieces, with splices that never damage tape heads, never "pop" never come apart. Only \$3.50.

At your Hi-Fi Dealer or order directly (\$3.50 for kit, \$1.00 for book)

ELPA MARKETING INDUSTRIES, INC. • Dept. 124HFS3 • New Hyde Park, N. Y.

JUST OFF PRESS!



New book tells you how to get the most out of your tape recorder. YOUR TAPE RECORDER by Tall and Clifford only \$1

amplifier of perhaps double the power of my present 80-watt integrated stereo unit. Would it be possible to utilize my present integrated amplifier simply as a preamplifier, and in some way connect it to a larger stereo power amplifier to obtain additional power?

EDWIN VANN
Evanston, Illinois

A. It is possible to use your present unit as a preamplifier, but for a couple of reasons, I do not feel that it is a sensible thing to do. Separate preamplifiers usually have somewhat greater flexibility and better performance than those built into integrated amplifiers. In addition, the heat produced by the unused power amplifier section of your integrated amplifier may cause installation difficulties. It would be better to trade in your present unit for a completely new higher-power stereo amplifier. But before you take that step, I would suggest that you try the new speakers with your old amplifier and determine if more power really is needed to obtain the results you want.

Groove Cleaning

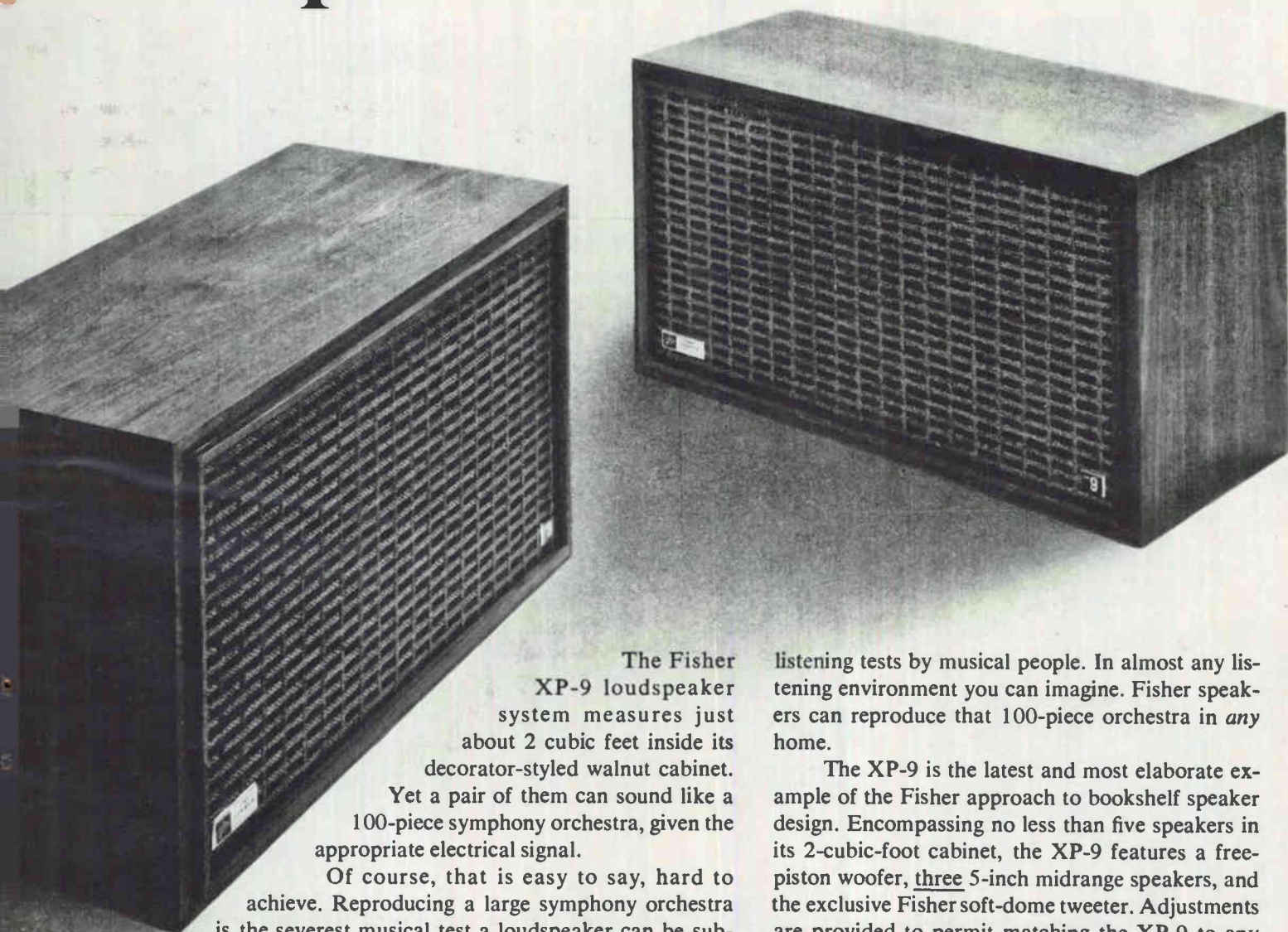
Q. The Library of Congress study on the preservation and storage of sound recordings recommends that two types of cleaning solutions be used with records; one a sparingly applied detergent solution before playing or packaging, and the other a sparingly applied ethylene glycol solution during play. How does this recommendation square with your recent statements that no chemical should be applied to records?

CHARLES KIVER
Stockton, Calif.

A. The study you refer to was conducted before 1960, and since that time cartridges that will play at 1½ grams and below have been developed. Whereas the older heavy-tracking cartridges had little difficulty with chemical residues in the grooves, the newer light-tracking cartridges are generally unable to push aside residue and debris that accumulates as a result of chemical treatment. The light-tracking cartridge may therefore provide distorted reproduction from a treated record that a heavier-tracking cartridge will play successfully. At the present time, your best bet is to moisten your record-cleaning pad with either alcohol or water. If you live in an area where tap water has a high mineral content, play it safe by using distilled water.

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

How can a pair of 2-cubic-foot boxes sound like a 100-piece orchestra?



The Fisher XP-9 loudspeaker system measures just about 2 cubic feet inside its decorator-styled walnut cabinet.

Yet a pair of them can sound like a 100-piece symphony orchestra, given the appropriate electrical signal.

Of course, that is easy to say, hard to achieve. Reproducing a large symphony orchestra is the severest musical test a loudspeaker can be subjected to. A *fortissimo*, with many musical instruments playing simultaneously, can produce an enormous amount of energy and an extraordinarily wide frequency spectrum. Plus every hard-to-reproduce musical sound there is. All at once and loud.

To meet this challenge, Fisher uses the finest components available: powerful magnets, large precision-wound voice coils, crossover networks with heavy copper coils, and rock-solid cabinets.

More important, every design must pass a battery of

listening tests by musical people. In almost any listening environment you can imagine, Fisher speakers can reproduce that 100-piece orchestra in *any* home.

The XP-9 is the latest and most elaborate example of the Fisher approach to bookshelf speaker design. Encompassing no less than five speakers in its 2-cubic-foot cabinet, the XP-9 features a free-piston woofer, three 5-inch midrange speakers, and the exclusive Fisher soft-dome tweeter. Adjustments are provided to permit matching the XP-9 to any acoustic environment.

For a *cum laude* graduate of Fisher engineering, the XP-9 is astonishingly modest in price. Only \$199.50. Other Fisher loudspeaker systems from \$59.50 to \$249.50. All designed to handle a full symphony orchestra as easily as if it were a violin solo. For more information, including a *free* copy of

The Fisher *Handbook*, 1966 edition, use coupon on pg.25.

for the
**SERIOUS
RECORDIST**

NEWCOMB TX10

**PORTABLE PROFESSIONAL
STEREOPHONIC RECORDER**

Think of the many advantages the professional features of the Newcomb TX10 will provide for your recording activities...

10½" REELS

give you long, editable recording time in one direction. To get the same time with smaller reels you are forced to use thinner tape or slower speed — both of which are undesirable when you want to make the best possible tape.

**ADAPTABLE TO
LONG LOW IMPEDANCE
MIKE LINES WITH PLUG-IN
MATCHING TRANSFORMERS,
BROADCAST TYPE MIKE CONNECTORS**

— features seldom found in a portable recorder and yet most important in obtaining professional results — permit you to use top quality microphones, to place them properly, and to operate the recorder a convenient distance from the subject.

SUPERIOR, SAFER TAPEHANDLING

**A STUDIO IN A
SUITCASE!**

Here are a few of the studio features built into the TX10:

- 4-digit counter
- Choice of 2- or 4-track models
- Operates vertically or horizontally
- Mixing controls for both channels
- Differential braking on both reels
- Hysteresis synchronous motor
- Dynamically-balanced flywheel drive
- Three heads

No pressure pads on heads

Two illuminated vu meters arranged pointer-to-pointer
Two speeds — 7½ or 3¾ IPS standard, 15 or 7½ IPS on special order

Push-button speed change automatically provides speed-frequency correction

100 kc bias and erase oscillators with indicator lights
Cybernetically engineered — the natural thing to do is the right thing to do — all tape movement controlled through a central joystick.

\$750.00 less case — Carrying case, mounting hardware for rack or cabinet, portable 2-channel amplifier and reproducer systems are available.

For a complete description of the Newcomb TX10, write today —

**NEWCOMB AUDIO PRODUCTS CO., Dept. HF-3
6824 Lexington Ave., Hollywood, Calif. 90038
CIRCLE NO. 46 ON READER SERVICE CARD**

JUST LOOKING
AT THE LATEST IN HI-FI COMPONENTS



● **Acoustech** has announced the Add-A-Kit integrated transistor amplifier. The kit builder has a choice of first constructing the Acoustech XI stereo power-amplifier section rated at 35 watts per chan-



nel (equivalent sine-wave power at 0.25 per cent IM distortion), then later adding the stereo preamplifier module, or purchasing both kits simultaneously and building the complete integrated amplifier. The stereo preamplifier components fit into cutouts pre-punched in the power-amplifier chassis. Price: power-amplifier kit, \$129.50; preamplifier kit, \$89.50.

circle 178 on reader service card

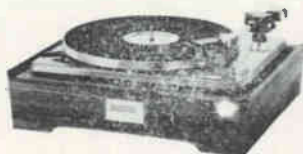
● **ADC's** new induced-magnet phono cartridge, the Model 10/E, has a stylus assembly with an extremely low moving mass designed to minimize record-groove



wear and improve high-frequency performance. Frequency response of the 10/E is 10 to 20,000 cps ± 2 db; channel separation is 30 db from 50 to 10,000 cps; and compliance is 35 × 10⁻⁶ cm/dyne. Intermodulation distortion is less than 0.5 per cent at 14.3 cm/sec. velocity. The 10/E has a 0.3 x 0.7-mil elliptical stylus. Price: \$59.50.

circle 180 on reader service card

● **Benjamin's** new Miracord PW-40A includes a factory-installed Elac STS 240 cartridge properly positioned for optimum tracking. A new arm and simple



stylus-position indicators assure precise tracking with any standard cartridge. The deck has mounting holes to accept Benjamin's TL-1 cueing accessory. New extra-compliant turntable suspension springs are furnished. Price: \$89.50 (including cartridge). The PW-40H is

identical to the PW-40A, except that it utilizes a Papst hysteresis-synchronous motor. Price: \$99.50 (without cartridge).

circle 181 on reader service card

● **Dover** has announced the publication of two books on high fidelity. These are revised and expanded editions of books originally published by Acoustic Research. *High Fidelity Systems: A User's Guide*, by Roy Allison, now in-



cludes a sixteen-page section of charts on hi-fi troubleshooting that first appeared in an article by Mr. Allison in the May 1965 issue of *HiFi/STEREO REVIEW*. Price: \$1. Edgar Villchur's *Reproduction of Sound*, a more technical work, is only slightly changed from the earlier edition. Price: \$1.

circle 182 on reader service card

● **James B. Lansing** has added the JBL Lancer 101 to its line of loudspeaker systems. The Lancer 101 has a hand-carved fretwork grille in combination

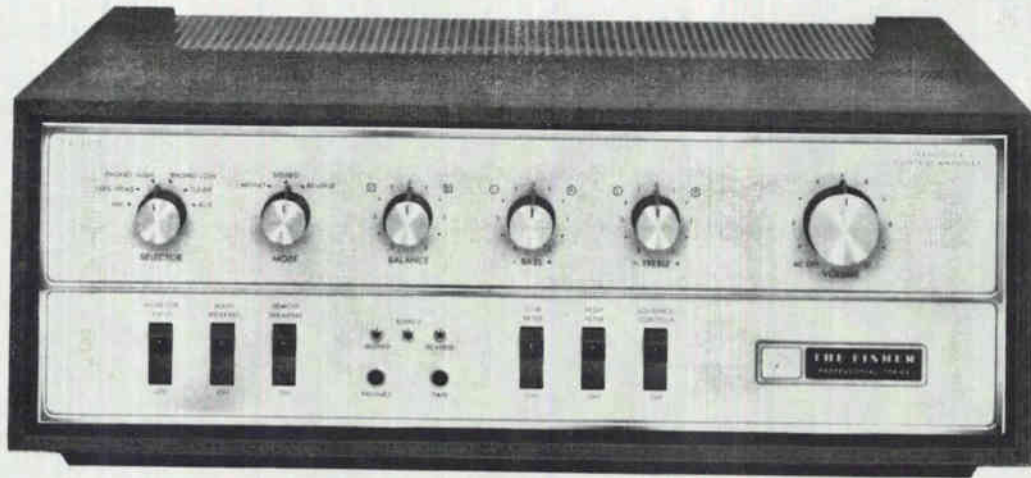


with a top panel of Adriatic marble. JBL states that the Lancer 101's ability to reproduce transient sounds of any intensity is actually superior to that of many giant theater systems. The system's components include a 14-inch long-throw woofer and a horn-loaded high-frequency assembly with a fourteen-element acoustic lens. It is available in oiled or tawny walnut, and also as a self-powered speaker system with a JBL Energizer (transistor amplifier) installed. Price: \$354.

circle 183 on reader service card

(Continued on page 26)

At last! A solid-state amplifier as great to listen to as it is to talk about.



The relatively young technology of transistor circuits has resulted in quite a number of solid-state amplifier designs that sound better on paper or in conversation than in listening tests. It seems that producing a no-compromise transistor amplifier which equals or surpasses the performance of comparable vacuum-tube models demands a special kind of engineering ability and experience. The Fisher kind.

Fisher solid-state amplifier design begins with the elimination of the output transformers. Thus, the bass performance and transient response of the new Fisher TX-200 stereo control-amplifier are not limited by transformer characteristics. And instead of the conventional two output transistors per channel, Fisher engineers put in *four*, to give you conservative operation at high power.

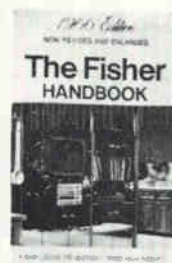
Not only can the rated power of 90 watts (IHF Stan-

dard) be obtained at 8 ohms, but almost as much power is available at 4 or 16 ohms, via the special impedance-selector switch. The IHF power bandwidth (half power at low distortion) extends from 12 to 50,000 cps!

As for preamplifier and control features, the TX-200 provides 16 inputs and 12 outputs to accommodate every type of program source, recording instrument, loudspeaker or headphone — plus 16 controls and switches for total control of the sound by the listener.

And, unlike certain hastily engineered transistor amplifiers, the TX-200 works equally well after three hours, three months, or three years. That's Fisher reliability. And that's *really* something to talk about.

Size: 15-1/8" x 4-13/16" x 11-7/8" deep. Weight: 24 lbs. Price: \$279.50. Cabinet: \$24.95. (The Fisher TFM-200, a transistorized tuner designed to match the TX-200, costs \$229.50.)



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

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

Name _____

Address _____

City _____ State _____ Zip _____

023

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101. OVERSEAS AND CANAL ZONE REPRESENTS PLAYS WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101

The Fisher TX-200



**NEW... Concertone 800 Series
with "3 PLUS 3" REVERSE-O-MATIC®**

New from Concertone—a full line of professional bi-directional stereo recorders, featuring totally automatic "3 Plus 3" Reverse-o-matic.®

Specifically engineered as a reverse recorder, your Concertone "3 Plus 3" Reverse-o-matic.® is literally two recorders in one:

- Two separate three-head systems provide erase, record, play, and off-the-tape monitoring in both directions.
- Fool-proof reverse programming eliminates "intermission" delays during reversals. It reverses precisely where you want it . . . when you want it.
- Assures uncompromised stereo balance, levels and response, distortion, and signal-to-noise ratio in play and record modes in both directions automatically.

Your new Concertone 800 also has self-adjusting band brakes, dual compliance arms, record level pre-set, dimensional echo effect, sound-on-sound, and many other outstanding functional features.

Model 804 Professional Tape Deck—heart of the new line, available for less than \$400.

Model 803 completely self-contained Professional Portable—with stereo monitor amplifier and speaker system, less than \$470.

Model 815 Real Wood Designer Portable—with built-in powerful Norton Amplifier; including separate speaker system, less than \$700.

Model 814, The Audio Composium — a complete stereo home entertainment center, with AM/FM multiplex Norton receiver; professional type record changer; available in four distinctive cabinet styles, less than \$950.

Norton Amplifier—less than \$150.

For complete details on the new Concertone 800 series, write to:

C O N C E R T O N E

A Division of Astro-Science Corporation

9731 Factorial Way • South El Monte, California 91733



CIRCLE NO 87 ON READER SERVICE CARD

● **Magnecord** has just released the first in a series of new-product brochures. This six-page folder introduces Magnecord's Model 1020 tape recorder and features the Model 1024. The literature covers performance specifications and includes data on what to look and listen for when shopping for a tape recorder.

circle 184 on reader service card

● **M.I.M.** has introduced a series of loudspeaker systems built into framed canvas paintings. The systems are available in sizes ranging from 11 x 14 to 12 x 30 inches and include one or two 6- or 7-inch loudspeakers. A variety of



pictorial subjects are available framed in several different woods. All systems are less than 3 inches in depth, are of 8 ohms impedance, and have a 12-watt power rating. Prices: \$24.95 to \$39.95.

circle 185 on reader service card

● **Pilot** has introduced two new transistorized stereo receivers—the R300 and the RA300 (shown below). The RA300 AM/FM stereo unit is rated at 40 watts music power with an overall frequency response of 15 to 40,000 cps. Harmonic distortion is less than 0.5 per cent. Five pairs of inputs plus tape output and universal speaker outputs are provided. Stereophonic headphones plug into a front-panel jack that automatically shuts

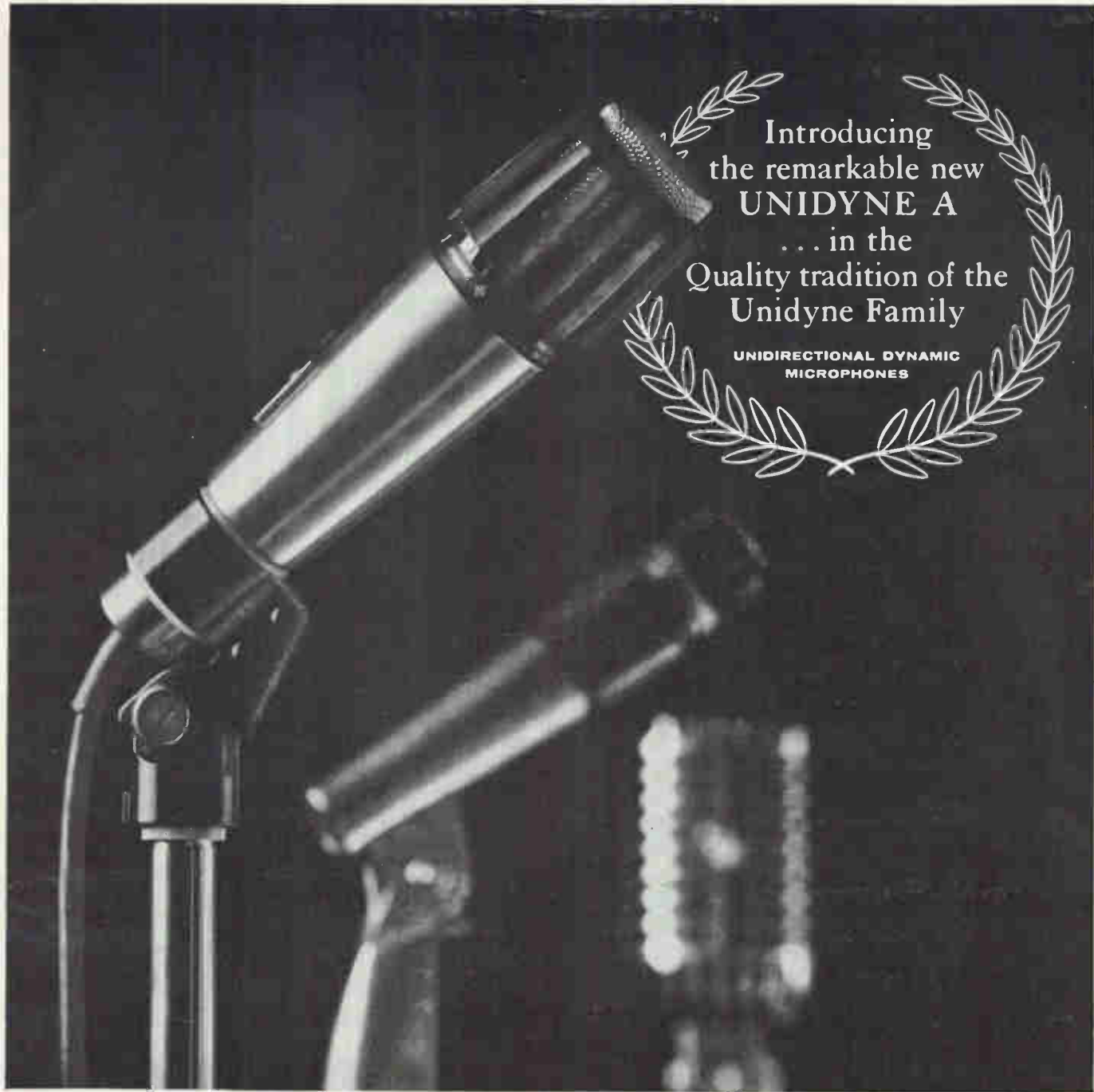


off the speakers. The FM tuner has automatic switching to stereo and a sensitivity of 3.5 microvolts. Stereo separation is better than 30 db. Front-panel controls include a seven-position function selector and mode, volume, balance, bass, treble, tuning, contour, and tape-monitor controls. The RA300 measures 5¾ x 17¼ x 13½ inches and sells for \$339.95. The R300, which has the same specifications as the RA300 but does not have an AM section, measures 5¾ x 17¼ x 12⅞ inches and sells for \$299.95.

circle 186 on reader service card

● **Yale Audio** is offering a hi-fi clock timer for automatically switching electrical devices on and off. Timer models can be obtained with either 12- or 24-hour operation, and with or without a buzzer. The a.c. outlet handles up to 1,000 watts and as many as forty-eight combinations of time intervals can be pre-set for automatic operation of a tape recorder and FM tuner. Prices for the various models start at \$32.25.

circle 187 on reader service card



Introducing
the remarkable new
UNIDYNE A
... in the
Quality tradition of the
Unidyne Family

UNIDIRECTIONAL DYNAMIC
MICROPHONES

Now... eliminate background noise pickup
at a new low price

SHURE UNIDYNE / A

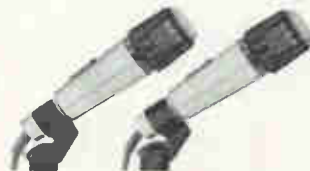
UNIDIRECTIONAL PROBLEM-SOLVING ABILITY AT AN OMNIDIRECTIONAL PRICE

Never before such quality at so low a price! Controls background noise confusion, "thumping" sound from percussion instruments, and "hollow" sound associated with omnidirectional microphones. You'll be amazed and impressed by the clear, life-like tapes you can make with the new Shure Unidyne A . . . a low-cost, fine quality, wide-response unidirectional microphone with a truly symmetrical pickup pattern that picks up sound from the *front only*, at all frequencies. Only \$35.40 net.

SEND FOR LITERATURE: SHURE BROTHERS, INC.
222 HARTREY AVENUE, EVANSTON, ILL.

SHURE MICROPHONES - WORLD STANDARD WHEREVER
SOUND PERFORMANCE AND RELIABILITY ARE PARAMOUNT

MATCHED PAIRS FOR
STEREO RECORDINGS, TOO



Unidyne A pairs (matched in both frequency and output) detect the subtle differences that "localize" sound for realistic, spatially-correct stereo tapes. *Only \$70.80 net* for the factory-matched pair, complete with plugs attached. (Note: The famed Unidyne II & III are also available in matched pairs).



stunning all-in-one stereo component center MODEL 606-D

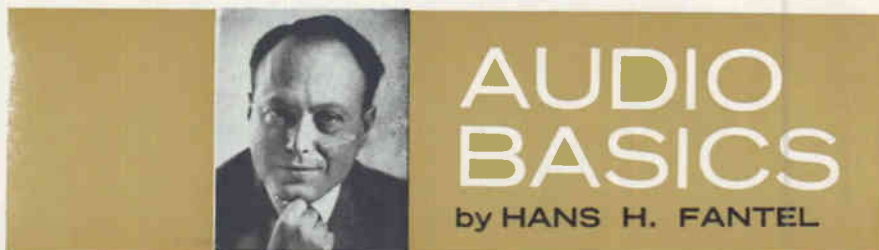
Our new collection is now available . . .

equipment cabinets • speaker enclosures • consoles • cabinets galore. Danish and Provincial styles in new decorator finishes.

see your dealer or write for free brochure



for the "bookshelf speaker" and components MODEL 303D



RECORD CARE: PART THREE

EVEN AFTER two full columns of discussion of record hygiene (January and February issues) there are still a few peripheral areas of the subject of record care that require some comment. One of these is the myth of the "permanent" needle.

A diamond is, of course, a record's best friend. In fact, it is the only kind of stylus ever used with the better audio equipment, and this is understandable if you consider that the sapphire styli still found in lesser breeds of phonographs last only about forty playing hours before they begin to chew up records. But even a diamond, contrary to the pronouncements of the jewelry trade, is not forever. Granted, in modern high-compliance cartridges tracking at less than 2 grams, a diamond in average use may last up to five years or even longer. But what happens after that—or possibly sooner? Instead of presenting a gently rounded surface to the groove wall, a stylus that is worn has sharp edges that tend to abrade the delicate contours of the groove. This not only wipes out the high frequencies, but also creates jagged areas that produce noise in subsequent plays.

Similar damage is done by a diamond that has been chipped, perhaps as a result of someone's accidentally dropping the tone arm on the turntable base. Lately, special cuing devices and viscous-damped arms have been incorporated in some record-playing equipment to prevent accidents of this sort. But even so, just to be on the safe side, it's a good idea to take your cartridge to your audio dealer for a close examination under the microscope about twice a year. Wear or damage usually shows up in the form of flat facets on the diamond's conical tip. The dealer can also check your cartridge for mechanical misalignment of the stylus assembly—another frequent cause of poor sound and untimely record wear.

You should also check the tracking force of your tone arm every few months with a stylus-pressure gauge—an accessory obtainable in audio shops at nominal cost. Most audiophiles are well aware that excessive tracking force hastens record and stylus wear, but it may come as a surprise to many that unduly *light* pressure also causes distortion and may damage records. When tracking with too light a pressure, the stylus does not maintain contact with the groove wall—especially in loud passages and on high notes—and may bounce from one wall to the other. The stylus-force adjustment should always be set within the range specified by the cartridge manufacturer and, best of all, checked with the HiFi/STEREO REVIEW Model 211 test record.

Proper storage is also important in protecting your records. Keep them away from radiators in winter and out of direct sunlight in summer. Don't stack them on top of each other, for the weight of the stack itself can damage the discs on the bottom of the pile. Shelving records vertically (standing on edge and evenly supported from both sides) helps to prevent them from warping.

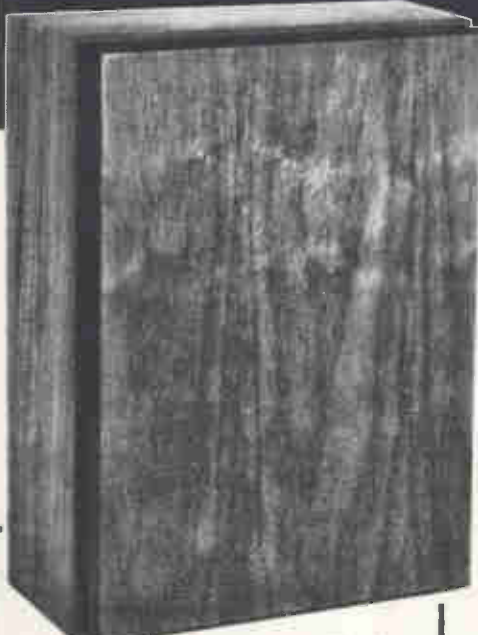
After playing your records, don't leave them strewn about "naked" on dusty shelves, sofa pillows, or other such convenient parking places. And when you put a record back into its jacket, always slip it first into its protective envelope to keep the cardboard from scraping against the record's sides. Given such care, your records could (according to a 1959 report by the Library of Congress) outlast you by more than a hundred years.

RADIO SHACK MAIL ORDER SALE!

MUSIC LOVERS! SCHOOLS! HOTELS! CLUBS!
RESTAURANTS! BARS! PUBLIC ADDRESS USERS!

Radio Shack Fantastic Special Purchase

"Spherical Sound" Ultra Compact Speaker Systems



**BUGHT TO SELL BELOW
MANUFACTURING COST!**

Made by Murray-Carson

and Shown at the
New York and Phila.



Audio Shows at \$39⁹⁵

RADIO SHACK'S LOW
MAIL ORDER SALE PRICE . . .

**HARVEST
MAPLE
FINISH**

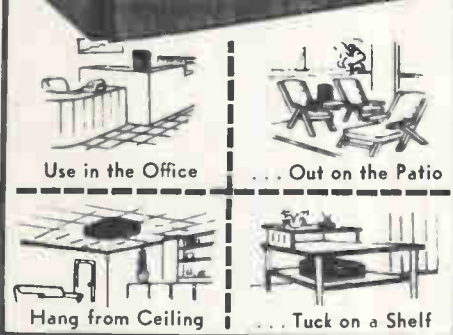
9⁰⁰
EACH
Master
Carton \$51
of 6

LIMED OAK

OILED WALNUT

11⁰⁰
EACH
Master
Carton \$63
of 6

13⁰⁰
EACH
Master
Carton \$75
of 6



4 1/4" DEEP x 8" x 11" - SOLID WOOD FRONT, SIDES, BACK!

RADIO SHACK bought the entire factory inventory of this speaker system to sell at an unprecedented bargain price. Ideal for use with any type of sound system — hi fi, background, radio, TV, recorder, public address or extension. Ruggedly built of solid hardwoods and special laminated panels — no grille cloth!

SPECIFICATIONS: Cavity-generated sound system with 360° propagation. Size: 11" x 8" x 4 1/4". Weight: 5 pounds. Impedance: 8 ohms. Power Rating: 8 watts program. Range: 50-17,000 cps. Accessories included: molded wall mount block, adhesive footpads. Patent applied for design. Position any way without loss of 360° sound.

DON'T MISS THIS! USE HANDY ORDER BLANK TODAY!

Add 50¢ per speaker for handling and shipping anywhere in the U.S.A.
Bring coupon in or mail your order to the Radio Shack store nearest you.

<input type="checkbox"/> 1-5 Maple Cat. No. 40-1192	<input type="checkbox"/> 6 Maple Cat. No. 40-1192-6	Name _____
<input type="checkbox"/> 1-5 Oak Cat. No. 40-1193	<input type="checkbox"/> 6 Oak Cat. No. 40-1193-6	Street _____
<input type="checkbox"/> 1-5 Walnut Cat. No. 40-1194	<input type="checkbox"/> 6 Walnut Cat. No. 40-1194-6	City _____
		State _____ Zip _____

Please send FREE 1966 Radio Shack catalog.

HFSR — 368

CHECK LIST BELOW FOR YOUR NEAREST RADIO SHACK STORE

- ARIZONA**
PHOENIX — 3905 East Thomas Rd.
- CALIFORNIA**
ANAHEIM — 507 East Katella Ave.
BAKERSFIELD — 1308 19th St.
LA HABRA — 1511 West Whittier Blvd.
LONG BEACH — 3976 Atlantic Ave.
LOS ANGELES:
Downey — Stonewood Shop. Ctr.
Ladera Shopping Center — 5305 Centinela Ave.
Mission Hills — 10919 Sepulveda Blvd.
Reseda — 19389 Victory at Tampa
Torrance — 22519 Hawthorne Blvd.
West Covina — 2516 East Workman Ave.
West L. A. — Pico Blvd. at Overland
OAKLAND (San Leandro) — Bay Fair Shop. Ctr.
SACRAMENTO — 600 Fulton Ave.
SAN DIEGO (La Mesa) — Grossmont Shop. Ctr.
SANTA ANA — Bristol Plaza Shop. Ctr.
- COLORADO**
DENVER — 798 South Santa Fe
- CONNECTICUT**
HAMDEN — Hamden Mart. Shop. Ctr.
MANCHESTER — Manchester Shop. Parkade
NEW HAVEN — 92 York St.
NEW LONDON — New London Shop. Ctr.
STAMFORD — 29 High Ridge Rd.
WEST HARTFORD — 39 So. Main St.
- ILLINOIS**
CHICAGO — Evergreen Plaza at 95th St.
- MAINE**
PORTLAND — Pine Tree Shop. Ctr.
- MARYLAND**
LANGLEY PARK — Hampshire-Langley Ctr.
- MASSACHUSETTS**
BOSTON:
167 Washington St.
594 Washington St.
110 Federal St.
BRAintree — South Shore Plaza
BROCKTON — Westgate Mall
BROOKLINE — 730 Commonwealth Ave.
CAMBRIDGE — Fresh Pond Shop. Ctr.
FRAMINGHAM — Shoppers' World
LOWELL — Central Shop. Plaza
SAUGUS — N. E. Shop. Ctr.
SPRINGFIELD — 1182 Main St.
WEST SPRINGFIELD — Century Shop. Ctr.
WORCESTER — Lincoln Plaza
- MINNESOTA**
ST. PAUL — 473 North Snelling
- MISSOURI**
ST. LOUIS — 1125 Pine St. (Walter Ashe Div.)
- NEW HAMPSHIRE**
MANCHESTER — 1247 Elm St.
- NEW MEXICO**
ALBUQUERQUE — 6315 Lomas, N. E.
- NEW YORK**
BINGHAMTON (Vestal) — Vestal Shop. Plaza
BUFFALO (Clarence) — Transitown Shop. Ctr.
NEW YORK — 1128 Ave. of the Americas
SCHENECTADY (Rotterdam) — Shoporama Ctr.
SYRACUSE — 3057 Erie Blvd. East
- OHIO**
CINCINNATI — 852 Swifton Ctr.
- OKLAHOMA**
OKLAHOMA CITY — Mayfair Shop. Ctr.
TULSA — 2730 South Harvard
- OREGON**
PORTLAND — 1928 N.E. 42nd St.
- PENNSYLVANIA**
PHILADELPHIA:
2327 G Cottman Ave., Roosevelt Mall
1128 Walnut St.
- RHODE ISLAND**
CRANSTON — 1301 Reservoir Ave.
EAST PROVIDENCE — Shoppers' Town
- TEXAS**
ABILENE — 2910 North First St.
ARLINGTON — Collins at Park Row
BROWNSVILLE — 847 S. E. Elizabeth St.
DALLAS:
1601 Main St.
Medallion Center
125 Wynwood Village
Plymouth Park Shop. Ctr.
FORT WORTH:
1515 So. University Dr.
900 East Berry St.
3524 Denton Highway
2615 West 7th St.
- HOUSTON:**
8458 Gulf Freeway
322 Northline Mall
Bellaire — 4759 Bissonnet
SAN ANTONIO — 150 Wonderland Shop. Ctr.
SHERMAN — 1620 Highway 75 North
WACO — 1016 Austin Ave.
- VIRGINIA**
ARLINGTON — Washington-Lee Shop. Ctr.
- WASHINGTON**
SEATTLE:
2028 Third Ave.
837 N. E. 110th St.

*What should you ask
of the highest
priced automatic
turntable?*



Dual 1019
Auto/Professional
Turntable \$129.50

Total performance good enough for personal systems of hifi critics

Judged by any test instrument, no matter how precise: by any ear, no matter how critical, the Dual 1019 stands alone as the ultimate achievement in playback equipment. Little wonder. For every advance in the art of record reproduction has been embodied in this unique automatic record playing instrument. Here are some of the reasons why so many high fidelity and music critics have actually purchased it for their own systems.

Everything.

Tracking Balance Control™... first meaningful and reliable anti-skating ever available in an automatic tonearm

All tonearms tend to skate, but not all actually do. Only the better precision-built tonearms have bearing friction low enough to permit the tonearm to respond to the side-thrust of the stylus against the inner groove.

In ordinary tonearms, therefore, anti-skating devices may look impressive, but actually contribute little to tonearm performance.

Not so with anti-skating control of the 1019 tonearm, in which bearing friction is so low (less than 0.04 gram) that the tonearm will skate even when tracking at 1/2 gram. Clearly Dual had to design a real solution for a real problem.

The major factor affecting skating is the friction between the stylus in the angled tonearm head and the rotating record. A secondary factor is tracking error, which can be kept at a minimum by provisions for adjusting stylus overhang. But others remained for Dual research to discover.

For example: the smaller the stylus radius, the higher the skating force. Which means that anti-skating is especially important with the elliptical stylus, whose tracing radius of either 0.02 or 0.03 mil is less than half that of the standard round stylus.

This is why the 1019's anti-skating control is calibrated for all

styli and is precisely adjustable over a continuously variable range. In actual operation this means that you can now balance tracking on each stereo groove, with any stylus, thus eliminating distortion from unbalanced tracking (skating) at the program source itself.

Simple, yet precise adjustments for tonearm balance, stylus force and Tracking Balance Control™

To balance the tonearm, you merely rotate the counterbalance. To apply stylus force, you simply dial the number of grams you desire. And to apply Tracking Balance Control™ you again simply dial the number you want. It's as simple as that. Yet no external gauge can improve upon the accuracy of these adjustments.

Fully automatic start — even in single play — plus precise, automatic Cue-Control™

Even if you prefer to play most of your records one at a time, you can start just by touching a switch — not the tonearm. (If you can't do that, you don't really have an automatic turntable.) And when you want to start manually at either the beginning or anywhere on the record — or to interrupt play and then resume from where you left off — you can raise and lower the tonearm just by flicking the 1019's feather-touch Cue-Control.

Of course, for changing records (up to ten), just change spindles. Dual's unique Elevator-Action changer spindle carefully lifts the weight of the stack off the bottom record before releasing it. (And no need to remove the spindle to remove records from the platter.)

Exclusive features. like variable Pitch-Control™ at all four speeds, rotating single play spindle

If you've ever tried to play an instrument or sing to recorded accompaniment—or to tape treasured old 78's — or if you're simply blessed with a truly golden ear — you'll appreciate being able to vary each speed over a 6% range (makes more than half a note's difference). This too is done simply. Just dial the pitch you want.

Single play buffs will also appreciate

the significance (improved signal-to-noise ratio, lowered wow and flutter) of the 1019's single play spindle that rotates with the record, just as on their previously cherished manual-only turntables.

And a few other features you may never have thought to ask for

Quite a few. A 7 pound-plus, dynamically balanced die-cast platter. An anti-static mat, concave to provide maximum support for records (even warped ones) at their widest diameter. Dual's powerful, utterly silent Continuous-Pole™ motor, for constant speed regardless of line voltage variations up to and beyond $\pm 10\%$. Unique slip-clutch avoids jamming or possible damage even if the arm is restrained while cycling. Pause position for tonearm on the resting post lets you flip records without shutting off the motor. And compact dimensions of just 12³/₄" x 11¹/₂" — ideal in tight space.

Plus a full year warranty covering both parts and labor

It's a new, extra dividend resulting from Dual's relentless quality control . . . a warranty you'll probably never have to use. Because every unit is tested for a full hour throughout its assembly. Every tenth one is tested again. And a final acoustic performance test in a component system for every single unit. To meet Dual's standard of performance and reliability, nothing less will do.

You can verify it all in your dealer's showroom

There's still more to the Dual 1019. But you'll be able to appreciate it all only when you see it in action for yourself . . . at your franchised United Audio dealer. Then, if you don't care to spend the extra \$30 for Tracking Balance Control™, Cue-Control™, rotating single play spindle and other refinements . . . you can still be


ahead of everything else with the world-renowned Dual 1009 at \$99.50. For the perfectionist there are no other choices.



united
audio Dual

536 MADISON AVE. NEW YORK, N. Y. 10022

For Tough Recording Jobs Choose The Only Microphone With Backbone!

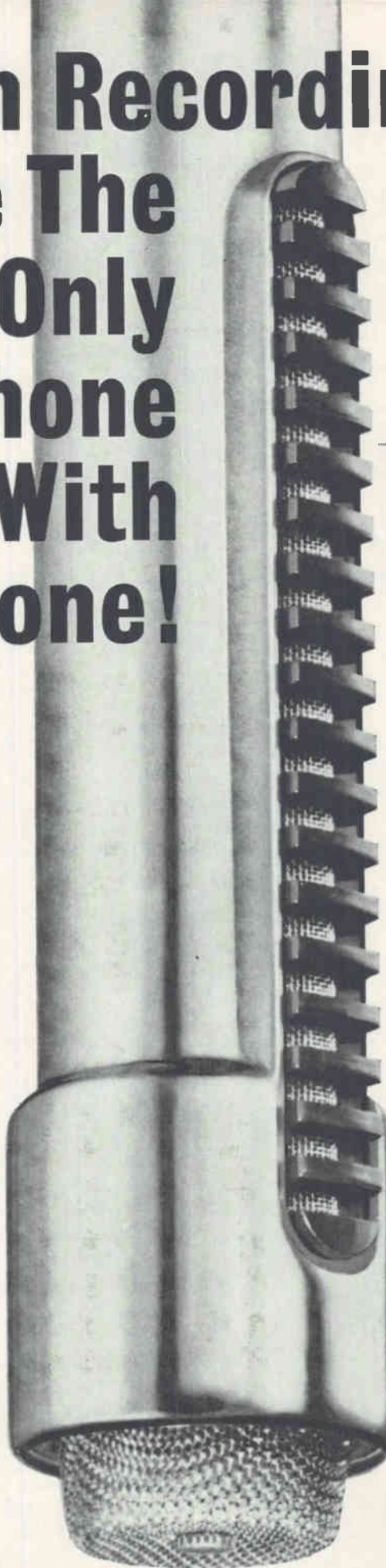
 The backbone of the Electro-Voice Model 676 is no mere decoration. It's visible proof of the most exciting idea in directional microphones—Continuously Variable-D (CV-D)[™].

And it takes a directional microphone to solve your tough recording problems: bad acoustics, audience noise, poor balance between performers.

Here's how CV-D works. We attach a very special tapered tube to the back of the microphone element. This tube automatically varies in effective acoustic length with frequency. It's a long tube for lows — a short tube for highs. All this with no moving parts! The tube is always optimum length to most effectively cancel sound arriving from the back of the microphone, regardless of frequency.

This ingenious solution* is years ahead of the common fixed-path designs found in most cardioid microphones. The 676 offers significantly smoother response at every point—on or off axis—plus more uniform cancellation to the rear. It is also less sensitive to wind and shock. There is almost no "proximity effect"... no boosted bass when performers work extra close.

Long life and smooth response are guaranteed by the exclusive E-V Acoustalloy[®] Diaphragm. And the



**ELECTRO-VOICE
MODEL 676
DYNAMIC CARDIOID**

676 has unusually high output for a microphone so small. Of course you get dual output impedances, high efficiency dust and magnetic filters—all of the hallmarks of Electro-Voice design that have made E-V a leader for years.

But that's not all. The 676 has an exclusive bass control switch built in.

Choose flat response (from 40 to 15,000 cps) or tilt off the bass 5 or 10 db at 100 cps to control reverberation, reduce low frequency feedback and room rumble.

Write today for complete specifications, or visit your E-V sound specialist's to see this remarkable new microphone. And when difficult recording problems must be faced squarely, stand up and fight back with the microphone with a backbone (and CV-D)—the new Electro-Voice 676 dynamic cardioid!

*Model 676 Satin Chrome or TV Grey,
\$100.00 list; in Gold, \$110.00 list.
Shown on Model 420 Desk Stand, \$20.00 List.
(Less normal trade discounts.)*

ELECTRO-VOICE, INC.
Dept. 364F, 616 Cecil Street
Buchanan, Michigan 49107

Electro-Voice
SETTING NEW STANDARDS IN SOUND

*Pat. No. 3,115,207

282

CIRCLE NO. 77 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH



● AVERAGE AND PEAK VELOCITIES ON DISCS:

Last month, I discussed the relationship between sound level and recorded velocity on discs, and described a few of the test records that I use in phono-cartridge testing. Since phono cartridges are used primarily for reproducing music, it would be well to consider the actual tracking demands made upon them by music records, rather than the artificial (and somewhat arbitrary) conditions imposed by most test records.

Ideally, we would like to record and reproduce the full dynamic range of the original source, whether it is a solo violin or a full orchestra. Program dynamic range can be defined as the ratio of the *maximum* sound level during a crescendo to the *minimum* level during a soft passage. Naturally, this ratio of loud to soft may vary widely, depending upon the nature of the program. A ratio is customarily expressed in decibels (db), and in non-mathematical terms, a power ratio of 2:1 corresponds to 3 db, a 10:1 ratio to 10 db.

The dynamic range may be as much as 40 db for a piano, 75 to 80 db for timpani or a pipe organ, and as much as 100 db for a seventy-five-piece symphony orchestra. Since 100 db corresponds to a power ratio of 100 billion to 1, we can see that just reproducing such an enormous range of sound levels, to say nothing of recording it on disc or tape, would be a major feat. In fact, it cannot be done with presently known techniques. This is unfortunate, because one of the major subjective differences between live and reproduced music is the psycho-acoustic experience of hearing a full, natural, non-compressed dynamic range.

It is possible to achieve a 70-db range on a master tape, and close to this figure on a master disc recording. The range is limited by noise at low signal levels and by distortion at high levels. The inevitable degradations in the disc-manufacturing (or tape-duplicating) process reduce the range still further, and it is a rare disc that has a 50-db dynamic range. In order to compress the orchestra's range into the limits imposed by the recording process, the gain is turned up during soft passages and reduced for loud passages. The quietest passages are then somewhat louder than the background noise, yet the loudest passages do not cause overload and excessive distortion.

A 50-db dynamic range corresponds to a power ratio of 100,000:1, and a recorded-velocity ratio of 300:1. A good record-playing system must be able to handle this range without distortion at one extreme, or masking by hum and noise at the other. In my cartridge tests, I soon realized that the 27 to 30 cm/sec velocities on some of my test records were extremely loud compared to the average level on any music disc. I therefore decided to measure the maximum velocity on a number of stereo and mono records.

The procedure is simple, requiring only a test record with calibrated levels (such as the CBS STR-100), an oscilloscope, and a preamplifier whose RIAA equalization can be switched out. I parallel-connected the cartridge outputs to provide a mono signal and connected the unequalized preamplifier output to the oscilloscope's vertical-input terminals. The scope's horizontal-sweep circuit was switched off.

Adjusting the vertical gain of the scope for a 3 1/2-inch trace deflection with the 7 cm/sec (peak) reference signal provides a vertical line whose length at each moment is directly proportional to stylus velocity. Specifically, 1 inch of deflection is equivalent to 2 cm/sec of stylus velocity. Higher velocities can be measured by using a $\times 10$ attenuator, so that a 1-inch deflection corresponds to 20 cm/sec

velocity. I found that peak velocities of 20 to 25 cm/sec were quite common on stereo orchestral records. On a few mono records I measured peaks as great as 30 cm/sec. Interestingly enough, the highest peaks were invariably caused by cymbal clashes or other high-frequency transients that had dura-

tions of only a few milliseconds. To my surprise, these transients rarely sounded as loud as other passages of much lower peak level.

The average velocity on most records was approximately 1 to 2 cm/sec, but it appears that to totally avoid distortion of loud, high-frequency transients, a pickup should be able to track velocities of 30 cm/sec. Unfortunately, not many of the cartridges I have tested over the years can handle these velocities even at their maximum allowable tracking force.

A consequence of the tremendous dynamic range on records, compression notwithstanding, is the need for

REVIEWED THIS MONTH

●
Fisher XP-7 Speaker System
Mattes SSP-200 Power Amplifier
●

great peak power reserves in the playback amplifier. Record velocity is directly responsible for the voltage output from a magnetic cartridge, and power is proportional to the square of the voltage. If the average recorded level of 1 cm/sec is played with an average amplifier power output of 0.1 watt (a not unreasonable figure), a 30 cm/sec peak

will call for 900 times as much power—90 watts! Turning up the volume almost imperceptibly, by 3 db, doubles the power requirement. Obviously, therefore, amplifier peak-power capabilities of 200 watts or more are not at all unrealistic, even for the requirements of ordinary home-music reproduction.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

FISHER XP-7 SPEAKER SYSTEM



● THE new Fisher XP-7 speaker system is one of a family of three: the XP-6, XP-7, and XP-9. All are of basically similar design: they are three-way systems with moderately high efficiencies that can be driven fully by amplifiers with power outputs as low as 10 watts or as high as 60 watts.

The woofer of the XP-7 is a high-compliance 12-inch unit, with a free-air resonance of about 18 cps, a 5½-pound magnet structure, and a 1½-inch diameter voice coil. The XP-6 woofer also has a 12-inch cone, but with a slightly larger magnet and voice coil.

The mid-range speaker is a 5-inch cone unit and crossover from the woofer is at 300 cps. The XP-6 uses one, the XP-7 uses two, and the XP-9 uses three mid-range drivers, all acoustically isolated from the woofers. Frequencies above 2,500 cps are radiated by a tiny 1½-inch dome tweeter, driven around its periphery by a voice coil of the same diameter. The XP-6 and XP-7 use the same tweeter. The tweeter on the XP-9 is similar, but has a slightly larger magnet. The built-in crossover network has slopes of 12 db per octave. There are no balancing adjustments, the system being set up for optimum response.

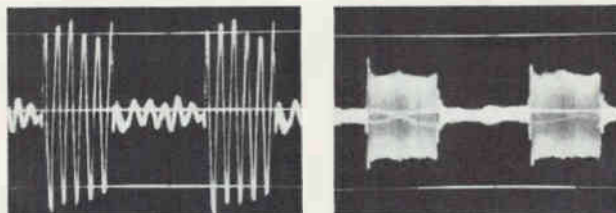
The magnet of the XP-7's tweeter weighs 2 pounds, which is heavier than the magnets of many woofers. This, combined with a moving mass of only ¾ gram, results in a tweeter with excellent transient response and wide dispersion (rated at 120 degrees in all directions).

The XP-7 enclosure, which measures 14 x 24½ x 12 inches and weighs 45 pounds, is fully sealed and is walnut veneered. The XP-9 enclosure is the same size as that of the XP-7 but because of the heavier magnets in its drivers, it weighs 10 pounds more. The XP-6 has a slightly smaller box. We measured the frequency response of the Fisher XP-7 at eight different locations in our test room. Averaging the data and correcting it for the room's low-frequency response characteristic, we obtained a single curve. The XP-7 has a response that is notable for its

extreme smoothness over the entire range. From 1,000 to 15,000 cps, it is flat within ± 2.5 db, which is about as smooth as we have ever measured in a "live" room.

At lower frequencies, the measurements show a slightly rising characteristic. Overall, the XP-7's freedom from response irregularities is as striking at low and middle frequencies as it is at high frequencies. The tone-burst transient response is excellent. The oscilloscope photos taken at 250 and 1,300 cps are typical of the transient response throughout the range of the system. Nowhere did we find spurious output or excessive ringing.

Harmonic distortion, at 10 watts input, is very low down to 50 cps, increasing rapidly at lower frequencies. Because of the relatively high efficiency of the XP-7, 10 watts represents a rather loud acoustic output. The effective lower limit of this speaker's response appears to be about 40 cps.



Oscilloscope photos of tone bursts at 250 cps (left) and 1,300 cps (right) illustrate the XP-7's excellent transient response.

The Fisher XP-7 sounds as smooth as its curves look. It has a solid, slightly heavy bottom end, audibly confirming the measured curve. There is no particular coloration of any portion of the frequency range. The flat mid-range response gives it a neutral character, without unnatural "presence" or "absence." The sound does not appear to come from either within the room or behind the speaker through a hole in the wall. Rather, it seems to originate in the plane of the grille cloth. The high-frequency dispersion is audibly excellent, and the sound has a unity which does not give a hint of its being produced by four drivers.

All in all, the Fisher XP-7 is an effortless, fine-sounding speaker, with a natural, balanced musical quality. Although they were not tested, we would expect the XP-6 and XP-9, with their similar design concepts, to have essentially the same sound quality. The Fisher XP-7 sells for \$139.50. The XP-6 is \$99.50, and the XP-9 is \$199.50.

For more information, circle 188 on reader service card

(Continued on page 39)

HIFI/STEREO REVIEW

CIRCLE NO. 51 ON READER SERVICE CARD →



Carry-Corder '150' shown 80% of actual size

Norelco® Cordless Tape Recorders



Norelco Carry-Corder® '150'

Tiny tape cartridge loads in seconds, records for an hour

Revolutionary tape recorder, features reusable snap-in cartridges, one button control to start, stop, wind-/re-wind tape. Separate volume controls for record and playback. Weighs only 3 lbs. with 5 flashlight batteries. 1 7/8 ips constant speed capstan drive. Has dynamic microphone with detachable remote switch. Superior sound quality with frequency response of 100 to 7000 cps. Connections for recording and playback directly with radio, phono, TV or another

tape recorder. 7 3/4" x 4 1/2" x 2 1/4". Prepacked in Deluxe Case with 4 cartridges (each in a dust proof container with index card), microphone, fitted carrying case, mike pouch, patchcord and tape mailer.



Norelco Continental '101'

100% transistorized for on the spot record/playback... up to 2 hours on a single reel. 2 track 1 7/8 ips constant speed machine weighs 8 lbs. with 6 flashlight batteries. Features dynamic microphone, tone control, record/level/battery condition indicator. Includes direct recording patch-cord. Frequency response 80 to 8000 cps. 11" x 3 3/4" x 8".

Norelco Continental Tape Recorders

Norelco Continental '401'

The recording studio in a suitcase

Fully self contained 4 track stereo record/playback. 4 speeds, 7½, 3¾, 1½, ¾ ips – up to 32 hours on a 7 inch reel. Has dual preamps, power amplifiers, stereo matched speakers. (2nd speaker in lid). Ganged stereo controls eliminate need for dual knobs and microphones. Special facilities include monitoring, mixing, sound on sound, portable P.A. Frequency response 50 to 18,000 cps; wow and flutter less than 0.14% at 7½ ips. Signal to noise ratio better than -48 db. Weighs 39 lbs. 18¼" x 15" x 10".



Norelco Continental '201'

New marvel of tape recording versatility

Multi-purpose 4 track tape recorder has every built-in feature for quality recording and playback; 2 speeds, 7½ or 3¾ ips provide up to 8 hours playing time on a single 7 inch reel. Fully self contained. Has dual preamps for stereo playback with external hi-fi system. Special facilities include parallel operation, mixing, pause control, tone control, portable P.A. Frequency response 60 to 16,000 cps. Weighs 18 lbs. 15¾" x 13¾" x 6¾"



Norelco Continental '95'

Quality engineered, budget priced tape recorder

Compact 3¾ ips speed machine provides up to 3 hours playing time. New automatic record control electronically sets correct recording volume. Make a perfect tape everytime. Has simple pushbuttons to record, playback, wind, rewind, tape pause and stop; adjustable controls for on/off, volume and tone. Frequency response 80 to 12,000 cps. Weighs 12 lbs. 14¼" x 10" x 5".

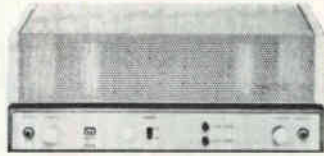


All specifications subject to change without notification.

Norelco Tape Recorder Accessories

FOR MODEL	DESCRIPTION	FOR MODEL	DESCRIPTION
'101'	DL 86 Leather Carrying Case	'95', '101', '150'	TP 86 Telephone Pickup Coil
'101'	CC 86 Texon Carrying Case	'150'	TC 2 x 30 Tape Cartridge
'101'	BE 86 AC Adapter	'201'	EL 3775/21 Monitoring Headset
'101'	RS 86 Remote Mike Switch	'201', '401'	EL 3984/15 Foot Control
'150'	BE 50 AC Adapter	'201', '401'	TP 34/49 Telephone Pickup Coil
'101', '150'	FP 86 Foot Pedal	'401'	EL 3775/37 Stereo Headset
'101', '150'	HP 86 EL 3775/85 Listening Headset	'401'	2A1048 Mike Adapter
'101', '150'	CTM 86 Close Talking Mike		

MATTES SSP-200 POWER AMPLIFIER

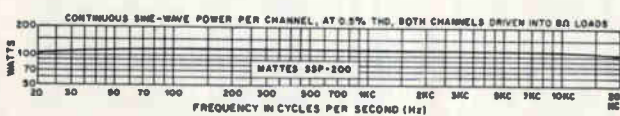


● ONE of the most difficult components to rate (as far as sonic performance is concerned) is the basic power amplifier. Even on an instantaneous A-B comparison, it is impossible to hear any differences between most good ones. The new Mattes SSP-200 power amplifier is an exception to this rule. In addition to truly remarkable electrical performance, it really sounds *better*. We use the dangling comparative because we were unable to compare it directly to one or two of its most obvious competitors. Nevertheless, when it was substituted for other amplifiers of unquestioned top quality in our music system, we heard a noticeable improvement.

The SSP-200 is an all-solid-state design using silicon transistors in most circuits. Germanium transistors are used in the input circuits for lowest noise. A unique, proprietary high-efficiency circuit that is used has been described in detail in *Electronics World* and elsewhere (reprints are available from Mattes). The SSP-200 is fully protected against electrical damage. Excessive heating, from prolonged full-power operation or a short-circuited load, operates a thermal cut-out and a red warning light. A blown fuse is also indicated by a warning light. Each channel has an individual level control.

Testing an amplifier such as this one is difficult. At most power levels up to the clipping point, its distortions are about at the level of the residual readings of our test instruments. When the amplifier is driven to the clipping point, the distortion rises suddenly and measurements must be made quickly to avoid blowing a fuse or tripping the thermal circuit breaker. Nevertheless, we were able to confirm, well within the limits of experimental error, the data on the performance certificate accompanying the amplifier we tested.

The frequency response of the amplifier was flat within ± 0.1 db from 10 to 15,000 cps, and down 0.3 db at 20,000 cps. It fell to -3 db at about 50,000 cps. The power output was 120 watts per channel (with both channels driven) from 100 to 10,000 cps, and about 105 watts per channel at 20 cps and 20,000 cps. These powers were all measured at 0.5 per cent distortion, since driving the amplifier to our usual 1 or 2 per cent harmonic-distortion-reference level virtually assured a blown fuse before a measurement could be completed.

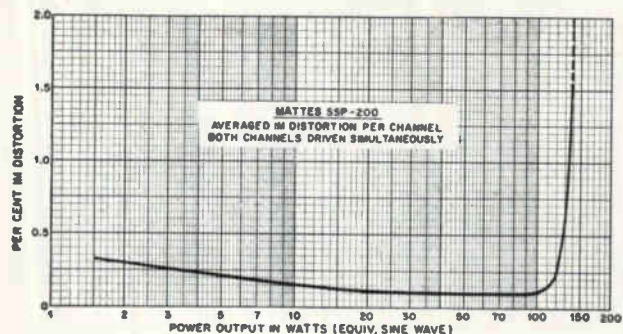


Intermodulation distortion was about 0.3 per cent at 1 watt, falling to about 0.1 per cent in the range from 20 watts to over 100 watts. At 135 watts per channel (a total output of 270 watts) the IM distortion was between 1 and 1.5 per cent. Harmonic distortion at 1,000 cps was under 0.1 per cent up to well over 100 watts per channel.

All the above power measurements were made with 8-ohm loads. The Mattes is normally supplied with its power transformer set for a line voltage of 121-128 volts, and we tested it at 125 volts. If the line voltage in a particular area is significantly lower than that figure, the transformer can be reset to operate properly at the lower voltage.

The SSP-200 has a switch for selecting speaker-output impedances of 4 ohms or 8/16 ohms, or a test position. (In the test setting, the maximum power is limited to 12 watts to protect the amplifier and speakers during the initial setup and installation.) To check the effect of different speaker-load impedances on power output, we measured the power into 4-, 8-, and 16-ohm loads with appropriate switch settings. The SSP-200 delivered 137 watts (at the clipping point) to 8 ohms, 156 watts to 4 ohms, and 77 watts to 16 ohms. Only one channel was driven for this test.

There was less than 0.1-db change in output from no load to an 8-ohm load. This indicates a very high damping factor, in excess of 100. Less than a volt was required to drive the amplifier to full output. Its hum level was 70 to 73 db below 10 watts at maximum gain, and 85 to 87



db below 10 watts at minimum gain. There was absolutely no hum or noise audible in the speakers under any conditions, with the inputs disconnected.

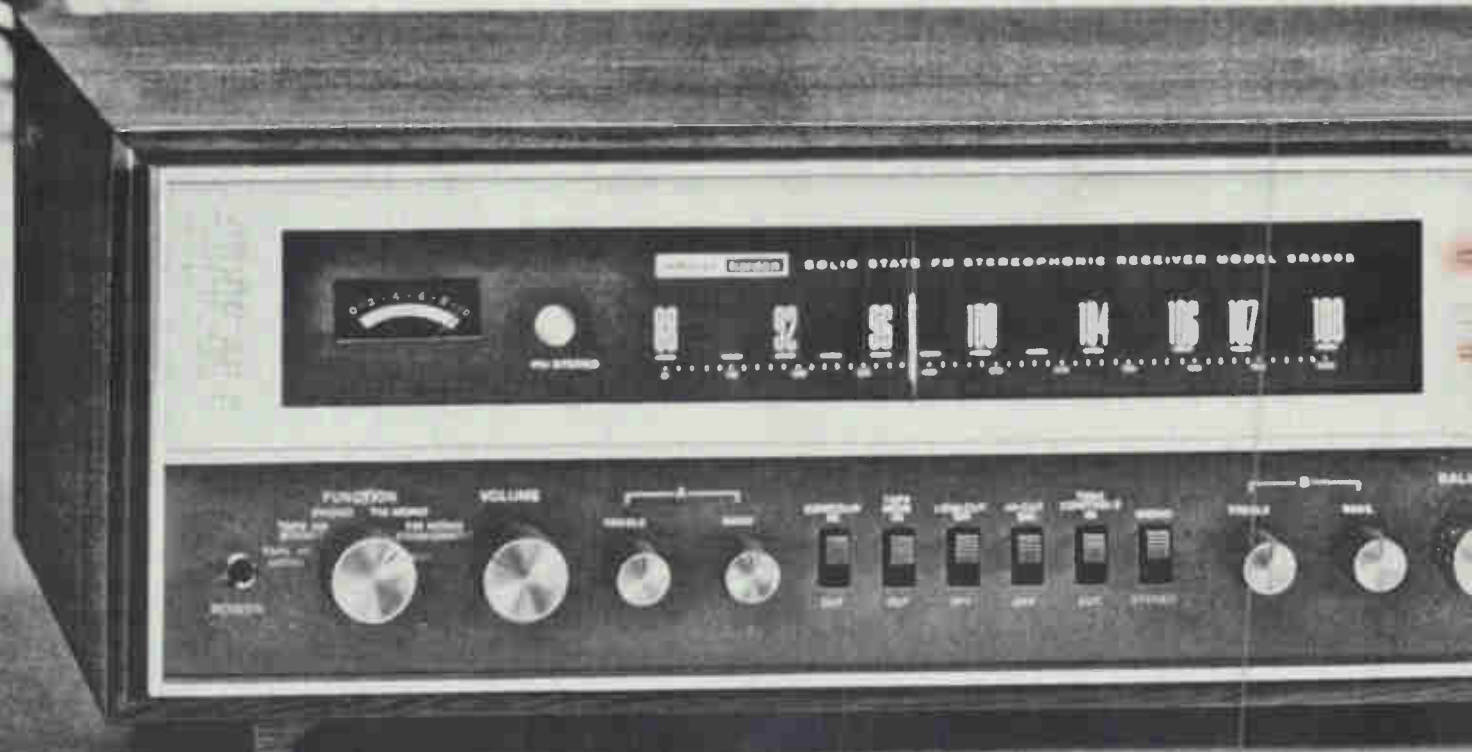
There is little one can say about this sort of performance, which is not matched or even approached by any other amplifier we have tested. We found the audible results in accord with our measurements in that the solidity of the bass and complete clarity, under any conditions we could impose, were outstanding. Even at low-power levels it produced better sound from our speakers than we had thought them capable of giving. This is a property of one or two other fine transistor amplifiers we have heard, and frankly, we have no explanation for it.

The special virtues of the Mattes SSP-200 become more apparent as the volume level is increased. For all practical purposes, it has limitless power reserves. It is remarkable how much sound power a good speaker can produce without breakup when it is driven by this amplifier. It can be played at the highest levels without the irritating quality that so often gives one the urge to turn down the volume. After a 5- or 6-hour workout, the Mattes enclosure was but slightly warm to the touch. The amplifier measures 14 x 8 x 5½ inches and weighs about 30 pounds. Although it costs \$375, the SSP-200, like all really superior products, is well worth its price.

For more information, circle 189 on reader service card



SR-600B • 80 watts IHF music power •
Power bandwidth 6 to 50,000 cps IHF
• Frequency response at full rated power
8 to 40,000 cps \pm 1 db • Harmonic dis-
ortion less than 1% • Usable FM sensi-
tivity 1.95 μ v • Two-system stereo speaker
selector • Easy-to-read tuning meter •
Positive-action stereo indicator • \$369*



THE NEW POWER... AND THE GLORY OF HARMAN-KARDON SOUND

...in the superb new "B" Series of Stratophonic all-transistor stereo receivers ... increased power, extraordinary power bandwidth, unequalled frequency response and reliability

The famous Harman-Kardon Stratophonic Series is all-new, all-improved! Every Series "B" receiver delivers greatly increased power. And every model packs a power bandwidth and flat frequency response far beyond the best from other manufacturers. In fact, the response of all these new Series "B" instruments is far wider and flatter, even when measured at full power, than that of other comparable receivers at only one watt.

And — new and exclusive with Harman-Kardon: Every receiver, regardless of price, lets you hear Stratophonic Sound in one or two rooms, separately or simultaneously.

Take a look at the handsome new SR-600B on the left. Here is the most complete FM stereo receiver in its price class—an instrument second only to the majestic Harman-Kardon SR-900B. The SR-600B puts out

80 watts of full usable power—which means no narrowing of its fabulously wide response even at lowest and highest power levels. Such outstanding performance is typical of the entire Stratophonic "B" Series.

Much of the credit for the incredibly lifelike sound of these four new all-transistor receivers goes to an engineering design which includes the latest diffused-junction germanium transistors for all output circuits. Harman-Kardon's unparalleled experience in the use of both silicon and germanium transistors proved germaniums not only increase the bandwidth but are far more reliable and far cooler in operation than any silicon output transistor now available.

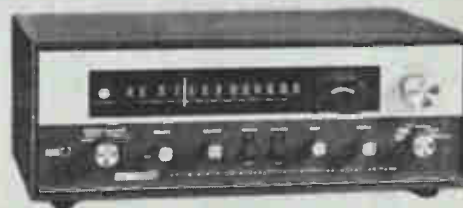
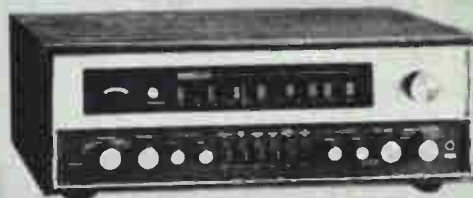
You must hear the unique transparency and purity of tone that is Stratophonic Sound. Hear the remarkable new Series "B" solid-state stereo receivers at your Harman-Kardon dealer's today.

SR-900B • 100 watts IHF music power • The most advanced FM stereo receiver ever designed • Power bandwidth 3 to 75,000 cps IHF • Frequency response at full power 5 to 60,000 cps ± 1 db • Harmonic distortion less than 0.2% • Usable FM sensitivity $1.85\mu\text{v}$ • Two-system stereo speaker selector • Easy-to-read tuning meter • \$449*

SR-400B • AM and FM • 60 watts IHF music power • Two-system stereo speaker selector • Full-power frequency response 8 to 40,000 cps ± 1 db • New front panel with headphone jack, tape-monitor switch, easy-to-read tuning meter • \$309*

SR-300B • 60 watts IHF music power • An unbeatable stereo receiver at this price • Two-system stereo speaker selector • Full-power frequency response 8 to 40,000 cps ± 1 db • New front panel includes headphone jack, tape-monitor switch, easy-to-read tuning meter • \$279*

*Prices slightly higher in the West.
Walnut enclosures optional.



harman kardon

A subsidiary of The Jerrold Corporation

HARMAN-KARDON, INC.
15th & LEHIGH AVE.
PHILADELPHIA, PA. 19132

LEADER IN SOLID-STATE STEREO COMPONENTS

Anyone who walks into a store and asks for a reel of tape deserves what he gets.

Chances are he'll walk out with a square peg for a round hole. Buying tapes is a lot like buying film. Lots of brands, types, sizes. Confusing? Not if you read further.

For one thing, don't buy a "white box" off-brand to save pennies. If it's worth recording, it's worth recording on a proven brand, like Reeves Soundcraft... supplied on all reel sizes from the 2 $\frac{3}{4}$ -inch size for miniature portables, on up to the 14-inch reel. Professionals and home recordists prefer Reeves Soundcraft Tapes for their reliability and performance qualities.

But—in asking for tape, you should say more than just the words "Reeves Soundcraft." You should ask for the Reeves Soundcraft Tape best suited to your recording needs.

An economical all-purpose tape like Reeves Soundcraft **STANDARD**, can probably answer most of your requirements. It gives you professional mastering quality with low print characteristics for any material that requires only normal playing time, (1200 ft. on a 7-inch reel).



If, however, you are a school concerned with rough handling or an archive recording for posterity, you should be using Reeves Soundcraft **LIFETIME**... the only tape with a life-time guarantee! Its rugged DuPont Mylar base makes the big difference. Virtually unbreakable.

Never flakes or dries, regardless of temperature or humidity extremes. Both Standard and Lifetime offer normal playing time—1200 ft. on a 7-inch reel.

On the other hand, if you want to record long symphonies on a reel, Reeves Soundcraft **PLUS 50** should then be your choice. It provides 1800 ft. on a 7-inch reel to give you 50% more playing time! For example, over 6 hours of recording at 3 $\frac{3}{4}$ ips. Excellent dynamic range and rugged 1 mil Mylar base make Plus 50 the preferred extended-play tape.



We have another tape that offers even more playing time. Reeves Soundcraft **TRIPLE PLAY**. This is the highest quality tape ever produced on a thin Polyester base. You get 3600 ft. on a 7-inch reel, or three times the play of Standard tape. Triple Play has remarkable wide range response and greater output than any other triple play tape.

Now for the ultimate in tape technology. Reeves Soundcraft **GOLDEN TONE**. High frequency output is 25% greater than the next best brand. This tape is so perfect you can run it at half the speed to double your playing time, and still enjoy full fidelity recording. 1200, 1800 and 2400 ft. lengths on 7-inch reels.

Visit your dealer for tape, and ask for Reeves Soundcraft—either Standard, Plus 50, Lifetime, Triple Play or Golden Tone—whichever one best suits your recording needs.

Write for Bulletin RS-64-12A.



REEVES SOUNDCRAFT
DIVISION OF REEVES INDUSTRIES INC

Main Office: Danbury, Connecticut • New York • Chicago • Los Angeles • Export: CBS Records Intl., 51 W. 52 St., N.Y.C. • Available in Canada



Mendelssohn's
**VIOLIN
 CONCERTO**

FELIX MENDELSSOHN
 Portrait by E. Magnus,
 about 1840

ONE tends to think of Mendelssohn's Violin Concerto in E Minor in the same terms as one thinks of the violin concertos of Beethoven, Brahms, and Tchaikovsky—as a solitary sally into the violin concerto form by a composer who seems to have reserved some of his most inspired lyrical flights for the occasion. In fact, however, the E Minor Concerto is the third such score that Mendelssohn produced: the first two, products of his fifteenth year, were never published, although Yehudi Menuhin edited the D Minor Concerto some years ago and revived it for performance and recording (on a long-since-withdrawn RCA Victor disc).

But Mendelssohn's E Minor Concerto *is* like Brahms' violin concerto in that it was the musical result of the composer's long and close friendship with a particular violinist—Ferdinand David, in Mendelssohn's case. By coincidence, Mendelssohn and David were born in the same house in Hamburg, Germany, but they did not meet until they were sixteen and fifteen, respectively. When Mendelssohn became the conductor of the Gewandhaus concerts in Leipzig in 1835, he chose David as his concertmaster. Because of Mendelssohn's precarious health, David was often obliged to take over much of the Leipzig routine; it was David who, stepping in when Mendels-

sonn was stricken with measles, conducted the premiere of his friend's oratorio *St. Paul*.

In July, 1838, three years after Mendelssohn and David had settled in Leipzig, Mendelssohn, then thirty, again turned his thoughts to the composition of a violin concerto. In a letter written while he was vacationing away from Leipzig, Mendelssohn told the violinist, "I should like to write a violin concerto for you next winter. One in E Minor runs through my head, the beginning of which gives me no peace." David apparently responded immediately and with enthusiasm, but nearly a year passed without further mention of the concerto. In July, 1839, in another letter to David, Mendelssohn wrote: "Now that is very nice of you to press me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that?"

During the next five years there was constant consultation between Mendelssohn and David on the evolving violin concerto. David gave Mendelssohn counsel on the writing of the solo part—apparently most of the first-movement cadenza as we know it was devised by David.

(Continued on next page)



Felix Mendelssohn's "perfect" Violin Concerto is available in many fine stereo disc versions. Especially notable among them are Zino Francescatti's suave performance for Columbia, Jaime Laredo's gentle reading on an RCA Victrola disc, and Nathan Milstein's aggressive yet ravishing account for Angel (also available on four-track tape).

But although Mendelssohn yielded to David's advice in matters of practical craftsmanship, his own sense of form and expression determined the overall shape and content of the score.

David played the premiere of the work in Leipzig in March, 1845, to a wildly enthusiastic audience. Since then the Concerto has been a constant favorite with audiences the world over; it has been called "as perfect as can be" by one of Mendelssohn's biographers, and another finds in it "the charm of eternal youth."

OVER the past forty years the Mendelssohn Concerto has been recorded by nearly every important violinist who has appeared on the concert stage; almost twenty different recordings are listed as currently available in the Schwann catalog. Twelve of these versions may be had in both stereo and mono recordings. Since most of them share a disc with either the Tchaikovsky Concerto or the Bruch G Minor Concerto, I'll consider the available recordings in three categories: those that are coupled with the Tchaikovsky Concerto; those that are coupled with the Bruch; and those that have some other disc-mate.

In the first category are performances by Michele Auclair (Mercury SR 18048, MG 14048), Christian Ferras (Angel S 35606, 35606), Zino Francescatti (Columbia MS 6758, ML 6158), Isaac Stern (Columbia MS 6062, ML 5379), and David Oistrakh (Vox PL 16160, mono only). Of these, the recordings by Francescatti and Stern are outstanding. Supporting Francescatti's suave account of the solo part is a finely honed performance of the orchestral score by members of the Cleveland Orchestra led by George Szell. Everything about this reading reveals a loving care and tenderness. For his part, Stern has a serenely flowing conception of the music, and Ormandy and the Philadelphia Orchestra offer sympathetic collaboration. Both discs are well recorded, but Francescatti's offers somewhat brighter, more clearly focused sonics.

Stereo-mono recordings that contain the Mendelssohn Concerto together with the Bruch are those by Francescatti (Columbia MS 6351, ML 5751, the same Mendelssohn performance already mentioned as coupled with the Tchaikovsky Concerto), Jaime Laredo (RCA Victrola

VICS/VIC 1033), Yehudi Menuhin (Capitol SG/G 7148), Nathan Milstein (Angel S 35730, 35730), Julian Olevsky (Westminster WST 14080, XWN 18860), Ruggerio Ricci (London CS 6010, CM 9194), and Ion Voicou (London CS 6450, CM 9450). In addition to the Francescatti performance, the ones in this category most deserving of attention, in my opinion, are those by Laredo, Menuhin, and Milstein. Laredo's is a sweet-toned, gentle performance that is one of the finest things this young violinist has recorded. Milstein's is a more imperious statement of the music, with some especially ravishing treatment of the double-stop passages. Menuhin's is a more rough-hewn reading, with some less-than-perfect intonation, but with a commanding personal involvement.

Two other performances deserve some consideration: that by Jascha Heifetz (RCA Victor LSC/LM 2314), backed by Prokofiev's Second Violin Concerto, and that by Henryk Szeryng (Mercury SR 90406, MG 50406), paired with the infrequently performed and unjustly maligned violin concerto by Robert Schumann. The Heifetz performance is a dazzling display of pyrotechnics: the tempos are extremely fast, and there is an air of glibness about it all. But there is no denying the visceral excitement of the playing. Szeryng's is a much more relaxed and genial performance, with an easy flow. Both Heifetz and Szeryng are closely microphoned, resulting in a larger-than-life sound for the solo instrument. The conductors, Charles Munch and Antal Dorati, respectively, contribute appropriate readings, Munch with the Boston Symphony Orchestra, and Dorati with the London Symphony Orchestra.

Four performances of the Concerto are currently available on four-track stereo tape: Mischa Elman's (Vanguard-Ampex C 1623, coupled with Lalo's *Symphonie espagnole*), the versions by Heifetz (RCA Victor FTC 2046) and Ricci (London-Ampex L 80003) that are transfers of the disc releases mentioned above, and the Milstein performance, a 3 $\frac{3}{4}$ -ips tape that also includes the Tchaikovsky Concerto and the Bruch G Minor Concerto (Angel Y2S 36301). The Milstein tape will undoubtedly be the one preferred by most collectors: in quality of performance, it is equal to the best, and it is very well processed.

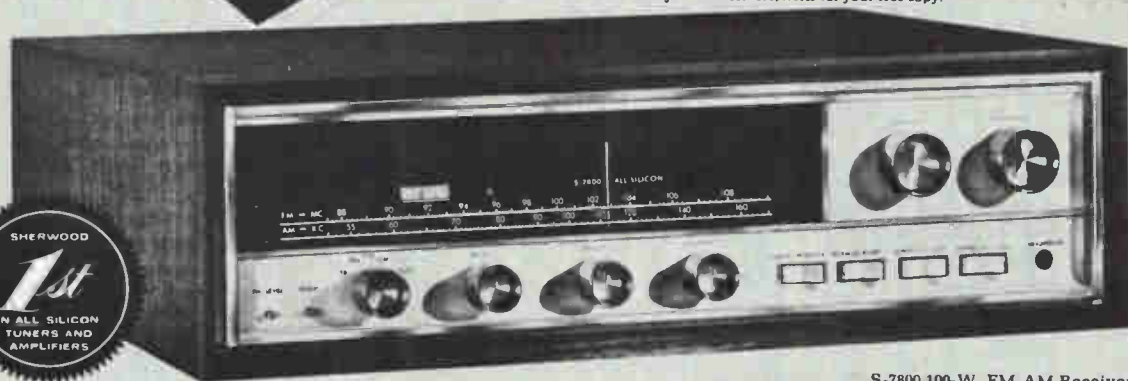
REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle number 179 on reader service card.

Compare these Sherwood S-7800 features and specs! **ALL-SILICON** reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, Front-panel mono/stereo switch and stereo headphone jack, Rocker-action switches for tape monitor, noise filter, speakers (A) and (B) disconnect. Music power 100 watts (8 ohms) @ 0.3% harm distortion. IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) -70 db. FM sens. (IHF) 1.6 μ v for 30 db quieting. FM signal-to-noise: 70 db. Capture ratio: 2.4 db. Drift \pm .01%. AM sens. 2.0 μ v. AM bandwidth 7.5 kc. 43 Silicon transistors plus 16 Silicon diodes and rectifiers. Size: 16 $\frac{1}{2}$ x 4 $\frac{1}{2}$ x 14 in. dp.

Did you miss our last ad*?



*If you missed our previous ad comparing Sherwood's new S-8800 **ALL-SILICON** FM receiver with many other receivers, write for your free copy.



S-7800 100-W. FM-AM Receiver
Chassis: \$399.50
Wal. Cab. 28.00

Now we've added AM...and the industry's longest warranty —3 years—to our **ALL-SILICON** 100-watt FM receiver.

How can Sherwood offer this long warranty? Only because we said "No!" to both ordinary Germanium Transistors and old-fashioned tube Nuvistors, insisting on **ALL-SILICON** reliability. No other receiver has its pacesetter 1.6 μ v FM sensitivity, its remarkable 0.1% distortion rating, for the most true-to-life sound.

Sherwood

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. R3

Let's Look Inside The Dynamic Microphone



THIS is no ordinary microphone. It's a University Dynamic. Its manner of working is no less complex than a modern day computer. Its system of elements is a carefully integrated electromechanical network in a critical acoustical area. Without showing it, it's really quite a bit more than it appears to be — you have to listen to know the results of its performance.

For example — you move toward a flurry of activity on a busy street corner and witness a man-on-the-street interview. To you and other observers the conversation is barely audible above the noise of people and traffic. But to radio listeners the conversation is clear and unaffected by the sounds of the city . . . They are remote . . . in the background where they belong. This is the distinct advantage of a microphone with a good directional pick-up pattern.



Model 8000
Directional
(Cardioid)
Shock Mounted

Both are University Dynamic Microphones, but they are different in design, to serve different applications. The first is a highly directional (cardioid) dynamic microphone, sensitive only to the areas of sound intended for radio transmission or recording . . . proportionally attenuating sounds emanating from adjacent unwanted areas. The second is a highly omni-directional dynamic microphone sensitive to sounds in all surrounding areas, specifically designed to pick up all sounds.



Model 2000
Omni-
Directional



Model 2000
Omni-
Directional
With Swivel
& Switch

University makes only dynamic microphones, and they have the precision and reliability of modern day computers. Look at the inside to confirm this. The bullet shaped dome of the directional cardioid is a precise and significant component of the system. It smoothes the vital mid-range to provide a more dynamic, natural quality of sound. Filters, in a special configuration, soften sudden bursts of sound, minimize sibilants and protect the inner components from dust, dirt and the elements. A series of ducts further extends the performance of the microphone's transducer element providing gross and fine tuning (similar to the bass ducts of a speaker system) to sharpen the directional characteristics and reinforce the bass response.



Model 2040
Omni-
Directional
With Switch

The unusual, rugged, yet highly sensitive characteristics of the exclusive University UNILAR diaphragm are responsible for the remarkable high frequency performance of the University Dynamic Microphone—sharp, bright, clear and transparent. The UNILAR diaphragm is not easily seen in the precision cut-away shown above. It is extremely light and sliver thin, rugged and virtually indestructible. It could easily withstand torturous bursts of sound and vibration, even without the "extra-measure-of-protection" blast filter screen in the assembly. This feature alone guarantees continued distortion-free and trouble-free performance . . . and, it is only one of many features that make the University Dynamic Microphone the choice of professionals and recording buffs. No matter

what the nature of sound, University captures the live natural quality that makes the difference right from the start . . . better than other microphones costing \$10, \$15 or even \$20 more. And, the exclusive University warranty gives you five times as long to enjoy this "lively sound." Stop at a franchised University Dealer today and try for yourself. Get more info too! Write to Desk C 62 M, UNIVERSITY SOUND, P. O. Box 1056, Oklahoma City, Oklahoma 73101 . . . we'll send you a FREE copy of "Microphones 66."



Attache' 6000
Miniature
Directional
(Cardioid)
With Leveller



Model 8100
Directional
(Cardioid)
With Switch

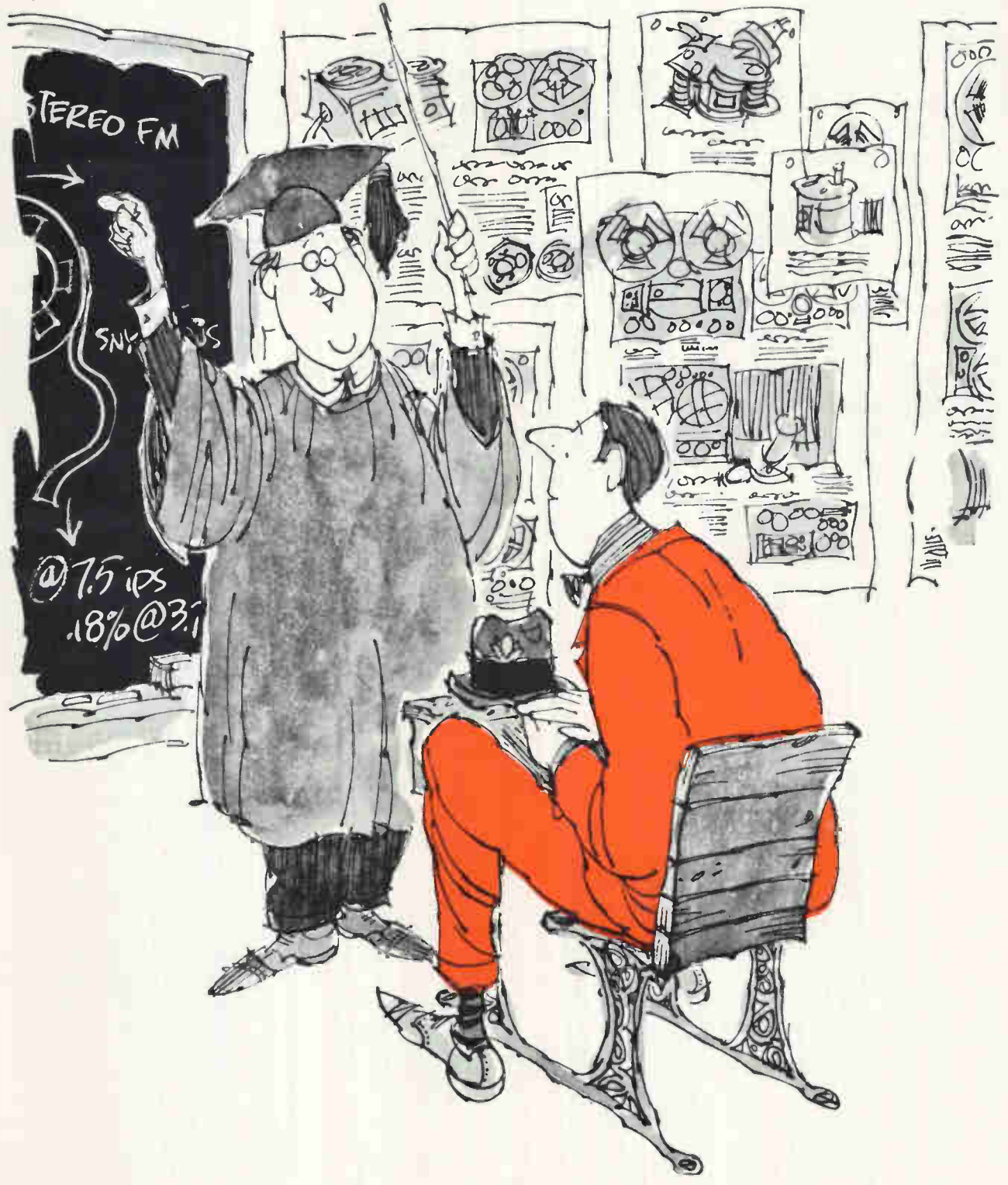
To demonstrate another case in point — Imagine yourself an unseen observer in a conference room of a large organization. A tape recorder, fed by a single microphone in the center of the conference table, is in use to store all that is said. Many speak at once; some face away from the microphone; it appears that all that is said may never be recorded, but every word is captured on the magnetic tape for later review.

A short course, including pointers, tips, and admonitions, on what you should know before **BUYING A TAPE RECORDER**

By John Milder

ACCORDING TO a bit of New England folk wisdom, you can't tell anything to anyone who doesn't know something in the first place. This is a sentiment widely honored among those who make, sell, and

write about audio equipment, and it is a view that applies with particular accuracy to anyone about to purchase a tape machine. If you don't start out knowing a reasonable "something" about today's tape equipment, anything



an audio salesman tries to tell you may simply result in confusion—and perhaps a renewed appreciation of the simple virtues of the wind-up Victrola. With a little preparation, however, one can enter an audio store prepared not only to cope with a salesman's jargon, but also to make a wise selection from the limitless variety and brands of tape gear now available.

A good first step toward making an informed choice is a short survey of the basic *types* of tape machinery currently on the market. Beyond their use of the same basic medium—magnetic tape—today's tape machines tend to have sharply divergent purposes, so let us start with a rundown of recorder types:

The All-Purpose Stereo Recorder: The "standard" tape recorder is a completely self-contained machine that records and plays back stereo tapes, requiring no outside help beyond material to record and the microphones or shielded leads to do it with. It has a dual-channel (stereo) amplifier and two speakers (or sets of speakers); the speakers may be built in (usually facing outward from the left and right sides of the machine), or detachable for greater stereo effect. Besides inputs for two microphones, the all-purpose machine generally has a pair of LINE or RADIO inputs for feeding in a signal from an external record player or hi-fi system for taping. It also has, more often than not, outputs for playing tapes back via a separate hi-fi system rather than through its own speakers.

The Modular Tape System: Although it may look very much like the standard stereo recorder at first glance, the very new "modular" tape recorder is meant to be something more. The tape system is a three-piece affair consisting of a center cabinet containing tape-transport mechanism, stereo amplifier, and controls, plus two speaker systems. The three pieces are usually encased in walnut and intended to sit on a shelf or buffet—or to be mounted on a wall. What differentiates the modular system from the all-purpose recorder just described is its intended role as a basic music system—a system centered around tape, with little or no provision for playing discs. Instead of groups of outputs and inputs intended for an external hi-fi set up, the modular tape system simply has provision for an auxiliary source such as an FM tuner, which can be played through the unit's centralized control facilities whether or not any taping of the FM signal is to be done. The modular system is intended to supplant both console radio-phonograph and component hi-fi system, and output jacks for feeding an audio amplifier (when present) are no more than the manufacturer's way of hedging his bet on the tape system as a concept.

The Tape Deck: The polar opposite of the modular system is the tape deck, designed solely for connection to a component hi-fi system (or to a modular music system designed around a record player). The deck has no power amplifiers or speakers of its own. In its simplest version, as a "tape transport," it offers only the basic mechanism

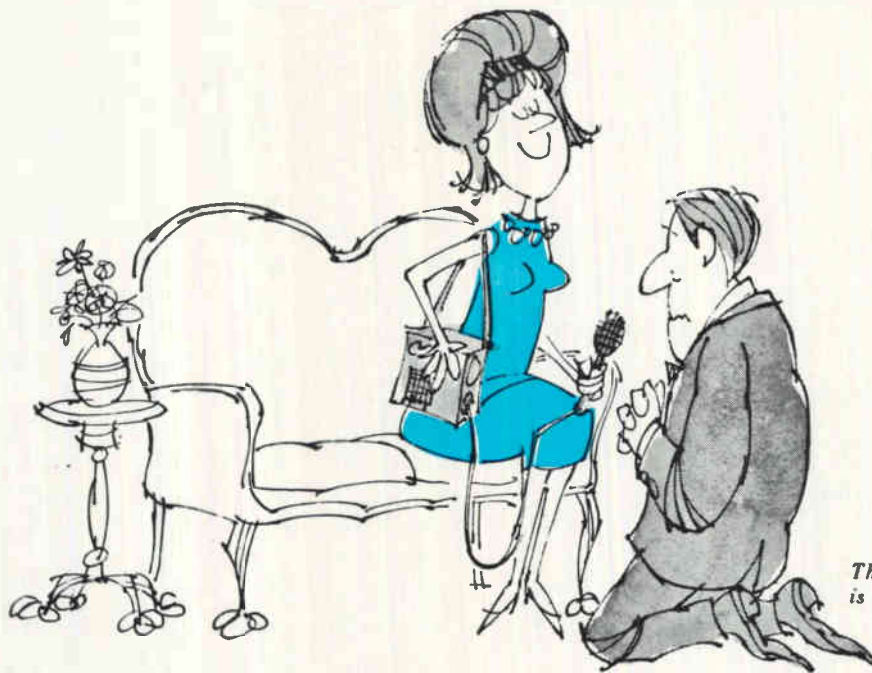
for handling tape plus a tape-playback head, leaving all electronic functions to outside equipment for the sake of ultimate economy. In its most complex form, the deck offers elaborate "professional" recording and playback features, and lacks only speakers and a power amplifier. At least one deck is now available with a small, high-quality stereo amplifier built in, but no speakers.

The Battery-Operated Recorder: Made feasible by the transistor, the battery-operated portable recorder is decidedly a special-purpose machine that puts less emphasis on music (and fidelity) than on using a recorder camera-style for taping wherever you go. Not to be confused with the \$29.95 toys sold in the local drug store, the new generation of battery-operated machines (\$50 and up) offers respectable sound quality for recordings made away from the comfort of your living room. Some of them have outputs for an external amplifier, and, when they use a standard tape speed (such as $3\frac{3}{4}$ or $1\frac{7}{8}$ ips) and provide a capstan drive, they often produce tapes that can be played back with good results on conventional living-room recorders. Unlike all the other types of machine discussed here, the battery-operated portable is almost always a two-track monophonic machine. (See Ken Gilmore's survey of battery-operated portables starting on page 66 of this issue.)

The Cartridge Machine: Overlapping all the previous categories, the cartridge tape recorder offers tape enclosed within a plastic cartridge rather than wound on a conventional reel. The purpose is automatic or semi-automatic operation: you simply drop the cartridge in place, push a button, and the machine takes over. The overall objective, of course, is to compete with the convenience of discs as a medium for sound reproduction. Aside from the battery-operated machines and a new (and fantastically varied) breed of cartridge machines designed for use in cars, the two major cartridge systems for home use at the moment are the RCA and the 3M-Revere. The former uses standard quarter-inch recording tape at a standard speed of $3\frac{3}{4}$ ips; the latter uses a 0.146-inch-wide tape at $1\frac{7}{8}$ ips in a miniature cartridge that is handled by a special automatic tape-changing mechanism.

IF YOU find it impossible at this point to decide which of the foregoing basic types of recorder is the one for you, things are only as they should be. With the possible exception of the battery-operated machine, whose special purpose may well not be yours, all the kinds of machines mentioned are well worth seeing and hearing in operation before you choose one type over another. Each has decided strengths and weaknesses.

Both the cartridge and the modular-system approach imply that in the long run tape is more important for your purposes than discs. If you are starting out with no record collection, this possibility may be worth considering. But the penalty, at least for the time being, is that



The battery-operated portable is a special-purpose machine...

the commercially recorded tape repertoire—either in cartridges or on reels—is not nearly as wide as the present selection on discs. The limited tape library can be compensated for only partially, and at considerable effort, by taping from FM broadcasts or from discs. Based on the further assumption that you now own no audio equipment, the modular approach may save you both money and the extra space occupied by separate components. But it is in direct competition with equally appealing modular systems for playing discs, and it involves a good bit of possible extra expense if you decide later to invest in more powerful and wider-range hi-fi equipment.

The question of the deck *vs.* the all-purpose recorder is also worth careful consideration. The greatest appeal of the deck is in the lowest (\$100-\$200) and the highest (\$400 upward) price categories. In both price ranges, the deck allows you to make sure that every penny goes into features that won't duplicate those you already have in your present hi-fi system. In the broad medium-price range, however, the complete machine is very often the better buy, since the fact that you can hear any tape you've made right on the spot encourages you to use the recorder outside the home as well as in conjunction with your regular audio system.

Whatever category of tape machine you ultimately decide to buy, you should be prepared in addition to take some time to look and listen for the best performance you can get for your money. The talents of industrial designers have been applied so widely—to the lowest- as well as highest-priced recorders—that you can no longer expect the appearance of a machine to provide a clue to its overall quality. Fortunately, however, there are many reliable ways to judge the quality of any machine.

One of the vital considerations in making tape recordings is how low a level of background noise you can

achieve. This hinges on two factors: the recorder's inherent noise and its provisions for indicating maximum permissible recording level. Both factors can be judged only by making a recording in the store and listening to the playback over a wide-range audio system that will show up significant flaws. Aside from listening for a consistent noise problem of one kind or another, your main concern is to judge the effectiveness and ease-of-use of a machine's recording-level indicators, which should give a clear and reliable indication of how high you can set the gain without encountering distortion. Although the "magic-eye" indicator is capable of the best reading of momentary peak signals, the level-indicating meter is most popular these days. There are excellent machines using either type of indicator and you should not let the presence of a "professional" meter influence you toward the purchase of a machine that is otherwise not up to the level of some "magic eye" machines. Exceptions to this rule are those machines that use a meter whose characteristics are accurately matched to NAB broadcast standards. If you are going to be recording for professional use, then a machine with real VU meters can be quite helpful. (Note, however, that the mere presence of a "V" and a "U" on a meter face does not a VU meter make. You may have to check with the manufacturer to determine how closely the meter actually conforms to the standard VU characteristic.)

If noise through the speakers seems too obtrusive in a machine that is otherwise appealing, or if you have difficulty in judging just how significant the noise really is, check against a machine that the salesman considers the best in the house. And when you encounter a machine that is *mechanically* noisy during play or rewind, be wary even if the noise is not audible over loudspeakers; there is a good chance that a variety of other problems will ap-

pear (some of them audible through the speakers) in the near future.

Another critical matter is a recorder's freedom from speed variations, particularly the short-term variations called wow and flutter. An "acceptable" amount of wow and flutter is the amount that you yourself can not hear. To make the most of your critical faculties, you should record and play back on the same machine in order to do your listening, since the speed variations in both modes are added together in playback. And you should make a direct comparison with the music source (preferably a piano recording) you are taping. Any amount of variation that is clearly audible is likely to be annoying when you get the recorder home, and you should not gloss over any audible difficulty in the store. Also check a machine's performance near the beginning and end of a reel, where any problems are likely to be far more audible.

Overall sound quality is a function of frequency response and lack of distortion as well as an absence of the problems already mentioned, and it is often a matter of rather subtle judgments. In general, you can expect overall sound character to improve perceptibly as you move upward from one price class to another. The lowest-priced recorders tend to have a slightly "grainy" or veiled quality that reflects somewhat uneven response and a degree of distortion at average recording levels. The medium-price machines are generally slightly restricted in frequency range (the restriction appears mostly in the high frequencies), but smoother in character. The expensive recorder should have an extremely transparent quality, with only the barest of audible differences between original source and tape in a direct comparison.

One good index of quality is the presence of three separate heads, one each for erase, recording, and playback. The presence of separate heads for the recording and playback functions not only permits instantaneous comparison ("monitoring") between tape and original source, but it insures that each head can be designed for optimum performance of its function. Although a single record-playback head often performs very well, it can not provide both the relatively narrow head-gap needed for good high-frequency playback and the relatively wide gap needed for good recording. In comparing two machines of apparently similar quality, you may generally assume that the presence of three or more separate heads in one of them is a good indication of superiority.

In judging overall sound quality, an often-effective tactic is to compare the audible quality of a good commercially recorded tape and one recorded on the machine itself. If a machine seems to have good highs on its own recorded material but sounds dull and lifeless on commercial tapes, this is a good indication that the highs are artificially "peaked" during recording to make up for a poor playback characteristic. Any marked difference between the two kinds of recordings usually indicates a

non-standard frequency-equalization circuit in the recorder. As you go up the price ladder and seek out the subtlest sonic improvements, you should rely more heavily on the direct source *vs.* tape comparison.

Once you are beyond the lowest price category, you should look closely at the way a recorder handles tape. It should start and stop smoothly at normal playing speeds, without spilling or jerking tape, and it should come to a quick stop from fast-forward or rewinding without breaking, stretching, or snarling tape. The more expensive the machine, the more you should insist on foolproof switching from one mode to another, with no spillage or breakage when it is reversed or thrown into the PLAY mode from its highest speed. And, as mentioned earlier, you should consider significant mechanical noise at playing speed a portent of troubles to come.

One crucial difference between any two machines may be the ability to maintain initial quality. Inexpensive construction and light-weight materials may result in a recorder's top plate flexing or becoming permanently deformed, thus upsetting the critical alignment of tape to heads and guides and making correction of the misalignment extremely difficult. This is but one of many problems that may develop because of inferior construction. Some compromises are inevitable in the construction of an inexpensive machine, but you can find surprising quality in some economy machines, and you should look for as much as you can find at any price level.

ONCE you have narrowed your choice to machines of apparently similar quality, you should look for convenience features that may make for greater utility or simply for more fun. Some machines, for example, offer automatic playback reversing at the end of a reel; others can change direction during playback or recording. Most stereo recorders offer sound-on-sound and virtually unlimited add-a-track facilities, while others have echo effects or slide-synchronization signals available. Many machines provide facilities for mixing of inputs and three- or four-speed operation. The presence of any of these amenities should not make you favor a "novelty" recorder over a less versatile machine of higher overall quality, but it can very definitely help you choose between apparently similar machines.

Whether you are after a recorder of respectable but not ostentatious quality or one that makes hardly a concession to the mammoth used in the recording studio, you should be able to find it with a minimum of confusion and wasted shopping effort—provided you have armed yourself with a little knowledge before you walk into the showroom.

John Milder, whose name will be familiar to our regular readers, keeps abreast of developments in the tape-recorder field from the vantage point of a position with a major hi-fi manufacturer.



ORGAN MUSIC of the ROMANTIC PERIOD

A Basic Library

By G. C. RAMSEY

ORGANS are individuals. *All* instruments are to a degree, but in the case of organs it is not merely that one is better than another, has a warmer tone or a different system of fingering. Organs are custom-designed, custom-built instruments, and no two are made exactly the same. The differences may be so great as to persuade the average listener that he has heard one organ and one something else—whatever it may be. Try an analogy: it is difficult for someone who is seeing them for the first time to believe that a Russian wolfhound and a Pekinese are *both* dogs. The very comparable situation among organs is at once the frustration and inspiration of record collectors, the bane and the delight of organists.

Yet it is possible to understand the organ in terms of national styles and historical periods, of which there are five major ones, the Italian and ancient instruments being given short shrift: German Baroque, German Romantic, French Baroque, French Romantic, and English. All five periods and styles are distinctive, not only in terms of the instruments that builders in the different countries designed and built, but in terms of the music that organists in each country wrote and performed on the instruments.

Although this article is concerned mainly with Romantic organs and Romantic music, a few basics of organ operation and some comparisons of style would not be out of place. The sound of the organ is created, of course, by wind and pipes. Each set of pipes, whose pitches run the full gamut of the keyboard, is called a stop. Stops are divided into five general categories: diapason (or principal), flute, string, reed, and mixture.

Diapasons provide the foundation tone of the instru-

ment; they furnish the characteristic smooth "organy" sound. Flute stops are slightly reminiscent of the orchestral instruments of that name, and are used for both solo playing and accompaniment. String stops also remind one of orchestral tone—and, to clear up a confusing point immediately, the *céleste* on the organ, rather than having any relation to the orchestral instrument of similar name, is a string stop and an unusual one. The *céleste* has two pipes for each note to be sounded, one tuned to pitch, and the other tuned slightly sharp (or occasionally slightly flat). It curiously imitates the warm vibrato sound of orchestral strings. *Célestes* are found on French Romantic, German Romantic, and English organs. Reed stops on the organ are in two categories: solo reeds and chorus reeds. Solo reeds are just what their name implies: stops designed for a solo melody and named oboe, clarinet, or English horn, for example, with a tone quality to match. Chorus reeds, whose names sometimes match those of orchestral instruments (the *trompette* stop is an example), are designed to blend with each other and with other stops rather than stand out from them. Mixtures are compound stops sounding three or more notes for each key played at the keyboard. They are high pitched, and their effect, rather than creating a new harmony, is to reinforce the upper overtones of the harmonic series, thus changing the tone quality. These five are the major categories of organ stops, although hybrids (such as a cross between a flute and a diapason) do exist.

As most people are aware from personal observation, organ consoles, or playing-desks, contain more than one keyboard, or *manual*, as it is called in organ terminology. Each manual controls a specific group of stops. The pri-

mary manual is called the *great* and consists of a collection of diapason stops, in varying ranges, that supply the foundation tone for the instrument, topped off with a mixture stop or two. The secondary manual on French or German Baroque organs is the *positive*, which is really a secondary great, with stops of half the strength and power of those found on the great, but voiced with a keener and more intense tone quality. On German and English Romantic organs, however, this secondary manual is called a *choir* organ, and is usually a collection of accompaniment stops and solo reeds. The third important manual division is the *swell*, so named because its pipes are enclosed in a box, three sides of which are of solid wood, and the front of which is equipped with a set of venetian blinds, called swell shutters, operated by a pedal from the console. Opening the box by degrees increases the volume of sound, and closing the box part way or fully decreases it—crescendo and diminuendo. The swell division, found in all organs after the middle of the eighteenth century, contains a more telling principal chorus than the great, and, most importantly, a full set of chorus reeds and a mixture to go with them. It is also in the swell division that *célestes* are most often found. Before the invention of the swell box in the eighteenth century, the third manual was a still smaller version of the positive. The pedal organ, played by the organist's feet, is a completely separate division designed to supply support for simple melody-harmony work and to play the bass line in contrapuntal music. It partakes of the tonal characteristics of each of the manual divisions. Any of the divisions can be played separately or can be coupled together at the will of the performer or the direction of the composer. The art—and it is an art—of combining and varying manuals and stops is called *registration*. Its practice differs from country to country, from era to era.

Baroque organs and the music written for them are in themselves subjects for lengthy articles. The Baroque

was one of the great ages of organ music, perhaps the greatest. But what developed out of it, though vastly different, is hardly to be despised, as the following recommended records of organ music of the Romantic period will demonstrate.

LISZT: *Prelude and Fugue on B-A-C-H*. BRAHMS: *Eleven Chorale Preludes*. MOZART: *Fantasia in F Minor (K. 608)*. Karl Richter (organ). DEUTSCHE GRAMMOPHON DGG 138906 \$5.79, 18906 \$5.79.

The eighteenth and nineteenth centuries in Germany saw a decline in the popularity of the organ directly attributable to the rising interest in secular music and orchestral forms. Despite this fact, organ works were produced by several major composers in these two centuries, and this recording includes compositions by three of the most important of them. The Mozart and Liszt are very competently performed here, but it is to the chorale preludes of Brahms that I should like to draw special attention. These death-bed works, Op. 122, were Brahms' only major compositions to be issued posthumously, and they clearly reflect the Classic-Romantic duality of his musical nature. No registrations were specified for them, and they sound equally good on Baroque and Romantic organs. Richter quite rightly gives them a reserved Romantic treatment, using string *célestes* and occasionally the *tremolo*, a mechanical device that produces a vibrato by modulating the wind supply before it reaches the pipes.

REGER: *Toccata and Fugue, Op. 59, Nos. 5 and 6; Fantasia on the Chorale "Straf' mich nicht in deinem Zorn," Op. 40, No. 2*. REUBKE: *Sonata, "The 94th Psalm."* Simon Preston, playing the organ of Westminster Abbey. ARGO ZRG 5420 \$5.79, RG 420 \$5.79.

In the nineteenth century, in Germany as well as in England, changes began to take place in organ building which were not all to the good. Diapasons became much louder and tubbier, flutes thick and undistinguished,

Max Reger (1873-1916)



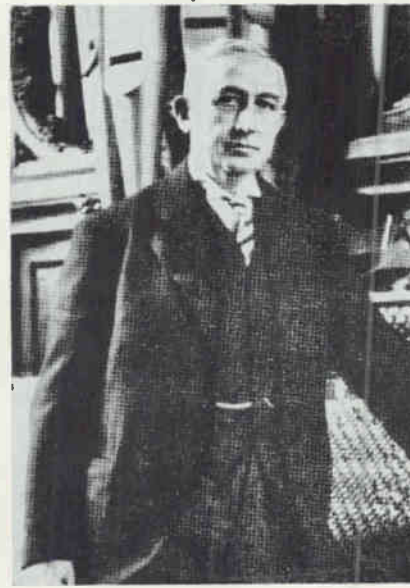
NEW YORK PUBLIC LIBRARY

César Franck (1822-1890)



NEW YORK PUBLIC LIBRARY

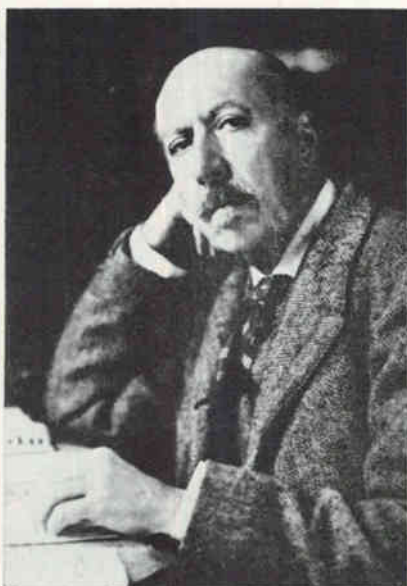
Marcel Dupré (1886-)



NEW YORK PUBLIC LIBRARY



Louis Vierne (1870-1937)



Charles-Marie Widor (1844-1937)



Aristide Cavallé-Coll (1811-1899)

strings thinly-scaled and nasal, and reeds muddy. The pedal organ tended to degenerate from a truly separate division capable of holding its own against the full organ to a set of weak and undistinguished, low-pitched foundation stops designed only to serve as accompaniment to the manuals. Yet some good music was written for the German Romantic organ, and the names of two composers in particular stand out: Max Reger and Sigfrid Karg-Elert. Although Karg-Elert's chorale preludes are still played today, none are easily obtainable on records.

There is a recording of Max Reger playing some of his own organ works (Odeon 80666) taken from a Welte-Mignon organ roll. Technical difficulties of the organ-roll process (similar to the piano roll, but, of course, somewhat more complicated) will lead more than one person to wonder, however, just how accurate a portrayal of Reger's playing is given there. A far preferable record, even though recorded on an English organ rather than a German one, is the disc listed above, containing a particularly beautiful Chorale Fantasia played with taste and imagination by Simon Preston. The reverse side of the record contains the single most famous composition of Julius Reubke (a brilliant pupil of Franz Liszt, whose influence can be easily detected), who died at the unfortunately early age of twenty-four.

FRANCK: *Organ Music (complete)*. Jean Langlais, playing Franck's Cavallé-Coll organ in the Church of Ste. Clothilde, Paris. GREGORIAN 208/9/10 three discs \$17.94, 108/9/10 \$14.94.-

In France in the nineteenth century, the organ did not degenerate as it did in Germany, largely because of the influence of one man: Aristide Cavallé-Coll, the organ builder for whose instruments nearly all of the great nineteenth- and twentieth-century French organ music

has been written. Cavallé-Coll's instruments are noted for the power and fire of the full swell (largely dominated by reed sound), for the beauty and clarity of the flutes, and for the warm, vibrating quality of the swell strings. The instrument that César Franck himself played at the Church of Ste. Clothilde in Paris was one of the earliest and smallest three-manual organs of Cavallé-Coll, and its swell division was particularly small, although of extreme beauty. The present incumbent of Ste. Clothilde, the blind Jean Langlais, has recorded the complete Franck music for organ, using the stops and registrations that Franck indicated for this organ. The term "complete," as used here, is misleading, although universally accepted by organists, for it excludes some early pieces and some pieces written for either harmonium or organ. In any case, the performances in this set are authentic, sensitive, and compelling. Notice especially the prominence of reed sound, both in solo melodies and in full passages.

DUPRÉ: *Variations sur un Noël; Carillon; Cortège et Litanie; Lamento; Final*. Marcel Dupré at St. Sulpice, Paris. MERCURY SR 90229 \$5.79, MG 50229 \$4.79.

The French have always been outstanding at making historic recordings, and no discography would be complete without one record of a composer playing his own works. Included in this album is one of Dupré's most famous (and most difficult) early works, the *Variations sur un Noël*.

VIERNE: *Symphony No. 2, in E Major, for Organ*. Pierre Cochereau, playing Vierne's Cavallé-Coll organ at Notre Dame Cathedral, Paris. L'OISEAU-LYRE 50103 \$5.79.

Widor, Dupré, and Vierne are the triumvirate of giants in the late nineteenth-/early twentieth-century French

school. Vierne was almost totally blind and had to compose on a large blackboard, but he was nevertheless a prolific composer and brilliant performer. The present incumbent of Notre Dame, Pierre Cochereau, recreates the registrations and sounds that Vierne called for, and he delivers a crisp yet sensitive performance that is faithful to the music.

WIDOR: *Symphony No. 5, in F Minor, for Organ; Symphony No. 9, in C Minor, for Organ ("Gothique")*. Marcel Dupré, playing Widor's Cavaillé-Coll organ in the Church of St. Sulpice, Paris. WESTMINSTER 18871 \$4.79.

Next to the Toccata and Fugue in D Minor of Bach, the Toccata from Widor's Symphony No. 5 is probably the most popular piece ever written for organ—at least among organists. Dupré performs the symphony from which it comes, together with the same composer's "Gothique" Symphony, on the organ for which Widor wrote all his music: the large Cavaillé-Coll at St. Sulpice in Paris. Widor held the position as organist at St. Sulpice until 1934, at which time he retired—at the age of eighty-nine! In that same year he recorded his Toccata. As he was frank to admit, at eighty-nine he couldn't play it up to speed, but it is unfortunate that his performance hasn't been re-released on LP because it captures the majesty of the piece that some performers, in their efforts to display their pyrotechnics, lose. Dupré was Widor's star pupil and successor, and this performance is the most historically accurate because (1) it follows the majestic tempo which Widor indicates in the music, and (2) it shows clearly that the French full organ sound is a reed-dominated, not a mixture-dominated ensemble. There are performances of the Toccata that are louder or faster or shriller (or even more accurately played), but this recording captures the sound that Widor had in mind when he first improvised the piece and then later wrote it down. Do not, by any means, neglect to listen to the rest of the Fifth Symphony or to the "Gothique," because each is a good example of the larger forms that the Cavaillé-Coll organs inspired.

MENDELSSOHN: *Sonata No. 1, in F Minor, for Organ; Sonata No. 6, in D Minor, for Organ*. E. Power Biggs at St. Paul's Cathedral, London. COLUMBIA MS 6087 \$5.79, ML 5409 \$4.79.

The English have remained as curiously aloof and isolated in their organ music as they have in most other aspects of their musical life. Occasional influences from Germany, such as those provided by Handel and Mendelssohn, have crept in, but for the most part English organists have gone their own way, influenced more by the requirements of accompanying the Anglican service than by a desire to make the organ a solo instrument. The English organ has always featured tubbier diapasons, thicker flutes, less fiery reeds, and weaker pedal divisions than Continental organs.

It is unusual to consider Mendelssohn "English," yet his six sonatas for organ were inspired by a visit to St. Paul's Cathedral London, and they were written for the organ there and the church's nine-second reverberation time. Although that organ has been updated since Mendelssohn was there in 1836, it was for the loud, tubby English cathedral organ that Mendelssohn wrote all of his one volume of organ music, and it had a tremendous influence on the English school of organ composition until after World War II. For instance, whereas the French toccata usually has the theme in the pedals, the English toccata, after the fashion of Mendelssohn, often has manual arpeggios that constitute a harmonic theme, the pedal being confined to an accompanying role with occasional runs from the top to the bottom of the pedalboard (the toccatas from both Sonatas No. 1 and No. 6 exhibit this style). It is a pity that the complete Mendelssohn is not available on records, for these two sonatas certainly whet the appetite for more.

RECITAL AT WESTMINSTER ABBEY: A survey of English organ music from the seventeenth century to the present. George Guest (organist). HIS MASTER'S VOICE CSD 1541, CLP 1788, imported, about \$6.00.

Very little English organ music is available in this country. However, this disc and the following one can be gotten easily from import shops. Part of the Great Cathedral Organ Series, this disc is especially noteworthy because it presents, on the Willis organ (rebuilt in 1937 for the coronation of King George VI), a survey of English organ music. Especially enjoyable to this listener are the Wesley Prelude, Air, and Gavotte, and the opening Allegro from the Sonata No. 4 of Mendelssohn. George Guest, who became organist of the Abbey in September 1963, is at present one of England's best-known performers on the instrument.

ELGAR: *Sonata No. 1*. VAUGHAN WILLIAMS. *Chorale Preludes*. Dr. Harold Darke, at St. Michael's, Cornhill, London. DELTA 12017, imported, about \$6.00.

Dr. Darke, organist at St. Michael's, Cornhill, since practically the turn of the century, represents the best of the English Romantic style of organ playing, and he has chosen works most appropriate to his style. The Elgar sonata demands a big, orchestrally oriented English organ, and the fact that Elgar was the composer of the *Pomp and Circumstance Marches* is very much in evidence, especially in the opening Allegro. The Vaughn Williams chorale preludes, especially the one on *Rhosymedre*, represent a conservative early twentieth-century, but still Romantic, approach to organ composition.

G. C. Ramsey, himself an organist and choir director, teaches English at Worcester Academy, Worcester, Massachusetts, and authored the article on boy-choir music in the December issue.



Progress report on HOME VIDEO TAPE RECORDERS



AN UP-TO-DATE SURVEY OF MODELS NOW ON THE MARKET—
OR EXPECTED SOON—TOGETHER WITH FEATURES AND PRICES

By ROBERT ANGUS



IF YOU live in Miami, Florida, Des Moines, Iowa, or Sacramento, California, you haven't yet seen a home video tape recorder in a local store window, much less been upstaged by that eager beaver down the block who insists on being the first in his neighborhood with any new gadget. For the fact is that while home video tape recorders are "here," they aren't always there. At the end of 1965, for example, there were less than two hundred of these newest of our electronic marvels in circulation, despite the promises of suppliers that there would be plenty in time for Christmas (or January—or February—or later). Initially, the manufacturers planned to bestow the first fruits of their labors on tape hobbyists in such major cities as New York, Chicago, Los Angeles, Washington, D.C., and Honolulu. Even in these cities, most would-be buyers got only a fleeting glimpse of a recorder. In Honolulu, more than one hundred people reportedly laid down \$200 each as a down payment for eventual delivery of a \$1,095 unit after seeing a model demonstrated.

A home video tape recorder, as the trade presently defines it, is a recorder, priced under \$4000, that records both pictures and sound on tape—either off the air from a television set or from a closed-circuit TV camera. To qualify for home use, such a machine must also be easy enough to operate that the audio-tape hobbyist would have no special problems with it. It is envisioned that the unit will eventually replace home movies on film because anything "shot" on video tape can be replayed immediately. And if the "take" is unsatisfactory, it can be reshot immediately on the same piece of tape. Or the home video tape recorder (hereinafter referred to as the

HVTR) can tape programs from your television set for later viewing while you're out at a PTA meeting or the theater.

It is unlikely that there were any more than a dozen HVTR's being used for such frivolous pursuits by the end of 1965. Of the remainder, most were in the hands of educators and businessmen—the former experimenting with video-taped lectures, tapes of chemical or biological processes, and the like; the latter recording sales pitches and industrial training programs. And, of course, a large number of recorders have been bought by electronics firms (who hope in time to market their own) in order to see what makes them tick.

What *does* make them tick? Actually, a HVTR looks very much like a bigger sound recorder, and operates in a similar way. Putting pictures on tape is something like putting sound on tape—the more tape that goes by the heads, the better the quality. The frequency range of today's better audio tape recorders is approximately 40 to 16,000 cps and, with few exceptions, 7½ inches of tape must pass the head every second in order to achieve this response. To record a black-and-white picture with reasonable fidelity, a frequency response better than one hundred and fifty times as great (at least 2 megacycles) is needed—and even more for color. Although this doesn't necessarily mean using one hundred and fifty times as much tape, it does mean using a lot more than is needed for sound recording.

One way to get an adequate amount of tape moving by the head is to use standard ¼-inch-wide recording tape travelling at a very high speed. With this approach, playing time is limited and the transport's mechanical

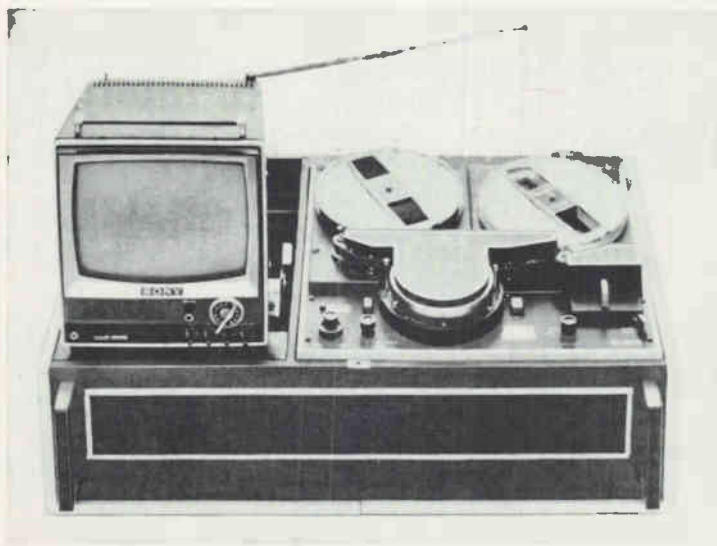
problems are intensified. However, if the head itself were to rotate inside a cylindrical housing as a much wider tape passed by outside, it would be possible to achieve a tape-to-head speed of 1,000 ips while the tape itself moved at a more reasonable 30, 15, or even $7\frac{1}{2}$ ips.

Thus, two approaches to putting pictures on tape have been developed: the so-called "brute-force" method, in which relatively low-cost equipment could be used to produce pictures by using a great deal of tape, and the helical-scan system, in which a revolving head could trace pictures diagonally on a slower-moving but wider band of magnetic tape. The tape is wrapped around the circular head housing in a pattern not unlike the Greek letter omega (Ω), with the right leg lower than the left. The angle or slant of each picture across the tape is determined by the speed at which the head(s) revolve inside the housing. Some slants are two feet or more along the tape; others are only a few inches.

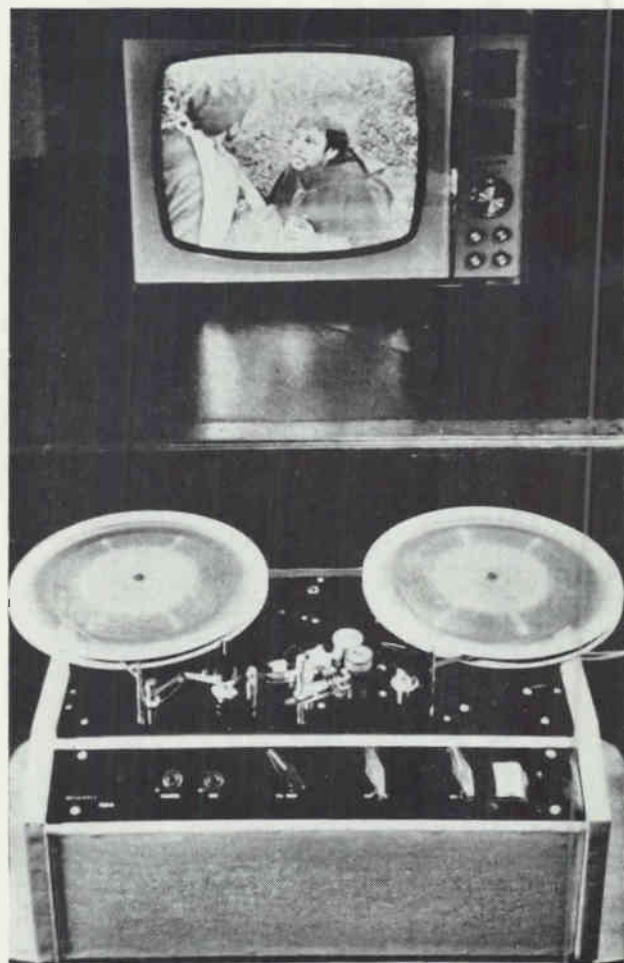
Of the five machines currently available, two use the first (brute-force) scanning method, and three use the second (helical-scan). The former are Wesgrove Electronics' VKR-500, of which a handful of kits were sold across the country for \$392 each, and the Ampex VR 303, which sold during 1965 for \$3,950 but was withdrawn

at the end of the year. Both used standard quarter-inch magnetic tape travelling at a speed of 120 ips past a stationary head. Several other manufacturers have been (or are) experimenting with similar systems, including the Radio Corporation of America, whose experiments date back to 1956; Fairchild Camera, which sold a few consoles at \$4,000; Par Ltd., a small research firm; and Illinois Institute of Technology Research Institute, which holds many of the basic patents on audio recorders and tape.

More recently, manufacturers have turned to the helical-scan system used in professional video recorders because it seemed to produce better pictures. First on the market with a machine was Loewe Opta of Germany, which sold a few units to the government at \$3,950 each. Next came Norelco, with a unit similar in price and performance to Loewe Opta's. Norelco's price may seem prohibitive to most of us, but at press time it had the largest share of the market—more units sold than all competitors combined. Then came Sony's TCV 2010, advertised by a department store in Washington for \$995 in November. Early this year, Ampex's 6100 series made its bow. And any time now, Concord Electronics expects to introduce its version for about \$1,000, and



Sony's TCV 2010 home video tape recorder (above) is the only one of the currently available models that comes equipped with its own TV monitor-receiver. The Wesgrove VKR-500 (right) is the only unit available in kit form—in addition to the regular factory-wired version—and uses the high-speed "brute force" recording technique. It can be connected to any TV set. The machines shown on the facing page are also intended for connection to an external TV set. The machine at top left is the Norelco EL 3400; at top right is one of Ampex's 6000-series units; and below these is the Fairchild VE 5001, a prototype high-speed machine that has yet to be scheduled for production.

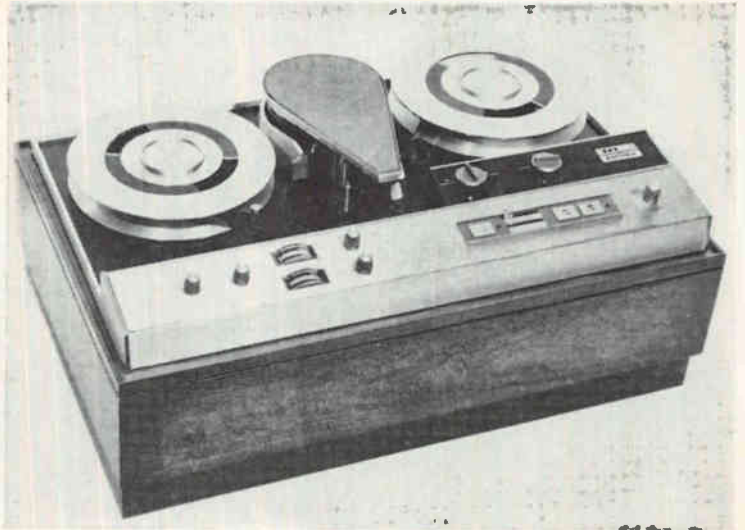


there have been statements about forthcoming machines from Roberts and the 3-M Company.

Just what do the various recorders now on the market (or expected soon) have to offer? Actually, only three—Ampex, Sony, and Norelco—are really available to tape hobbyists at the moment with any kind of national distribution. And the latter is sold only by Norelco's professional products division, not through ordinary department, discount, or audio stores. Norelco's EL 3400 is a single-speed (9-ips) recorder similar in appearance to the firm's Continental 401 audio recorder. Fully transistorized, it is pushbutton-operated with a minimum of controls. It uses 1-inch video tape on a 9-inch reel, at a cost of \$80 per hour. Its single revolving head has a life expectancy of 500 hours, has a replacement cost of \$100, and can be installed simply and quickly by the user. Norelco features a quick, simple system for adapting your TV set to video recording—a coupling gadget which slips over one of the tubes in the television set, thus converting it into a combined receiver-reproducer for the deck. Controls on the Norelco (START and STOP, PLAYBACK/RECORD, REWIND, and FAST FORWARD) are similar to those found on its Continental 401 audio unit. A "magic eye" indicates correct control settings for vol-

ume and picture resolution. Norelco's picture quality compares favorably with the TV original, and there are no synchronization difficulties. The Norelco, in common with most other HVTR's, has difficulty playing back tapes made on other Norelcos—although a company official explains that machines selected and aligned for this purpose can produce interchangeable tapes.

Sony's recorder at the moment is the least expensive on the market. Its price of \$995 includes a built-in TV monitor receiver than can be used both for playback or for taping off the air. A helical-scan recorder like the Norelco, it uses half-inch video tape wound on seven-inch reels that operate at a tape speed of $7\frac{1}{2}$ ips. Tape cost is about \$40 per hour. Two combined recording and playback heads rotate within the head housing, each with a claimed life expectancy of 1,000 hours. Cost of replacement, according to Sony, is \$30 each. The Sony achieves its low price by requiring the record system to work only half as hard as those of Ampex or Norelco—that is, by recording only every other line in a TV picture made up of 525 lines. The result is a picture that is slightly less sharp. Hence the necessity for the built-in TV monitor designed to operate with half the normal number of lines. For this reason, Sony tapes can't be played on ma-



chines manufactured by others; and, for the most part, tapes made on the Sony can't be reproduced on another Sony unit. (The Sony camera, like those for the other machines, is extra.)

The machines in the Ampex 6000 series are at present the only ones to promise compatibility from one recorder to the next. Ampex also is promising color compatibility—tomorrow's color HVTR's will be able to play the tapes you make on your black-and-white Ampex today. The Ampex 6100 operates at a tape speed of 9.6 ips, recording on 1-inch video tape wound on a 9½-inch reel. The result is one hour of uninterrupted recording time at a tape cost of about \$65. Picture quality, like Norelco's, compares favorably with the TV original. Actually, there are six Ampex models, ranging upward in price from \$1,095 for the single-speed 6100 to \$2,495 for the two-speed (9.6 and 4.8 ips) Model 6220, mounted in a console with a 23-inch color TV set. At the slower speed (4.8 ips), the Ampex is said to produce good-quality black-and-white pictures and to be able to capture two hours of program material on a single 9½-inch reel. Head life, according to Ampex, is more than 1,000 hours, with a replacement cost of \$50 or less.

The Concord recorder is still in the prototype stage as this article is being written, although Concord president Howard Ladd says it will be generally available by July. The machine, said to look very much like Concord's Model 994 audio recorder, uses half-inch video tape at a speed of 12 ips. Cost of the tape probably will be close to that of the Sony. The Concord, like the Sony, will come with its own TV monitor. Unlike the Sony, however, it will be possible to play back through any conventional TV set with the use of an adapter which may cost as much as \$150. In addition, Concord has available a closed-circuit TV camera for \$300 (the Model MTC 12) to enable the hobbyist to make his own home movies. Concord's recorders are not compatible with machines made by other manufacturers; some units are compatible with other Concord units on a preselected, prealigned basis. Ladd explains that the cost of preselection and prealignment for all units might well add another \$1,000 to the price of the recorder.

The problem of lack of compatibility from one machine to the next would seem to rule out, at least for the time being, prerecorded video tapes. One state university that bought a number of Norelcos for teaching purposes has had the company make the necessary adjustments so that a tape can be duplicated in quantity and played simultaneously on several of its units at different education centers within the state. However, the manufacturers report little interest so far in this kind of compatibility. Prospective purchasers apparently should not plan to correspond by video tape as they do now with audio tape.

Just what sort of people have \$1,000 or so to shell out for a home video tape recorder? Rich Texans? Home

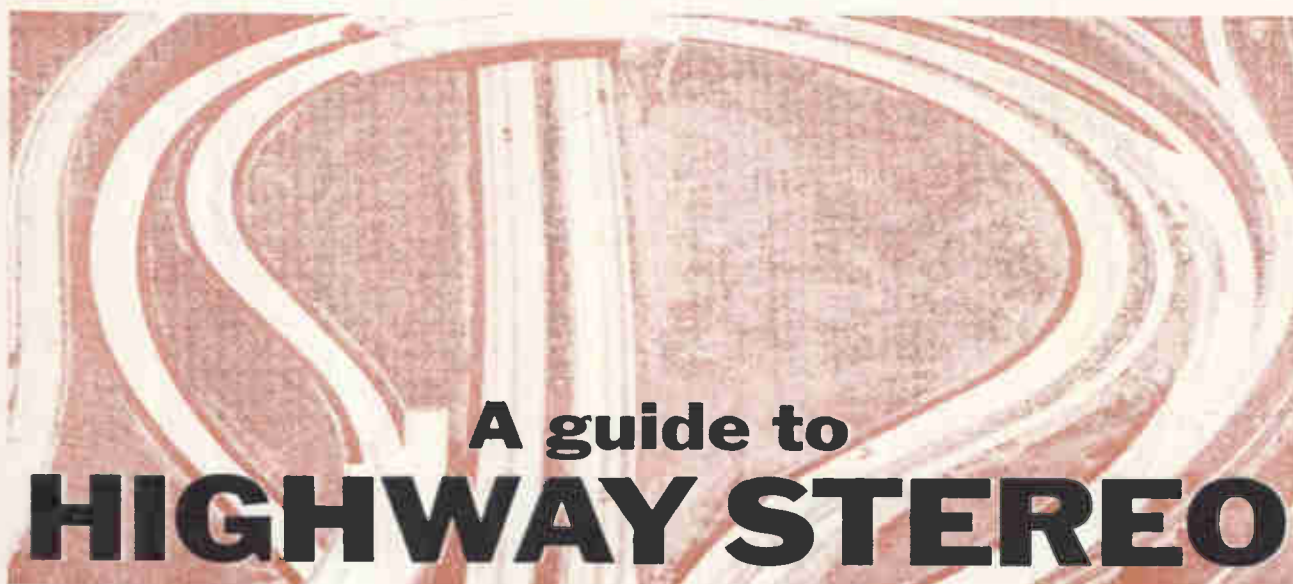
movie enthusiasts? Tape hobbyists? Electronics experimenters? Those audiophiles who always like to be first with everything? "We do get calls from people in all of these categories," says J. H. Trux, marketing manager in charge of Ampex's home video recorders, "including some people who want so badly to be the first in their neighborhood that they try to pull rank—pointing out that they're stockholders, or claiming to be a friend of a neighbor of our president's brother-in-law. But for the most part, our inquiries come from either of two groups—educators or people with a technical background."

The Ampex executive says his company has learned a great deal about the public's interest in HVTR's. "Originally, our sales talks started with a long technical explanation, but we soon discovered that people weren't interested. They wanted to see themselves and each other on television." Trux notes also that home video tape's original intended use—taping television programs off the air for replay later—is of less interest to most people than making their own instant home movies with a closed-circuit TV camera. "They want to make instructional films, use a HVTR to study their golf swing, or to tape home movies. We had one golf pro in Hawaii who wanted a recorder installed at his driving range for the use of his customers." All the other manufacturers seem to agree, and all are offering cameras along with their recorders at prices ranging from about \$300 to \$500.

It would seem for the moment that the major manufacturers have abandoned brute-force recording in favor of helical scan. The former appears to have limited potentiality for producing top-quality pictures (although both Fairchild and Ampex did quite well with it), but is much easier to edit than helical-scan tapes.

BUT what of the future? Will we all have to ante up \$1,000 for the pleasures of taping the kids' birthday parties for instant playback, or recording an old Bogart movie from the Late Show? When—if ever—can we expect color? "In three to five years," Trux says, "the price of component parts may drop to a point where we could offer a HVTR for \$750 or even \$500. As a market develops, the price comes down because of volume use of component parts." Trux also predicts a color video recorder in about the same period of time, but he is not promising it for \$500. Concord's Ladd agrees that home color recorders may be available this early, but feels it will be somewhat longer before video recorder prices even approach the prices of audio recorders. "I don't expect too much of a drop, even if we do build large numbers of sets. On the other hand, I'd expect a color set, when it comes, to sell for about \$2,000. The cost of a color camera might be comparable."

Robert Angus, an expert on audio marketing matters, is Editor of both the tabloid Audio Times and the magazine Tape Recording.



A guide to **HIGHWAY STEREO**

NEW AUTOMOTIVE STEREOPHONIC TAPE PLAYERS LET YOU
TAKE YOUR MUSIC WITH YOU—AND IN SURPRISINGLY GOOD FIDELITY

By Robert M. Voss

IT MAY COME as something of a surprise to realize that more than forty years ago it was possible to listen to music while driving your car. A few cars at that time were supplied with radios using home-radio parts and powered by the car's battery plus four or five additional high- and low-voltage batteries. As the years passed, radio receivers became increasingly compact, but it took the transistor to turn the automobile radio into a really good-sounding unit that could easily be lifted in one hand. As a matter of fact, in the space formerly taken up by an AM radio alone, today's car may contain an AM-FM receiver, and even a stereo tape player.

Producing music via disc and turntable in a moving car is problematical for several reasons: handling, storage, and playing time all present difficulties, even assuming that it is possible to get the player stylus to stay in the groove over the inevitable bumps. Tape is obviously much easier to adapt to mobile use, and recent advances in recording and playback technology have led to home and car tape players that provide a quality of sound at $3\frac{3}{4}$ ips that was associated a few years ago only with 15-ips professional machines. Furthermore, playing a tape no longer necessarily involves threading a leader past guides, heads, and capstan and onto a takeup reel. Contemporary tape cartridges are simple snap-in affairs that can be loaded and unloaded with one hand without—if you're in a car—taking your eyes off the road.

Taking advantage of these recent advances in tape sound quality and in mechanical efficiency, a number of manufacturers jumped enthusiastically into the automobile-stereo tape field, producing a bewildering variety of

models and systems that, at this point, makes standardization for this type of equipment seem very far away indeed. Norelco, a familiar name ordinarily associated with more conventional tape equipment, is marketing a cartridge-type portable tape recorder, the Carry-Corder 150, that may be ordered with an accessory automobile mount, CMU 150. Operating at $1\frac{7}{8}$ ips, the Carry-Corder uses cartridges that play monophonically through your car radio with one-hour's playing time on each cartridge. The fidelity of this machine is limited to the quality of the radio it is working with, but it is one of the few units adaptable for car use that record as well as play. Moreover, it is easily removed from its dashboard mounting tray in the car when needed. The cartridge it uses is a turnover type (half an hour of playing time to the side), and there are a number of accessories available. In addition to recording from a microphone, the Carry-Corder can also record directly from a high-level source—such as the speaker of the car radio.

The other commercially available auto tape players fall into either of two categories—four-track or eight-track. The four-track Fidelipac cartridge uses standard-width, quarter-inch tape moving at $3\frac{3}{4}$ ips, and yields up to one hour of stereo playing time. This is the same type of cartridge that has been in use for some time in broadcast studios and in a few home machines. There is also the Orrtronics-Consino cartridge, which operates on the same general principle: the tape is a continuous loop that feeds from the center of the reel and rewinds on the outside. The cartridges may be conveniently stopped and removed at any time during the recorded program. Subsequent re-

insertion of the cartridge in the tape player will of course pick up the program at the point at which it was stopped. Unlike the situation with the usual stereo tapes, both pairs of tracks go in the same direction. Switching between the two pairs of stereo channels is done either by shifting a single head or by electronically switching between two heads positioned at different heights, depending on the playback machine being used.

A more recent development is the tape-playback machine announced by RCA and the Lear Jet Corporation. This player also uses standard quarter-inch tape moving at $3\frac{3}{4}$ ips, but with eight tracks instead of four. These eight tracks, each only 0.022 inch wide, make it possible to get four twenty-minute stereo programs on a single "Stereo-8" cartridge. Eight-track players are available that automatically switch to the next pair of stereo tracks at the end of each pass. The switch is accomplished by mechanically shifting the eight-track head in the player to another of its four alternate positions.

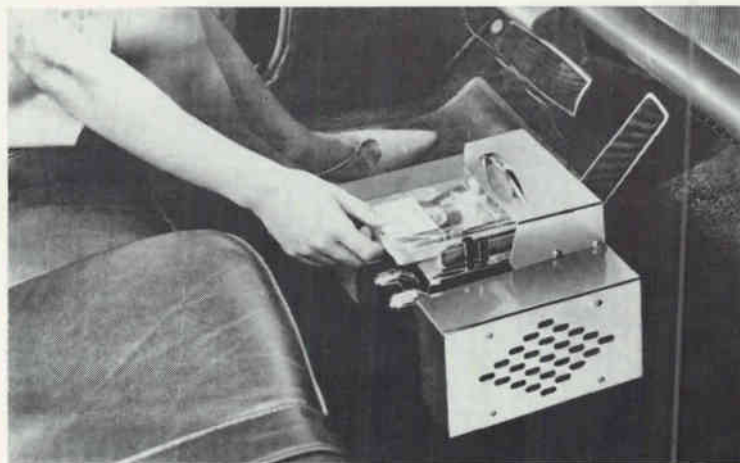
Comparisons between four-track and eight-track operation are reminiscent of the same sort of comparisons—between two- and four-track stereo—that were popular during the growing-pain years of home tape players. Since the width of the recorded information on the eight-track tape is so narrow compared with four-track, much less signal voltage is delivered by the playback head, and additional electronic amplification must make up the difference. So far, rather limited exposure to current

eight-track machines has given some critical listeners the impression that higher frequencies (above 8,000 cps) are somewhat cut back, in comparison to the better four-track machines, in order to preserve a respectable signal-to-noise ratio. This, of course, does not mean that as the eight-track systems get into high gear the situation may not improve. Some of us remember when the early four-track tape players were no models of sonic virtue either in frequency response or in signal-to-noise ratio.

Anyone shopping for an automobile tape player should keep in mind several basic considerations. In addition to the obvious comparisons of performance, size, cost, mounting ease, and availability of service, there are a number of electrical and mechanical differences that should play a part in your final decision. If you have a choice between a two-head machine that electronically switches tracks and a one-head machine that switches tracks mechanically, then, in terms of head wear and ease of adjustment, the two-head player is obviously to be preferred. Also, like some home stereo amplifiers, some car tape players use two individual volume controls rather than a balance control and a single ganged volume control. As with the home stereo set, separate balance and volume controls are much to be preferred because of the greater ease of adjustment. It should also be remembered that those units that feed the tape audio signal through the car's AM radio limit the frequency response to that of the radio and also will give you monophonic sound only. The true stereo players feed



Two versions of the tape players that take the Lear Jet "Stereo 8" cartridge are shown above. The machine above right is offered by Ford as a built-in optional accessory. The machine above left is a "hang-on" type designed for installation in any car. The player at right is by Martel and is intended to fit over the car's transmission hump. The built-in speakers can be raised or lowered and the unit is powered by plugging it into the cigarette-lighter receptacle on the dashboard.



at least two speakers suitably located in the car's interior.

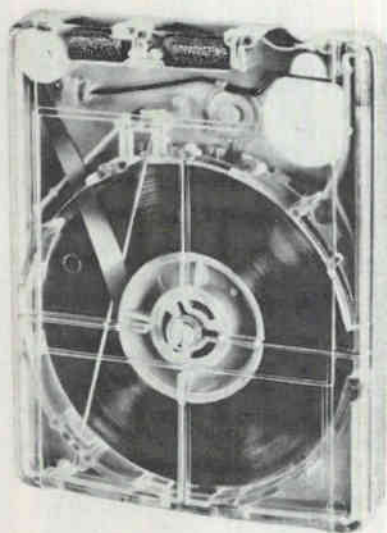
Many versions of tape players are offered for "hang-on" under-dash mounting, and after you have acquired some familiarity with the unit, you will not need to take your eyes off the road even momentarily in order to slide in a tape cartridge. At least one automobile manufacturer (Ford) offers, as factory-installed equipment, a combination AM radio/eight-track stereo tape player. This unit fits into the usual dashboard radio cutout, with the cartridges plugging into the opening previously occupied by the radio's station-selecting pushbuttons. According to Ford, approximately 40 per cent of the Thunderbirds sold are now being ordered with the tape player installed. With this amount of market interest, we shall no doubt soon see complete AM/stereo FM radio and tape-player combinations no larger than today's AM car radios.

IF YOU can't wait to add this latest electronic accessory to your car, be sure that you give the particular unit you are interested in a thorough listening test first. If possible, try the unit temporarily installed in your own car so that you can evaluate not only its sound quality (using whatever auxiliary speakers you may want to add), but its ease of operation also. Needless to say, it should offer no interference with your driving. Moreover, do not overlook such considerations as possible interference with a third front-seat passenger's knees, nor ease of removal in case you wish to transfer the unit to another car or have

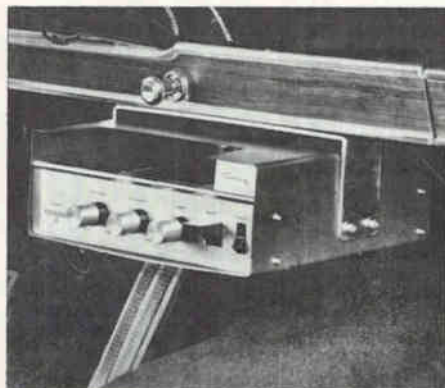
it repaired. Once you have decided exactly what you want, select a dealer with good service facilities. You can either have him install it, or, if you are a reasonably skilled do-it-yourselfer and have set up your own home hi-fi system, you should have no trouble installing a car tape player yourself. Metra's Insta-Mount speakers and other front-mounting speaker units have simplified the speaker installation problem to a considerable degree, and the rest is simply a matter of bolting on a bracket and running the wires. As for the tapes themselves, there are already a number of them—in a number of different formats—on the market, with more being added every day. They average in price from \$3.50 to \$6.00. And be sure to check that any cartridge you buy is playable in your machine.

One final word about on-the-road stereo: the sound is somewhat akin to that heard through stereo headphones—close-up and ultra-live. Apparently any inadequacies in frequency response and the presence of minor distortion are minimized by the special acoustic environment of the closed car. Even dyed-in-the-wool audio buffs are frequently overwhelmed by the quality of car stereo. There may still be questions about which of all the models and systems is the best, but there is no question that car stereo works well and that it is here to stay.

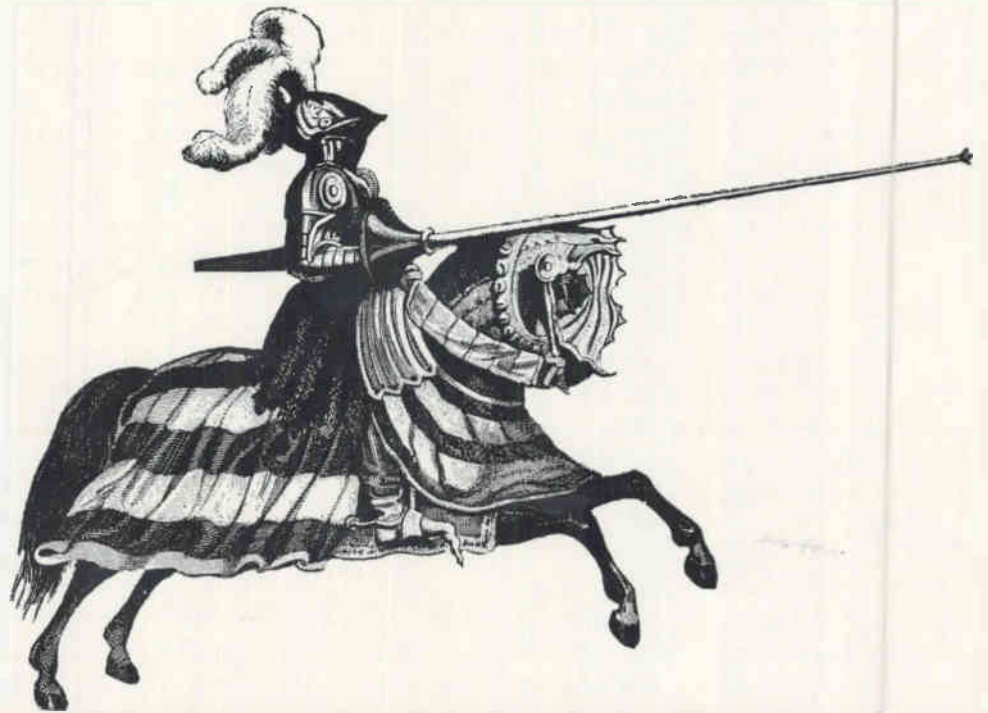
Robert M. Voss, although new to our pages, has written extensively on audio and other electronic matters for our two sister publications Popular Electronics and Electronics World.



The continuous-loop Fidelipac cartridge shown above, like the Orr-tronics cartridge, has four tracks and can be played on a wide variety of home and auto machines. Note the built-in pressure pads and hole for idler wheel. A larger version of this cartridge is used for background music and by broadcasting studios.



Three brands of tape players, all accepting the Fidelipac cartridge, are shown above and left. The Porta-Tape machine (above left) is designed to be connected to the car radio and thus plays back in mono only. The Metravox (above right) and Craig (left) machines provide full stereo operation through external speakers and their own built-in transistor amplifiers.



BATTLE OF THE TAPE SPEEDS:

THE PRERECORDED TAPE INDUSTRY SEEMS TO BE MOVING HESITANTLY IN THE

A DOZEN YEARS after the public introduction of pre-recorded stereo tape for the home, the tape industry finds itself locked in a "Battle of the Speeds," the same kind of conflict that split the record industry during the late 1940's and early 1950's. Then, of course, the battle was between Columbia Records' newly-developed long-playing microgroove disc that was made for playback at $33\frac{1}{3}$ rpm and the equally new RCA Victor product, a 7-inch disc with a large center hole intended for playback at 45 rpm. The battle was a long and costly one, but in the end logic prevailed: the LP (for long-playing) disc became the standard format for material of album length and the "45" system became the norm for pop singles.

The current struggle in the tape field is between those favoring $3\frac{3}{4}$ ips as the new standard speed for all pre-recorded tapes and those holding out for what used to be the standard speed— $7\frac{1}{2}$ ips. A battle of speeds, as a matter of fact, is nothing new where tape is concerned. Ten years ago one heard vigorous arguments advanced for the proposition that all master tapes should be recorded at 30 ips rather than 15. Then, as now, the thesis was that the faster speed produces better sound—a wider frequency and dynamic range, better signal-to-noise ratio. As tape technology has advanced, however, there has been dramatic improvement in the quality of reproduction at

slower tape speeds. Today many of the most respected companies in the business make their master tapes at 15 ips, and the results remain first-class.

The slower the speed of a tape, naturally, the more program content can be accommodated on a reel. The introduction of the Revere-Wollensak cartridge system, with variable (but generally respectable) results at the incredibly slow speed of $1\frac{7}{8}$ inches per second, caused the reel-to-reel prerecorded tape manufacturers to do some hard thinking. After all, one of the most obvious advantages of tape over disc is its ability to handle on one reel longer works than can be accommodated on the two sides of a disc. Yet, in terms of format, tape releases at $7\frac{1}{2}$ ips were for the most part nothing more than exact duplicates of the equivalent disc releases.

The release of so-called Twin-Pack tapes at $7\frac{1}{2}$ ips became more and more common; these tapes contained, on a single reel, the equivalent of the contents of two long-playing discs. With each sequence of a 7-inch prerecorded reel at $7\frac{1}{2}$ ips being able to accommodate as much as 50 minutes of uninterrupted music, these twin-pack or double-play tapes often combined long works from the standard symphonic repertory, each complete and uninterrupted on a single sequence. Examples of this kind of concern for the listener—and the music—are RCA Victor's single-reel coupling of the Leinsdorf-Boston Sym-



3³/₄ OR 7¹/₂ IPS? By MARTIN BOOKSPAN

DIRECTION OF SLOWER SPEEDS TO MAKE TAPE MORE COMPETITIVE WITH DISCS

phony performances of Beethoven's *Eroica* Symphony and Strauss' *Ein Heldenleben* (FTC 3006) and Ampex-London's coupling of Tchaikovsky's Fifth and Sixth Symphonies with Lorin Maazel conducting the Vienna Philharmonic Orchestra (LCK 80163).

Actually, it was Ampex, a few years ago, that introduced the first prerecorded 3³/₄-ips stereo tapes to the public. These were the plays of Shakespeare as recorded for English Decca-London by the Marlowe Society of Great Britain. As released on tape by Ampex, each play was complete on a single 7-inch reel. The most remarkable of them from the standpoint of playing time was the *Hamlet* recording (LSD 86005): 3 hours and 26 minutes on one reel of tape!

Other companies, notably Columbia, joined Ampex in releasing spoken and dramatic material on tape at the slower 3³/₄-ips speed. (Columbia lost no time in getting out its own recording of *Hamlet*, starring Richard Burton, on a 3³/₄-ips tape—DOQ 665.) Then, in the fall of 1964, Ampex took the next logical step in the progression. Convinced by the success of the Shakespeare releases that quality sound reproduction is possible at 3³/₄ ips, Ampex took the final plunge and released nine tapes of *music* designed to be played at the slower speed. Each tape contained the equivalent of two discs and carried a retail price of \$8.95, compared with the \$7.95 charged for single-

album releases at 7¹/₂ ips. Two of the nine tapes were in the realm of serious music: Antonio Janigro conducting his Solisti di Zagreb in two varied programs of music largely for stringed instruments, and Willi Boskovsky and his ensemble of musicians from the Vienna Philharmonic Orchestra in two separate collections of dances from Vienna's musical past. These two slow-speed reels were originally released bearing the catalog numbers VTA 1802 and VTA 1801, respectively. Though the sound was not quite as brilliant as that afforded by the original 7¹/₂-ips versions, these two tapes were nevertheless good enough to hold the promise of better things to come at 3³/₄ ips.

One waited in the succeeding months for Ampex to follow through with more music tapes at 3³/₄ ips. None were forthcoming, however, and the industry was apparently settling down to a two-speed standard: 7¹/₂ ips for music, 3³/₄ ips for speech and drama. In the late spring of 1965 came the thaw—and in a most unexpected quarter. Angel Records had been a rather casual noncombatant in the tape wars for years. The company periodically released a few of its catalog items on 7¹/₂-ips tapes, but one had the feeling that it did so out of a sense of obligation rather than commitment. Now Angel suddenly released a tape at 3³/₄ ips, with the promise of many more to follow. As a first release Angel selected nothing less than its recording of Puccini's *Tosca*, with Maria Callas in the title role

(Y2S 3655). While welcoming Angel's enterprise in the matter, I was distressed by the depreciated sound quality of the tape. The frequency range was considerably restricted, there was distortion on some heavily modulated passages, and some print-through was in evidence.

A FEW weeks later another of Angel's 3¾-ips tapes reached my desk. It was a program by Yehudi Menuhin and the Bath Festival Orchestra (Y2S 36279): the complete *Water Music* of Handel along with assorted concertos by Bach, Handel, and Vivaldi featuring the oboe virtuosity of Leon Goossens. This time the quality was much better at slow speed; the dynamic and frequency ranges were obviously much wider than on the *Tosca* tape, and no print-through was in evidence. One wondered whether the improvement was due to the rather modest instrumental forces involved or whether a considerable advance had been effected in the 3¾-ips process itself.

During the past six months or so Angel has released a veritable flood of 3¾-ips tapes. The good news is that for the most part they offer sound reproduction of high quality and few problems. Some of them are so good that it is hard to believe that such good quality is coming from a slow-speed tape. A case in point is the

3¾-ips tape of Strauss' opera, *Der Rosenkavalier* (Y4S 3563), a performance originally recorded in the mid-1950's, but startlingly clear and full-bodied in sound as it emerges from the tape.

Other manufacturers are said to be rushing into production on music tapes prerecorded for 3¾-ips playback, but the paradox at present is that Ampex, which pioneered the development, continues to maintain that its present plans are for the release of 3¾-ips tapes only in the field of popular music. The reason? The feeling at Ampex is that the quality of 3¾-ips sound is not yet sufficiently developed for superior reproduction of serious music. Many recent Angel 3¾-ips tapes appear to contradict this theory. Indeed, the current "battle of the tape speeds" may be pretty well on the way toward being settled in favor of the 3¾-ips medium. If steady progress can be maintained in this direction, the whole future of home tape reproduction will be affected, and it is hard to see how the net results can be any less important for music-on-tape than the changeover to 33⅓ rpm was for music-on-disc.

Martin Bookspan hears and judges the sonic quality of most new tapes in his capacities as music director of New York's radio station WQXR and as author of our regular "Basic Repertoire" series.

THE PROBLEMS OF TAPE DUPLICATION

THE maintenance of adequate quality control during duplication has always been a special problem with prerecorded tape. Apparently the problem is intensified with any reduction of tape speed. This comes about mainly because of the additional high-frequency pre-emphasis (treble boost) that is required to maintain an adequate high-frequency response in the recorded material. In contrast to a 7½-ips tape, a 3¾-ips prerecorded tape requires about 5 db more treble boost (from about 5,000 cps on up) to be applied in the recording process. Any hiss or other high-frequency noise that is in the master tape or in the duplicating equipment will also be boosted proportionately and the net result is frequently an audible and obtrusive deterioration of the signal-to-noise ratio. The problem is not one that is heard on every prerecorded 3¾-ips tape because, even with the 5 db boost, if the noise in the master tape or equipment is low enough, the equalizing boost will not bring it into audibility.

In addition to introducing a potential noise problem, this extra 5 db of pre-emphasis also inevitably reduces by 5 db the maximum strength of the audio signal that can be impressed on the tape. This means that the potential dynamic range of the material is cut back by almost half.

All of this is not to imply that at the present time it is hopeless to expect high-quality reproduction at 3¾ ips. Experience shows the opposite; there are lots of 3¾-ips prerecorded tapes with a quality close to or the equal of their 7½-ips counterparts. However, special efforts have

to be made by the manufacturer in all aspects of the recording, mastering, and duplicating processes in order to produce a high-quality 3¾-ips tape.

As of the moment, none of the major reel-to-reel tape duplicators seem to be using the special-oxide low-noise tapes for their 3¾-ips releases. Part of the reason is undoubtedly simple inertia, but there may be other technical reasons for the apparent foot dragging. The special bias requirements of the low-noise tapes present no problem for the home tape recordist or for the professional making master tapes, both of whom use normal operating speeds. Duplicating machines, however, operate at up to eight times normal tape speed and have bias frequencies in their recording heads of about 350 kilocycles. I suspect that 350 kilocycles is the maximum frequency the recording heads will accept at the bias currents required by normal tape. In order to raise the bias current to the level required by the low-noise tapes—because of problems in the recording heads—it would be necessary to lower the bias frequency. However, a 350-kilocycle bias is already a bit low for an eight-times-normal recording speed. A further lowering of the frequency could result in interaction between the bias frequency and higher audio frequencies in the musical signal.

The solution to the problem apparently lies in the redesign of the high-speed record heads and/or a modification of the bias requirements for the slow-speed, low-noise tapes.

—Larry Klein



INSTALLATION OF THE MONTH

STEREO INTERNATIONAL

THE component hi-fi system of Lt. Col. Kenneth S. Hitch reflects several years of service-connected international living and a great deal of planning. Built in Okinawa, the hand-crafted cabinet that houses Col. Hitch's equipment consists of thirteen modules finished in high-gloss black and red lacquer. With all sections fitted together as shown above, the cabinet (not including speakers) is 10 feet long, 7½ feet high, and 20 inches deep. The easily disassembled—and hence portable—construction was a requirement for Col. Hitch because of his frequent reassignments in the continental United States and overseas.

The setup as shown is at present installed in a private house on the post at Fort Benjamin Harrison, Indiana. The visible equipment, reading from left to right, consists of a Sony 777S tape recorder, a McIntosh MR71 FM stereo tuner above a McIntosh C24 transistorized stereo preamplifier, and a Concertone 505 tape recorder. Flanking the cabinet are two Stephens TruSonic three-way speaker systems that are supplemented on certain types

of program material by a pair of British-made Quad full-range electrostatic systems, which are out of camera range. The record-playing equipment, housed in the two compartments adjacent to the recorders, consists of a pair of Thorens TD124 turntables—one with a Thorens tone arm and an Empire 888PE cartridge, the other with a Grado arm and a Shure M55E cartridge. Col. Hitch's original reason for having two turntables was to use one player for 78's and the other for LP's; however, since he has disposed of most of his 78's, the dual turntable setup now serves for comparing recordings of different artists performing the same works, and it is handy for making up tape programs dubbed from discs.

The two compartments at the upper ends of the cabinet are faced with loose-weave grille cloth on a pull-out frame that is intended not to conceal a speaker cone, but to provide adequate ventilation for the McIntosh 275 stereo power amplifier in the left space and the Fisher Model 100 mono amplifier in the right. The Fisher is used for driving a center-channel or extension speakers.



BATTERY-POWERED PORTABLE TAPE RECORDERS

AN INFORMAL USE-TEST SURVEY DEVELOPS
SOME PRACTICAL GUIDELINES FOR BUYING

By **KEN GILMORE**

THE BEST combination of price, value, and performance in audio gear is always hard to determine. With familiar equipment—amplifiers, tuners, speakers, turntables—there are guidelines: published specifications help; so do listening sessions, even in a dealer's showroom with its unfamiliar acoustics. But the job is much tougher with offbeat equipment, particularly when you're not even sure which features are really de-

sirable and which less so. Such is the problem facing anyone shopping for a portable, battery-powered tape recorder.

As a writer, I've used sling-'em-over-your-shoulder-and-record-on-the-run machines ever since they got small and reliable enough four or five years ago to replace the reporter's pad and frenetic pencil. I've recorded while walking, riding, flying, and sitting still. I once lay on my

stomach in the grass recording—in high fidelity—the peep of a day-old whooping crane chick. And of course I've filled a reel or two with live music now and again.

Recently, when I found myself in the market for still another machine, I found that the job of picking a small tape recorder had become far more complicated since my last time out. First, there are many, many, more machines available. Second, the manufacturers offer all kinds of options—voice control, automatic volume control, slide-synchronization, automatic reversal, and many others. And third, quality is up sharply. A few years ago, you simply bought the most expensive machine you could afford and hoped it was good enough. Today, there are fine recorders available at surprisingly low prices. This makes the job of selection tougher. And it introduces an additional hazard: although a good machine can now be bought at a moderate price, it may be hard to locate among all the other machines that have the same approximate price, but nowhere near the same performance.

To formulate some general rules of selection, I borrowed a large variety of monophonic, battery-powered portables from a number of major manufacturers for a thorough use test. I used the machines—about a score of them—for six months. I also passed them around to an informal panel of professionals, all of whom use recorders routinely in their work. The machines we use-tested ranged in size and weight from portables smaller and lighter than an average novel to 12-pound machines almost as big as a bread box. In utility, the machines ranged from excellent to useless. Before getting into the business of separating the winners from the also-rans, however, it might be useful to demolish a couple of old interrelated myths. One myth states that while good frequency response and low distortion is required for music, poor quality will do for voice recording. The other myth maintains that there is some direct correlation between price and quality.

First myth first: as far as voice recording is concerned, you *may* be able to get by with poor response and high distortion—if you can get your subject to cooperate by sitting in a quiet room, speaking directly into the microphone, and enunciating like Sir John Gielgud at a command performance. In real life, you're rarely so lucky. And when conditions aren't optimum—which is most of the time—the better the machine, the clearer the tape will be. In playback later you can use a scratch filter or tone controls to cut out any high-frequency noise that the better machine picked up—while still preserving the speech clarity.

The one place music makes more rigid demands on a tape machine than speech does is in motor speed control. You can put up with more flutter and off-speed playback with conversation than with music. However, in general, a recorder with a good frequency response and low distortion will also generally have low flutter; a poor machine

will be poor in all departments. Concentrate on clarity, then, and the flutter will likely take care of itself.

As for the price-guarantees-performance myth, I've seen published guidelines that go something like this: below \$75, voice only; \$75-\$150, better voice recordings; \$150-\$400, suitable for music; over \$400, professional quality. While these categories may have been true once, they assume that there are basically different requirements for voice and music, and that there is some exact correlation between price and quality. Both assumptions, I've discovered, are wrong.

WITH these two preliminary reservations in mind, the following is what I found in my survey of the battery-portable field—the factors that are important and the techniques for checking them.

Sound quality: If the music you record is unlistenable or the conversation unintelligible, you've wasted your time and money. Here are some quality checks you can make right in the store before you buy. First, *don't* limit your testing simply to speaking into the microphone. Almost any machine—even the \$9.95 wonders in the windows of appliance stores—will produce intelligible speech under such conditions. A much better test is to take two machines, set the levels, then put the mikes face-up together on a table. Then, with the machines running at the slowest speed (usually $1\frac{7}{8}$ inches per second) walk around, move ten feet away, talk in a low voice, turn your back on the machines. Keep talking all the time. If the store is noisy, so much the better.

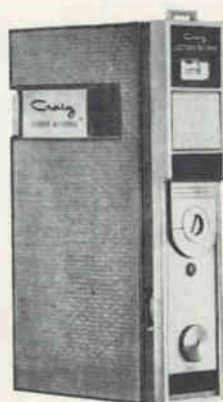
No machine will produce studio-quality recordings under such conditions. But you'll find marked differences in the intelligibility of the conversation recorded on different units. Try jangling some keys in front of the recorder's microphone and compare the naturalness of the playback.

As far as music recording is concerned, with the best machines, it's roughly in line with that obtainable with good home-music systems. Frequency response from 40 to 20,000 cps is available on the Uher 4000L or Roberts 6000 Series, for example. Machines that cost far less than these two, while not as impressive in specifications or sound, nevertheless can be quite decent music makers. The Concord 320, for example, is flat from 50 to 10,000 cps at $3\frac{3}{4}$ inches per second, its fastest speed.

The recording ability of the portables is one thing, the playback is another. While you may be able to get by with the quality of the playback on a picnic or under similarly Spartan conditions, you won't find this aspect of portable performance very rewarding. After all, even the best of the units have tiny speakers, meant only for on-the-spot monitoring. For quality reproduction, playback must therefore be done by connecting the recorder to an external hi-fi system or by playing the tapes back on a home machine hooked up to a system. Some machines, under



*Concord
Automatic 350*



*Craig TR 490
Electronic Notebook*



*Norelco
Carry-Corder 150*



RCA YGS11 Tiros I

these conditions, produce very acceptable sound. Microphones furnished with recorders generally have a response characteristic matching the recorder's. A good check on mike quality is to record the same music twice, once holding the mike in front of (and no more than a foot or so away from) a good speaker, and once by taking the signal direct from the hi-fi system and feeding it directly into the recorder's radio or auxiliary input. There should be some difference—you're recording the deficiencies of the speaker as well as room acoustics the first time. But if the differences are extreme—particularly in the high end—the mike supplied with the recorder very likely won't let you realize the full potential of the recorder for taping live music. The performance of the recorder probably could be improved by using a better mike, but check with the recorder's manufacturer for any special requirements in terms of microphone impedance, sensitivity, or wiring if the information is not spelled out in the instruction booklet.

One final point about recording music: some of the higher-priced units come with cardioid—directional—mikes. For music, these are far superior to the usually supplied non-directional mikes, since they will minimize background noise coming from other directions. If you plan to record music regularly, investigate whether the machine you are considering comes with a cardioid mike or will work with one.

Uninterrupted recording time: For general-purpose use, you'll want a machine that will record continuously for at least an hour. With half-mil tape, you can get 600 feet on a small-hub, 3-inch reel, and this will run for an hour at $1\frac{7}{8}$ ips (inches per second). Then, since virtually all portables are dual track, you can turn the tape over and run another hour in the other direction.

The reason for this minimum-playing-time requirement for music is obvious: many musical selections run the better part of an hour or even longer. But it's pretty important for interviewing, too. Subjects frequently take fifteen or twenty minutes to loosen up enough to forget the recorder. And you'll simply compound the problem of subject nervousness if you've got to be constantly fiddling with the machine and changing tape.

For both music and interviewing, I believe that a machine capable of holding a 5-inch reel of tape is, all things considered, the best choice. Such machines—the Hitachi TRQ-510, the Sony ServoMatic 800, the Concord 320 and 330, the Telefunken 300 or 301, the Uher 4000L, the Roberts—are naturally larger and heavier than the 3-inch-reel machines. The 5-inch reel can hold 1,800 feet of half-mil tape, enough to run 3 hours non-stop at $1\frac{7}{8}$ ips. The Concord Model 350 has 5-inch reels *and* automatic reverse (the only battery portable I know of with that feature), providing double the playing time without interruption for reel turnover. The Uher, which produces good quality at the incredible speed of 15/16

ips, gets 6 hours of non-stop playing time on this amount of tape. The Telefunken, whose slowest speed is $3\frac{3}{4}$ ips, gets just 90 minutes. The Telefunken 301, incidentally, is one of the few four-track mono (but not stereo) battery-powered machines on the market, and gives you 6 hours of recording on a reel. The Roberts 6000 Series is available with four tracks in either stereo or mono versions.

Many people who use portable recorders routinely disagree with me about the 5-inch machine and prefer those with 3-inch reels. An uninterrupted hour, they feel, is enough. And they find the smaller size and lighter weight of such machines an important advantage. Among the machines tested in this category were the Sony Sonymatic 900, the V-M 760 Charger, the Hitachi TRQ-330, and RCA'S Tiros series. A compromise is the Norelco Continental 101, which uses 4-inch reels.*

The remarks above, of course, would seem to rule out the ultra-small pocket machines completely, and that would be unfair. But because any machine that records less than an hour is at a severe disadvantage, I would regard them as special-purpose devices. Where mobility is at an extreme premium and interviews likely to be short—circulating through a crowd picking up capsule opinions, for example—they're fine. They also make good "sound notebooks" for dictating short reminders and similar items. And, of course, for tape correspondence. Among the machines of this type tested were the Craig TR-490 and the Concord F-20. One of the best in this area is the Norelco Carry-Corder 150, although it also is one of the largest of the super-small group. The Carry-Corder has a car-mount available that is worth investigating if you do a lot of traveling in your own car. The Craig has a built-in microphone, handy for maximum portability. Incidentally, these machines are subject to the same tests of comparative quality outlined above. Most reproduce voice quality quite acceptably, but speed regulation on some isn't good enough for music.

Size, weight, ruggedness: Here, you will have to make some compromises. Examine the recorder's general construction before you make a choice. Some machines will obviously take more abuse than others. But you may have to pay—in added weight—for the extra strength. The Sony ServoMatic 800 and the Uher 4000L, two rugged high-quality machines, weigh about 12 pounds each. The Concord 320, on the other hand, is light—6 pounds. Its quality is high, and it accommodates a 5-inch reel, but it is apparently not as rugged as the other two. The option is clear: Do you want extra ruggedness, or less weight?

Once you've narrowed down your choices in the light

*The recent appearance on the American market of a $\frac{1}{4}$ -mil recording tape—not yet generally available—does, however, promise to make possible a doubling of the recording times permitted by $\frac{1}{2}$ -mil tapes if the problems of base stability and of print-through have been satisfactorily solved.



*Roberts
Cross Field 6000*

*Sony
ServoMatic 800*

Uher 4000 Report-L

V-M Charger

of the foregoing criteria, you can make your final selection on the basis of price and special features. Here are some things to consider:

Capstan drive: This is essential for any but the smallest, lightest, special-purpose units mentioned above. Without it, tape speed is slow at the beginning, faster at the end of the reel. Recordings made on such a machine cannot be played back on any other. And they are totally unsuited for music.

Extra inputs and outputs: Since any portable tape recorder is really a special-purpose machine, extra inputs and outputs aren't vital. An output for playing the tape back through an external amplifier-speaker system is helpful if you don't have another compatible a.c.-operated recorder handy. If the machine you select doesn't have a high-level input jack (labeled RADIO or AUX) you can still record directly from a tuner or PA system by getting a special input cable with built-in attenuator that will plug into the recorder's microphone jack.

Playback foot control: This device is designed to make transcribing taped conversations easier, but I find it of limited usefulness in most cases. Usually, the foot switch simply turns off the power to the drive motor. The motor coasts to a stop. When you start up again, you've missed a word and have to rewind by hand to pick it up. On such machines, I found it just as easy to operate the play-rewind controls by hand and forget the foot switch. And there are better solutions. One is to buy a machine that stops and starts instantly—such as the Uher, with its solenoid-operated pause control. The other is to play back your tapes on a home machine that has quick start-and-stop provisions.

Automatic volume control: This is an excellent feature, but not essential. (The Sonys tested were particularly good in this respect.) It is most helpful if you record telephone conversations, since your level normally overpowers the interviewee's on playback.

Automatic voice control: Some recorders will start when you talk, stop when you pause. I suppose it's nice if you want to leave your machine in the wilderness to record an occasional passing bird. Instructions on machines equipped with voice relays say the feature is also fine for hands-off dictating. One friend says he often wakes up with brilliant ideas in the middle of the night. He'd like to have such a device, he says, so that he can dictate ideas without having to turn on the light or fumble with the machine in the dark. Outside of such midnight orgies of creativity, I think a voice-control machine is fun to play with, but not too useful; I turn it to manual control when I get down to business. One trouble: it cuts off the first syllable of the first word you utter. Instructions tell you to say *Harrumph!* before you start.

Batteries—rechargeable or replaceable?: Some machines, such as the V-M Charger, come with built-in rechargeable cells as standard equipment. In others, such

as the Uher or Telefunken, it is optional. Each system has its advantages. The rechargeable battery and recharger add expense to begin with, but undoubtedly save money in the long run. Replaceable batteries, on the other hand, are quick and easy to change and available everywhere. And if you run out of power, you can change them instantly—recharging takes hours. It's possible to have the best of both worlds in some machines—you can use a rechargeable battery routinely, but if it begins to run down at a critical point, slip it out and replace it for the time being with flashlight cells. Note that almost all the machines have the option for a.c. operation built in or available by means of an adaptor.

Special-special features: Don't insist on automatic start, automatic stop at predetermined places, automatic synchronization for your slide projector, and the like unless you have a definite need for them. They may raise cost, lower reliability, increase the chance of operational error, and contribute little you can really use.

Motor noise: It would seem that the loudest sound from a small recorder ought to be no louder than the ticking of the famous clock on the Rolls Royce dashboard, but this is unfortunately not the case. Some machines are *very* loud. Before you buy, listen to the machine run and compare it with others. (You'll even find differences in mechanical noise of supposedly identical machines.) In a quiet office, a noisy machine can sound like an over-contented cat. Incidentally, this problem can be compounded by automatic volume control. When there is a pause in the conversation, the automatic circuit turns up the gain and the machine records its own motor noise. On playback, it sounds like a train running through the office between comments.

Two final buying tips: First, shop for discounts. One machine listed at \$130 is widely available for \$99.50 in my neighborhood, and that's just a sample. And second, try the machine you buy before you take it out of the store. Several of the test machines didn't work correctly in all their functions at first.

As you may have gathered by now, buying a portable is a tricky proposition. Quality varies widely, and isn't always in direct proportion to price. But excellent machines are available, and can be had at prices that won't require hocking the family jewels. As an indication of just how good the machines are, and how much they've improved in recent years: every member of our six-member evaluation panel, given a chance to put some of the better machines now on the market through rigorous use tests, has become dissatisfied with his old machine. Every one of them is buying a new battery-operated portable recorder.

Ken Gilmore writes on scientific and technical subjects for a number of publications, his last previous appearance in these pages being an article on portable record players in July 1965.

HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



CLASSICAL

SCARLATTI BRILLIANTLY PERFORMED BY ALBERT FULLER

New Cambridge release a superb synthesis of scholarship and interpretation

ALBERT FULLER, whose recording on three Cambridge discs (1601/2/3 stereo, 601/2/3 mono) of the harpsichord repertoire of Jean Philippe Rameau is one of the shining gems of the Schwann record catalog, has now produced for Cambridge another brilliant performance, this time a set of fifty-one of Domenico Scarlatti's five hundred and fifty-five harpsichord sonatas.

It rather takes one's breath away to realize that the bulk of Scarlatti's sonatas were composed in Spain when the Neapolitan composer was already past fifty, and that his composing efforts continued unabated until his death in 1757. As Ralph Kirkpatrick has pointed out in his definitive book on Scarlatti, these sonatas—most of them under five minutes in length—encompass a whole world of human experience, musical, intellectual, auditory, and emotional. If the early sonatas are dazzlingly "offbeat," the later ones offer a flawless synthesis of virtuosity, harmonic and rhythmic originality, and absolute control of formal means, yet are marked by wholly spontaneous expression.

Somewhere in our enjoyment of these fascinating works, however, we should take time to remember that the discovery and appreciation of the immensity of Scarlatti's achievement is a fairly recent phenomenon, and it cannot be denied that Ralph Kirkpatrick's researches, which resulted in publication of his accurate chronology of the Scarlatti sonatas, have been largely responsible for this. Furthermore, for

me, his finest work as a recording harpsichordist is still the Columbia set of sixty Scarlatti sonatas recorded a decade ago (SL 221).

Albert Fuller's new Cambridge album is in a very real sense a continuation of and supplement to the Kirkpatrick album. Like Kirkpatrick, he has arranged the sonatas in a basically chronological order—early, middle, and late periods—and he has duplicated only two of the sonatas from the Kirkpatrick collection. Fourteen are first recordings on the harpsichord. The others have been recorded before either in the two Wanda Landowska recitals in Angel's Great Recordings of the Century series or as part of Fernando Valenti's all-embracing and continuing survey for Westminster of all five hundred and fifty-five sonatas.

Let it be said at once that the Fuller recordings of Scarlatti on this new Cambridge release stand as the best we now have in terms of just and up-to-date sound, and that the performances are a superbly vital synthesis both of musical scholarship and of interpretive spontaneity.

To single out individual pieces and performances as being uniquely superior is all but impossible, but if forced to it, I would pick two of the middle-period sonatas: the E Major (L. 257), which begins as an aria and concludes on a note of almost Beethovenian passion and eloquence, and the austere yet fascinating D Minor (L. 108). But then it should also be pointed out that there are fine performances here of such familiar favorites as



ALBERT FULLER
Disciplined vitality at the harpsichord

the "Processional" (L. 23) in E Major, plus the B Minor (L. 33) and G Major (L. 209) that Tommasini used in his ballet *The Good Humored Ladies*.

Fuller's beautifully disciplined yet vital and colorful playing of the music and the excellence of the recorded sound make this album a must for any representative disc library of Scarlatti sonatas. And for completeness, I would add the Kirkpatrick Columbia album, the two recordings by Landowska on Angel (COLH 73, COLH 304), and the recently issued Westminster three-disc set by the indefatigable Valenti (S 1010/1010). There is remarkably little repertoire overlap between these collections, and they will serve ideally for anyone not seeking to acquire, eventually, the whole Scarlatti sonata literature as it will eventually be done by Valenti. Meanwhile, if one could have only one Scarlatti album and wanted the finest combination of performance and recording, there is no doubt in my mind that this set by Albert Fuller should be the first choice.

David Hall

① ② SCARLATTI: *Fifty-one Sonatas*. Albert Fuller (harpichord). CAMBRIDGE CRS B 1604 three discs \$17.37, CRM B 604 \$14.37.

A PLEASURE BEYOND WORDS: SCHUMANN'S *DICHTERLIEBE*

Fischer-Dieskau's new reading of the song cycle for DGG joins the roster of great interpretations

WHEN I began college—a little more than a third of my life ago—music was something I had barely discovered. My first course in that subject was taught by a gentleman of considerable erudition who took a fatherly interest, above and beyond the demands of the classroom, in the musical explorations of his students. Upon mentioning to one of us a particular composition that he had reheard recently, and receiving the embarrassed and half-frightened admission that we were unfamiliar with it, his reaction was rarely one of annoyance. Rather, it was of envy. "I envy you the experience," he would say, "of hearing it for the first time." He had the opportunity of envying me a great deal. But little by little I explored the repertoire. Let it never be said I refuse to pass on what I have received. I envy anyone the experience of hearing, for the first time, the *Dichterliebe* of Robert Schumann through the medium of this new Deutsche Grammophon recording by Dietrich Fischer-Dieskau and Joerg Demus.

When one talks of song cycles, one talks of the *Dichterliebe*. If it did not create the form, it has pretty



D. FISCHER-DIESKAU
Musical, expressive, and consistent

well come to define it, and while one hates to debate masterpieces, I doubt that there is one that clearly surpasses it. It runs the gamut of styles, of forms, and of emotions to be expressed, and it does so while linking each song into the organic whole. Many of the songs of *Dichterliebe* can be sung apart from the cycle; all of them sound better in context. But the pleasures to be gleaned from the *Dichterliebe*, and from lieder in general, are not something that can be conveyed in words; one must simply hear the music and discover for oneself the incredible combination of lyricism and drama of which the form is capable, and the artistry it draws from its greatest interpreters.

Among affirmed collectors of lieder, one seldom hears talk of definitive or best performances. They are aware, perhaps to a greater degree than any other group of musical specialists, of the multiplicity of valid interpretations that are possible, particularly where the root of that interpretation may lie not even in the notes of the song, but in the inflection of a single word. Therefore, it is not at all necessary to say that Fischer-Dieskau's interpretations of the *Dichterliebe* and the *Liederkreis* on poems of Heine (as opposed to the more famous one on poems of Eichendorff) are the "best" on records. One needs to know only that they are imaginative, musical, expressive, and consistent, and that they, like most great interpretations, invite comparison with other interpretations. I would hate to choose my favorite recording of *Dichterliebe*. I have seven of them, and five are on the highest levels of artistry—but all different. Of the *Lieder-*



P. D. Q. BACH
Imaginative, ingenious, and unorthodox

kreis. I own two—equally fine, but in different ways.

There is a moral here (if the reader will forgive me for pointing it out) but, except for those to whom music must be a science and not an art, the music is more important than the moral. If you have not yet discovered lieder, here is a superb way to begin. If you are already an *aficionado*, the record will make excellent company for those by Schiøtz, Panžera, Hüsche, Danco, Souzay, Haefliger, or Prey. It only remains to be said that the accompaniments by Joerg Demus are exquisite, the recording is clean and well-balanced, and full German and English texts are provided. *James Goodfriend*

① ② SCHUMANN: *Dichterliebe*, Op. 48; *Liederkreis*, Op. 24. Dietrich Fischer-Dieskau (baritone), Joerg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 139109 \$5.79, LPM 39109* \$5.79.

THE MUSICAL INVENTION OF P. D. Q. BACH

*New Vanguard issue unveils the amazing
productions of the oddest of the Bachs*

LOOK UP the name P. D. Q. Bach in any one of the standard music dictionaries, including the usually comprehensive *Grove's*, and you will meet with frustra-

tion. Luckily, however, there are musicologists who are able to devote their lives to the unearthing of obscure information, dredging up rare manuscripts, and presenting them so the public may judge for itself whether or not the totally unknown might have intrinsic worth after all. Such an investigator, without doubt, is Prof. Peter Schickele, who has by this date presented two New York City Town Hall concerts devoted to the music of P. D. Q. Bach. The first of these awe-inspiring events has now been made available to an even wider audience through the medium of recordings.

Prof. Schickele (the jacket notes inform us that at present he is teaching at the University of Southern North Dakota at Hoople) must be congratulated for his courage and zeal. He has discovered that P. D. Q. Bach was the last of Johann Sebastian Bach's twenty-odd children ("the oddest," is Prof. Schickele's own illuminating description, part of his urbane spoken commentary on the record), that he bridged the gap between the late Baroque and the early classical ("but couldn't make up his mind"), that his life could be divided into three periods ("the formative, the soused, and the contrite"), and that, judging from certain rhythmic peculiarities of his dance movements, one of his legs was very probably shorter than the other.

Biographical facts can often be dull, however, and Prof. Schickele's introduction makes it clear that the music itself is the main consideration. And what an imaginative composer P. D. Q. Bach really was! From his early Concerto for Horn and Hardart (Prof. Schickele's thematic index assigns it the number 27), one is immediately struck by this creator's ingeniousness in developing new musical instruments (the hardart is fully described and illustrated on the jacket). That this later Bach was also capable of unorthodoxy in evolving new ideas from established musical forms is dramatically demonstrated by the second movement of this piece, a *tema con variazione*, in which the variations have no connection whatsoever with the theme. The *Sinfonia Concertante* (S. 98.6) also reveals an unusual choice of instruments: bagpipes, left-handed sewer flute, lute, double-reed slide music stand, balalaika, and ocarina (this last performed with virtuosity by Prof. Schickele himself). Stylistically, this music looks ahead, and in spite of the insurmountable problems of achieving proper balance with this assemblage, one cannot quite ignore the fact that the writing anticipates by over one hundred and fifty years some of the harmonic and rhythmic devices used by Copland.

If P. D. Q. Bach was progressive in that work, he veered dangerously close to plagiarism in the relatively late cantata *Iphigenia in Brooklyn* (S. 53162), a work that seems to have been influenced by the writing of Purcell. In this definitely *ars antiqua* piece, P. D. Q. Bach captured the stylistic elements of the Italian aria, the recitative,

and the ground in a down-to-earth, convincing manner. The performance, furthermore, succeeds in conveying more drama than one usually finds in recordings of late seventeenth-century Italian cantatas of the Restoration.

Although the Cantata may be the most impressive work on this disc, one cannot refrain from mentioning the final piece, which is not by P. D. Q. Bach at all. Prof. Schickele's own *Quodlibet for Small Orchestra* (the usually informative program annotations regrettably do not give the actual date of composition) is not particularly original. Prof. Schickele's skill as an orchestrator, however, is notable, and he has not made any limitations on source material for this work.

It remains only to be noted that the performances are exceptionally capable and that individual honors must be shared by John Ferrante (countertenor), Jorge Mester (conductor), and the resourceful Prof. Schickele, whose spirit is omnipresent. Vanguard's reproduction is exceedingly brilliant and very atmospheric in conveying the feeling of the actual historic concert. Text (in English) for the Cantata is included.

Igor Kipnis

Ⓢ Ⓢ P. D. Q. BACH: *Concerto for Horn and Hardart* (S. 27); *Cantata. Iphigenia in Brooklyn* (S. 53162); *Sinfonia Concertante* (S. 98.6). P. SCHICKELE: *Quodlibet for Small Orchestra*. Ralph Froelich (French horn); Maurice Eisenstadt (bagpipes); Robert Lewis (left-handed sewer flute); Stanley Buetens (lute); Stephen Lickman (double-reed slide music stand); Peter Zolotareff (balalaika); Peter Schickele (ocarina); John Ferrante (countertenor); Leonid Hambro (harpsichord continuo); chamber orchestra, Jorge Mester cond. VANGUARD VSD 79195 \$5.79, VRS 9195 \$4.79.

ENTERTAINMENT

THE FLAMENCO VIRTUOSITY OF MANITAS DE PLATA

Extraordinary musicianship is the basis of an incredibly brilliant guitar technique

THE flamenco guitarist Manitas de Plata was originally contracted in this country by the Connoisseur Society, to be released on their idiosyncratic 12-inch, 45-rpm records. One of his discs, recorded by the Society's President, E. Alan Silver, has been issued by Vanguard. The jacket notes include encomiums by Vincent Sheean, John Steinbeck, MacKinlay Kantor, and Alexander Schneider. I am not a student of flamenco, and I tend to distrust commercials by a superb musician, two indifferent writers, and a third writer who used to be great—a mixed bag, at best—but even *I* can hear how good this guitarist is.

His name is Ricardo Ballardo (his professional name means Little Silver Hands). Unlike most flamencos, who



PHOTO LUCIEN CLERGEUE

RICARDO BALLARDO (MANITAS DE PLATA)
An anti-romantic plays romantic music

have a tremolo that would make Judy Garland sound like Miles Davis, he uses a dry, astringent tone. He plays with blinding, incredible speed and one's first reaction is to the technique. Later, after one has decided that somebody really *can* play the guitar like that, there is the music.

I doubt that Manitas plays the full spectrum of flamenco. He is an anti-romantic playing the most romantic music of all. He is Apollonian rather than Dionysian, and one can hear this in his accompaniment to José Reyes' vocal on *Tarantas*, where Manitas shows a detached delicacy that is reminiscent of Andrés Segovia. A curious thing I had not heard before on a flamenco record is a pattern of chord changes that sounds like music of the American West; Manitas uses this almost Coplandesque method several times.

The record has some flaws. Recorded in the company of friends of the performers, it contains too many shouts of "Olé" for my taste, and some of them seem misplaced. Also, Manitas and Reyes play up to the crowd in the manner of the old Martin and Lewis.

But despite this, and despite the dryness that at times seems inappropriate in this kind of music, even a non-believer can sense how brilliant, stunning, and unusual Manitas de Plata is. I think anyone who delights in extraordinary musicianship will feel the same thing.

Joe Goldberg

Ⓢ Ⓢ MANITAS DE PLATA: *Guitarra Flamenco*. Manitas de Plata (guitar), José Reyes (vocals). *Bulerías; Granadinas; Farruca; Levantes; Serillanas*; and four others. VANGUARD VSD 79203 \$5.79, VRS 9203* \$4.79.

As of now, practically everything you've heard about solid-state receivers is out of date – including how much you should pay

The new ADC *Six Hundred* all solid-state 60 watt stereo receiver

From the people who scored that astonishing breakthrough in phono cartridges . . .

The ADC 10/E dropped critical "moving mass" to one-third that of other leading make cartridges, to become the first of which it can be said: No one will ever make a cartridge that performs perceptibly better.



And got that independent top rating for a major advance in speakers . . .

The ADC Brentwood 303A Speaker solves the old problem of "cone break-up" not with complicating capacitors or inductors, but by a simplifying design and production advance. In the independent ratings that count most, the 303A scored top!



A receiver like this is the heart of your music system. It has to perform very, very well. This one does. And truth to tell, so do several other fine American makes, priced from about \$285 on up.

From there on out, this ADC Six Hundred is so different it starts a new generation. ADC never made tube units. This is no adaptation of a tube circuit, or tube parts, or tube assembly line. It's pure solid-state from the concept on.

As we did in cartridges and speakers, we created this advanced receiver with an approach we call Integrated Production Design. The usual method in the industry is to design the unit, then figure out how to produce it. Instead, we work out design and production together. Good ideas flow both ways. So when we go into production, no compromises are necessary—and we have a simpler, sturdier, better functioning piece of equipment. And a lot of the old "rules" are apt to go out the window.

For example, you may have heard that each transistor needs a big, complicated "heat sink". Nonsense! We use a simple aluminum extrusion that dissipates the heat through the chassis. It's more efficient and less costly. You've been warned that turning on the unit with a speaker lead loose could blow the transistors? Stop worrying; this one can't. No special protectors, just better design. You've been told all transistors have to be silicon? That's from the past. We use two types, each where it functions best, each totally damage-proof.

Our Integrated Production Design also makes this a "permanent" unit you can probably hand down to your son, and maybe grandchild. The electronics is wholly free of wires and tube-styled assembly. The rugged etched circuit boards

and solid, bonded modules could go on a moon-trip. And note the size (a tip-off to newness) — yet inside it is strikingly uncrowded and uncluttered. Peek in and admire.

Now as to price. As you know, transistor unit prices have crept down year by year as technology advanced. With this ADC development, they really crack. Compare. This beautiful, trouble-free, foolproof, soul-satisfying unit leaves from about \$60 to \$150 more in your pocket. Should you buy a semi-obsolete model and pay more for it? Silly question! See the new ADC Six Hundred (and the companion ADC Sixty Amplifier) at your dealer.

SPECIFICATIONS—ADC Six Hundred RECEIVER
List price, \$248.00.

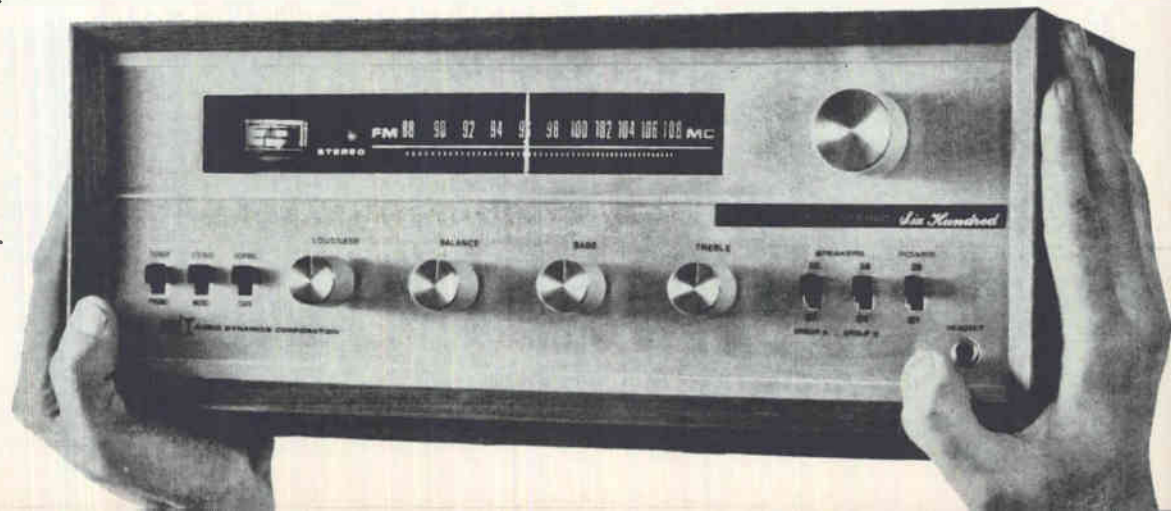
TUNER SECTION: Sensitivity (IHF Standard), 2.0 uv. Stereo separation, 35 db. ■ Automatic stereo switching ■ Tuning meter ■ Visual stereo indicator.

AMPLIFIER SECTION: Power output (IHFM), 60 watts at 8 ohms. (Provides full output with any conventional speakers regardless of impedance) ■ Power per channel, 22 watts RMS ■ Full, independent control on front panel for 2 pairs of speakers ■ Separate fuses for each channel prevent shorting ■ Headphone jack ■ Full tape and monitoring provisions ■ Automatic contour ■ Total harmonic distortion at rated power, 0.5%; intermodulation distortion, 0.8% ■ Power band width at rated distortion, 20-20,000 cps. ■ Frequency response, ± 2 db., 10-100,000 cps. ■ True bookshelf size, only 8½" deep in finely crafted walnut cabinet (extra, optional).

THE ADC Sixty AMPLIFIER has identical power (60 watts at all impedances) and same features as Amplifier Section of the Six Hundred Receiver. Also available in walnut cabinet (extra, optional). List price, \$149.50.



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





NILSSON • CHOOKASIAN • BERGONZI • FLAGELLO
 THE BOSTON SYMPHONY ORCHESTRA UNDER LEINSDDRF
 IN A NEW RECORDING OF

VERDI'S REQUIEM

Maestro Leinsdorf's particular affinity for Verdi's finest opera has produced a recording of rare stature. Here is a profoundly moving work recorded in brilliant *Dynagroove* sound. 2-record album includes textpiece and complete libretto.

RCA VICTOR
 The most trusted name in sound





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

⑤ ② ADAM: *Le Diable à quatre*. London Symphony Orchestra. Richard Bonyngé cond. LONDON CS 6454 \$5.79. CM 9454* \$4.79.

Performance: Suitable
Recording: Fine
Stereo Quality: Excellent

Richard Bonyngé has here resurrected an all-but-forgotten ballet score from the pen of Adolphe Adam, the composer of *Giselle*—and to good effect, for this is an entertaining period piece. Musicologically inclined listeners will rightly complain about the elaborate historical notes that never say how much or how little of Adam's original music is included on this recording. But for those who are willing to accept what they hear for what it is, this disc will prove most enjoyable. Bonyngé's conducting displays suitable zest and flair, and the recorded sound is fine throughout. *D. H.*

⑤ ② D'ALBERT: *Tiefland (highlights)*. Inge Borkh (soprano), Marta; Hans Hopf (tenor), Pedro; Thomas Stewart (baritone), Sebastiano; Catarina Alda (soprano), Nuri; others. Chorus of the Deutsche Oper, Berlin; Bamberg Symphony Orchestra. Hans Löwlein cond. DEUTSCHE GRAMMOPHON SLPM 136424 \$5.79, LPM 19424* \$5.79.

Performance: Acceptable
Recording: Average
Stereo Quality: Okay

If operas were judged solely by the attention they receive from major American opera houses, we could easily disregard such masterpieces as *Der Freischütz*, *William Tell*, and *The Bartered Bride*. Regarding the even more obscure *Tiefland* as a masterpiece might be overstating the case; nevertheless, it can hold its own against several pillars of the repertoire. It is a skillful and frequently brilliant blend of Wagnerian matter and Puccinian manner—vocal lines set in melodious *parlando* superimposed on rich orchestral torrents that speak the language of Wartburg with a Mediterranean passion. Fortunately, *Tiefland* is far from forgotten in Germany and Austria, a fact which was responsible for a nearly complete recorded version produced in Vienna and issued here about eight years ago (Epic SC 6025). Though it has been deleted from the catalog, this excellent set

may still be located in some shops, and I wholeheartedly urge those who can find it to buy it.

If you fail to obtain the Epic set, DGG's fast-moving, skillfully edited sequence of highlights will do as a passable substitute. Its main ornament is Inge Borkh, whose delineation of the suffering Marta is touchingly human and sung to perfection. Thomas Stewart endows the character of the brutal Sebastiano with an almost too attractive vocal quality, but the menacing undertone is not



INGE BORKH

Moving and vocally perfect in Tiefland

totally absent. Unfortunately, the Pedro of Hans Hopf has deteriorated since his performance in the Epic set—here it is laborious, wavery, and often a strain on the ear.

Catarina Alda sings the ingenue role of Nuri attractively and the orchestra is excellent. The recording, however, is rather monochromatic and somewhat distant. Unbelievable though this may seem, the sonics of the old Epic mono set are livelier and more exciting. *G. J.*

⑤ ② AUBERT: *Violin Concerto, in E Minor, Op. 17, No. 4: Violin Concerto No. 13, in E Minor ("Du Carillon"); Fêtes champêtres et guerrières, Op. 30*. Jean-René Gravoisin and Jacques-François Manzone (violins); Bernard Escavi (cello); Olivier Alain (harpsichord continuo); Orchestre de Chambre Jean-Louis Petit. Soc-

IÉTÉ FRANÇAISE DU SON SXL 20118 \$5.79, 174118 \$5.79.

Performance: Enjoyable
Recording: Very good
Stereo Quality: More impressive than mono

Jacques Aubert is virtually new to records—his Concerto, Op. 17, No. 6, is available on Musical Heritage Society MHS 521. So this Société Française du Son disc (like Argo, L'Oiseau-Lyre, and Telefunken, the label is imported by London) gives us the opportunity of sampling the work of a minor though far from uninteresting figure who was a contemporary of J. S. Bach. Aubert (1689-1753) served at the French court as a member of the famed *Vingt-quatre violons du roi*, played in the Opéra orchestra, and had his works performed at the *Concerts Spirituels*. Among his many compositions are a set of ten concertos for four violins and bass, Op. 17, which are considered to be the first violin concertos written by a Frenchman. Both in the concertos recorded here (No. 13 is rather unusual because of its evocation of bells in the finale) and in the suite of dances on side two, the style of writing is rather similar to that of Leclair, Aubert's better-known contemporary, and mixes French and Italian forms. Perhaps the most entertaining piece is the *Fêtes champêtres et guerrières*, a ballet suite alternating festive marches and stylized dances evocative of the French city and countryside.

The performances are exceedingly brilliant, though only moderately stylish (no *notes inégales*, and some of the ornaments sound rather too self-conscious). The disc is an entertaining one, and its unusual contents should appeal to the Baroque collector. The recording is cut at a high level, and is more effective in stereo. *I. K.*

⑤ ② C. P. E. BACH: *Concerto, in A Minor, for Cello, Strings, and Continuo (Wq 170)*. Klaus Storck (cello); Berliner Kammermusikreis, Mathieu Lange cond. *Quartet, in A Minor, for Flute, Viola, Cello, and Clavier (Wq 93); Trio for Bass Recorder, Viola, and Continuo (Wq 163)*. Hans-Martin Linde (flute and bass recorder); Emil Seiler (viola); Klaus Storck (cello); Rudolf Zartner (fortepiano and harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73251 \$5.79, ARC 3251* \$5.79.

Performance: First-class
Recording: Superior
Stereo Quality: Excellent

The cello concerto included here, a marvelous *Sturm und Drang* work which also ex-

Explanation of symbols:

- ⑤ = stereophonic recording
- ② = monophonic recording
- * = mono or stereo version not received for review



did you know...

that any records and tapes reviewed in this issue can be purchased through the HiFi/STEREO REVIEW Record Service?

To order, simply fill out the coupon below. Orders can be accepted only for recordings reviewed in this issue, and must be received no later than the date indicated at the bottom of the coupon.

.....
HIFI/STEREO REVIEW RECORD SERVICE • DEPT. SC
ONE PARK AVE. • NEW YORK 16, N.Y.

Please send the following records and/or tapes reviewed in **this issue**.

- Check or Money Order for \$_____ is enclosed.
- C.O.D. Within the Continental Limits of the United States only.

ALL RECORDINGS ARE FULLY GUARANTEED

PAGE NO. OF REVIEW	TITLE	RECORD (TAPE) NUMBER (SEE REVIEW)	MANUFACTURER	PRICE (SEE REVIEW)
N.Y. State residents please add local sales tax.				
Total				

Name (please print)

Address.....

City.....Zone.....State.....

ists in the form of a solo concerto for flute and for harpsichord, dates from the year of J. S. Bach's death (1750), when Carl Philipp Emanuel was in Berlin in the employ of Frederick the Great. Less august, but equally *galant*, are the two shorter pieces, a trio for bass-flute (presumably bass recorder), viola, and continuo, which dates from five years later, and a melancholy Quartet in A Minor, for flute, viola, cello, and keyboard, written in 1788, the year the composer died. The performances are splendid throughout, stylish and sensitive, but nowhere more so than in the Cello Concerto. Klaus Storck, who has been recorded many times by Archive, conveys all the expressiveness of the score without resorting to effects appropriate to the Dvořák concerto. The orchestral playing is likewise outstanding. Archive's sound is ideal, and such difficulties as balancing the fortepiano (very well played here, incidentally) with the other instruments have been overcome amazingly well. I K.

③ ④ J. S. BACH: *The Well-Tempered Clavier, Book I, Preludes and Fugues Nos. 17-24*. Glenn Gould (piano). COLUMBIA MS 6776 \$5.79, ML 6176 \$4.79.

Performance: Personal
 Recording: Excellent
 Stereo Quality: Adequate

With this third disc, Glenn Gould comes to the half-way mark in his project of recording *The Well-Tempered Clavier* complete: all of Book I is now available as a three-record set (Columbia D3S 733, D3L 333). As in the earlier volumes, Gould is predictably unpredictable. We hear the same detached manner of playing in fast sections; some movements are far swifter than is customary (Prelude No. 24), others are quite the reverse (Prelude No. 22); and occasionally the pianist, humming audibly all the way, manages to imbue a prelude or a fugue with an uncommonly attractive romantic hue. Needless to say, there will be those for whom Gould's approach will be refreshingly right, as there will be those who, like me, consider a great deal of his Bach playing more Gould than Bach. Neither faction, I am certain, could withhold admiration for the pianist's extraordinary technical command. Columbia's reproduction of Gould's slightly emasculated-sounding piano is first-rate. I. K.

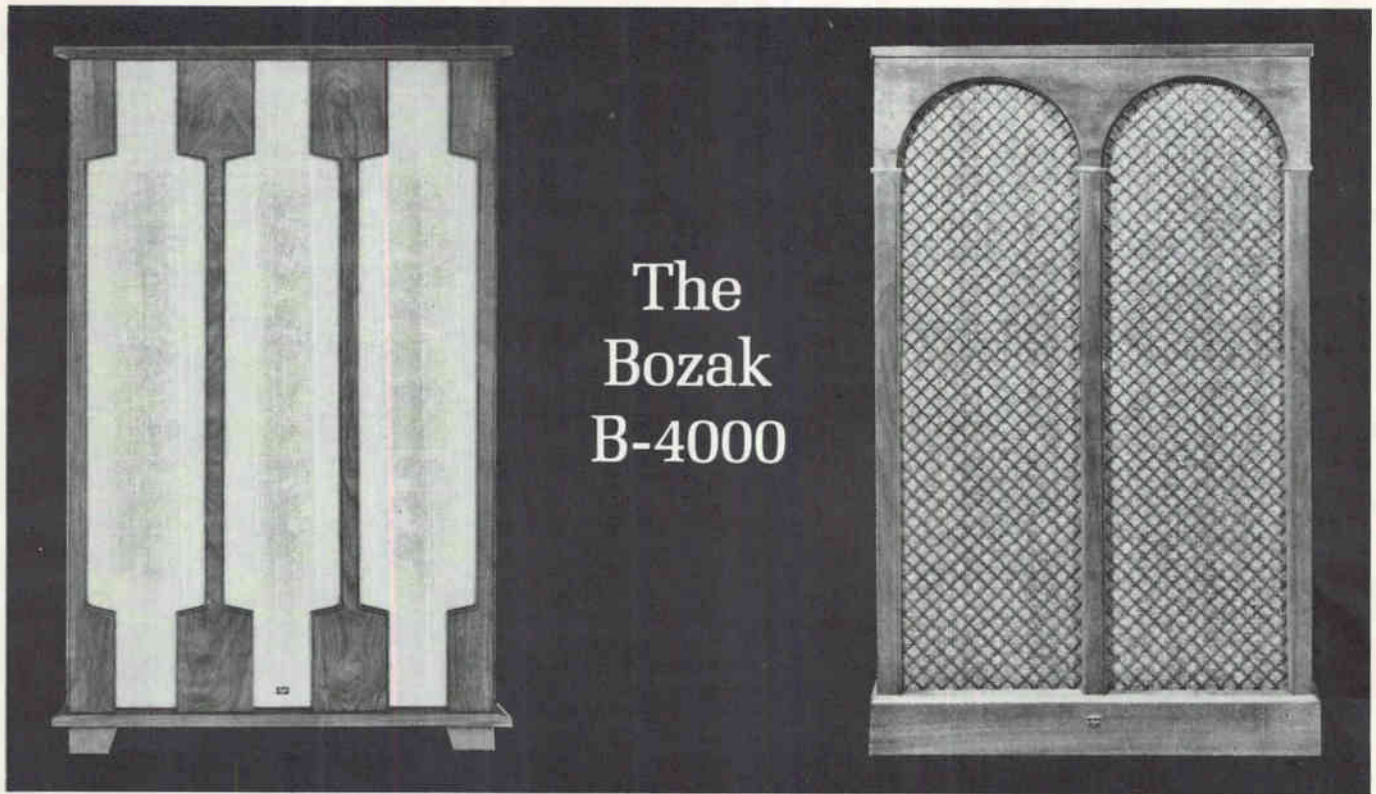
P. D. Q. BACH: *Concerto for Horn and Hardart, and other works* (see Best of the Month, page 73)

RECORDING OF SPECIAL MERIT

⑤ ⑥ BARTÓK: *Miraculous Mandarin Suite; Deux Images; Two Portraits*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6789 \$5.79, ML 6189 \$4.79.

Performance: Spectacular
 Recording: Superb
 Stereo Quality: Uncommonly effective

It gets more and more interesting to recall that Béla Bartók is *not* one of those twentieth-century masters whose international celebrity was to be irrevocably established by one or more works of youthful genius. While Stravinsky's reputation was made by the early ballets, and Schoenberg's by the (Continued on page 82)



The Bozak B-4000

“Well Articulated...Musically Balanced...Eminently Honest” —High Fidelity

What makes Bozak's Symphony No. 1, Model B-4000, the largest selling full-sized, full-voiced speaker system in the world?

For one thing, it is specifically designed for stereo. To achieve the broad, uniform distribution of high frequencies needed for stereo realism, the eight treble speakers in the B-4000 are arranged in a loaded vertical column array. That's the same arrangement we designed for the outdoor sound reinforcement systems used by the New York Philharmonic and the Metropolitan Opera.

Even though we designed and build the Symphony No. 1 to provide the utmost in stereo realism, we were gratified to have added rec-

ognition for the results of our efforts from the authoritative magazine *High Fidelity* in its December issue.

Such phrases as “outstandingly smooth and uniform”, “top performing speaker system” and “satisfying combination of breadth and depth” also reaffirm your judgement in making the B-4000 the popular speaker that it is.

If there's a certain indefinable something missing from your own music at home, perhaps you should listen to the Bozak Symphony No. 1. Your dealer will gladly demonstrate.

Or, if you'd like the opinion of an unbiased expert, we'll gladly send you a reprint of *High Fidelity's* review.



Box 1166, Darien, Connecticut

CIRCLE NO. 10 ON READER SERVICE CARD

1. *One for weekends, one for weeknights.* If you work for a living, you really can't devote 3 or 4 hours to a full-length opera, except on weekends. Yet you've always got time, even on the busiest weeknights, to hear the Angel highlight versions.

2. *New discoveries.* Opera highlight albums offer you a chance to savor fully the essential arias and ensembles. And they let you compare one recording against another at minimal cost. You can weigh different singers, different orchestras,

different interpretations. Then, over the weekend, you can re-visit the full-length opera with new perspective and new clarity.

3. *Inside facts.* Few highlight albums contain detailed information about the operas. Angel highlights always do. And they always include annotated librettos. The kind of reading matter you'd be surprised and happy to get in a four-record set.

4. *Staggering talent-in-depth.* Angel has enough singers to people all the world's great opera stages on

Why
canny collectors
are matching
their full-length operas
with Angel highlights.



<p>Notes Highlights from THE MERRY WIVES OF WINDSOR Gottschalk Frick Linda Martin John Marshall Pizz Fritz Wenzel Fritz Schuster Robert Singer</p> <p>S-36149</p>	<p>PONCHELLI LA GIOCONDA HIGHLIGHTS MARIA CALLAS FINIENZA COSSOTTO MIGUE GONZALEZ PIER NERANDA FERRARO PIERO CAPPUCCELLI LA SCALA ANTONINO VOTTO</p> <p>*S-35940</p>	<p>HIGHLIGHTS GIACOMO PUCCINI La Bohème FIRENI GEDDA ADANI SERENI Rome Opera SCHIPPERS</p> <p>*S-36199</p>	<p>PUCCINI LA BOHÈME HIGHLIGHTS MARIA CALLAS GIUSEPPE DI STEFANO ANNA MOFFO ROLANDO PANERAI LA SCALA ANTONINO VOTTO</p> <p>*35939</p>	<p>HIGHLIGHTS PUCCINI MADAME BUTTERFLY De los Angeles Bjoerling Piazzi Sereni ROME OPERA SANTINI</p> <p>*S-35821</p>
<p>STRAUSS Die Fledermaus HIGHLIGHTS PHILHARMONIA ORCHESTRA AND CHORUS ACKERMANN</p> <p>*S-35915</p>	<p>STRAUSS DER ROSENKAVALIER HIGHLIGHTS SCHWARZKOPF - KARAJAN</p> <p>*S-35645</p>	<p>VERDI AIDA HIGHLIGHTS MARIA CALLAS RICHARD TUCKER FEDORA BARBIERI TITO GOBBI La Scala TULLIO SERAFIN</p> <p>*35938</p>	<p>VERDI La Forza del Destino CALLAS - TENER TAGLIAPIETRE - HUSS-LEMMI SERAFIN HIGHLIGHTS</p> <p>*35432</p>	<p>HIGHLIGHTS MOZART DON GIOVANNI Wächter Schwarzkopf Sutherland Sciatti Alva Taddei Frick Giulini</p> <p>*S-35642</p>
<p>HIGHLIGHTS BELLINI Norma MARIA CALLAS FRANCO CORELLI CHRISTA LUDWIG NICOLA ZACCARIA conducted by TULLIO SERAFIN</p> <p>*S-35666</p>	<p>Highlights from Les damnés de Paris Berlioz Nicolaï Gribbo Rita Gropf Lorenzo Santony Paris Opera Orchestra and Chorus Tullio Serafin</p> <p>S-35941</p>	<p>BERLIOZ: THE TROJANS HIGHLIGHTS FROM PARTS I & II REGINE CRESPIN - GUY CHAUVET PARIS OPERA - GEORGES PRÉTRE</p> <p>SB-3670</p>	<p>HIGHLIGHTS MARIA CALLAS AS CARMEN NICOLAÏ GEDDA ANDREA GIUDI ROBERT MASSARD Paris Opera GEORGES PRÉTRE</p> <p>*S-36312</p>	<p>HIGHLIGHTS Bizet CARMEN Vivante de los Angeles Nicolaï Gribbo Ernst Haas Jozsef Winkler Tullio Serafin de la Philharmonie de Paris de la Thémis Studios, N.Y.C.</p> <p>*S-35818</p>
<p>ROMEO AND JULIET HIGHLIGHTS GIORDANO BIOJANNA GARTNER CHRISTIANE COFFRANO NICOLAÏ GEDDA FRANCO CORELLI JOSÉPH MOULÉRIE PARIS OPERA ORCHESTRA ALAN LINDBERG</p> <p>S-36287</p>	<p>MASCAGNI CAVALLERIA RUSTICANA Callas - Tenzzi - Di Stefano LEONCVALLO PAGLIACCI Callas - Di Stefano - Gobbi - Panerai Tullio Serafin HIGHLIGHTS</p> <p>*35345</p>	<p>MASSNET Highlights from HERODIADE REGINE CRESPIN RITA GROPF ALBERT LANTIER NICOLAS DENIS JACQUES WILLES Paris Opera GEORGES PRÉTRE</p> <p>S-36145</p>	<p>MASSNET THAIS HIGHLIGHTS BRUMAIRE - GAYRAUD - DENIS Paris Opera - DERVAUX</p> <p>S-36286</p>	<p>HIGHLIGHTS Moussorgsky BORIS GODOUNOV Christoff - Ozonovov Leur - Diakov - Alexicva SOBOTA NATIONAL OPERA CHORUS PARIS CONSERVATOIRE ORCHESTRA Christoff</p> <p>*S-36169</p>

the same night. And every performance would be superb. Yet this talent is not confined to names like Callas, Corelli, Nilsson, de los Angeles, Schwarzkopf, Gedda, etc. Most *spear-carriers* in Angel choruses can stand alone as concert soloists!

5. *Acoustics unlimited.* Angel ranges Europe to find the perfect acoustics for each opera. A few examples: Our "Faust" booms out of the cavernous Salle Wagram in Paris. We went to London's Kingsway Hall to ensure the sheer Englishness of our "Madame Butterfly" in English. And for "Andrea Chénier," we chose the royal

sound of the Rome Opera House auditorium.

6. *Musical mechanics.* Angel has the world's largest staff of operatic sound technicians. But they'd wince at the word technician. Most of them are fine musicians in their own right. To them, sound means more than an electronic twitch on a dial. They're artists — and their sensitivity is reflected in the matchless quality of every Angel highlight album.

Below are 39 of our Angel highlight albums. They're great because complete Angel opera is great. And owning both adds new dimensions to your listening life.

*Also available in Angel's acclaimed library of 63 complete opera recordings.



S-35902



*S-36326



*S-36207



*S-35936



*S-36210



*S-35822



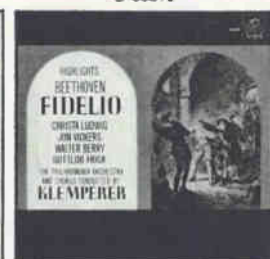
*S-36213



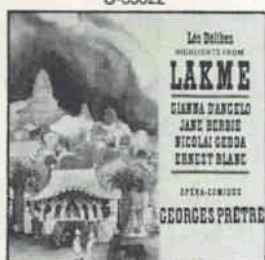
*S-36313



*S-35685



*S-36168



S-36107



*S-35831



S-36236



*S-36274



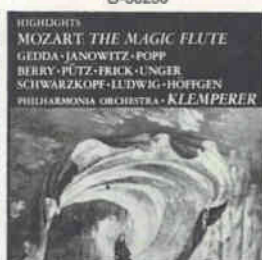
*S-35827



*S-36167



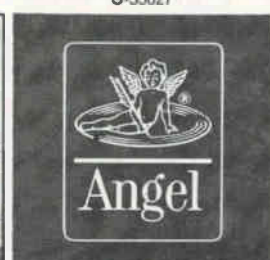
*35518



*S-36315



*S-35640



revolutionary *Pierrot Lunaire*. Bartók came into his own with such achievements as the monumental six quartets, or *Music for Strings, Percussion and Celesta*—all relatively mature works, all relatively profound ones.

But the recording companies are only now catching up with the music that predates the Twenties—his theater works in particular—and, as a consequence, so are the rest of us. If I make such a point of all this, it is because each re-exposure to the music of this period leaves me less and less mildly astonished by how susceptible the young Bartók was to what was going on around him musically—indeed, how much more so than most of our century's major composers at the same stage of development.

Take this excellent and magnificently performed all-Bartók program by Eugene Ormandy and the Philadelphia Orchestra as a case in point. The Suite from the ballet *The Miraculous Mandarin* (1919) owes large hunks of its existence to Stravinsky's *Sacre*. In spite of its partial basis in Hungarian folklore, *Deux Images* (1910) bears about as strong an influence of Debussy as one could look for in the work of any major composer outside France. Finally, through prominent sections of *Two Portraits* (1907) the downright paradoxical influence of Richard Strauss emerges. One sees more and more that, while it has been a long time since Bartók was taken to be an innovator of any consequence, the highly personal, powerful, and brilliant eclecticism of his later manner did not come easily to him and was, in all probability, forged out of iron determination and ruthless self-criticism.

All of the earlier music on this Columbia disc, its historical interest apart, is highly colored, dramatic, and evocative—and, therefore, perfect material for Mr. Ormandy and his orchestra. That they do it with great flair and just about absolute perfection will surprise no one. That the total result is even more than that—one of the best recordings from Philadelphia in a long time—will just as surely please everyone. And Columbia has handled every aspect of the engineering with absolute brilliance. W. F.

Ⓢ Ⓢ BARTÓK: *Violin Concerto No. 2*. STRAVINSKY: *Violin Concerto*. Joseph Silverstein (violin); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2852 \$5.79, LM 2852* \$4.79.

Performance: Excellent
Recording: Superb
Stereo Quality: Very good

This generally superb new release holds its own with some pretty stiff competition from other voices and other rooms—the Stern-Bernstein recording of the Bartók Violin Concerto, and Stravinsky's own, also with Isaac Stern, of his 1931 Violin Concerto. Furthermore, the extremely felicitous coupling on this new Victor release is rivaled in kind by Columbia's coupling of the Bartók (Stern and Bernstein) with the Berg Violin Concerto—another excursion into the medium by one of our century's composer giants.

Leinsdorf himself fares better, in general, with the Bartók. He doesn't unleash its Central European passions with quite the fervor that Bernstein does, but rather underplays it, attending magnificently to its textural detail and rhythmic structure. In general, he rather classicizes it.

He does less well with the Stravinsky, but not a great deal less well than the composer himself does in his own recorded version. This work, beneath the facade of its highly manneristic neo-classic attitudinizing, is really remarkably warm and lyrical in its characteristically understated way. Leinsdorf plays it cleanly, with a shade more detachment than is absolutely necessary, and the total effect, while crisp and animated, is a little dry.

Joseph Silverstein's approach to the Bartók solo part is pretty nearly impeccable. If it lacks for me the star quality—that "little something extra"—that Stern brings to his version (the same goes for Stravinsky, by the way), other observers might see the matter differently. A preferred choice is not a clear

Next month in
Hi-Fi/Stereo Review

The Music of India
•
The Extraordinary Career
of
Simon Barere
•
Recording's Lost Generation
•
Quality Control
of Hi-Fi Equipment

issue here. The prospective buyer would do well to hear them all before choosing.

The recorded sound on the new Victor release is elegance itself, and the stereo treatment is well considered. W. F.

Ⓢ Ⓢ BEETHOVEN: *Serenade, in D Major, for Flute, Violin, and Viola, Op. 25*; *Serenade, in D Major, for String Trio, Op. 8*. Jean-Pierre Rampal (flute), Gérard Jarry (violin), Serge Collot (viola), Michel Tourmus (cello). DECCA DL 710116 \$5.79, DL 10116 \$4.79.

Performance: Elegant and spirited
Recording: Good
Stereo Quality: Satisfactory

Despite the dissimilarity in opus numbering, both of these works were written by Beethoven in the middle 1790's soon after he had moved to Vienna. The six-movement serenade with flute partakes more of the light-hearted classic Viennese divertimento spirit than the piece for string trio, which contains in its middle Adagio something of the pathos found in the slow movement of the Op. 18, No. 1, String Quartet begun shortly after.

The coupling of these two serenades on one disc was a happy thought on Decca's part, and it is a pleasure to say that the

performances have ample spirit and style, enhanced by excellent sound. D. H.

Ⓢ Ⓢ BEETHOVEN: *String Quartets: F Major, Op. 18, No. 1; C Major, Op. 59, No. 3 ("Rasoumovsky" No. 3)*. Barchet Quartet. RCA VICTOR LSC 2832 \$5.79, LM 2832* \$4.79.

Performance: Fine Op. 18, No. 1
Recording: Good
Stereo Quality: Good

The Stuttgart-based Barchet Quartet has been well represented in the past by its complete Mozart series on the Vox label. Now, via Eurodisc in Germany, they make their debut in RCA's Red Seal catalog.

It is Op. 18, No. 1 that fares best here, for the Barchets have a flair for the beautifully proportioned phrasing and dynamics demanded by this youthful Beethoven masterpiece. Yet they are also able to bring to the famous slow movement the full measure of piercing drama that Beethoven wrote into its climactic episodes.

The Barchets seem less at home in the fierce and brilliant C Major *Rasoumovsky*, except in the bleak and enigmatic slow movement, which displays them at their lyric-expressive best. Unhappily, in the end movements they are wholly outclassed by the Juilliard Quartet in its recent Epic album. The recorded sound on this RCA Victor disc is excellent throughout. D. H.

BERG: *Four Pieces for Clarinet and Orchestra* (see SCHOENBERG)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ BRAHMS: *Cello Sonata No. 1, in E Minor, Op. 38; Cello Sonata No. 2, in F Major, Op. 99*. Janos Starker (cello); Gyorgy Sebok (piano). MERCURY SR 90392 \$5.79, MG 50392* \$4.79.

Performance: Highly idiomatic
Recording: First-rate
Stereo Quality: Good

Comparison of this first stereo recording of the Brahms cello sonatas with Starker's decade-old mono performance with Abba Bogin reveals a remarkable consistency of interpretive concept, plus a vast improvement in spaciousness and clarity of recorded sound. The E Minor Sonata is somber youthful Brahms, culminating in an impressive fugal finale, while the F Major is a wonderfully expansive and beautifully crafted late work. Both are masterpieces of the first rank, judged by any standards, and here Starker and Sebok do them complete justice. Having lived with the older Starker record for one decade, this new one promises to serve me very well for the next. D. H.

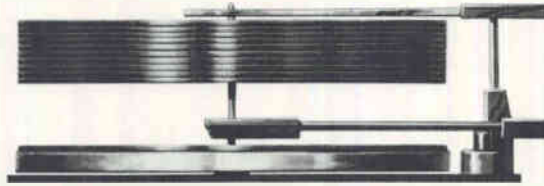
RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ BRAHMS: *String Quartets: No. 1, in C Minor, Op. 51, No. 1; No. 2, in A Minor, Op. 51, No. 2; No. 3, in B-flat, Op. 67*. SCHUMANN: *Piano Quintet, in E-flat, Op. 44*. Rudolf Serkin (piano); Budapest String Quartet. COLUMBIA M2S 734 two discs \$11.58, M2L 334 \$9.58.

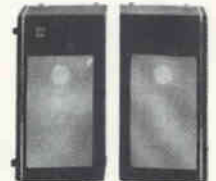
Performance: Immensely vital
Recording: Splendid
Stereo Quality: Very effective

(Continued on page 84)

Plays 4 Hours Automatically



**Concord 994 with Automatic Reverse-A-Track®
Records 12 Hours Automatically! Plays Continuously!**



**Music Quality and Economy
of Tape — Convenience of an
Automatic Record Changer**

Until Concord developed the completely automatic 994 tape recorder, a record changer was the most convenient way of enjoying high-fidelity music. Now, the Concord 994 fully automatic tape recorder *combines* the convenience of automatic continuous play with the superior and lasting sound quality of tape plus the economy of recording your own music from FM or records!

YOU CAN LISTEN WITHOUT INTERRUPTION to symphonies and operas, no matter how long they are. The 994 can even be programmed in advance to repeat the work, as many times as you like.

YOUR FAVORITE TAPE WILL SOUND AS GOOD 10 years from now as it does the first time you play it. With magnetic tape, there's no deterioration of original sound quality. You can tape your valuable records, put them safely away, and still enjoy the music with original fidelity, year after year.

YOU CAN RECORD AN ENTIRE OPERA IN STEREO for less than \$2 from FM or records! The savings you make in source material alone could eventually pay for your 994!

UNLIMITED SOURCE MATERIAL, including plays, documentaries, and television spectaculars, is yours to record.

The 994 Is a Precision Automatic Stereo Tape Recorder

Concord introduced the concept of automatic tape recorders to the world with the feature-packed 994. You can program it to play or record one side of a tape from beginning to end and stop automatically. Or play back to the beginning and stop. Or play continuously.

PUSHBUTTON CONTROLS. All transport functions are right at your fingertips. You can even change tape direction at any time by pushing a button!



**SUPERB
SOUND
QUALITY.**

The Split lid of the 994 houses a pair of true two-way speaker systems, each with its own woofer, tweeter, and crossover network.

TWO DYNAMIC RECORDING MICROPHONES of professional quality included.



OTHER FEATURES: 3 speeds, dual VU meters, 4 heads, solid-state preamps, separate tone controls, instant cueing, digital tape counter.

PRICED UNDER \$400! This advanced, fully-automatic tape recorder can be offered at this price because of volume production by the world's largest manufacturer of audio and video tape recorders. Quality and rugged reliability are so outstanding that the 994 is backed by a complete, full-year parts guarantee.

GET A DEMONSTRATION NOW! Your Concord dealer's waiting to demonstrate to you what fully automatic tape recording can do for you. Or, for complete information, write Dept. 51.3.

For Connoisseurs of Sound

CONCORD 994



CONCORD ELECTRONICS CORP. 1935 ARMACOST AVENUE • LOS ANGELES, CALIFORNIA 90025

THE SIGNATURE OF QUALITY. *Tape Recorders | Industrial Sound Equipment | Dictation Systems | Communications Devices | Closed-Circuit Television*

MARCH 1966

CIRCLE NO. 18 ON READER SERVICE CARD

Were it not for passing moments of unsteady intonation by the first violin during the course of the Brahms Op. 51 quartets, this album would have been a strong "Best of the Month" contender. As it is, we have here performances of the knotty C Minor and A Minor Brahms quartets that are altogether notable for their dramatic thrust, rhythmic vitality, and impassioned lyrical expression. Thanks to grateful room acoustics and well-calculated stereo miking, the near-orchestral sonorities in the end movements of the C Minor Quartet come through with more clarity and meaning than I have heard on records in the past. However, it is the middle movements of the C Minor and A Minor quartets that are singularly memorable in this recorded performance, not only for their innate poignancy and beauty,

but for the way in which these special qualities are communicated here.

The bucolic B-flat Quartet, in contrast to the Op. 51 pair, needs no apology because of overloaded texture. Everything in Brahms' writing here is as clear as a bell—joyous in content throughout the end movements, quietly wistful in the middle ones. The performance, to my ears, heart, and mind, is ideal.

By dint of accommodating the thirty-four-minute B-flat quartet complete on one side, Columbia has been able to give us a marvelous bonus in this album—namely the most gripping performance of the Schumann Piano Quintet that I have heard since the almost legendary 78's by Gabrilowitsch and the Flonzaley Quartet back in the 1920's. Rudolf Serkin's piano is clearly the mo-

tivating power here, and there are moments in the end movements when one becomes apprehensive that the piano will take the bit in its teeth, so to speak, and overwhelm the whole tonal texture in its sheer sonority and rhythmic dynamism. Fortunately, however, the members of the Budapest Quartet stand up splendidly to every challenge posed by the keyboard instrument.

Presumably, this recording of the Schumann Quintet was made in the same Marlboro, Vermont, music school and festival locale where Serkin and the Budapest did their overwhelming Columbia recording of the Brahms F Minor Quintet, for the sonic qualities of the two recordings are similar, to my ears—bright, closely enough miked to provide a sense of intimacy, yet with enough room tone to lend warmth and blend to piano and strings in proper proportion. For me, it is the Schumann Quintet performance that above all makes this album singularly worth buying. D. H.

Announcing A Major New Label!



A series of low-priced recordings for the discriminating, drawn from the distinguished catalogs of Deutsche Grammophon Gesellschaft and MGM Classical Records.

Among The Artists:

Julius Baker	Claude Monteux	Arthur Winograd
Kim Borg	David and Igor	The Bavarian
Richard Ellsasser	Oistrakh	State Orchestra
Annie Fischer	Bernhard Paumgartner	The Berlin Radio
Ferenc Fricsay	Menahem Pressler	Symphony
Walter Gerwig	Adolf Scherbaum	The Salzburg
Harry Glantz	Anny Schlemm	Mozarteum
The Guillet Quartet	Irmgard Seefried	Orchestra
Eugen Jochum	Andres Segovia	The Vienna
Hamburg Camerata	Rita Streich	Opera
Instrumentale	Roman Totenberg	Chorus
Margarete Klose	Beveridge Webster	The Vienna
The Koeckert Quartet	Carl Weinrich	Symphony

\$249 suggested list price for stereo or mono.
Now in stock at leading record stores everywhere.

© BRITTEN: *Part Songs. Five Flower Songs: I Lov'd a Lass; Lift Boy; Chorale (after an old French Carol); A Shepherd's Carol; The Ballad of Little Musgrave and Lady Barnard; Choral Dances from Gloriana: Old Abram Brown; Oliver Cromwell.* The Elizabethan Singers; Wilfrid Parry (piano); Louis Halsey cond. ARGO ZRG 5424* \$2.79, RG 424 \$5.79.

Performance: Excellent
Recording: Good

This well-contrasted program of occasional choral pieces may not be for all tastes, but even an unsympathetic listener will find it difficult not to admire Britten's enormous skill with choral resources. At times the composer's dexterity takes the upper hand to the point where true inspiration seems absent, and I must also confess that I find some of the poetry contained here a mite precious. Nevertheless, *The Ballad of Little Musgrave and Lady Barnard* is a compact narrative masterpiece set forth with high dramatic skill, some of the Choral Dances from *Gloriana* are delightful, and *Old Abram Brown* is a mock-academic charmer. Among the more provocative selections are settings of a vaguely disturbing Robert Graves poem (*Lift Boy*) and of W. H. Auden's *Chorale*, which is aptly described in the liner notes as "a statement of religious belief for a post-Freudian generation." The performances—some a *cappella*, others with piano accompaniment—display absolute precision and flawless intonation. Except for a slight treble distortion, the sound is smooth, clear, and well balanced. G. J.

RECORDING OF SPECIAL MERIT

© BRUCKNER: *Symphony No. 9, in D Minor.* Vienna Philharmonic Orchestra, Zubin Mehta cond. LONDON CS 6462 \$5.79, CM 9462* \$4.79.

Performance: Impressive
Recording: Likewise
Stereo Quality: Splendidly spacious

Young Bombay-born Zubin Mehta clearly is not intimidated by the fact that virtually all past recorded performances of this most intensely personal of the Bruckner symphonies have been done by interpreters twice his age, and with correspondingly greater mu-
(Continued on page 86)

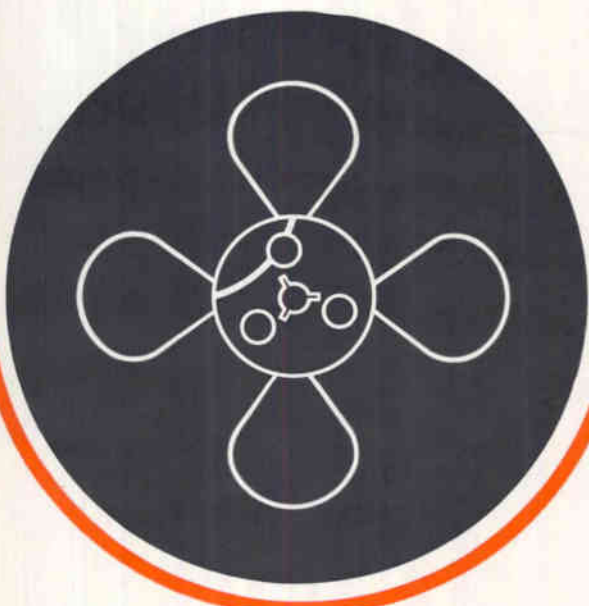
PROFESSIONAL QUALITY

SPLICE FREE

ON THE CONVENIENT C-SLOT REEL

audiotape

TRADEMARK



FORMULA 10—ALL PURPOSE

STANDARD RECORDING ON PLASTIC BASE

MAGNETIC RECORDING TAPE MANUFACTURED BY AUDIO DEVICES, INC., NEW YORK, N.Y.

Listen. Compare. Your money back if you can't hear the difference.

We've made nine (9) improvements in Audiotape.

Can you hear them? We don't know. But we can.

If you can't hear the difference in a reel of new Audiotape, if you don't think it sounds better, mail it back to us with your sales slip within 10 days.

Back will come your money.

Laboratory instruments *show* the difference. You can see the better tone. We're betting that your ears are just as sensitive as the instruments.

But—Holy Smoke!—listen *carefully*.

Hear our new Low-Noise tape, too.

**AUDIO
DEVICES** INC.

235 E. 42nd St., New York 10017
Sound Tape • Computer Tape • Instrumentation Tape

Up- grade your sound !

Whatever your receiver or amplifier is capable of doing, EMI loudspeakers have a unique way of making it sound better.

Perhaps it's the ease with which EMI loudspeakers project sound. So smooth and natural, it seems to float on the air in all its concert hall glory. Filling the room.

Or perhaps, it's the deep bass, the incomparable realistic midrange and the full, silky highs.

Or it could be the subtle detailing of their transient perfect response that catches you unawares.

So, for better sound from your receiver or amplifier, come on up to EMI loudspeakers.

There's an EMI loudspeaker to meet any requirement and budget. From \$49.95* to \$395.00*

*Slightly higher in South and West

EMI / SCOPE

Scope Electronics Corporation
470 Park Avenue South
New York, New York 10016
Also available in Canada.

CIRCLE NO. 28 ON READER SERVICE CARD



sical experience. His highly charged reading of the score holds its own against the veterans, and London's stereo sonics reveal more of the inner detail of the score, especially in the immense development of the first movement, than I have yet heard on or off records.

Comparisons in whole or in part between Mehta's recording and those by Furtwängler (DGG), Horenstein (Vox), Keilberth (Telefunken), and Walter (Columbia) are revealing in terms of the varied approaches to pacing this huge masterpiece, the varied views of the so-called Bruckner tradition, and the relative effectiveness of the recorded sound. Both Horenstein and Furtwängler stress, in their separate ways, the romantic surge of the music as opposed to its granitic, colossal, almost Baroque aspect; and while the sound of the Furtwängler recording, derived from a public concert soon after World War II, is rather thin, the sound of the decade-old Horenstein disc remains quite effective. Joseph Keilberth's Telefunken disc presents a reading in the weighty tradition of Austrian conductor Siegmund von Hausseger, in both conception and recorded sound. Bruno Walter, by contrast, seems to lean toward a lyrical conception, but with a minimum of lingering over the great climaxes. The sound on his Columbia disc is surprisingly light in texture, too.

Listening to Mehta's recorded performance after these comparisons, I find him most effective in the Cyclopean structure and sonority of the first movement, and wholly convincing in his projection of the dissonant demony of the scherzo. However, I am not sure that he has successfully managed his immense stretching out of the slow movement to twenty-seven minutes (as against Walter's twenty-three and a half), for all his resourcefulness in phrasing and in handling of orchestral coloration.

The London stereo sound, however, can only be described as prodigious—on a par with that of the great Wagner *Ring* series recorded in Vienna. This goes a long way toward making one accept the Mehta reading on its own terms.

A work of such enormous scope as the Bruckner Ninth can stand at least four or five top-quality recordings; I hope the next one will come from Otto Klemperer, whose performance with the New York Philharmonic in the 1930's still lingers in my memory. Given recorded sound comparable to that of this London disc, his could be the version I have been awaiting all these years. D. H.

RECORDING OF SPECIAL MERIT

⑤ ⑥ CHABRIER: *España; Suite Pastorale (Idylle; Danse Villageoise; Sous Bois; Scherzo-Valse) Joyeuse Marche; Danse Slave; Fête Polonaise*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6438 \$5.79, CM 9438* \$4.79.

Performance: Like vintage champagne
Recording: Excellent
Stereo Quality: Handsome

While I suppose it would be a mistake to suggest that Chabrier is an underrated composer outside of France—he was not, after all, cast in the mold of a Great Master—it would perhaps be not too far amiss to suggest that he was a far more subtle, sophisticated, elegant, and delightful composer

than he is generally given credit for being. His influence on Debussy and Ravel is an unarguable fact, and it was (among other works) *España*, composed in 1883, that served as the link between Spanish and French music that would bring forth from Debussy and Ravel such masterpieces as the former's *Ibéria* and the latter's *Rapsodie espagnole* and *L'Heure espagnole*.

Whether the individual listener is prepared to assent to these remarks about Chabrier or not, he is unlikely to deny that no better case could be made for his music than this account of some of it from Ernest Ansermet and his orchestra. Chabrier the wit, Chabrier the lyric sophisticated all come through as I've never heard them do on records. And the feat is accomplished with a minimum of straining for effect, cuteness, or even obvious underplaying. The music seems merely to too along with a beguilingly muted exuberance,



ZUBIN MEHTA
A Bruckner Ninth to stand with the best

and it is unimaginable to me that anyone but the most diehard longhair would miss the pleasure of it.

The recorded sound is excellent, the stereo effect subtle and right. W. F.

⑤ ⑥ CHOPIN: *Piano Concerto No. 2, in F Minor, Op. 21; Fantasia, in F Minor, Op. 49*. Gina Bachauer (piano); London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90432 \$5.79, MG 50432* \$4.79.

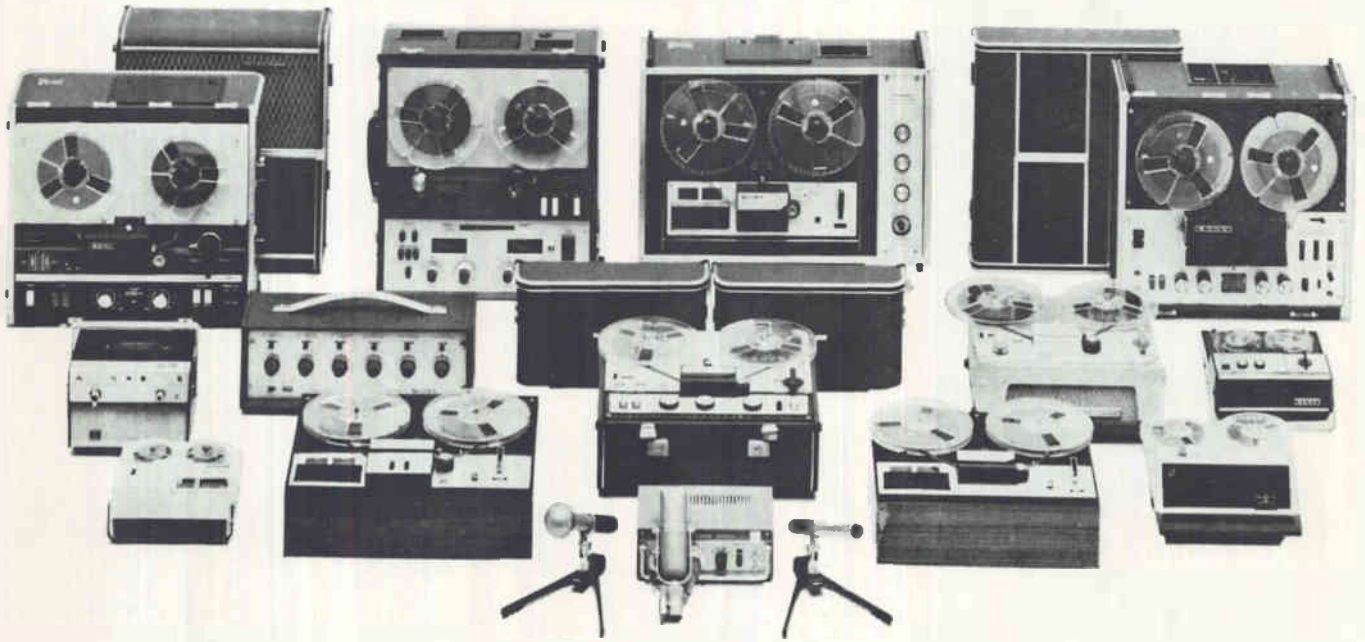
Performance: More glitter than poetry
Recording: Good enough
Stereo Quality: Good

After a rather dull first movement, Mrs. Bachauer and Dorati bring things to life with a quite convincing account of the concerto's slow movement and a genuinely sparkling treatment of the finale.

In the formidable *Fantasia*, things never seem to jell musically—chiefly, it seems to me, because of unconvincing transitions from one episode to the next in terms of all-critical tempo changes. The shifts of gear in this piece must be like those of a championship sports-car driver, and they just don't come off here.

(Continued on page 88)

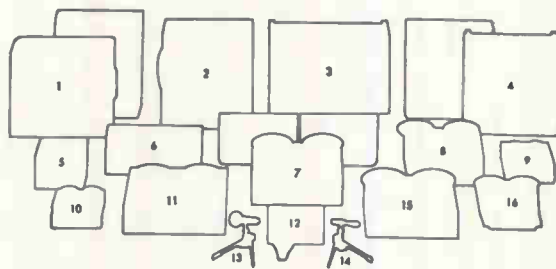
ALL THE BEST FROM SONY



The Most Complete Line of Tape Recording Equipment in the World!

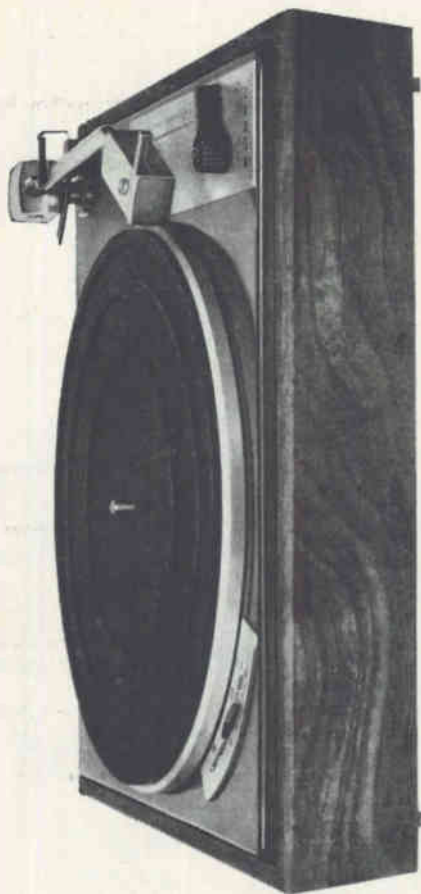
1. Sterecorder 500-A — A complete 4-track stereo/mono tape system with unsurpassed studio quality. The full range, infinite baffle detachable speaker systems integrate into the recorder lid, and separate 15 feet for optimum stereo effect. Less than \$399.50. 2. Sony Sterecorder 777 — Professional, solid state 2- or 4-track stereo/mono tape recording system featuring remote control and the exclusive Sony Electro Bi-Lateral head system. World's finest tape recorder. \$695. 3. Sony Sterecorder 260 — Complete solid state 4-track stereo/mono system with built-in XL-2 Radial Sound speakers for total stereo-dimensional sound, with 10 watts of pure music power per channel. Less than \$249.50. 4. Sony ESP Reverse 660 — The world's first truly automatic tape reversing system. 3 motors, 4 heads, and featuring Sony XL-4 Quadrilateral Sound speaker system with 50 watts of music power per channel — surrounds you with a stereophonic curtain of music. Less than \$575. 5. Sony Voice Command Battery Portable 905-A — Starts at the sound of your voice. Less than \$159.50. 6. Sony Stereo Mixer MX 777 — For advanced recording techniques, this all-transistorized, battery-powered 6 channel stereo/mono mixer is the perfect accessory to complete the 777 professional system. Less than \$175. 7. Sony Sterecorder 200 — The most compact and lightweight quality 4-track tape recording system on the market today. Carrying case lid separates into 2 full range speaker systems. Unequaled for performance and price. Less than \$199.50. 8. Sony Portable Tape recorder 102 — Rugged 2 speed, dual track hi fidelity recorder with deluxe features and 7" reel capacity satisfies the most exacting recording requirements. Less than \$129.50. 9. Sony-

matic solid state 900 — The 5½ pound wonder with the big voice. Conveniently operates everywhere — on 4 flashlight batteries or AC with no adapter needed. 2 speed with stop-&-go mike, automatic volume control. Only \$67.50. 10. Sonymatic TapeMate 123 — Bantam-weight with over 2 hours recording time on small reel, 2 speeds, and automatic volume control. Body-storing mike, simplified Sonymatic operation. Ideal for sending "Talking Letters." \$39.95 for a single unit. \$79.50 for a pair. 11. Sony Stereo Tape Deck 350 — A 4-track, solid state, stereo playback tape system with 3 heads to give a component set-up the versatility and capabilities of stereo tape facilities. Vertical or horizontal installation. Complete with walnut finish cabinet: \$199.50. Portable model 350C: \$219.50. 12. Sony Professional Condenser Microphone C-37A — A high performance studio and theater microphone for both uni- and omni-directional use. \$295.00. 13. Sony Uni-Directional Professional Dynamic Microphone F-113 — Lightweight cardioid hand or stand held, for top quality performance in broadcast and recording use. Less than \$249.50. 14. Sony Omni-Directional Professional Microphone F-91 — A slim-tapered probe or stand held mike for public address and on-the-spot pick-up of wide-field sound coverage. Less than \$149.50. 15. Sony Solid State 250-A — The country's best selling stereo tape deck, adds the scope of stereo tape recording/playback to any sound system. 4-track, 2 speed, vertical or horizontal operation, walnut base. All for less than \$149.50. 16. Sonymatic 135 — Ideal family recorder with simplified Sonymatic one-two-three operation, automatic volume control, and full 5" reels. Has body-storing mike, vinyl carrying case. Less than \$69.50.



For literature or name of nearest franchised dealer, write to
Superscope, Inc., Sun Valley, California. Dept. 18

SONY **SUPERSCOPE** *The Tapeway to Stereo* ®



don't
just stand
there.

do something!

such as:

- cue automatically, precisely
- play all 4 speeds (with continuously variable range from 29 to 86 rpm)
- track flawlessly at 1½ grams
- boast a 12", 7¾ lb. platter

Bogen B-62
does it all...and all
for \$67.95

And it does it all on its handsome new oiled walnut tapered base. Says High Fidelity: "A turntable and arm combination of fine design and high quality performance... Well suited for any high fidelity installation". See your dealer or write Bogen for further details.

BOGEN

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.

Paramus, New Jersey

CIRCLE NO. 9 ON READER SERVICE CARD

Mercury's recording, particularly of the solo piano, is impressive. However, I would stick with the Rubinstein RCA recording of the Concerto, and just keep waiting and listening for a satisfactory LP version of the Fantasia. **D. H.**

⑤ ④ FALLA: *Nights in the Gardens of Spain*. MARTINU: *Fantasia Concertante*. Margrit Weber (piano), Sinfonie-Orchester des Bayerischen Rundfunks, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 139116 \$5.79, 18116* \$5.79.

Performance: Impressive
Recording: Excellent
Stereo Quality: Very good

Any new recording of this Falla work runs into some pretty brisk interpretive competition from alternatives in the Schwann catalog—Rubinstein, Novaes, and Soriano, among others—but this new release by Margrit Weber manages to carve its own niche. The big question in performing this work, of course, revolves around the function of the piano part—a function curiously made a moot point by the nature of both the solo piano writing and the score. Is the piano's role a strongly solo one, or more ornamental and subordinated?

In this new version, the pianist has kept her work delicate and sensitive—quite exceptionally so—while Kubelik has turned the orchestra on with considerable splendor of color. Involve a Rubinstein, or even an Entremont in the work, and the competition gets a little more strenuous. One's view of the work is the solution to his problem of choice.

DGG's new issue has a strong count in its favor by the inclusion of Martinu's *Fantasia Concertante*. It is an effective contrast to the Falla, a work of considerable power and distinction, one of its composer's most solid. (Why does Martinu's music begin to sound so much better than it did, say, ten years ago?) The performance, as far as I can determine without a score, is a brilliant one.

The recorded sound is beyond reproach, and I find the stereo treatment to be most effective. **W. F.**

⑤ ④ GNATTALI: *Concerto de Copacabana*; *Concertino for Guitar and Piano*. Laurindo Almeida (guitar); Ray Turner (piano); Orquestra Brasileira de Camara, Radames Gnattali cond. CAPITOL SP 8625 \$5.79, P 8625* \$4.79.

Performance: Fluent
Recording: Good
Stereo Quality: Nicely distributed

I am not qualified to contradict Capitol's advertising of Gnattali as Brazil's "greatest living composer," but I am surely qualified to say that I *hope* he isn't. Not to mislead, let me state straight off that the music is as pretty and as skillful and as diverting as it can be. But the concerto straddles the line between being an "entertainment" and a real piece of serious music unsuccessfully enough to fall frequently on the lighter side, and, more's the alarm, it is most convincing when it does just that. Needless to say, I do not base these remarks on the foundation of Latin American folk and popular material that the work draws from (composers from Chavez to Villa-Lobos have used this material with distinction), but rather on the treatment of them, on the weight of the work itself.

Although the piece is too long, guitarist Almeida sustains his solo part with virtuosity and style. And he does scarcely less well with the Concertino for Guitar and Piano that fills out the release. The recorded sound is good, if a little souped up—a result, no doubt, of techniques thought necessary for the amplification of the guitar. **W. F.**

⑤ ④ HANSON: *Piano Concerto, Op. 36*; *Mosaics*. Alfred Mouledous (piano). LA MONTAINE: *Birds of Paradise*. Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY SR 90430 \$5.79, MG 50430* \$4.79.

Performance: Presumably all it should be
Recording: Good
Stereo Quality: Fine

Although Howard Hanson's music overwhelms this disc as far as space is concerned, John La Montaine's *Birds of Paradise*—a sort of modern neo-impressionist number—is certainly the piece on the program that makes one's ears take the most notice. If I read the composer's descriptive note correctly, the music is intended to suggest, if not imitate, the "haunting cries... weak peeps and mew... caws, buglins, trumpeting, snaps, hisses, raps and even clatterings that sound like bursts from a machine gun."

These aural inspirations matter quite little in listening to the piece because it is tautly, ingeniously constructed and strikingly scored. It is a veritable gold mine of bright, tart, acidic, dissonant sonorities. I could be quite wrong, for the composer does not say so, but some sort of personalized adaptation of organized chromaticism could be at work here, although the work is tonally oriented.

Both Hanson's Piano Concerto and his *Mosaics* are essentially faded ghosts of his earlier style which, while scarcely memorable for either its vigor or personality, was imbued with a certain excessive intensity of feeling that made it difficult to ignore. Both works here seem scarcely better than the sort of piece that Hollywood composers used to provide for the Carnegie Hall finale of a genre of movie drama that used to be popular with film makers during the Forties.

The performances are smooth and poised, and the recorded sound is clean. The stereo treatment of the La Montaine work is effectively tricky. **W. F.**

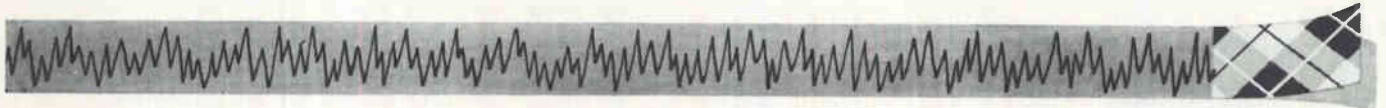
⑤ ④ HAYDN: *Symphony No. 75 in D Major*, *Symphony No. 81 in G Major*. The Esterhazy Orchestra, David Blum cond. VANGUARD VSD 71138 \$5.79, VRS 1138 \$4.79.

Performance: Excellent
Recording: Very good
Stereo Quality: Fine

As with the past series of Haydn performances for Vanguard by the Esterhazy Orchestra of New York, one must again give high praise to David Blum and his excellent group of instrumentalists for this third disc. Here Blum has given us a set of symphonies dating from the early 1780's, works that are virtually unknown and of which only one, No. 81, seems to have been on records before. Not all of this is Haydn at his greatest, although the opening of No. 75 and the variations which make up that symphony's
(Continued on page 90)



Now, there's a tape that lets you



record twice the music per foot.

**How? It's so sensitive you can cut
recording speed in half with no loss in
fidelity. Your budget will applaud.**

Savings start with this box.



SCOTCH® Brand "Dynarange" Series Recording Tape is the name on the box. The tape that just prepared your recorder for the best performance of its life. This new tape makes all music come clearer, particularly in the critical soprano or high-frequency range. So much clearer, you can now record at $3\frac{3}{4}$ ips and enjoy all the fidelity until now possible only at $7\frac{1}{2}$ on your recorder. Your dealer has a demonstration reel that proves the case.

And by cutting your recording speed in half, you won't need as much tape—can save 25% or more in costs. Or, you can use new "Dynarange" Tape at $7\frac{1}{2}$ —and discover sound quality you didn't know your recorder had.

The technical achievement behind all this...

we've cut background tape noise (what little there is in "SCOTCH" Recording Tape) in half so the listening's better. And we made the wear-life better, too! 15 times greater than ordinary tape. Exceedingly low rub-off keeps equipment clean. Lifetime Silicone lubrication assures smooth tape travel, protects against head wear and extends tape life. Comes in new sealed pack so the tape is untouched from factory to you. Hear new "Dynarange" Tape demonstrated at your dealer. Then try a roll on your own recorder.

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO., ST. PAUL, MINN. 55119. ©1965 3M CO.

Magnetic Products Division 

second movement are definitely worth one's acquaintance. Both in these more serious and profound sections and elsewhere in the more light-hearted pleasantries the conducting makes the most of the lyric graciousness of these scores, and the orchestral response is most impressive throughout. Vanguard's recording in both mono and stereo is worthy.

I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ HUMPERDINCK: *Hansel and Gretel (in English)*. Patricia Kern (mezzo-soprano), Hansel; Margaret Neville (soprano), Gretel; Rita Hunter (mezzo-soprano), Mother; Raimund Herincx (baritone), Father; Ann Howard (contralto), the Witch; Elizabeth Robinson (soprano), Sand-

man; Jenifer Eddy (soprano), Dew Fairy. Sadler's Wells Orchestra and Chorus. Mario Bernardi cond. CAPITOL SGB0 7256 two discs \$9.58, GBO 7256* \$7.58.

Performance: Very good
Recording: Excellent
Stereo Quality: Excellent

Hansel and Gretel was conceived as an opera for children, and it's the best there is. Nevertheless, it is no longer given in America, not even as a special Christmas treat—a development I happen to deplore, without denying the fact that both children and their entertainment have changed a great deal since Humperdinck's little masterpiece was first presented in 1893. Apparently, however, English children—or their parents—must feel otherwise. This recorded per-

formance by the Sadler's Wells Opera radiates an all-around conviction and efficiency that bespeaks a seasoned repertoire production, not a quick studio effort. The uniformly good diction of the performers assures that the plot can be followed without a libretto. This is just as well, since no libretto is provided.

Patricia Kern's Hansel is the vocal stand-out—her creamy, solid mezzo is destined for more spectacular assignments. Ann Howard copes successfully with the thorny task of sounding like a witch and, at the same time, singing like a good contralto, but her witchy incantations ("Hocus pocus, malus locus, etc.") sound perilously close to Cockney. The other singers are all competent or better, and the orchestra and chorus are very good throughout. Mario Bernardi conceives the "Witch's Ride" intermezzo as a merry kind of *scherzo*, without the grotesque overtones, but otherwise he gives the music a brisk, precise, and effective pacing. The audio production (credited to Norman Newell) is full of expert and imaginative touches, particularly in the witch's scenes, where space and sound effects are excellently utilized. Although the singing here cannot match the level of the Angel set (with Anneliese Rothenberger and Irmgard Seefried), this version proves a surprisingly strong contender, and the English text will undoubtedly be preferred by many. Good show!

G. J.

Ⓢ Ⓢ KODÁLY: *Missa Brevis: Jesus and the Traders*. The Whitehart Chorale. L'RICORDO LLST 7144 \$5.95, LL 144 \$4.95

Performance: Musically
Recording: Good
Stereo Quality: Quite nice

In spite of its contrapuntal fluidity, Kodály's *Missa Brevis* is essentially a simple work—direct of expression—and straightforward as to musical means. It carries no overtones of the Hungarian musical folklore that pervades so much of Kodály's music and it seems, almost as a consequence, a little anonymous stylistically. But it is the work of a master, and the piece—particularly its brief, haunting *Sanctus*—has something of the sweetness and purity of expression that one associates with a work like the Fauré Requiem.

Jesus and the Traders is a relatively short, pungent a cappella choral number, and an unerringly effective one. The recorded sound is clear and bright, the performance excellent.

W. F.

LA MONTAINE: *Birds of Paradise* (see HANSON)



MARTINU: *Fantasia Concertante* (see FALLA)

Ⓢ Ⓢ MOUSSORGSKY: *Songs and Dances of Death*. Galina Vishnevskaya (soprano); Mstislav Rostropovich (piano). *Cradle Song; The Magpie; Night; Where art thou, little star?; The Ragamuffin; On the Dnieper*. Galina Vishnevskaya (soprano); Russian State Symphony Orchestra, Igor Markevitch cond. PHILIPS PHS 900082 \$5.79, PHM 500082* \$4.79.


Performance: Highly dramatic
Recording: Good
Stereo Quality: Satisfactory

(Continued on page 92)

One Good Record Deserves Another

DOROTHY STICKNEY
in
"A LOVELY LIGHT"
A dramatization by Miss Stickney of the poems and letters of Edna St. Vincent Millay, as presented at the Hudson Theatre, New York City.
2 discs in album
VRS-9201/2
previous spoken word release



MARGARET WEBSTER
in "THE BRONTES"
(A Dramatic Reading)
VRS-9176/7
"Miss Webster has put together a kind of family album that is utterly compelling from first leaf to last... This is surely one of the finest recordings in the catalog of the spoken word." Paul Kresh, *HiFi/Stereo Review*

J. S. Bach
ORGAN WORKS PLAYED BY ANTON HEILLER
Vol. 2: E minor Prelude & Fugue, "Wedge"; C minor Passacaglia; A major Prelude & Fugue; G major Fantasia.
BG-674 & *BGS-70674
Vol. 3: G minor Fantasia & Fugue; D minor Toccata & Fugue; Partita sopra "Sei gegrüßet Jesu gütig"; 2 Choral Preludes.
BG-675 & *BGS-70675
Vol. 1: Previous Anton Heiller release: BACH ORGAN CONCERTOS AFTER VIVALDI
BG-637 & *BGS-5049
"Heiller's performances are simply thrilling in their virtuosity and they are also superbly stylish... glorious, not to be missed."
American Record Guide

Dvorak—PIANO QUINTET IN A MAJOR, OP. 81
Peter Serkin, piano; Alexander Schneider & Felix Galimir, violins; Michael Tree, viola; David Soyfer, cello.
VRS-1148 & *VSD-71148
previous Serkin-Schneider release

SCHUBERT: QUINTET IN A MAJOR, "TROUT"
Serkin, Schneider, Tree, Soyfer, Levine VRS-1145 & *VSD-71145
"I cannot recall having heard a performance to match this one... A superb release in every way." *H.G., High Fidelity*

Purcell—FANTASIAS FOR 3 TO 7 VIOLS—COMPLETE
Concentus Musicus
BG-676 & *BGS-70676
previous Concentus Musicus release
BAROQUE MUSIC IN SALZBURG—MUSIC OF BIBER AND MUFFAT.
BG-652 & *BGS-70652
"If I had to get rid of every record I have acquired this year except one, I should not hesitate a moment before choosing this wonderful Bach Guild release."
M. Steinberg, Boston Globe

Mahler—SYMPHONY NO. 7, "SONG OF THE NIGHT"
Maurice Abravanel conducting the Utah Symphony Orchestra.
2 discs in album.
VRS-1141/2 & *VSD-71141/2
previous Abravanel Mahler release

MAHLER:
SYMPHONY NO. 8, "SYMPHONY OF A THOUSAND"
Maurice Abravanel conducting 8 soloists, combined choruses and Utah Symphony Orchestra.
VRS-1120/1 & *VSD-71120/1
"Under Mr. Abravanel's sensitive control, an exalting experience." *Atlantic Monthly*. "The Utah capital has in Mr. Abravanel a conductor with the requisite authority and understanding to reveal the grand scale of Mahler's work." *A. Goldberg, Los Angeles Times*

J. S. Bach—CANTATA NO. 170, "Vergnügte Ruh"
Domenico Scarlatti—SALVE REGINA
Maureen Forrester, contralto, with the Wiener Solisten; Anton Heiller conductor & organ.
BG-683 & *BGS-70683
previous Forrester recording

J. S. BACH: CANTATA NO. 53 ("SCHLAGE DOCH") NO. 54 ("WIDERSTEHE DOCH") & NO. 169 ("GOTT SOLL ALLEIN")
Maureen Forrester & I Solisti di Zagreb; Janigro conductor.
BG-670 & *BGS-70670
"Superb... top-flight artists... an absorbing experience." *H. Kupferberg, N.Y. Herald Tribune*. "Forrester's voice is audible velvet." *G. Jellinek, HiFi Stereo Review*

THE VIRTUOSO RECORDER
Concertos by Telemann, Sammartini, Naudot & A. Scarlatti
Ferdinand Conrad; The Wiener Solisten; Wilfried Boettcher, conductor.
BG-681 & *BGS-70681
previous "virtuoso" series release

THE VIRTUOSO OBOE, VOL. 4—DONIZETTI, BELLINI, BOCCHERINI, SALIERI CONCERTOS
Andre Lardrot, oboe; I Solisti di Zagreb; Janigro conductor.
VRS-1133 & *VSD-71133
"Valuable, not to say unique, collection... it would take a super soprano or mezzo to produce the kind of long flowing lines that Lardrot draws from his instrument in a seemingly endless supply of breath."
I. Kolodin, Saturday Review

*Stereo
Vanguard Recording Society, 154 West 14 Street, New York, N.Y.

The Sound of Marantz is the Sound of Music at its Very Best.

SLT-12 Turntable, with Straight Line Tracking—a revolutionary development from Marantz. Finally, the art of tracking a record precisely duplicates the art of cutting a record. The Marantz SLT-12 Straight Line Tracking System exactly conforms to the angle, posture and the tracking used in the cutting of an original master stereo record. This perfect compatibility eliminates inherent deficiencies of conventional swing arm record player systems and gives incredibly perfect reproduction. It is the only system available which faithfully reproduces sound as it was originally recorded.

10B FM Stereo Tuner—rated by Hi Fi/Stereo Review magazine, “I have never seen a tuner to compare with it...so outstanding that it is literally in a class by itself.”

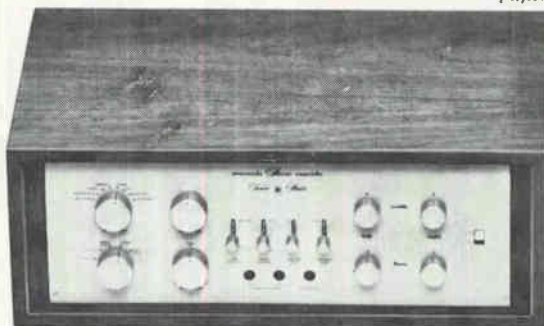
7T Solid State Stereo Console—a solid state component unequalled in performance, versatility and flexibility.

8B Dual 35 Stereophonic Power Amplifier—American Record Guide magazine says, “The Marantz 8B is a logical choice for ears that demand the best sound for now and for the future.”

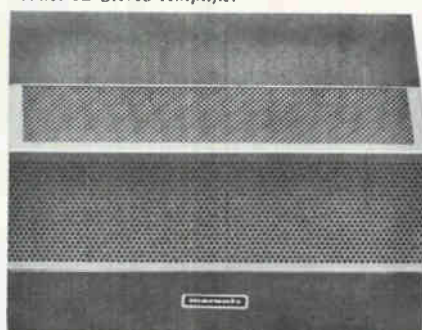
marantz

MARANTZ, INC. SUBSIDIARY OF SUPERSCOPE INC.
25-14 BROADWAY, LONG ISLAND CITY, NEW YORK

Model 7T Stereo Pre-Amplifier



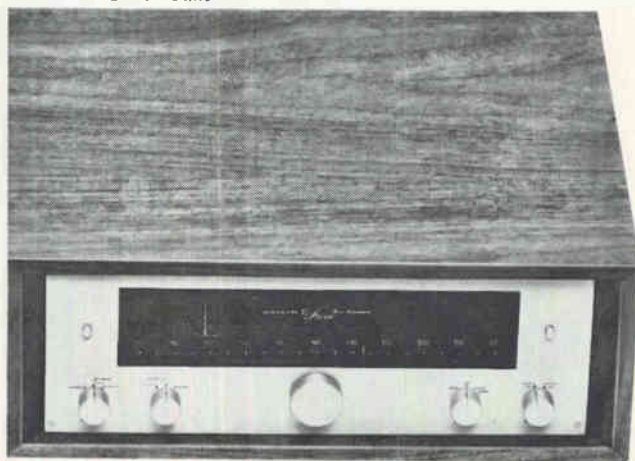
Model 8B Stereo Amplifier



Model SLT-12 Turntable



Model 10B Stereo Tuner



A wonderful adventure in sound awaits you with your discovery that the sound of Marantz is the sound of music at its very best. You, too, can own an incomparable Marantz system. Ask your dealer about the easy finance plan.

To call Galina Vishnevskaya's interpretations of these Moussorgsky songs idiomatic would be an understatement. She *lives* them with a passion, projecting herself totally into their world of vivid imagery, muted sorrow, and outright cruelty. Extreme variations of tempo, sudden shifts of color and dynamics, even shrieks and extra-musical sound effects are employed in the service of realism. And yet, when pure singing is called for, her tone can be ravishing, as for example in the floated *pianissimi* of *Where art thou, little star?*, or in the warm and effortlessly sustained line in the *Cradle Song*. Still, I am not without reservations: because Moussorgsky's unique evocations are literally bursting with drama, subtler means than those employed here may realize their essence just as effectively, at times even more so.

The six songs on side one are of interest for their relative rarity. Apparently, Moussorgsky's music will never see the end of willing orchestrators, and Igor Markevitch is certainly as well qualified as any. His settings

are colorful, faithful to the spirit of the songs, and, as one might expect with the orchestrator himself conducting, authoritatively realized. In the more familiar *Songs and Dances of Death*, even Vishnevskaya's commanding gifts cannot conceal the fact that the music requires a bass or a baritone interpreter. In an unaccustomed role, the noted cellist Mstislav Rostropovitch (the singer's husband) provides deferential but effective piano support. The Russian-made orchestral side has the better sound. *G. J.*

③ ④ MOZART: *Piano Concertos: D Major; G Major; E-flat (K. 107, No. 1, No. 2, No. 3); No. 8, in C Major (K. 246)*, Robert Veyron-Lacroix (piano); Saar Radio Chamber Orchestra, Karl Ristenpart cond. MUSIC GUILD MS 133 \$2.39, MG 133 \$2.39.

Performance: Authentic
Recording: A mite coverous
Stereo Quality: Adequate

This disc is a curiosity in more than one respect. To begin with, the three K. 107 concertos are not music of Mozart's composition, but are his arrangements for piano and strings, done when he was but nine years old, of keyboard sonatas by Johann Christian Bach. (The youngest son of the great Johann Sebastian had befriended the boy in London the year before.)

The other odd aspect of this record, though not mentioned in the liner notes, is the apparent use of an eighteenth-century piano instead of a modern concert grand, which most certainly adds to the authenticity of the performance, if not necessarily to its beauty by standards of contemporary piano sonority.

The K. 246 piano concerto dates from a decade later—possibly the happiest of Mozart's Salzburg years, which also produced the violin concertos and the *Haffner Serenade* (No. 7, in D, K. 250).

Composed for the talented Countess von
(Continued on page 94)

88

Stereo

COMPACT

SOUND AS GOOD



880

Stereo

PORTABLE

AS THEY LOOK

The choice of music connoisseurs who demand the ultimate in full stereo fidelity. Though compact in size these Viking tape recorders set a standard of excellence for dramatic, life-like realism in recording quality. Compare feature for feature, size, quality, styling—and dollar for dollar you too will prefer a Viking tape recorder.

Choose an 88 Stereo Compact in the traditional cabinet with folding cover at left, or select the modern enclosure, center, to match your music system. For portability Viking recommends the 880 Stereo at right, complete with detachable speakers.



An 88 Stereo Compact costs less than \$340.00
Walnut cabinets extra.
880 Stereo portable recorder less than \$440.00
At better hi-fi dealers most everywhere.


Viking OF MINNEAPOLIS®
9600 Aldrich Ave S Minneapolis, Minnesota 55420



The New ADC 404

COMPACT SPEAKER

fooled the experts

...proof that you can now have a small speaker that delivers sound 4 times its size.

We knew we had something good in the 404. But we didn't know how good. Not until we stumped the experts.

Just for fun, we asked invited guests (dealers, editors and the like) what they thought of 2 big speakers we had hooked up at one end of our listening room.

"Good." "Outstanding." "Clean," were some of the remarks.

When we told them they were actually listening to 404's, the reaction was electric. They refused to believe. One dealer

had to feel the vibration on the grill cloth before he was convinced we weren't "putting him on."

How is it done? No tricks, we promise — just good design.

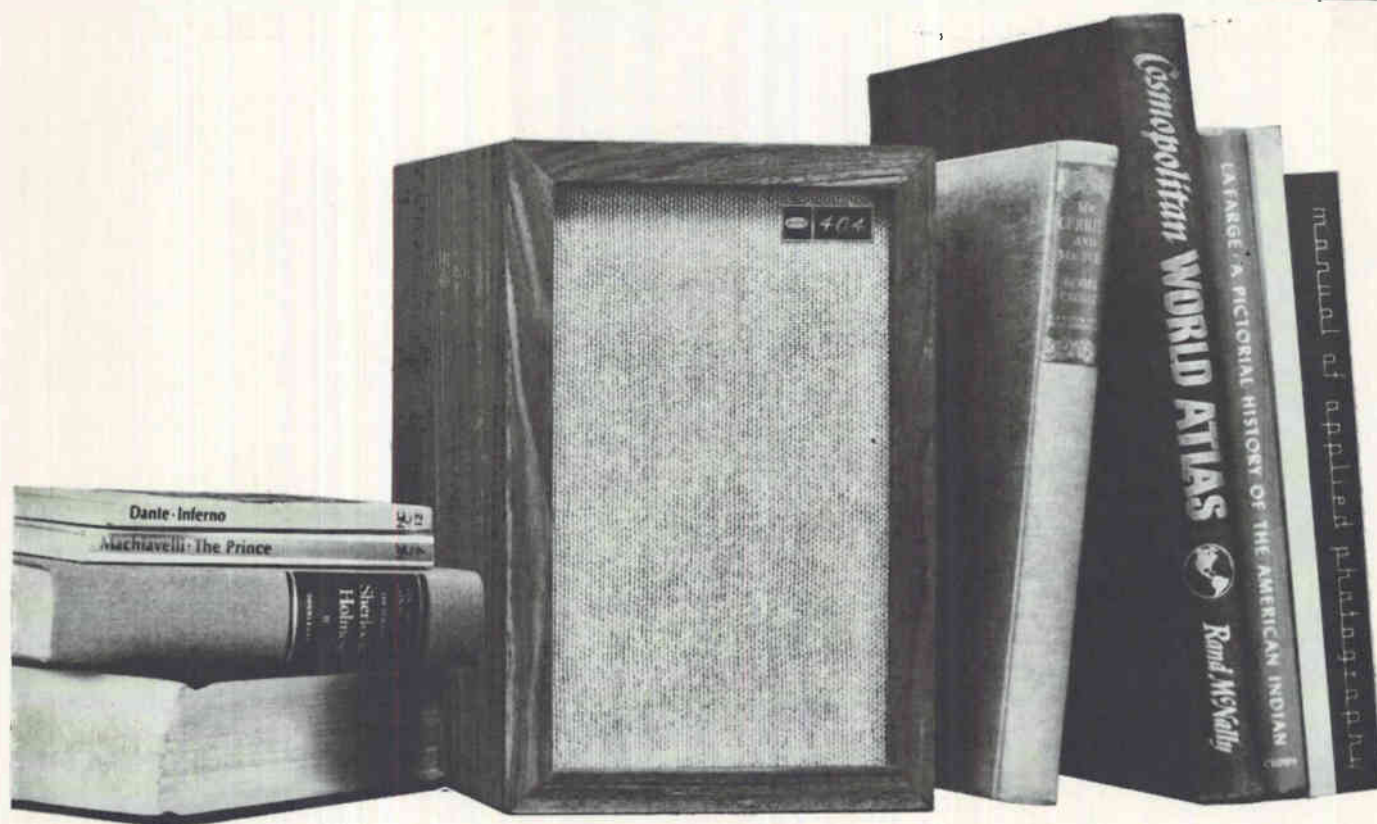
For one, fundamental resonance is low. Extremely low. It was accomplished by the critical matching of cone mass and suspension to the mass and elasticity of the air in the enclosure.

Other design features: The tweeter is a high flux, wide dispersion Mylar dome

design with broad frequency range. The bass (wait till you hear it) comes from a unique woofer of air suspension design. It's highly compliant with a rigid cone for excellent linear travel piston action.

But don't take our word for it. If you're the kind of person who is more impressed with sound than size, go to your dealer and listen to these remarkable 404's. If you don't walk out with a pair (they're twin-packed in a special box with handles), we've misjudged you.

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



The new ADC 404 measures only 11 $\frac{1}{2}$ " high, 7 $\frac{3}{4}$ " wide, 8 $\frac{1}{4}$ " deep. Its cabinet is handsomely finished in oiled walnut. Handles 6 min. to 50 max. watts per channel. Price, \$56.00 each.

Lützow, the concerto has much of the fluent tunefulness and elegance of structure that we associate with the violin concertos. Here again, the recording artist, Veyron-Lacroix, uses what sounds like an eighteenth-century piano. The performances are spirited, the recorded sound transparent.

Considering this record as a whole, I would say that it is of interest mainly as a musicological document, at least where the J. C. Bach transcriptions are concerned. As for the C Major Concerto, I find the music more palatable as played by Wilhelm Kempff on a modern piano with the Berlin Philharmonic Orchestra (Deutsche Gramophon 138812/18812). D. H.

⑤ ⑥ NIELSEN: *Commotio; Little Preludes*. Grethe Krogh Christensen (organ). LYRICHORD LIST 7148 \$5.95, LL 148 \$4.95.

Performance: Eloquent
Recording: Very good
Stereo Quality: Commendable

What does one say about the music of Carl Nielsen, Denmark's great composer, if one is not especially attracted to the particular nineteenth-century Romantic gesture from which it derives? That it is masterly? Yes, to be sure. That it is "personal" in its eclecticism, in that it avers specific overtones of this or that more celebrated composer? Again, most assuredly. But I must say at the same time that my personal reaction is to find it cold, academic, ponderous, and unyielding of sentiment. In that sense, it is not "romantic" at all—it simply employs the vocabulary. I look in vain for the *man* behind the music.

Certainly, these organ works are no more an exception to my subjective reactions than the symphonies, three of which are now available to American discophiles. I could not fault the writing in any way, either as to technical mastery, control of medium, or consistency of stylistic viewpoint. The pieces are, furthermore, excellently recorded and superbly performed by Grethe Krogh Christensen. But for me it is a simple case of in one ear and out the other. W. F.

PERSICETTI: *Serenade No. 12 for Tuba* (see WILDER)

POULENC: *Élégie for Horn* (see WILDER)

RECORDING OF SPECIAL MERIT

⑤ ROSSINI: *Mosè*. Nicola Rossi-Lemeni (bass), Mosè; Agostino Lazzari (tenor), Elisero; Giuseppe Taddei (baritone), Pharaoh; Mario Filippeschi (tenor), Amenofi; Plinio Clabassi (bass), Osiride; Lucia Danieli (mezzo-soprano), Maria; Caterina Mancini (soprano), Anaide; Bruna Rizzoli (soprano), Sinaide; Piero De Palma (tenor), Aufide; Ferruccio Mazzoli (bass), Mysterious Voice. Chorus and Orchestra of the San Carlo Theater, Naples. Tullio Serafin cond. PHILIPS PHM 3580 three discs \$15.37.

Performance: Strong
Recording: Not new, but good

Imported pressings of this performance (originally taped in 1957, or even before) have been around for several years, but this is the first time that *Mosè* has been given the wide circulation it deserves.

Befitting its monumental subject matter,

Mosè is a work of true grandeur, closer, perhaps, in spirit to the Handelian oratorio or to the classic *opera seria* than to any other known Rossini opera. Although a love interest between Anaide, daughter of Mosè's sister, and the Pharaoh's son serves to enliven the drama and to provide the necessary human conflict, the story of the Exodus from Egypt unavoidably towers over the proceedings. Appropriately for an opera about ideals and peoples, the arias are few and relatively insignificant. Ensembles, on the other hand, are paramount, and they are the kind that require stellar performers. The vocal writing, whether in duets, quartets, or choruses, is elaborate, exquisitely worked out, and of great melodic beauty. The famous prayer, "Dal tuo stellato soglio," is, of course, a magnificent inspiration, but the second-act ensemble "Celeste man placata" and the third act canon "Mi manca la voce" are not far behind. Even when Rossini's addiction to



HAROLD LAWRENCE

TULLIO SERAFIN

Excitement and stylistic command in Mosè

the crescendo effect allows theatricality to triumph over sincerity (as in the finale of Act III), the rousing effectiveness of it all is undeniable.

The performance is led excitingly and with a sure stylistic command by grand old Tullio Serafin. The cast offers ten singers of the first rank—and the opera calls for nothing less. Giuseppe Taddei's delineation of the haughty, forceful Pharaoh is outstanding. Agostino Lazzari, Bruna Rizzoli, and Lucia Danieli are consistently pleasing, while Piero De Palma and Ferruccio Mazzoli manage to turn brief roles into lasting impressions. (The latter, not surprisingly, has since developed into one of the leading basses on the Italian scene.) The set's only real weakness, unfortunately, is the protagonist, for Rossi-Lemeni's distressingly threadbare and erratically focused voice has no way of conveying his majestic conception of the role, which in the staged performance was supported by his commanding physique and a makeup reminiscent of Michelangelo.

Technically, the recording stands up very well. Balances are fine, and the important orchestral passages are reproduced with clarity. Operaphiles seeking relief from the tried and true will find much satisfaction here. G. J.

SCARLATTI: *Fifty-one Sonatas* (see Best of the Month, page 71)

⑤ ⑥ SCHOENBERG: *Suite, Op. 29*. BERG: *Four Pieces for Clarinet and Piano*. Melos Ensemble. L'OISEAU-LYRE SOL 282 \$5.79, OL 282 \$5.79.

Performance: Sensitive
Recording: Excellent
Stereo Quality: Good

Schoenberg's *Suite, Op. 29*, which was his third work composed in the twelve-tone method and which dates from 1926, is both a graceful and lovely piece and, taken as admittedly speculative psychology, a fascinating one. One gets the impression that so light, airy, and transparent a piece might have been composed as both an experiment and an example: an experiment in demonstrating that music of lilt and charm could be composed in the new technique; an example for those who would accuse the new music of being able to express only hyperromantic, neurotic sentiments, or for those who would forever associate the technique with words like "cerebral," "opaque," and "unlistenable."

The neurasthenic aroma of expressionism is, curiously, far more present in Berg's *Four Pieces* for clarinet and piano (1913) than it is in much of the Schoenberg. Each one of them is a concise little trauma, still echoing post-romantic tonal principles, still this side of atonality or serialism, but clearly presaging things to come.

The release is a distinguished one—beautifully performed and very handsomely engineered. W. F.

RECORDING OF SPECIAL MERIT

⑤ ⑥ SCHUBERT: *Quintet, in A Major, Op. 114 (D. 667, "Trout")*. Peter Serkin (piano); Alexander Schneider (violin); Michael Tree (viola); David Soyfer (cello); Julius Levine (double bass). VANGUARD VSD 71145 \$5.79, VRS 1145* \$4.79.

Performance: Spirited
Recording: Somewhat over-reverberant
Stereo Quality: Good

This is the most enchanting and vital performance of the Schubert "Trout" Quintet I have yet heard on vinyl. The terrific bounce and the rhythmic surge that young Peter Serkin and Alexander Schneider bring to the opening pages set the tone for all that follows. The lyrical pages sing with a full-throated line, liberated from the oversweetness that sometimes, for me, makes this piece seem too long. The spirit of the performance as a whole is not that of the concert hall, but rather of joyous *Hausmusik*, as Schubert meant it to be.

My only reservation has to do with the recorded sound. The double bass *pizzicati* in the opening pages sound unduly "thuddy," and though the ensemble is rather closely miked, the long reverberation period of the recording locale (I would guess it to be the Manhattan Towers Hotel ballroom in New York) is at times uncomfortably obtrusive, especially during rests after a *forte* passage. In this instance, however, such considerations are of minor moment: this is *the* performance of the "Trout" Quintet to own and to delight in for years to come. D. H.

(Continued on page 97)

The new Empire
Grenadier is the world's most perfect
speaker system. If there is any doubt
in your mind, take a seat and listen...



 **EMPIRE**

CIRCLE NUMBER 108 ON READER SERVICE CARD

You're on the threshold of an entirely new concept in sound, a voyage into startling reality, a sense of presence never before achieved in speaker systems.

Close your eyes, think performance only. Hear the penetrating thunder of the kettle drums... resounding clamor of the cymbals, and the soft, sweet brilliance of the reed section. This is the Empire Grenadier, the only speaker that lets you sit anywhere—hear everything. Now open your eyes. Take a close look at some of its amazing features:

A revolutionary die-cast divergent acoustic lens assures fuller frequency and separation, plus broader sound propagation (over 50% more sound dispersion of its highs and mids than conventional speakers).

Exclusive dynamic reflex stop system allows you to adjust the bass and treble response to suit your individual acoustics.

A 12" woofer faces downward, close to the reflecting floor surface, feeds through a front loaded horn with full circle aperture throat. This provides 360 degree sound dispersion and prevents standing waves from developing in the room.

The world's largest (18 lbs.) speaker ceramic magnet structure, an ultra-sonic domed tweeter, full presence mid-range radiator, and complete symmetry of design with terminals concealed underneath... and the most classic looking, elegantly styled chassis 'round.

Out of sight but never out of sound—the Empire Grenadier—world's most perfect speaker system.

No less perfect than the Grenadiers are the incomparable Troubadors — complete playback systems.

The famous Empire 398 and the Empire console 498.

The Troubadors consist of the Empire 3-speed professional "silent" turntable... 980 dynamically balanced arm with sensational dyna-lift... and the new Empire "Living cartridge", featuring the exclusive magnetic cone stylus. Empire has built its home around a family of quality products, years ahead in design and performance. For complete color brochure write to Empire—for a sound demo go 'round to your local Hi Fi showroom.

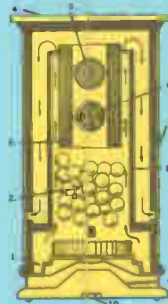
EMPIRE SCIENTIFIC CORP.,
845 STEWART AVE., GARDEN CITY, N. Y.



CIRCLE NUMBER 128 ON READER SERVICE CARD



MODEL 8000P



- OUTSTANDING FEATURES
1. 12 inch mass loaded woofer with floating suspension, four inch voice coil and world's largest (18 lbs.) speaker ceramic magnet structure.
 2. Sound absorbent rear loading.
 3. Die-cast acoustic lens.
 4. Imported marble top.
 5. Ultra-Sonic domed tweeter.
 6. Full presence mid range radiator.
 7. Damped enclosure.
 8. Dynamic Reflex Stop System.
 9. Front loaded horn.
 10. Complete symmetry of design with terminals concealed underneath.

RECORDINGS OF SPECIAL MERIT

⑧ SCHUMANN: *Carnaval, Op. 9; Kinderscenen, Op. 15; Papillons, Op. 2*. Alfred Cortot (piano). PATHÉ COLH 306 \$5.98.

⑨ SCHUMANN: *Trio No. 1, in D Minor, for Violin, Cello, and Piano, Op. 63*. Jacques Thibaud (violin); Pablo Casals (cello); Alfred Cortot (piano). *Forest Scenes, Op. 82: The Prophet Bird, Fantasiestücke, Op. 12: Des Abends*. Alfred Cortot (piano). PATHÉ COLH 301 \$5.98.

Performance: Legendary
Recording: Mostly early vintage

Although Angel's Great Recordings of the Century series has only one solo-piano recording by Alfred Cortot in its catalog (the Chopin waltzes), the catalog of Pathé, their source for the series in France, lists nine other discs, the repertoire ranging from the major works of Chopin (*Études, Ballades, Préludes*) through Schumann, Franck, Saint-Saëns, Debussy, and Ravel. Luckily, these are available from the import division of EMI, and anyone who admires the great French-Swiss pianist would do well to obtain some of these souvenirs.

The latest volume to appear contains Cortot's 1928 recording of *Carnaval*, his 1935 recording of *Papillons*, and the third of his recordings of *Kinderscenen*, made in 1947. Cortot's interpretation here is the embodiment of Romanticism; nothing sounds calculated, everything emerges spontaneously; the playing is warm and vibrant, passionate and poetic; and of course there is the legendary tone, the feeling for line, and the exquisite rubato we associate with him. Cortot considered technical flaws unimportant so long as correct expression was achieved, and listeners used to technically perfect recordings may be put off by the mistakes to be heard here. This is especially noticeable in the *Kinderscenen*, which the pianist recorded when his powers were declining. (His earlier electrical recording of the work, dating from the time of the *Carnaval* recording, is a cleaner and more idyllic performance, and would have been a better choice.) Nevertheless, this is Schumann in the great Romantic style, and though the recorded sound is far from high fidelity, the quality of the playing is matchless and simply must be heard.

Of the relatively few trios recorded by Cortot with Jacques Thibaud and Pablo Casals (the trio was formed in 1905, dissolved in 1925, but reunited in the late Twenties for the purpose of recording), those by Schubert (Op. 99), Haydn (Op. 73, No. 2), Mendelssohn (Op. 49), and Beethoven ("Archduke") have for some time been available in the domestic Great Recordings of the Century series. The trio's final recording, made in 1928: Schumann's Trio No. 1, Op. 63 is now available on the second of these French discs. Again the style of playing is far removed from the clinical approach of our own day. One is all but bowled over by the sweep of these interpretations, the combination of individual artistry and group rapport that was characteristic of these performers. To round out the disc, Pathé has included two brief but priceless piano solos by Cortot, *The Prophet Bird* and *Des Abends*, recorded in 1946 and 1948, respectively. There is a considerable differ-

ence between the quality of the sound of the trio and that of the fillers, but technical considerations are of no importance when the artistry is on this level. On both discs, the annotations are in French only. I. K.

SCHUMANN: *Dichterliebe* (see Best of the Month, page 72)

SCHUMANN: *Piano Quintet, in E-flat, Op. 44* (see BRAHMS, *String Quartets*)

SCRIABIN: *Romance* (see WILDER)

⑩ SIBELIUS: *Symphony No. 5, in E-flat, Op. 82; Pobjola's Daughter—Symphonic Fantasia, Op. 49*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6749 \$5.79, ML 6149 \$4.79.

Performance: Vivid
Recording: Spacious
Stereo Quality: Excellent

With this disc of the Fifth Symphony and *Pobjola's Daughter*, Leonard Bernstein has made an auspicious start on a series that will encompass all the Sibelius symphonies, as well as a number of heretofore unrecorded major works such as the tone poem *Luonnotar*, for soprano and orchestra.

Those who fancy the Northern-mystical aspect of the later Sibelius works may take issue with Bernstein's unsubdued approach to the slow movement of the Fifth Symphony. But no one will say him nay for the sense of terrific exuberance, virility, and drama that he brings to the end movements. The first movement, immensely difficult and quite problematic at the finish when it comes to achieving clear texture and rhythmic articulation, benefits the most from the Bernstein approach. I have heard very few conductors convey so convincingly the feeling that this music represents a "return to life" after the profound despair of the Fourth Symphony.

As for *Pobjola's Daughter*, Bernstein has gotten to the heart of this *Kalevala* narrative's sheer *jeu d'esprit*, even to capturing the undertone of sly humor that exists in music and story alike—it is almost a Finnish *Till Eulenspiegel*. At least as Bernstein interprets it here.

The playing of the New York Philharmonic is fabulously virtuosic throughout the disc, and Columbia's recording is strikingly vivid and spacious. D. H.

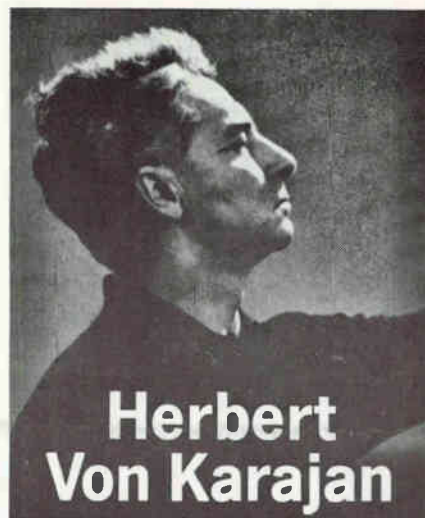
RECORDING OF SPECIAL MERIT

⑪ STRAVINSKY: *Rite of Spring; Four Etudes for Orchestra*. Orchestre National de la R.T.F., Pierre Boulez cond. NONESUCH H71093 \$2.50, H1093* \$2.50.

Performance: Of X-ray clarity
Recording: Good
Stereo Quality: Superior

The French composer-conductor Pierre Boulez is here responsible for a performance of Stravinsky's twentieth-century landmark *The Rite of Spring* which—no matter the degree or lack of any listener's affection for it—must be clearly and immediately established as one of the most remarkable on records. Indeed, Stravinsky himself expressed admiration for the Boulez reading in the pages of the February 1965 issue of this magazine.

And well he might have, for the cold truth is that Boulez has succeeded in "classicizing"



Herbert
Von Karajan

continues the great Berlin Philharmonic tradition

Eighty uninterrupted years of illustrious music-making under the batons of Hans von Bülow, Arthur Nikisch, Wilhelm Furtwängler, and Herbert von Karajan.

BRAHMS: SYMPHONY NO. 4 IN E MINOR, OP. 98. Berlin Philharmonic/Herbert von Karajan. 18 927; Stereo: 138 927

SCHUBERT: SYMPHONY NO. 8 IN B MINOR, "UNFINISHED." BEETHOVEN: OVERTURES (FIDELIO — CORIOLAN — LEONORE III). Berlin Philharmonic/Herbert von Karajan. 39 001; Stereo: 139 001

THE CONNOISSEUR'S SCHUBERT

Die Winterreise reinterpreted in a profound new recording by Fischer-Dieskau...and the splendid last quartet in a soaring performance by the Amadeus Quartet.

SCHUBERT: DIE WINTERREISE and SIX SONGS. Dietrich Fischer-Dieskau, Baritone; Joerg Demus, Piano. 39 201/2; Stereo: 139 201/2 (2 disc boxed set, with brochure and texts)

SCHUBERT: STRING QUARTET NO. 15 IN G MAJOR. Amadeus Quartet. 39 103; Stereo: 139 103

Also for February:

MARTINU: SYMPHONIE CONCERTANTE. FALLA: NIGHTS IN THE GARDENS OF SPAIN. Margit Weber, Piano. Bavarian Radio Symphony/Rafael Kubelik. 39 116; Stereo: 139 116

BEETHOVEN: PIANO SONATAS OP. 10, NOS. 1, 2, 3. Wilhelm Kempff, Piano. 18 937; Stereo: 138 937

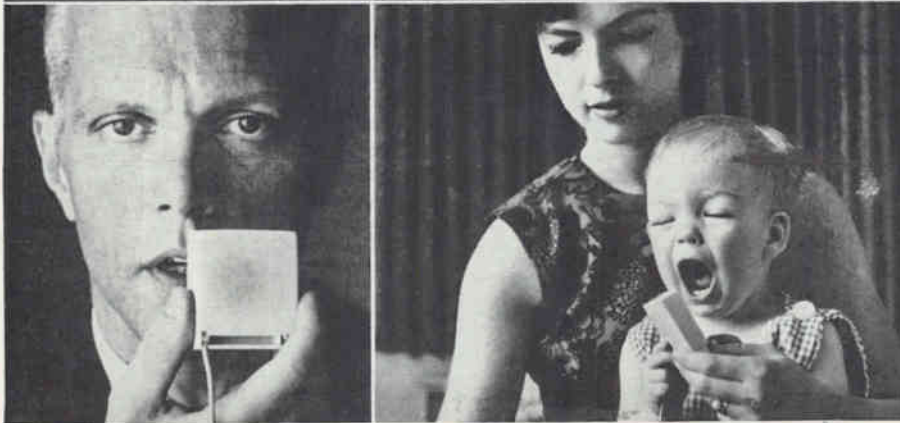
Free! On Request: The new, illustrated DGG/Archive illustrated catalogs. Write: MGM Records, Classical Division, 1540 Broadway, New York, N.Y. 10036.



Deutsche
Grammophon
Gesellschaft

CIRCLE NO. 21 ON READER SERVICE CARD

We make one for Gemini— now we offer 9 for you ...tape recorders from RCA Victor (from \$49^{95*})



Nine to choose from—and every one is Solid State. Not a tube in the lot. And they all have the Space Age reliability of RCA Solid Copper Circuits that won't come loose, won't short circuit, won't go haywire.

Choose from snap-in cartridge models that load in seconds. Or reel-to-reel models like the *Tiros I*, shown above, or its companion model, *Tiros II*. Both are battery operated so you can get the message *wherever* you go. They're two-track reel-to-reel models with optional 120-volt AC "battery saver" adapters available. They come complete with mike, batteries, earphone, tape and reel. See them and seven more—at your RCA Victor dealer's—soon.

*For the *Tiros I*, prices optional with dealer

RCA Solid Copper Circuits are the circuits of the Space Age... they replace old-fashioned handwiring for better performance, greater dependability, fewer service headaches.



The Most Trusted Name in Electronics

Tmk(s)®

CIRCLE NO. 50 ON READER SERVICE CARD

the piece even more unmistakably than Stravinsky himself did in his most recent recording of the work for Columbia. Gone are the programmatic emphases, gone is the insistence on color, gone is the stress of momentary "effect" at the expense of the overall structure. In listening to this all but computer-precise playing of the piece, I found myself thinking more than once of the highly calculated super-dynamism that Toscanini used to bring to Beethoven's "*Eroica*"—a "revolutionary" milestone of another century. I don't think that Boulez would be unflattered by the comparison, or would deny the similarity of intent.

Heaven knows we will all wait a long time before we hear so contrapuntally detailed a rendition of a piece that is more celebrated for its savagery than for its polyphonic workmanship. The opacity of texture that one associates with the work gives way to a hard, clear transparent sound in which every musical detail seems to insist upon personal attention. In a very real sense, *The Rite of Spring* is no longer a chaotic modern blockbuster, it is now the Mozart G Minor Symphony.

The choice of this disc as the one to own is, however, a matter of unusually special considerations. Writing as musician, I find the Boulez performance endlessly fascinating. But those who prefer to luxuriate in the sumptuous cacophony of the work may find it disappointing. Certainly, *aficionados* of the piece will want to add it to the versions they already own.

Boulez gets through *The Rite of Spring* in plenty of time for an encore in the form of *Four Etudes for Orchestra*. They too are stripped clean of the period charm that Ansermet, for example, brought to his recent London recording. What comes out of the Boulez reading is positively Webernesque by comparison.

The recorded sound is appropriately lean and sharp, and the stereo engineering is cautiously underplayed. W. F.

STRAVINSKY: *Violin Concerto* (see BARTÓK, *Violin Concerto No. 2*)

⑤ ⑥ TCHAIKOVSKY: *Swan Lake, Op. 20 (highlights)*. London Symphony Orchestra. Pierre Monteux cond. PHILIPS PHS 900089 \$5.79. PHM 500089 \$4.79.

Performance: Superb
Recording: Excellent
Stereo Quality: Good

The late Pierre Monteux, as is well known, was chief conductor for the Diaghilev Ballet Russe in its pre-World War I days of glory, and in every bar of this recorded performance he shows himself to be a supreme master of the symphonic ballet style. His tempos are true to the facts of life of ballet as danced by human beings on a stage, yet the essentially dramatic and symphonic quality of Tchaikovsky's score is preserved and set forth in beautifully balanced and superbly shaded orchestral playing. It can only be a matter of deep regret that Monteux never chose to record the complete Tchaikovsky ballets, and I say this with all due respect to the excellent work done by Antal Dorati and Ernest Ansermet in this area.

This *Swan Lake* highlights record is of more than usual interest in that Monteux has given us, instead of a few of the best known
(Continued on page 100)

The New
Model Twelve by KLH*
is the best
moving-coil loudspeaker
we have ever made.

You can turn it into
the best loudspeaker
you have ever
heard.

For more information watch this space. Or write: KLH Research and Development Corp.,  30 Cross Street, Cambridge, Mass.

*A trademark of the KLH Research and Development Corp.

51 Scarlatti 51 Sonatas

Only recently has the world become aware of the true stature of Domenico Scarlatti (1685-1757). And only rarely is his work presented as an entity, bringing to life all the color of festive villagers, courtly fetes, twanging guitars, stamping feet and exotic Iberian nights—miraculously through the medium of one small harpsichord!

A new Cambridge album is one of those rare instances, and we declare that harpsichordist Albert Fuller is the hottest Scarlatti player going.

Albert Fuller



Here is his exciting personal collection of 51 sonatas, grouped (and paired) according to the three stylistic periods in this amazing composer's career.

Ask for CRM B604 (mono) or for CRS B1604 (stereo), three records, boxed. A truly virtuoso performance.

Available from your dealer or direct.

CAMBRIDGE RECORDS

471 Washington St., Wellesley, Mass. 02181

CIRCLE NO. 11 ON READER SERVICE CARD



The lively sound of the Mustang! The more-than-you-pay-for performance of University's newest and *liveliest* line of Mustang speakers. New slim line profile permits easy installation. Read the full story of the Mustang in University's newest catalog. You'll also receive our *Guide To Component Stereo High Fidelity*. They're Free! Write today.

UNIVERSITY SOUND
Desk C62S, Box 1056
Oklahoma City, Okla

Name _____
Address _____
City _____
State _____ Zip _____

CIRCLE NO. 84 ON READER SERVICE CARD
100

numbers in their entirety, an intelligently edited thumbnail survey of the entire score. The whole thing comes off beautifully and is splendidly recorded into the bargain. Even those who have the complete Tchaikovsky ballets should acquire this disc, if only to hear how the music can be done by a master of the style in peak form. D. H.

⑤ TELEMANN: *Suite in C Major* ("Water Music"); *Concerto, in B-flat Major, for Three Oboes, Three Violins, and Continuo*; *Concerto, in F Minor, for Oboe, Strings, and Continuo*. Pierre Pierlot, Eugenei Nepalov, Piotr Dubrov (oboes); Rudolf Barshai, Andrei Abramenkov, Leonid Poleess (violins); Moscow Chamber Orchestra, Rudolf Barshai cond. ANGEL S36264 \$5.79, 36264* \$4.79.

Performance: Spirited
Recording: Very good
Stereo Quality: All right

This recital of Telemann, in which the longest work is the Water Music composed for the Hamburg Admiralty College, is a spirited one that shows off the Moscow Chamber Orchestra to excellent advantage. The playing is precise, not overly slick, and one can feel the enthusiasm of the instrumentalists right through the speakers. Unfortunately, the Soviet musicians do not present the last word in stylistic matters in these pieces. Aside from the lack of double dotting in the opening overture of the Suite, there are quite a few missing trills which should have been obligatory, and cadential passages remain unelaborated. In spite of a verve that is infectious, in the case of the Suite and the intriguing Concerto in B-flat the preferred performances are on Archive. Angel's sound is respectable, and balance, including that of the continuo harpsichord, is quite satisfactory. I. K.

⑥ TIPPETT: *Boyhood's End*; *The Heart's Assurance*; *String Quartet No. 2*. Peter Pears (tenor), Noel Mewton-Wood (piano), Amadeus String Quartet. ARGO DA 34 \$5.79.

Performance: Fair
Recording: Satisfactory

This release is made up of re-issues of performances of the Tippett song cycles that were first recorded by Argo in 1952, and the string quartet originally released in 1956. The music is quite interesting to hear again simply because we have had the chance to become more familiar with Tippett's work in recent years, and all of the music of the present re-issue dates back to his youth.

Even in the vocal music, we encounter the composer's strong preoccupation with a kind of neo-Baroque polyphony. In *Boyhood's End* (1943), a solo cantata, the approach accounts for a certain awkwardness of prosody and a detached (rather than poetic) inflection of a text that has been somewhat sacrificed to the musical means.

The Heart's Assurance (1950-51) finds Tippett rather more substantially in control of his penchant for inflecting the solo voice against polyphonic accompaniment. The prosody is smoother, the texts are evoked more effectively. The result—still cool and detached—is nevertheless far short of the illusion of inevitability that is almost always present when words and music have been perfectly joined.

The Second Quartet puts essentially the

same musical means to work in a medium that, by its very nature, suits them far better. The piece is remarkably controlled—even masterly—for a composer who was in his twenties when the work was created.

The recorded sound, while scarcely fresh, is perhaps not so dated as Argo's sleeve annotation makes it out to be in explaining its earlier withdrawal from the catalog. On the other hand, Peter Pears' singing is quite strangely uneven and out of control on occasion—a phenomenon that has rarely shown up in his recent recordings. W. F.

⑦ WILDER: *Sonata for Horn, Tuba and Piano*. POULENC: *Élégie for Horn*. SRIABIN: *Romance*. PERSICHELLI: *Serenade No. 12 for Tuba*. John Barrows (horn); Harvey Phillips (tuba); Bernie Leighton, Tait Sanford (piano). GOLDEN CREST GC 7018 \$4.98.

Performance: Highly professional
Recording: Fair



AXEL JOIGNANT/ANGEL

MICHAEL TIPPETT
Some interesting youthful works reissued

Anyone for two disc sides of music for tuba and French horn solo pieces with piano accompaniment? I hope for the sake of the really superb brass playing on the disc that such "yeas" as there may be are less *sotto voce* and shaky than mine.

But here it is anyway. All the music is more or less contemporary. Alec Wilder's Sonata for Horn, Tuba and Piano is crisp, unpretentious, and well-made. It is also quite boring. But then, it is for tuba, horn, and piano. (I should add that it's quite boring *except* for a rather cute jazz movement.)


Vincent Persichetti has explored the tuba's possibilities pretty exhaustively in his Serenade No. 12 for Tuba unaccompanied. (I hope fervently that the designation does not mean that Persichetti has composed eleven other serenades for tuba—unaccompanied or otherwise!) It must have instructed the composer even as it delights tuba players. As for me, I shall go quite mad if I ever have to hear it again.

Poulenc's *Élégie for Horn*, while not one of his more bewitching works, has the natural advantage that the horn has over the tuba as a solo instrument and has a few of the composer's nice, oily tunes for the horn to

(Continued on page 102)

HIFI/STEREO REVIEW

CIRCLE NO. 8 ON READER SERVICE CARD →



Leave it to us.
The new, integrated
Miracord 40A

comes  with its own
cartridge.

Factory cartridge installation insures correct installation — optimum playback quality and lowest record wear. Distortion and tracking problems due to incorrect positioning and angling are eliminated.

It is natural that the manufacturer who built the first turntable-quality changer, and the first moving magnet stereo cartridge, should be the first to combine the two in an integrated unit.

The new Miracord 40A plays records manually or automatically, singly or in sequence, at all speeds. Its features include: heavy, one-piece, dynamically balanced 12" turntable; dynamically balanced tone arm; calibrated stylus-force dial; high-torque, 4-pole induction motor; and the famous feathertouch push buttons which help make the Miracord the most gentle of all turntables.

The new Elac 240 mono/stereo cartridge in the Miracord 40A has an 0.7 mil diamond stylus. It is distinguished by clean channel separation, low distortion and smooth, flat response. Its performance is comparable to many highly reputed, stereo-only cartridges available today.

The new Miracord 40A is priced at \$89.50, complete with Elac 240 cartridge, but less base. See and hear it at your hi-fi dealer. For further details, write: Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11736



new Miracord 40A

play. Scriabin's Romance for Horn and Piano has the sweetness of baklava, but since it's very short—just as baklava is eaten in small portions—it falls pleasantly on the ear.

The playing, as I have suggested, is excellent. The recorded sound gets by. *W. F.*

COLLECTIONS

① ② THE BAROQUE BEATLES BOOK.

The Royale Beatleworks Musicke (MBE 1963); *Epstein Variations for Harpsichord* (MBE 69a); *Cantata for the Third Saturday after the Shea Stadium* ("Last Night I Said," MBE 58.000); *Trio Sonata* ("Das Küferlein," MBE 004¼). Murray the Klavierkitzler (harpsichord); Harold Breines (harpentenor); the Canby Singers. Edward Tatnall Canby cond.; Baroque Ensemble of

the Merseyside Kammermusikgesellschaft, Joshua Rifkin cond. ELFKTRA EKS 7306 \$5.79, EKL 306 \$4.79.

Performance: **Deadly accurate parody**

Recording: **Very good**

Stereo Quality: **Fine**

One indication of the popularity of Baroque music may be seen in the fact that in a single month *two* parodies of it were made available on records. Whereas the first, Professor Peter Schickele's concert of recently discovered works by P.D.Q. Bach (see Best of the Month, page 73), is a genuinely clever and, more often than not, hilarious take-off on matters Baroque and musicological, "The Baroque Beatles Book" can only be called technically brilliant. The point of this parody is the outfitting of tunes and lyrics

made famous by the Beatles in the musical dress of the time of Bach, Handel, and Telemann. The results are deadly accurate, as far as stylistic imitation is concerned: *I Want to Hold Your Hand*, for example, serves as the theme for a skillfully constructed French overture, complete with stylishly rendered double-dotted rhythms and a typical middle-section fugue. The Epstein Variations, of course, take off Bach's Goldbergs, with the Beatles' *Hold Me Tight* as the basic tune. Nowhere, however, did I have any reaction to the arrangements beyond appreciation for their cleverness. The humor is very "in," musically, depending as it does both on the recognition of the Beatles hits and familiarity with Baroque forms and devices, but regrettably the juxtaposition is capable of eliciting only a few chuckles. Perhaps what is wrong is that the parody is too accurate: one can imagine accidentally tuning in any of this music on the radio and thinking it to be a bit of genuine Baroque. The performances are very accomplished, *echt* Baroque in style, and the recording is entirely satisfactory. A text leaflet for the Cantata is included. *I. K.*

③ ④ CHORAL SONGS OF THE ROMANTIC ERA. Mendelssohn: *Im Walde; Die Nachtigall; Abschied vom Wald; Der erste Frühlingstag; Es fiel ein Reif*. Loewe: *In der Marienkirche*. Silcher: *Saatengrün. Veilchenduft; Die Sonne zeigte golden sich*. Schumann: *Im Walde; Gute Nacht*. Brahms: *In stiller Nacht; Dein Herzlein mild; O süßer Mai; Waldesnacht; All meine Herzgedanken; Von alten Liebesliedern; Nachtwache; Die Wollust in den Maien; Abendstündchen*. Camerata Vocale of Bremen, Willy Kopf-Endres and Klaus Blum cond.; Leipzig University Choir, Friedrich Rabanschlag cond. NONESUCH H 71081 \$2.50, H 1081* \$2.50.

Performance: **Expert**

Recording: **Clean and intimate**

Stereo Quality: **Close-knit**

These choral settings of famous German Romantic poets—Goethe, Uhland, Rückert, and Eichendorff among them—are intimate in feeling, subdued in mood, and conventional in subject matter. They include love songs, praises of nature, serenades, and fond farewells. German families might sing this kind of music around the fireside, for the part writing is relatively uncomplicated, the counterpoint smooth and natural-sounding.

The performance here is absolutely first-class, immaculately phrased, crisply enunciated, and exquisitely balanced. Except on the last five songs, which are sung by the excellent Leipzig University Choir, the featured group is the Camerata Vocale, consisting of Kari Becker (soprano), Rosmarie Kopf and Helga Kufferath (altos), Hans Dieter Höltge (tenor), and Wolfgang Büsenschnitt (bass). All are expert ensemble singers, with a bright, thoroughly appealing sound. I wholeheartedly agree with annotator Edward Tatnall Canby: "The combination of sweet harmonies and a gentle polyphony make these songs uniquely attractive both for the singers and for the listening ear." *G. J.*

⑤ DANCES OF ANCIENT POLAND. Oginski: *Polonaise in A Minor; Polonaise in G Major*. Polonais: *Gagliarda; Courante in E Minor*. Landowska: *Bourrée d'Au-*

AMPEX STEREO TAPES

SPECTACULAR

FREE

new catalog of more than 1500 stereo tapes

CLASSICAL

music of 103 composers, by 99 conductors and 60 orchestras including 83 complete symphonies, 62 complete operas, and many others from the standard and less-frequently heard repertoire.

POPS!

Featuring Mantovani, Basie, Tjader, Getz, Armstrong, Jack Jones, Joan Baez, Peter, Paul and Mary, and many, many others.

SPOKEN WORD!!! including plays, language instruction and comedy.

ALL THE BEST IN PRE-RECORDED TAPE . . . THE PICK OF MORE THAN 40 LABELS . . . NOW AVAILABLE FROM AMPEX TAPE DEALERS, AND ALL LISTED IN THIS FREE CATALOG. KEEP IT ON HAND!

WRITE

TODAY FOR YOUR FREE COPY!

AMPEX CORPORATION, 2201 LANDMEIER ROAD, ELK GROVE VILLAGE, ILLINOIS 60007

tape recorders/speakers/microphones/headsets/blank tape/accessories/stereotapes

ask anyone who knows

AMPEX

vergne; *The Hop* (Wedding Folk Song). Cato: *Chorea Polonica*. Rameau: *Les Indes Galantes: Air grave pour deux polonais*. Couperin: *Air dans le goût polonais*. Anon.: *Two Polish Dances* (Arr. Landowska). Chopin: *Mazurka No. 34, in C Major, Op. 56. No. 2*. Wanda Landowska (harpsichord). RCA VICTOR LM 2830 \$4.79.

Performance: 1951 Landowska
Recording: Satisfactory

This collection of pieces, all connected with Polish composers or Polish styles of composition, was recorded in 1951 and first released as RCA Victor LM 1186. The title of the earlier album was "Landowska Plays for Paderewski," the disc having been conceived as homage to Miss Landowska's countryman, whom the harpsichordist often entertained. The original record has long been out of print, and it has become a collector's item. As part of the Landowska recorded legacy, the disc obviously deserved reissue, although the repertoire itself is not the most inspired. Of particular curiosity is the Chopin Mazurka ("Do not be angry with me, my pianist friends!" writes Landowska of her performance on the harpsichord), but regardless of the incorrectness of the instrument, the playing here is superbly stylish. Landowska's own pieces are quaint and characteristic, especially her setting of the wedding folk song, *The Hop*. The reproduction is very respectable. I. K.

⑤ ⑩ FRENCH MUSIC FOR THE HARP. Debussy: *Dances sacrée et profane*. Ravel: *Introduction and Allegro*. Pierné: *Concertstück*. Fauré: *Impromptu*. Annie Challan (harp); Paris Conservatoire Orchestra, André Cluytens cond. ANGEL S 36290 \$5.79, 36290* \$4.79.

Performance: Smooth
Recording: Excellent
Stereo Quality: Admirable

As repertoire, this release is a bundle of mixed blessings; as musical performance, however, it is well nigh perfection. The Debussy and Ravel pieces are, of course, aural delicacies: The *Dances sacrée et profane*, rich, sensuous and elegant; the Ravel *Introduction and Allegro*, similarly rich and elegant but almost surely a musical portrait of vintage champagne freshly uncorked.

The Pierné, for all its mastery of idiom and technique, has a fling at just about every harp cliché in the orchestration books and is, stylistically, a hybrid got out of Franck and God forbid, Massenet. The Fauré piece leaves no strong impression, but, in contrast to the Pierné, one perceives that it is not the work of a hack.

The performances are sensitive, idiomatic, impeccable; the recorded sound is subdued and elegant. W. F.

⑤ ⑩ A MUSICAL SOIRÉE AT THE COURT OF SANS-SOUCI. Quantz: *Flute Concerto, in G Major*. J. A. Hasse: *Flute Concerto, in D Major*. Graun: *Concerto for Flute tierce, in F Major*. Frederick the Great: *Flute Concerto No. 3, in C Major*. Jean-Pierre Rameau (flute); Orchestra Antiqua Musica, Jacques Roussel cond. MERCURY SR 90408 \$5.79, MG 50408* \$4.79.

Performance: Fluent
Recording: Transparent
Stereo Quality: Good

This disc offers us a sampling of the repertoire played at the pre-dinner concerts at Sans-Souci, the palace of Frederick the Great. Besides concertos by the King himself and by his musical mentor, Johann Joachim Quantz, we have a work by one of the brothers Graun and one by the famous Hamburg opera composer Johann Adolf Hasse. Both Carl Heinrich and Johann Gottlieb Graun played important roles in Frederick's elaborate musical establishments, but it is all but impossible to tell which of the brothers wrote the flute concerto recorded here, inasmuch as each most often signed his music "Graun."

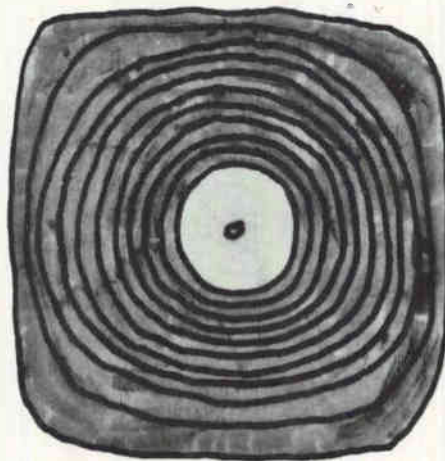
Moderately virtuosic opening movements, songfully expressive slow movements, and breezy finales were apparently the general rule for the concert repertoire at Sans-Souci, if these recorded examples are typical.

The Quantz concerto gets fairly frequent performances nowadays and has been recorded several times before. Its *presto finale* is one of the most delightful things in this album. Surprising and delightful, too, is the abundance of imagination and vitality to be found in Frederick's own C Major Concerto. The Graun work is fairly dull going, but the Sprightly Hasse piece is very pleasant.

Jean-Pierre Rameau's solo work is a model of fluency, refinement, and rhythmic vitality, and he is supported to fine effect by the accompanying string orchestra and continuo under Jacques Roussel. The recorded sound fits the music to a "T" in its openness and clarity. All told, this is a most pleasant disc of lightweight fare. D. H.

(Continued on next page)

Put that on your turntable and play it!



Can't? You say the record is square? Okay. Just send it back. The University Record & Tape Club will replace it pronto—no questions asked—and pay postage both ways.

University's efficient service is all pleasure and no headaches. You have—

NO OBLIGATIONS

—at all. Never a worry about how many records you have to buy this month. No bothersome "stop order" cards to send back. We send records only when you order them. Choose from over—

350 LABELS

—every LP in the U.S. and 38 foreign countries. Then let our speedy service take over. We zip them to you within 3 days.

Want more than service? We've got the—

LOWEST PRICES

—in the U.S.A. Save up to 70% on monthly discount specials. Even on new releases. And get this. Our regular discounts let you take \$5.79 albums for \$3.69. \$4.79 albums for \$2.99. And \$3.79 LPs for \$2.39. Never less

than 1/3 off on all records and tapes. Think. If you had saved up to \$3 on every record you bought last year, how much would you be ahead? \$50? \$75? \$150?

Only \$5 entitles you to lifetime privileges. You get a—

FREE SCHWANN CATALOG

—and a free Harrison Catalog listing every available album and tape. Our own monthly publication, "Recording News," updates you on the latest releases. Choose from page after page of—

EXTRA DISCOUNT SPECIALS

Hundreds of carefully selected albums and tapes that you want—not overstocked club inventory.

We'll prove it! NEW MEMBERS. Take any or all of these latest classical and pop "hits" at 50% off list. You may just save that \$50 first time around.

Any LP in Stereo add only \$0¢

An Historic Return—Horowitz at Carnegie Hall. Columbia 2 LP's List \$9.58 (m) \$11.58 (s) Only \$4.75 (m) \$5.75 (s)
My Name Is Barbra, Streisand. Columbia List \$3.79 Only \$1.89

Offenbach Tales of Hoffman—Schwarzkopf, Cluytens Complete 3 LP's Angel List \$14.37 Only \$7.18

Thunderball Original Cast United Artists List \$4.79 Only \$2.39

The Sound of Music Or. Cast RCA List \$5.79 Only \$2.89
Vivaldi La Cetra-Goldschmann Vienna St. Op. Orch. List \$1.98 Only 99¢

4-TRACK STEREO TAPES

Sinatra—September of My Years—Reprise List \$7.95 Only \$3.95

Brahms Symp. #1, 2 Command Double Play Steinberg, Pitts. Symp. List \$13.95 Only \$6.95

Beethoven's Nine Symps. Complete, Everest 4 Reels Kripps London Symp. List \$39.95 Only \$18.95

The Sound of Music Or. Cast RCA List \$8.95 Only \$4.45

Also eye-popping discounts on complete stereo systems, turntables, speakers, amplifiers, automobile tape recorders and pre-recorded cartridges, and blank recording tape. Our Book Division, a feature of no other club, offers all books at 25% discount. Paperbacks too. Do you feel pampered?

If by now we haven't convinced you to part with that \$5 membership fee, here is a—

NEW MEMBER BONUS

—worth \$2. Upon joining you'll get free an anti-static silicone record cleaning cloth and a soft goat hair record brush that attaches to any arm. The Club's gift membership provision allows you to save even on your membership fee by signing up friends at \$2.50 each. One gift brings cost down to \$3.75. Four reduces the cost only to \$3.

There! We've promised you everything but square records. But take heart. If anyone invents them, University will save you at least 1/3.

university record & tape club

509 Fifth Avenue, New York, N.Y. 10017

I've never heard of a record club offering so much for so little. Here is my \$5. Enroll me as a lifetime Club member with no purchase obligations. Send my catalog and 2 free gifts now: I want to be pampered as soon as possible.

Send Harrison Tape Catalogue too. 45.

Name

Address

City, State Zip

Please include these gift memberships at \$2.50 per. Full lifetime privileges apply.

Name

Address

City, State Zip

check money order cash

Satisfaction is guaranteed or full refund in 30 days.

Your tape head is wearing every time you use your recorder!



The question is— how much is it worn?

You can check for head wear by looking for these obvious defects:

1. Grooves — worn into the head by the tape. Easily recognized by lightly running your finger across the face of the head.
2. Pitting or Open Gap—which can be seen. If pitting is noticeable or if you see a vertical line dividing pole pieces, intimate contact has already been lost and the head must be replaced!

Protect your large investment in tape and equipment by replacing worn heads with full fidelity Nortronics precision quality replacement heads — Remember the tape head is the heart of your recorder!



Restore the brilliant realism of tape that you have gradually lost . . . see your local Nortronics dealer for factory recommended replacement heads!

Nortronics®

8129-H 10th Ave. No. • Minneapolis, Minn. 55427
CIRCLE NO. 47 ON READER SERVICE CARD

⑤ ⑥ **BIRGIT NILSSON:** *Songs of Scandinavia.* Sibelius: *Var det en dröm; Flickan kom ifran sin alsklings mote; Svarta Rosor; Säv, säv, susa; Demanten på marssnön; Hostkvall; Varen flyktar hastigt.* Grieg: *En srane; Fra Monte Pinco; Varen.* Rangström: *Melodi; Bon till natten; Skoldmon; En gammal dansrytm.* Vienna Opera Orchestra, Bertil Bokstedt cond. LONDON OS 25942 \$5.79, 2942* \$4.79.

Performance: For Nilsson fans
Recording: Superb
Stereo Quality: Excellent

Since I can pretend no authority on the matter, I am not about to go on record with the finding that Birgit Nilsson doesn't know how Scandinavian songs ought to be sung. And since Mme. Nilsson can certainly be said to be in full, ravishing voice on this particular issue, her countless fans will doubtless find little cause for anything but rejoicing here.

But authority on the music at hand or not, I feel a little grumpy about the entire release. Heaven knows, none of songs represented here is short on built-in lyricism or sentiment. If this is so, it would follow that a measure of understatement, a hint of intimacy in their performance, might do them more good than harm.

But almost without exception the songs are drenched in the spectacular sound of Mme. Nilsson's opulent voice soaring triumphantly over conductor Bokstedt's lugubriously sweet orchestral accompaniments. A song like Grieg's familiar *Varen* is left gasping for breath as its last audible member disappears into a swamp of pure glucose, but Mme. Nilsson—bless her—breathes on unflinchingly to render the same treatment to a Rangström group that can sustain this treatment even less successfully than the Sibelius and Grieg that precede it.

I could be wrong, of course. But there is nothing *whatever* wrong with the superb recorded sound that London has given the singer and her accompanists. *W. F.*

⑤ ⑥ **REGENSBURG BOYS CHOIR:** *Jubilate Deo.* Lasso: *Jubilate Deo.* Palestrina: *Incipit lamentatio; Tu es Petrus; Dum compleverunt.* A. Scarlatti: *Exultate Deo.* Aichinger: *Factus est repente.* Victoria: *Caligaverunt.* Allegri: *Miserere.* Regensburg Boys Choir, Theobald Schrems cond. RCA VICTOR LSC 2855 \$5.79, LM 2855* \$4.79.

Performance: Effective
Recording: Good
Stereo Quality: Fine

This collection is made up primarily of Renaissance choral works, many of them classics, and all are well sung by the Bavarian chorus. The warm and expressive style of singing is quite Italian in sound, and is particularly well suited to such pieces as the Palestrina and Allegri, where a certain blending of voices is characteristic of the style. In some of the other works, the lack of definition is less valid. The swimming vocal sounds may be partly a result of a fairly resonant recording, one, moreover, that is not always entirely clean. The jacket includes texts and translations. *I. K.*

⑤ ⑥ **JOAN SUTHERLAND:** *Bellini Arias.* *Beatrice di Tenda: Deb! se un'urna.* *I Puritani: Son vergin tezzosa; O rendetemi*

la speme... Qui la voce... Vien. dietto. *Norma: Casta diva. La Sonnambula: Ab, non credea mirarti; Ab! non giunge.* Joan Sutherland (soprano); choruses and orchestras of the Royal Opera House, Covent Garden, the Maggio Musicale Fiorentino, and the London Symphony Orchestra, Richard Bonyngé and Francesco Molinari-Pradelli cond. LONDON OS 25940 \$5.79, 5940* \$4.79.

⑤ ⑥ **JOAN SUTHERLAND:** *Handel Arias.* *Alcina: Tiranna gelosia... Tornami a vaghieggiar; Ab! mio cor! schernite sei.* *Giulio Cesare: Da tempeste il legno infranto; V'adoro pupille; Piangerò la sorte mia.* *Samsun: Let the bright seraphim; With plaintive note.* *Messiah: Rejoice greatly, o daughter of Zion; How beautiful are the feet; I know that my Redeemer liveth.* Joan Sutherland (soprano); London Symphony Orchestra, the New Symphony Orchestra of London, and the Orchestra of the Royal Opera House,



JOAN SUTHERLAND
As Amina in Bellini's La Sonnambula

Covent Garden; Richard Bonyngé, Francesco Molinari-Pradelli, and Sir Adrian Boult cond. LONDON OSA 25941 \$5.79, 5941* \$4.79.

Performance: Stunning
Recording: Very good
Stereo Quality: Very good

The material for both of these discs has been assembled from previous releases, specifically from the complete *Alcina*, *La Sonnambula*, *I Puritani*, and *Messiah*, the *Giulio Cesare* highlights, and the collection "The Art of the Prima Donna" (OSA 1214). London's re-sequencing, of course, makes sense, and listeners who, for one reason or another, have bypassed the aforementioned sets, are now given a tempting opportunity to reconsider. The valid reservations about Miss Sutherland's emotional and dramatic communication, which could easily sway a prospective buyer away from her complete *Norma* or *I Puritani*, carry less weight here, for the emphasis in these highlights remains steadily focused on the sheer mechanics of singing.

Both discs are demonstrations of an astonishing vocal art. The full, glowing quality of tones, the accuracy of florid passages, the perfect placement of dazzling high E-flats

and E's—all these as near perfection as we have a right to expect. The expertly inventive embellishments of the aria repeats will be a special joy to those familiar with the traditional practices of the *bel canto* period, and the cleanly articulated runs that withstand the brisk pacing of "Rejoice greatly" and "Son vergin vezzosa" are triumphs of musicianship as well as virtuosity. Both Handel and Bellini are indeed honored by Miss Sutherland's unique singing art, but an abiding complaint must again be voiced: her enunciation remains hopelessly indistinct in all languages. For this reason, the absence of texts in both recitals is especially regrettable. The discs are very well engineered, the orchestral performances are excellent throughout, and so are the choruses except for some exaggerated vehemence in the *Beatrice di Tenda* excerpt. G. J.

Ⓢ Ⓢ TWENTIETH-CENTURY ENGLISH SONGS. Tippett: *Songs for Ariel*. Bush: *Voices of Prophets*. Delius: *To Daffodils*. Moeran: *The Merry Month of May*. Van Dieren: *Dream Pedlary*; *Take, O Take Those Lips Away*. Warlock: *Piggiesnie: Along the Stream*. Grainger: *Bold William Taylor*. Busch: *The Echoing Green*; *The Shepherd*; *If thou wilt ease thine heart: Come, O Come, my life's delight*. Peter Pears (tenor); Benjamin Britten, Alan Busch, Viola Tunnard (piano). ARGO ZRG 5439 \$5.79, RG 439* \$5.79.

Performance: Sensitive
Recording: Excellent
Stereo Quality: Refined

This survey of twentieth-century English songs—Great Britain-English, that is—is, for the most part, neatly assembled, beautifully performed, and altogether quite attractive. Whether it presents any kind of genuinely representative picture of the modern art song in England is another matter. Benjamin Britten, on the apparent assumption that his songs are well enough known, is absent, and the picture that remains without him is almost startlingly conservative. To the point, as a matter of fact, that Michael Tippett's witty, elegant, and utterly delicious *Songs for Ariel* (Shakespeare) are described in the liner notes as the work of the "most original and daring of the composers represented here." And by comparison—although they are extremely conservative—they indeed are!

Still, there are nice things. Alan Bush's *Voices of Prophets*, rather an extended work, is keenly written for the voice, artfully lyrical in even its more declamatory passages, and only occasionally sullied by a harmonic twist that is a little too glib and corny for comfort. The Delius songs are sensitive and poetic, while William Busch's group of four strikes a brightly personal tone in the midst of its rather normal eclectic idiom.

The remainder of the program runs for the most part to that sort of O-so-very-British number that sounds as though it ought to be an encore—the kind of song that Anna Russell can parody so devastatingly. The Grainger, Warlock, Van Dieren, and Moeran numbers (the last is called *The Merry Month of May*, its title tellingly evoking the genre to which I refer) all belong to this category. Like the rest of the music, they are nonetheless performed as if they were masterpieces by Hugo Wolf or Debussy, and London has provided superb recorded sound. W. F.



CRITIC'S CHOICE

STRAVINSKY: The Rite of Spring; Four Etudes for Orchestra; (Orchestre National de la R.T.F., cond. by PIERRE BOULEZ.) H-1093 mono H-71093 stereo

"Pierre Boulez, the leading European avant-garde composer, has made his conducting debut on disks with a superb reading of Stravinsky's SACRE DU PRINTEMPS for Nonesuch."
—New York Times



NONESUCH RECORDS • 51 West 51st Street • New York City 10019

CIRCLE NO. 26 ON READER SERVICE CARD

nonesuch



NEW
FROM

nonesuch

HAYDN: Symphonies 21, 48 ("Maria Theresia"), 82 ("L'Ours") • Ch Orch of the Saar, Ristenpart Cond.; Gürzenich Symp Orch of Cologne, Wand Cond.

H-1101 mono H-71101 stereo

MOZART: Divertimento for Str Trio in E Flat Maj., K. 563 • Trio à Cordes Français.

H-1102 mono H-71102 stereo

CALDARA: "Il Giuoco del Quadriglio"; Madrigal "Vola Il Tempo"; Cantata "Che Dite"; 4 Canons • Società Cameristica di Lugano, E. Loehr Dir. H-1103 mono H-71103 stereo

VIVALDI: 5 Concerti for Diverse Instruments • Ch Orch of the Saar, Ristenpart Cond.

H-1104 mono H-71104 stereo

MASTER WORKS FOR ORGAN, Vol. 2 (THE NORTH GERMAN SCHOOL) • Jørgen Ernst Hansen, Organ H-1105 mono H-71105 stereo

BRAHMS: German Requiem, Op. 45; Alto Rhapsody, Op. 53; Fest- und Gedenksprüche, Op. 109 • Stich-Randall; Pease; Hoffman; Choruses & Orch, Bamberger Cond.

HB-3003 mono HB-73003 stereo
2-record set



Another exciting—practical product from Toujay Designs the showroom of fine audio furniture ■ For free color brochure write to: Toujay Designs, Dept. 3B, 146 East 53rd Street, N.Y.C., Phone (212) 752-2354 ■ Available in Walnut, Teak and Rosewood. Available assembled and in kit form.

Toujay
designs®

CIRCLE NO. 68 ON READER SERVICE CARD

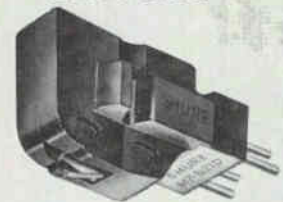
for the critical ear

SHURE

Stereo Dynamic®

HIGH FIDELITY PHONO CARTRIDGES

MUSICAL
BEST-BUY



MODEL M7/N21D

Top-rated cartridge featuring the highly compliant N21D tubular stylus. Because of unusually clean mid-range (where most music really "happens") it is especially recommended if your present system sounds "muddy." For 2-gram optimum tracking (not to be used over 2½ grams). Only \$17.95 (Also, if you own an M3D or M7D, you can upgrade it for higher compliance, if tracking force does not exceed 2½ grams, with the N21D stylus for only \$12.50.)

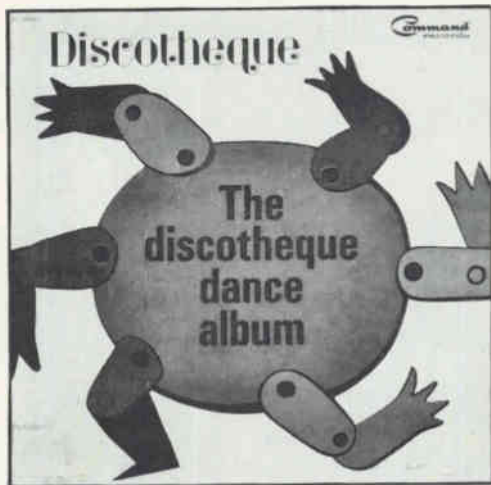
Write for literature:

SHURE BROTHERS, INC.

222 HARTREY AVE., EVANSTON, ILLINOIS

CIRCLE NO. 80 ON READER SERVICE CARD

discotheque with a difference!



DISCOTHEQUE

The Discotheque Dance Album

Album # 892

starring

TONY MOTTOLA

DICK HYMAN

DOC SEVERINSEN

BOB HAGGART

and an all-star orchestra directed

by

BOBBY BYRNE

SELECTIONS: A TASTE OF HONEY • I'M HENRY THE VIII, I AM • ST. LOUIS BLUES • I'M TELLING YOU NOW • OLD DEVIL MOON • MR. TAMBOURINE MAN • BATH-TUB SATURDAY NIGHT • KING OF THE ROAD • GONNA BUILD A MOUNTAIN • MY GIRL SLOOPY (Hang On, Sloopy) • TONIGHT • BABY LOVE.

AVAILABLE IN STEREO
AND MONAURAL RECORDS
AND 4 TRACK TAPE

FREE! THE ALL NEW
COMMAND BROCHURE

Command Records proudly present the brilliant new Command illustrated color brochure with the complete listing of all Command Popular and Classical Record Albums and Tapes. Here, truly is the complete source on the most perfect recordings ever produced. You will want to refer to it again and again. WRITE FOR IT TODAY!

NOW! RECORDED FOR
CONTINUOUS DANCING,
DISCOTHEQUE STYLE:
THE **FRUG**, THE **WATUSI**,
THE **SWIM**, THE **FLY**,
THE **TWINE**, THE **HAMMER**,
THE **PRINCE CHARLIE**...
ALL THE EXCITING "IN"
DANCES ON ONE
TREMENDOUS RECORDING...

The dynamic, swinging beat of Command's two wildly popular earlier releases "DISCOTHEQUE, DANCE... DANCE... DANCE" Vols. 1 & 2, have now been projected into a new realm of musical and sound reproduction in the amazing performances on this new Command album.

Now, for the first time you will hear "Super Discotheque". By super we mean: Three brilliant guitars led by Tony Mottola! An eight-man brass section that follows Doc Severinsen to ultimate heights! A rhythm trio led by Bob Haggart that maintains a tremendously forceful drive from beginning to end! And, Dick Hyman at the organ, sometimes flippant, sometimes subdued, providing the solid background for a dozen numbers, old and new!

Every selection explodes in incredible arrangements by Bobby Byrne, tailored for a band that hits with such a wallop that even Command's world-famous engineers were challenged to get the full power of the performances on this record.

WORLD LEADER IN
RECORDED SOUND
Command RECORDS

A subsidiary of ABC-PARAMOUNT RECORDS, INC.

1330 AVENUE OF THE AMERICAS / NEW YORK, N. Y. 10019



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

① CHARLES BOYER: *Where Does Love Go?* Charles Boyer (narrator); orchestra and chorus. Tommy Oliver cond. *Once Upon a Time; Gigi; La Vie en Rose*; and nine others. VALIANT VLM 5001 \$3.98.

Performance: Ill-advised
Recording: All right

Actors must have a *thing* about making records, so many of them try it. Even Charles Boyer (an actor for whom I've always had a weakness) has now broken into the record business. But what he hoped to accomplish is uncertain. He does not sing, he gives dramatic readings of lyrics. Tommy Oliver has written background arrangements with lots of strings and a dismal lack of originality. This is possibly the first read-along album ever made, and its effect is as weird as a cow walking sideways.

The problem is that popular song lyrics are written expressly and exclusively for the singing voice. A lyric always sounds funny when it's spoken—the rhythms are all off. This work is bereft of humor, and each song, as Boyer draws out the lines to match the music, is dreadfully maudlin. Though hilarity is unintended, I must admit I nearly fell on the floor laughing a few times.

I love this man's voice and I wish this were an album of selections from movie scripts ("Come weez me to zee Casbah"), which were meant to be read. Instead he has participated in one of the more unworkable ideas of the year and I'm going to forget it as quickly as possible.

Incidentally, this record is another of those annoying discs with the center hole cut too small, so that you have to wrestle with your spindle to get it in place. M. A.

② AL CAIOLA: *Tuff Guitar English Style*. Al Caiola (guitar), orchestra. *Heart Full of Soul; Yesterday; Help*; and nine others. UNITED ARTISTS UAS 6454 \$4.79, UA 6454 \$3.79.

Performance: Ordinary
Recording: Good
Stereo Quality: Good

If you listen closely to the slang of the folkies and the rock-and-roll fans, you will notice that it is (a) almost identical, and (b) made up almost entirely of abandoned

Explanation of symbols:

- ① = stereophonic recording
- ② = monophonic recording
- * = mono or stereo version not received for review

jazz slang. The curious linguistic inventiveness of the jazz musician, particularly the Negro jazz musician, has never been approached by the folkies and r-&-r fans. They borrow, not invent. The word "tough" is a Negro word of reversed meaning which, a few years ago, meant "admirable" or "beautiful." One would hear a Negro say of an attractive girl, "Hey, she's tough."

The word was borrowed by the r-&-r crowd and is currently used by young teenagers. The only innovation has been to spell it "tuff"—making it one of those Chicago



ELLA FITZGERALD
At the peak of her considerable powers

Tribune orthographic monstrosities like "nite" and "tho."

This album is made up mostly of tunes popularized by English r-&-r groups. They're of highly variable quality, and Caiola plays them with plenty of reverberation and his amplifier adjusted to maximum nasality. I find the sound quite ugly. Caiola is a better musician than this album would lead you to believe. A big band accompanies him; all the musicians sound first-rate, and really shouldn't be playing this kind of music. G. L.

③ DORIVAL CAYMMI: *Caymmi*. Dorival Caymmi (vocals); vocal group, orchestra, Bill Hitchcock cond. *And Roses and Roses; Saudade de Bahia; O Vento*; and nine others. WARNER BROS WS 1614 \$4.79, W 1614 \$3.79.

Performance: Unprofessional
Recording: All right
Stereo Quality: All right

Brazilians give the song form the respect it deserves, and men who can make good songs are honored. One of the most honored men in Brazilian music is songwriter-guitarist-singer Dorival Caymmi, whose melodies and lyrics have an amazing feeling of the land. His *Saudade de Bahia* is, in my opinion, the greatest song about homesickness ever written—simple, honest, poignant, and lacking in excess.

Caymmi was a precursor of bossa nova. Antonio Carlos Jobim and Carlos Lyra obviously benefited from their exposure to Caymmi's songs, though each has found his own direction. A white-haired, heavy-set man in his fifties, Caymmi has been exposed to the American public through appearances on the Andy Williams show and through the success of one song, *And Roses and Roses*.

I was looking forward to this, Caymmi's first album in America. It is a disappointment. Bill Hitchcock's arrangements are empty, tasteless, and dull; they do nothing to bring out the flavor of Caymmi's gentle, earthy songs. A vocal group of four girls, called The Girls from Bahia, further diminishes the stature of the album. They sound like one of those horrible vocal groups one hears on television re-runs of early animated cartoons.

Only on two tracks in which Caymmi is accompanied solely by guitar (his own, I presume; the liner notes are too busy spilling superlatives to provide such essential information) does the flavor of the man come through. He is not a great performer—João Gilberto has done versions of *Samba de Minha Terra* and *Saudade de Bahia* that far exceed Caymmi's own—but he is warm and manly and very human.

But for the most part, this album is at the level of a high-school amateur production. One is left to wonder why. I suspect that the fault lies in the fact that the album has three "producers"—Sonny Burke, Louis Oliveira (a Brazilian who first came to this country in a vocal group with Carmen Miranda), and Ray Gilbert, a lyricist who wrote the words for *And Roses and Roses* but who is best known for such Walt Disney gems as *Zip-a-dee-doo-dab*.

It's a debacle, and that's a pity, for the works of Dorival Caymmi are some of the brightest jewels to be found among twentieth-century popular songs. G. L.

④ ELLA FITZGERALD: *Ella in Hamburg*. Ella Fitzgerald (vocals), Tommy Flanagan (piano), Keeter Betts (bass), Gus Johnson (drums). *W'a'k Right In; And the Angels Sing; Don't Rain on My Parade*;

If you are not afraid of loading your own camera...

here are the picture-taking advantages built into the New Fujica Drive

You get a full weekend's shooting on one roll of film because you can take twice as many pictures on any 35mm film... with the Fujica Drive, the usual 12, 20 or 36 exposure roll gives you 24, 40 or 72 shots.

You can use any 35mm film... even new high speed color films (ASA 200).

Your exposures are automatically correct. The built-in computer electric eye is so automatic, it sets both the correct lens openings and shutter speeds and signals when it's better to use flash.

You get full range exposure control. Switch from automatic to manual exposure and make any settings you wish with speeds up to 1/300th.

The film advances automatically. One winding of the powerful spring drive and you can snap off 20 consecutive shots as fast as you can press the button.

You get a 5-element f/2.8 lens that takes pictures so sharp, you can project color slides onto your largest screen with every detail brilliantly clear... get excellent enlargements from your black and whites.

A precision camera. Small enough to fit into your pocket, light enough to operate with one hand... and surprisingly simple to use.

The Fujica Drive costs less than \$70. One demonstration at your dealer is all you need, or write for color brochure.

FUJICA DRIVE



FUJI PHOTO OPTICAL PRODUCTS, INC.
A subsidiary of Ehrenreich Photo-Optical Industries, Inc.
623 Stewart Ave., Garden City, Dept. A-25, N. Y. 11533
CIRCLE NO. 32 ON READER SERVICE CARD

and eleven others. **VERVE V64069 \$5.79, V 4069 \$4.79.**

Performance: Exciting
Recording: So-so
Stereo Quality: Off balance

Ella Fitzgerald is a puzzle. She is a technically impeccable singer with superb intonation and time, but she's not a particularly emotional one. This kind of singer usually is admired within the profession, whose members are equipped to perceive craftsmanship, and shrugged off by an unknowing public. But Miss Fitzgerald commands only qualified admiration from many people within the profession, and a fanatically loyal following from many semi-informed laymen. (She also has ecstatic admirers among musicians, of course, which is why it's easy to start a debate about her.)

The key to the puzzle, I think, is a seeming contradiction between the character of her voice and her actual singing capabilities. Miss Fitzgerald has an extraordinarily pretty voice. One tends to think of such voices as ballad voices—yet she doesn't sing ballads well. On the other hand, she swings incredibly—and one expects swing not from a voice like hers but from belting, shouting, even strident voices.

In a ballad, Miss Fitzgerald displays a surprising shallowness of emotion. She gives the impression that she couldn't care less about a lyric's meaning. Some of her errors confirm this. In *Here's that Rainy Day* in this album she says, "And I laughed at the thought that it may turn out this way." It is of less importance that she scrambled the grammar than that she didn't understand the line.

Ballads, fortunately, do not make up most of this album, though a few are scattered through it. Miss Fitzgerald here has a chance to do what she does best: swing. She does *It Don't Mean a Thing* at a tempo so fast that other singers would be tripping over their diphthongs, yet doesn't drop a beat, or even lag behind on one. The same thing happens on *Old MacDonald Had a Farm*. The only other singer I know who can sing *cleanly* this fast is Mel Tormé.

This is, I think, one of Miss Fitzgerald's best recent albums. She wasn't in good voice when it was made: there's a distinct rasp in her voice. But she sings straight past her difficulty with a the-hell-with-it attitude of pure professionalism. Since she is permitted to do what she does best (after all, *Old MacDonald Had a Farm*, like her *A Tisket-a-Tasket* of years ago, doesn't require much interpretive depth), she is heard here at the peak of her powers to excite an audience. And those powers are considerable. G. L.

Ⓢ Ⓜ **CHRISTINE FONTANE:** *Paris and the French*. Christine Fontane (vocals); orchestra, Bernard Gerard cond. *Je ne veux pas; Quel dommage; C'est vrai;* and nine others. **CAPITOL ST 10378 \$4.79, T 10378 \$3.79.**

Performance: Good
Recording: Excellent
Stereo Quality: Excellent

Christine Fontane is a French songwriter and singer with a lovely and warm in-tune voice. Too often she buries the character of her melodies under the cluttered clichés of rock-and-roll—a drummer insensitively banging

out eighth notes on a closed high-hat cymbal, and so forth.

At times in the course of this album she chucks these gimmicks aside, and one can hear that her melodies have charm. However, the best of these, *Je voudrais tellement*, which is done as neo-bossa nova, is extremely derivative; it sounds as if it's written on the chord changes of one of Antonio Carlos Jobim's tunes. Another interesting tune is *Il est une heure*, which is done in 5/4 time—and owes no small debt to Dave Brubeck's *Take Five*. *La Nuit* is a ballad with leanings toward jazz. Here Miss Fontane is accompanied only by bass, piano, drums, and a trumpet player who sounds startlingly like Miles Davis; I would guess he is Roger Guerin. Obviously, Miss Fontane listens to a lot of people.

Her blend of French *chanson* and rock-and-roll is odd, and at times amusing. It has a naïve and gentle and ultimately quite corny quality. Miss Fontane has real talent, but she's bouncing between idioms. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **GALS & PALS:** *The Exciting Vocal Sounds of Europe's Newest "In" Group*. Pia Lang, Ulla Hallin, Kerstin Bagge, Svante Thureson, Gillis Broman, Lars Bagge (vocals); piano, bass, drums. *The Midnight Sun Will Never Set; Autumn Leaves; Satin Doll;* and nine others. **FONTANA SRF 67538 \$4.98, MGF* 27538 \$3.98.**

Performance: Beautiful
Recording: Good
Stereo Quality: Good

Gals & Pals, a group of young Swedish singers, has something rare in popular music: elegance.

Their blend is warm and liquid, and their English almost perfect. Here they have recorded a collection of quality jazz and popular songs. Their skillful arrangements, done by member Lars Bagge, are interesting without being cute, and they give the group a sound all its own. Even the few solo passages are so well sung that it is evident several of these people deserve solo albums. *Autumn Leaves*, with a sensitive piano introduction, is especially lovely.

It is always a pleasure to hear talent and craftsmanship at work. When it is heard in a fresh young group like this, it's glorious. Gals & Pals (and I vote to change that name immediately, before it's too late) are, almost overnight, one of the best vocal groups around. M. A.

Ⓢ Ⓜ **ROBERT GOULET:** *Robert Goulet on Broadway*. Robert Goulet (vocals); orchestra, Don Costa cond. *On a Clear Day You Can See Forever; She Touched Me; Night Song;* and nine others. **COLUMBIA CS 9218 \$4.79, CL 2418 \$3.79.**

Performance: Competent
Recording: Very good
Stereo Quality: Very good

Robert Goulet has an excellent voice. "But so have four thousand other guys," as another singer I know (and a better one than Goulet) observed recently. "It's what he *doesn't* do with it that's annoying."

What he doesn't do is to get inside a song and bring out its meaning. And he's a little embarrassing when he tries: when he em-

(Continued on page 110)



New "Valencia II" equipment cabinet housing Altec 711A receiver is flanked by Altec "Valencia" speaker systems. Front-loading cabinet has adjustable sections for tape deck, turntable, records, tapes, and accessories. "Valencia II" cabinet, \$269.

New! High-Style Equipment Cabinets to Complete Your Altec Stereo Systems

Here's handsome new furniture to go with the handsome sounds of Altec. Designed to Altec's demanding acoustical and aesthetic specifications, these elegant hand-rubbed walnut cabinets are a masterful blending of beauty and utility.

NEW 'VALENCIA' PLAYBACK SPEAKER SYSTEM Named for its unique fretwork grille inspired by 16th-Century Spain, the "Valencia" has the same speaker components as the famous A-7 "Voice of the Theatre"® system: A 15" Altec 416A bass speaker, an 811B sectoral horn driven by the 806A high-frequency driver, and 800-Hz dividing network. Frequency response: 30-22,000 Hz; power rating: 30 watts. A beauty in sound, a beauty in cabinetry. Consumer net, \$333. (New "Seville," smaller version of "Valencia," has 3000-Hz crossover, same styling, \$231.)

ALTEC 711A, WORLD'S FIRST ALL-SILICON STEREO RECEIVER Even though Altec's new equipment cabinets are specially ventilated, they needn't be, so far as the heat-free 711A is concerned! Reliable all-silicon transistors withstand up to 200% more heat than germaniums!

The smartly styled 711A gives you clean, undistorted 100 watts of usable power. At 100 watts, total harmonic distortion is only 0.5%; 0.25% at 70 watts! Other specifications of this years-ahead receiver include frequency response, 20-20,000 Hz ± 1 db at 100 watts, 10-100,000 Hz ± 1 db at lower wattage; usable sensitivity (IHF standard), 2.2 microvolts; capture ratio, 2.5 db; stereo separation at 1000 Hz, 40 db; power bandwidth, 20-20,000 Hz ± 1 db.

At only \$3.78 per watt, the ultimate-performance Altec 711A is your finest power-per-dollar value!

WRITE FOR COMPLETE STEREO CATALOG Hear the beauty of the sound, see the beauty of the cabinetry at your Altec dealer's. Or write Dept. SR3



ALTEC LANSING
A Division of **LTV** Ling Altec, Inc.
ANAHEIM, CALIFORNIA
© 1966 AL



New Altec "Montecito" equipment cabinet reproduces the fretwork design of 16th-Century Spain in its facade. Appearance matches "Valencia" and "Seville" speakers. Self-balancing lid lifts easily. Adjustable sections. A handsome creation in functional furniture, \$389.

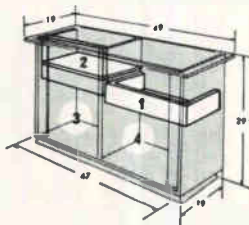


"VALENCIA II"

(1) Roll-out equipment drawer 20" W x 16" D, with height adjustable to 12 $\frac{1}{4}$ " maximum.

(2) Insulated equipment section 20" W x 16" D, with height adjustable to 11 $\frac{3}{4}$ " maximum.

(3) and (4) Storage areas for records and tapes, or for installation of additional sound equipment. Also, optional locations for 40733 Tape Deck Drawer.

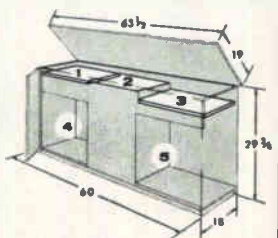


"MONTECITO"

(1) and (3) Tape deck and record changer sections. 20" W x 15 $\frac{1}{2}$ " D, with height adjustable to 9 $\frac{1}{2}$ " maximum.

(2) FM-unit section. 23 $\frac{1}{2}$ " H x 20" W x 15 $\frac{1}{2}$ " D.

(4) and (5) Record and tape storage areas. 16 $\frac{3}{4}$ " H x 20" W x 16 $\frac{1}{4}$ " D. Also may be used as optional locations for equipment.



Live Better Electronically With

LAFAYETTE RADIO ELECTRONICS

FREE!



512
Pages

1966
Cat 660

FREE

Now BETTER THAN EVER

Featuring Everything in Electronics for

• HOME • INDUSTRY • LABORATORY

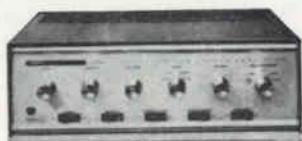
from the

"World's Hi-Fi & Electronics Center"

Stereo Hi-Fi • Citizens Band • Ham Gear • Tape Recorders • Test Equipment • TV and Radio Tubes and Parts • Cameras • Auto Accessories • Musical Instruments • Tools • Books



LAFAYETTE
CRITERION 1000B
4-TRACK STEREO
RECORDER IN
TEAK CABINET



LAFAYETTE MODEL LA-248
50-WATT SOLID STATE
STEREO AMPLIFIER

LAFAYETTE
"PRO-50" COM-
PACT SOLID STATE
COMPONENT
STEREO MUSIC
SYSTEM



Mail the Coupon Today for Your
FREE 1966 Lafayette Catalog 660

LAFAYETTE Radio ELECTRONICS
Dept. HMC-6, P.O. Box 10
Syosset, L.I., N.Y. 11791

Send me the Free 1966 Lafayette Catalog 660

Name _____
Address _____
City _____
State _____ Zip _____
(Please Give Your Zip Code No.)

CIRCLE NO. 42 ON READER SERVICE CARD

barks on an elaborately casual imitation of Frank Sinatra's delivery, he sounds his phoniest. In this album he seems content to stay within his limitations, singing the music in tune for a change, rarely pushing the voice too hard and therefore not producing those edgy nasal sounds he's capable of. Occasionally, he hauls off and gets operatic and virile and marble-voiced, but for the most part he does the tunes pretty straight, and this, for me, is about the most listenable Goulet album to date. One track, *Sunrise, Sunset*, is excellent.

Don Costa's arrangements are good, including the introduction to *On a Clear Day You Can See Forever*. If you're going to swipe, swipe from the best; this one is borrowed from Debussy's *La Mer*. Columbia's pop album sound seems to be improving.

G. L.

© JOHNNY KEATING: *Keating Straight Ahead*. Orchestra, Johnny Keating cond. *The Preacher: Hey Girl: Bee-Boom:* and nine others. LONDON SP 44072 \$5.79.

Performance: Polished
Recording: Superb
Stereo Quality: Rich and clear

The philosophy of "if you can't beat 'em, join 'em" seems to have become increasingly pervasive in the record industry in the last few months. According to this school of thought, if the producers of garbage music aren't going to get off the scene, everybody else might as well get on the garbage wagon. But it's no longer original to have a fine musician or singer see how much he or she can lift the level of bilge by careful and intelligent performance. The joke wears out, and it had worn out for me by the time I got around to hearing this album by Johnny Keating, one of my very favorite arrangers.

It is demeaning to Keating's great talent to be assigned to arrange songs like Phil Spector's *Spanish Harlem* and Burt Bacharach's *You'll Never Get to Heaven*. If Keating is going to build up a following among American listeners, it will have to be among that minority able to appreciate the power and sensitivity of his writing, not among the teen-agers who consume rock-and-roll and its sub-categories.

There are good moments in the album—the tune *On Broadway* is one of the best ever to come out of the r-&r field, and Keating has something to get his teeth into. So also with Vince Guaraldi's *Cast Your Fate to the Wind*, which opens with a passage for two harps.

The best thing about this album is the recorded sound, the handiwork of Arthur Lilley, whom I consider one of the greatest recording engineers in the world. The presence and depth with which he has captured all this brass is amazing.

G. L.

© STEVE LAWRENCE: *The Steve Lawrence Show*. Steve Lawrence (vocals); orchestra, Joe Guericco cond. *Once in a Lifetime: The Shadow of Your Smile: Remember:* and nine others. COLUMBIA CS 9219 \$4.79. CL 2419 \$3.79.

Performance: Good
Recording: Superior
Stereo Quality: Superior

The trouble with success is that too many people who achieve it cease to care much

about the skills that won it for them. They're too busy signing autographs and making business deals. This has been evident in a lot of Steve Lawrence's latter-day recordings, and there have been times when I thought that he'd succeeded in ruining his voice.

This album is scattered with reassuring evidence that such is not the case. But there are also a good many examples of the carelessness that comes with big success. Lawrence's attacks on notes are sometimes off. His ear is still good, however, and when he gets into a note out of tune, he pulls it onto pitch as quickly as possible. But five years ago, the attacks were *always* clean. He also skates across the surface of too many songs—though I must say I can't blame him for giving a perfunctory reading to a stupid song like *Millions of Roses* or to the garish *What's New, Pussycat?*

When he does bother to get into a song and seek to elicit its meaning, he still is a superb singer. There are four tunes that he digs into: *A Room Without Windows*, which is from *What Makes Sammy Run*, the show he starred in on Broadway; the Irving Berlin standard *Remember*; *You'll Never Know*; and *The Warm Hours*, which is ascribed to the authorship of J. Lehman-S. Lawrence. A pox on record companies that fail to give proper composer-lyricist credits—only Capitol Records lists them fully and accurately. Anyway, I am left to surmise that Lawrence wrote the lyric on this tune, which is almost a good one. The melody is excellent, and he does it extremely well.

You'll Never Know and *The Warm Hours* were arranged by the brilliant Marion Evans. These two are far and away the finest charts in the album, and it's a shame that the follies of the record industry have led Evans to give it up in disgust and become a stock market speculator. I am told that Columbia has taped an album by Lawrence and Evans. If it is as good as these two tracks, it will, when it's released, be Lawrence's best album in years. Meanwhile, this is a pretty good one, if uneven.

G. L.

RECORDING OF SPECIAL MERIT

© PEGGY LEE: *Then Was Then and Now Is Now*. Peggy Lee (vocals); orchestra, Sid Feller cond. *Trapped in the Web of Love: Seventh Son: The Masquerade Is Over:* and nine others. COLUMBIA CS 9219 \$4.79. T 2388 \$3.79.

Performance: Superb
Recording: Excellent
Stereo Quality: Excellent

If there is such a thing as a monotony of excellence, Peggy Lee achieves it. On records she is one of the most consistent performers of our time. This album is at one with a long series of first-rate discs she has turned out.

The material is widely varied, ranging from the wistful *Then Was Then*, which has Miss Lee's lyrics and Cy Coleman's music, to the earthy sixteen-bar blues by Willie Dixon, *Seventh Son*. The arrangements (mostly by Sid Feller) are first-rate. They principally utilize brass and woodwinds and, on some tracks, an electric organ, which works very well in the context. A beautiful disc.

G. L.

© JUAN SERRANO: *Popular Music of Spain and the Old World*. Juan Serrano (guitar). *Verde Selva: Hava Nagilah:*

Christmas of Spain, and seven others. RCA VICTOR LSP 3459 \$4.79, LPM 3459* \$3.79.

Performance: Energetic
Recording: Excellent
Stereo Quality: Good

When I first encountered flamenco music, it seemed to me the most exciting thing I had ever heard. The years have not deepened my fascination. Pyrotechnics for their own sake aren't interesting for long, and flamenco guitar, at least as we usually hear it, is harmonically so limited that there are few rewards to be found in this aspect of the music.

Juan Serrano's records are wearing out for me faster than I'd expected. There isn't much warmth in his playing, which is accomplished with a hard attack at almost all times. I also find his time a little stiff. There are certain basic standards that apply to all music—jazz, popular music, classical music, and even flamenco—and a strong but relaxed rhythmic sense is one of them. Serrano some-



ROLAND SHAW

Superb adaptations of James Bond themes

times phrases his music in a way that seems to me muscle-bound.

The album is commercially oriented and thus includes such non-flamenco material as the Hebrew song *Hava Nagilah* and a Russian folk melody, *Tumba la Laska*. In some tracks, castanets, hand-claps, and a bass player have been added. Oddly enough, I like the bass-added passages best. It ain't pure, Charlie, ethnic-wise, but it overcomes a fundamental limitation of the guitar: its inability to play many chords in root positions, which often gives its music a floating and insubstantial feeling.

Serrano is fast and flashy and, within a certain restricted definition of the word, fiery.

G. L.

⑤ ⑥ RALPH SHARON TRIO: *The Tony Bennett Song Book*. Ralph Sharon (piano), Hal Gaylor (bass), Billy Exiner (drums). *Just In Time; Who Can I Turn To?; Blues for Mr. T.*; and nine others. COLUMBIA CS 9213 \$4.79; CL 2413 \$3.79.

Performance: Polished
Recording: Good
Stereo Quality: Good

Ralph Sharon was Tony Bennett's pianist for nine years. (He left Bennett's group quite

recently to seek work on his own.) Sharon played no small part in the "sound" that is Bennett's background signature. If you were not aware there was such a sound, this album points it out. Aside from leading Bennett's group and doing much of the arranging, Sharon was also the man who introduced Bennett to such tunes as *I Left My Heart in San Francisco* and *If I Ruled the World*.

Sharon is a thoroughly accomplished musician who has been in the background for years. When he made this album with the other members of Bennett's trio, I looked forward to hearing the group in the foreground, stretching out. Unfortunately, Columbia had other ideas. What they have produced is a Tony Bennett sing-along with the lead voice missing. That may be great news for aspiring male vocalists, but it's depressing for anyone who knows how well Sharon can play, given the chance. M. A.

RECORDING OF SPECIAL MERIT

⑤ ⑥ ROLAND SHAW: *More Themes from the James Bond Thrillers*. Orchestra, Roland Shaw cond. *Thunderball; Gypsy Camp; Miami*; and nine others. LONDON PS 445 \$4.79, LL 3445 \$3.79.

Performance: Excellent
Recording: Superb
Stereo Quality: Brilliantly clear

One of the most interesting composers of film music to emerge in the last few years has been the Englishman John Barry, whose scores for *The Knack* and *The Ipcress File* I have reviewed in recent issues. It was his work on the series of James Bond thrillers that put Barry on the map. Roland Shaw has done two albums of Bond material; this is the second. Excepting two tracks (Barry didn't do the music for *Dr. No*) all the music here is Barry's.

Though Barry owes much to Henry Mancini (the Bond thematic material has been something of a satire on Mancini's *Peter Gunn* music), I am increasingly able to appreciate him as an individualistic writer. Barry has his own ways of moving harmony, and his sinuous melodies have an oddly exotic dark flavor and a style that is distinctly his own.

A very large orchestra was used by arranger Shaw for this album—I would estimate forty to fifty men—and the effect is excellent. Only in London and Los Angeles can you get studio string sections this good; would that we had them in New York. The men play superbly, and Shaw in his adaptations has been very true to Barry's original scores—at least, so far as I remember them from seeing the films.

The recorded sound is stunning. I hope the gentlemen members of NARAS will listen to the sound that London's producer Tony d'Amato gets on pop albums made in the English Decca studios. G. L.

⑤ ⑥ ANDY STEWART: *A Wee Bit O' the Highlands*. Andy Stewart (vocals); unidentified orchestra. *MacPherson's Farewell; Lassie Will Ye Go; She Moved Thro' the Fair*; and nine others. EPIC BF 19038 \$4.79, LF 18038 \$3.79.

Performance: Worm
Recording: Very good
Stereo Quality: Very good

(Continued on page 114)

YOU
ASKED
FOR
★ IT! ★
from
Ferrante
& Teicher

★
Two great albums from
America's foremost
popular pianists,
backed by their lush,
string-filled orchestra.



STEREO UAS 6444 MONO UAL 3444



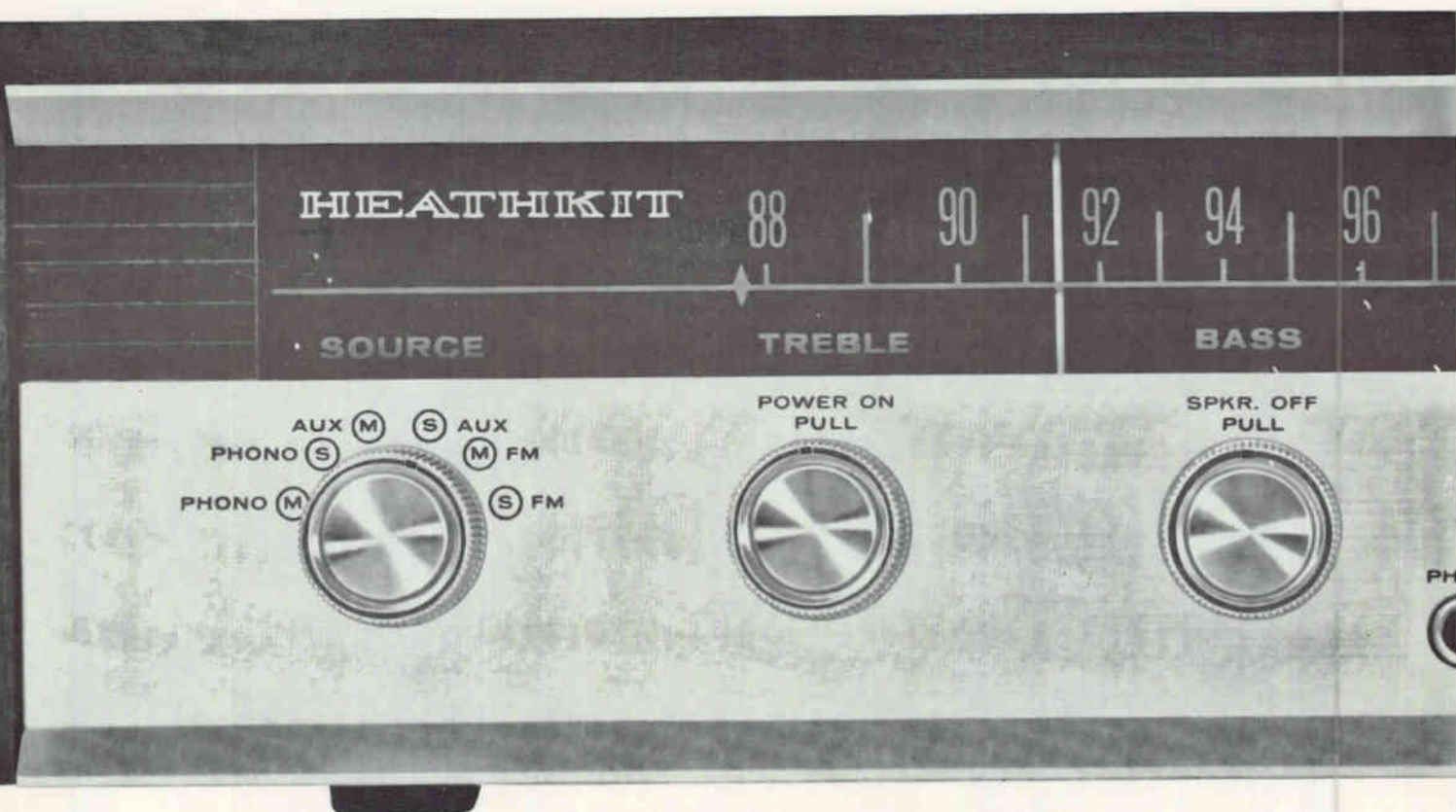
STEREO UAS 6475 MONO UAL 3475

from UNITED ARTISTS RECORDS

Available wherever
albums are sold

CIRCLE NO. 70 ON READER SERVICE CARD

Actual Size Of The World's



NEW Heathkit® Solid-State AR-14

The AR-14 At A Glance

- 31 transistors, 11 diodes • ± 1 db from 15 to 50,000 cps at 15 watts per channel IHF music power, 10 watts per channel RMS
- Wideband FM Stereo tuner plus two preamplifiers and two power amplifiers • Front panel headphone jack • Bookshelf size . . . 3 $\frac{3}{8}$ " H x 15 $\frac{1}{4}$ " W x 12" D • Installs in a wall, your own cabinet, or either optional Heath cabinets • Builds in 20 hours

Only Your Pocketbook Can Tell The Difference . . . between the superb solid-state performance of this new Heathkit AR-14 Receiver and its low price. Here for the first time is a truly fine receiver for under \$100. With *no* component skimping. And *no* circuit short-cuts.

How Can We Do It?

Judging from the high prices you see on other stereo receivers these days, you may have a few doubts about the AR-14's quality. Don't have. Here's why!

First, famous Heath know-how that's been responsible for the best value in hi-fi components since 1949. Our special staff of audio engineers use the latest, most sophisticated techniques in the "state of the art". Their first design consideration is always performance. And each new design must survive several stages of rigid performance testing . . . your assurance that every Heathkit is "specification guaranteed". But don't take our word for it. Compare specifications. Read the Heathkit component reviews by respected hi-fi editors. Or ask any Heathkit owner . . . you'll find plenty of them around.

Second, you buy direct from the factory . . . *no* middleman expenses to add to the price. We offer more services than many dealers . . . liberal credit terms, advice on product selection, and complete servicing facilities. You enjoy the convenience of shopping in the comfort of your home, and get delivery right to your door. And who doesn't get excited when a package arrives in the mail?

Third, you build it yourself in around 20 hours . . . thus labor costs are eliminated. And building it is half the fun. Takes no special skills or knowledge. Simple Heathkit step-by-step instructions and large pictorials show you what to do, and how to do it . . . even how to solder! The tuner "front-end" is already preassembled and aligned. You just assemble two circuit boards, mount some parts on the chassis and wire the controls. So easy, anyone can do it. And what better way to see what it's made of?

Advanced Solid-State Circuitry

The AR-14 uses 31 transistors and 11 diodes for that clean "transistor sound", cool operation, and long life . . . *no* tubes to deteriorate. Its new transformerless output circuit is known as complementary design. Each channel uses two output transistors—a complementary PNP and NPN pair. This has proven superior, exhibiting lower phase shift and distortion and wider response. All power transistors are adequately heat-sinked for long life. The FM multiplex tuner circuit uses a 3-transistor "front-end" and a 4-stage IF section.

15-50,000 cps Response . . . Sensitive Tuning

Two preamplifiers and two power amps provide a frequency-power response of ± 1 db from 15 to 50,000 cps . . . and at full power in both channels, thanks to a generous power supply design. And there's plenty of power to drive all but the most inefficient speaker system . . . 30 watts IHF music power or 20 watts RMS at 4 and 8 ohms output, slightly less at 16 ohms. Its sensitive FM tuner eagerly seeks stations, far and near . . . you'll like the easy way the flywheel dial glides across the band. For beat-free tape recording, the tuner outputs are filtered.

Front-Panel Controls For Full Command

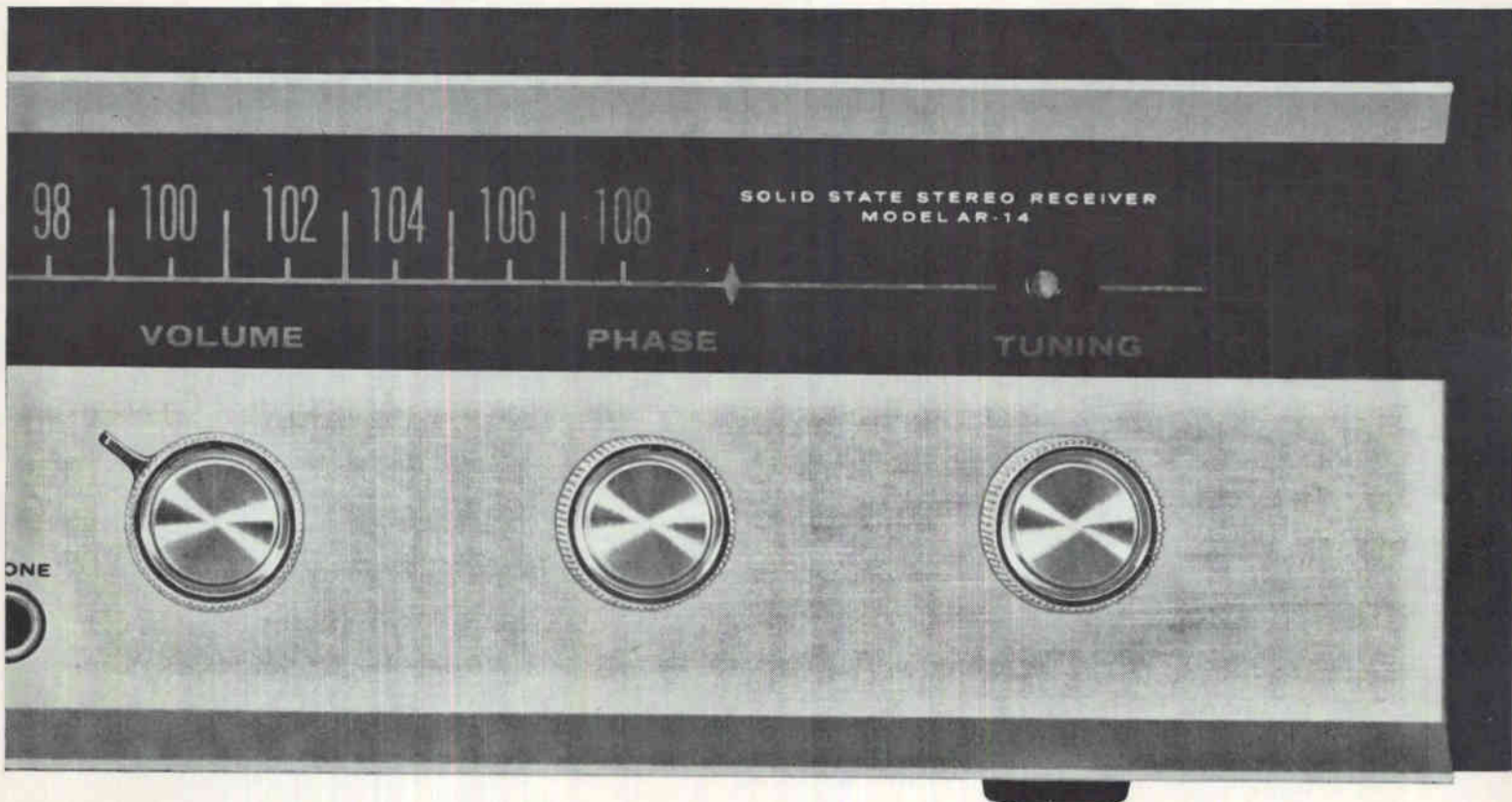
Include a 6-position source switch to handle the tuner, plus your tapes and records, stereo or mono; dual-concentric volume control to individually adjust each channel; a tandem treble control with push-pull AC power switch; tandem bass control with push-pull speaker on-off switch for use when listening with stereo headphones from the convenient front panel jack; stereo phase control for 45 db or better separation; and automatic stereo indicator light.

Bookshelf Size, 3-Way Installation

Measures just 3 $\frac{3}{8}$ " H x 15 $\frac{1}{4}$ " W x 12" D . . . a boon for limited spaces. Its handsome anodized extruded aluminum front panel fits neatly in a wall, your custom cabinet, or in either optional Heath walnut veneer or beige steel cabinets. Marry it with two speakers and enjoy. Use coupon to order yours now.

- Kit AR-14, 15 lbs., less cabinet \$99.95
- AE-55, 4 lbs., walnut veneer cabinet \$9.95
- AE-65, 5 lbs., beige steel cabinet \$3.95

Best Buy In Stereo Receivers



...FM/FMX + 30 Watts For Only \$99.95*

Compare The AR-14 Specifications

AMPLIFIER: Continuous power output: 10 watts each channel—20 watts total. Music power output (IHF): 15 watts per channel. Speaker output impedance: 4 through 16 ohm. Tape output impedance: 3.5K ohm. Damping factor: 50. Hum and noise: Phono: -60 db; Auxiliary: -63 db. Frequency response: 12 to 60,000 cps ± 1 db; 6 to 100,000 cps ± 3 db. Power response: 15 to 50,000 cps ± 1 db; 7 to 90,000 cps ± 3 db. Input sensitivity: Phono: 4.5 mv; Auxiliary: 300 mv. Input impedance: Phono: 47K ohm; Auxiliary: 180K ohm. Channel separation: 45 db or better. Total harmonic distortion (at rated output): .5% or less @ 1000 cps, 1% or less @ 20 and 20,000 cps. Intermodulation distortion (at rated output): Less than 1% (60 & 6,000 cps, 4:1). Phone equalization: RIAA. Front panel: 6-position Source Switch: Mono-Phono; Stereo Phono; Mono Auxiliary; Stereo Auxiliary; Mono FM; Stereo FM; Volume Control; Bass control; Treble Control; Phono Jack. Rear panel: Fuse AC Power Socket; Switched & Un-

switched. Speaker Terminal Blocks; One Left & One Right Speaker. Ground Terminals: 1; Triple Phone Sockets. Power requirement: 105-125 volts 50/60 cps; 32 watts idling; 65 watts full output; (No load on AC power sockets). Dimensions: Overall 15 1/4" W x 3 3/4" H x 12" D. Mounting position: Horizontal or Vertical; Cutout required 15" x 3 1/2"; Depth required from front of mounting surface 1 1/2". FM: Tuning range: 88-108 mc. Antenna: Balanced input for external 300 ohm antenna. Intermediate frequency: 10.7 mc. Sensitivity (IHF): 5 uv for less than 3% total noise, distortion hum -30 db. Hum & noise (IHF): -50 db. Audio frequency response (IHF): 0 to -3 db from 20 to 15,000 cps. Harmonic distortion (IHF): 1% or less. Image ratio (IHF): -40 db. Capture ratio (IHF): 3 db. AFC correction: 150 KC per volt. AM suppression (IHF): -35 db. IF rejection (IHF): -80 db. FM Stereo: Separation: 30 db @ 1 KC. *or equivalent.

Available As Stereo Separates!



Kit AJ-14 FM/FMX Tuner . . . \$49.95*

Same fine tuner performance as the AR-14. Assembles in just 4 to 6 hours! 14 transistor, 5 diodes.

Walnut cabinet \$7.95, metal cabinet \$3.50. 6 lbs.

*less cabinet



Kit AA-14 30-Watt Amplifier . . . \$59.95*

17 transistors, 6 diodes. Performance and features equal to the AR-14's amplifier section. Assembles in about 10 hours.

Walnut cabinet \$7.95, metal cabinet \$3.50. 11 lbs.



FREE!
1966 HEATHKIT
CATALOG!

Contains descriptions and specifications of the AR-14 and all Heathkit stereo/hi-fi components, plus 250 other Heathkits. Use coupon, or write Heath Company, Benton Harbor, Michigan 49023 for your FREE copy.

Heath Company, Dept. 40-3
Benton Harbor, Michigan 49023

Enclosed is \$ _____, plus shipping.

Please send model(s) _____

Please send FREE 1966 Heathkit Catalog.

Name _____

Address _____ City _____

State _____ Zip _____

Prices & specifications subject to change without notice.

HF-188

CIRCLE NO. 35 ON READER SERVICE CARD

Sit in your own Super Concert Hall!



SHARPE HEADPHONES give dynamic new range to stereo listening

Only Sharpe Headphones have the patented combination noise-attenuation cup and cavity divider with three harmonic dampers to produce the unequalled flat frequency response. Sharpe Headphones "shut out" random noise that masks the very highs, the very lows. Sharpe Headphones reproduce the audio frequency ranges smoothly and distortion-free, outperforming the finest loud-speakers. Professional in every detail, from comfortable, dual-slide headband to liquid-filled, noise-attenuating ear seals.

• Complete with strain relief cord
• Dynamic driver • Inner and outer frequency dampers • Acoustic sealing ring • Full spectrum frequency dampers and resonance attenuator.

Frequency response: flat from 20-20,000 cps \pm 3 db. Impedance: 8 ohms per phone, used with 4, 8, 16 ohm outputs. Power output: 2 watts per phone. Noise attenuation: 40 db at 1000 cps.

MODEL HA-660/PRO; \$60.00
MODEL HA-10; \$43.50
MODEL HA-8; \$24.50

Look for colorful
Sharpe Headphone
demonstration
display at leading Hi-Fi
stores. For specifica-
tions and the name of
your nearest Sharpe
dealer write:



CIRCLE NO. 88 ON READER SERVICE CARD
114

Scottish singer Andy Stewart convinces me of something about himself that countless performers do not: he enjoys himself while singing. The album begins with *Ob! What a Ceilidh*, a galloping tune that sounds like a lot of fun, if a bit too raucous for my taste. His great warmth is revealed in a fragile ballad, beautifully arranged, *She Moved Thro' the Fair*.

This album includes my favorite Scottish song, *MacPherson's Farewell*. Unfortunately, Stewart does it as a march. It would have been heartbreaking as a lament. Very possibly Andy Stewart's audiences like him best for his exuberance and hearty voice. But it was the ballads on the disc that turned me on. This is the first I've heard of Andy Stewart, and he has thoroughly charmed me. The album is recorded with sparkling clarity. M. A.

⑤ ⑩ LOLA TSAKIRI: *Biggest Hits from Greece*. Lola Tsakiri (vocals); orchestra. Andreas Diamond cond. *My Tears Are Burning: Come Here: A Boat in the Sea*; and nine others. LONDON SW 99392 \$4.79, TW 91392 \$3.79.

Performance: Clean
Recording: Very good
Stereo Quality: Good

If this album is representative—and those who know more about Greek music than I do indicate that it is—Greek pop music isn't as interesting as Greek traditional music or as our own pop music. The style of the songs is vaguely Latin, with hints of rock-and-roll, which may be indigenous or borrowed. I haven't the slightest idea what the lyrics mean, and the liner notes leave a great deal to the imagination. Miss Tsakiri sings well in a warm, full, and quite clear voice. G. L.

RECORDING OF SPECIAL MERIT

⑤ ⑩ JOE WILLIAMS: *The Exciting Joe Williams*. Joe Williams (vocals); orchestra. Frank Hunter cond. *Ol' Man River; This Is the Life: As I Love You*; and nine others. RCA VICTOR LSP 3461 \$4.79, LPM 3461 \$3.79.

Performance: Exciting
Recording: Excellent
Stereo Quality: Excellent

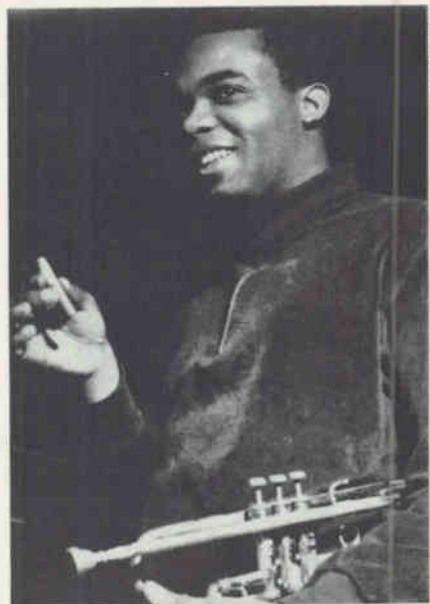
There seems to have been some problem of format for Joe Williams since he left the Count Basie Orchestra. He is a multifaceted singer with a big, almost operatic baritone voice, but commercially he's been associated with blues-shouting, and personally he has a liking for ballad singing.

This album, produced by Jim Foglesong, strikes me as achieving the most successful balance of Williams' capacities I've heard to date. Some of the responsibility for this goes to arranger Frank Hunter, whose charts put a proper orchestral weight behind Williams to balance the power of his voice. Williams sings some of the numbers up-tempo, some as ballads. The up-tempo work is what makes the album exciting. His *Ol' Man River* is done at break-neck speed with superbly tight rhythm-section work under the brass. Williams handles tempos like these with uncanny surefootedness, and the combination of effects is a track that swings like mad.

What a superb voice this man has. G. L.



⑤ ⑩ ART BLAKEY: *Free For All*. Freddie Hubbard (trumpet), Curtis Fuller (trombone), Wayne Shorter (tenor saxophone), Cedar Walton (piano), Reginald Workman (bass), Art Blakey (drums). *Free For All; Hammer Head; The Core; Pensativa*. BLUE NOTE ST 84170 \$5.79, 4170* \$4.79.



FREDDIE HUBBARD
A darting agile trumpeter

Performance: Impassioned
Recording: Good
Stereo Quality: Okay

This album, recorded on February 10, 1964, captures one of the best bands Art Blakey has ever had. With the exception of Workman, who replaced the less effective Jymie Merritt, this is the same band that recorded the excellent "Three Blind Mice" album. And as before, they are concerned with grafting Davis and Coltrane theories of modality and suspension onto hard bop and post-bop.

Since one now tends, unfortunately, to take Blakey's superb, driving accompaniment and remarkable solos for granted, that leaves Freddie Hubbard the star of the session. Darting and agile, he is one of the finest current trumpeters, and he sparks this excellent Art Blakey band. J. G.

⑤ ⑩ ART FARMER: *Sing Me Softly of the Blues*. Art Farmer (flugelhorn), Steve Kuhn (piano), Steve Swallow (bass), Pete LaRoca (drums). *Sing Me Softly of the Blues: Ad Infinitum; Petite Bell; Tears; I Waited for You; One for Majid*. ATLANTIC SD 1442 \$5.79, 1442* \$4.79.

Performance: Penetrating, lyrical
Recording: Very good
Stereo Quality: Excellent

HIFI/STEREO REVIEW

One characteristic of any Art Farmer recording is its freshness in terms of playing and repertoire. Farmer is one of the most thoughtful and self-challenging improvisers in jazz, and none of his solos on records for some years now have been superficial. At his best—as he is here—his lyricism is precise and never in the least sentimental. Farmer's playing is like bone-dry sherry wine. As for the material, he has chosen two delightful Carla Bley originals; a soft, evening-time West Indian song; an intriguingly chorded work by Pete LaRoca along with an amiable blues by the same writer; and the long neglected Walter Fuller ballad *I Waited for You*.

With one exception, Farmer's colleagues are thoroughly attuned to their leader's high standards of clarity of line and feeling. Steve Swallow is a flexible, astute bassist, and Pete LaRoca serves both as the vital center of the rhythm section and as a subtle stimulus to each soloist. Pianist Steve Kuhn, however, is not yet quite right for this group. An imaginative, intense musician, he plays in a craggy, rather nervous style that often doesn't fuse too well with the leaner and more pointedly relevant conception of the other three. But the album is certainly worth hearing. Quietly, Art Farmer is building a superior body of recorded jazz work.

N. H.

© BENNY GOODMAN: *B. G., The Small Groups*. Benny Goodman (clarinet); Teddy Wilson (piano); Gene Krupa, Dave Tough, Buddy Schutz, Lionel Hampton (drums); Lionel Hampton (vibes, vocals); Martha Tilton, Helen Ward (vocals); John Kirby (bass); Ziggy Elman (trumpet). *China Boy; I Know That You Know; Dizzy Spells; More Than You Know*: and twelve others. RCA VICTOR LPV 521 \$4.79.

Performance: Precisely swinging
Recording: Good

It has been clear for some time that the most durable Benny Goodman recordings are those he made with small combos. With some exceptions, the big-band arrangements have proved dated and often stiff—particularly in comparison with the Count Basie and Duke Ellington performances of the same era. For this addition to RCA Victor's Vintage series, a largely judicious selection has been made from Goodman trio, quartet, and quintet recordings from 1936 to 1938. Goodman himself was considerably warmer and more inventive in the more spontaneous context of the small combo sessions, and his own crisp way of structuring solos was very much akin to the firmly ordered style of Teddy Wilson. Bringing the most heat to these jazz chamber adventures was Lionel Hampton, whose beat was also more supple than either Goodman's or Wilson's. The only major participant whose playing does not stand up over the years is Gene Krupa. His drumming shows a lack of resiliency and imagination.

Outstanding among the tracks here are *The Blues in My Flat, The Blues in Your Flat*, and *Vibraphone Blues*. The last is heightened by a huskily persuasive Hampton vocal.

N. H.

© GRANT GREEN: *Talkin' About!* Grant Green (guitar), Larry Young (organ), Elvin Jones (drums). *Talkin' About J.C.; People; Luny Tune; You Don't Know*

Only complete line of FM ANTENNAS finest in every price range!



AWARD WINNING
FINCO FM-4G
ANTENNA
\$24.90 list

Featuring FINCO's Exclusive Gold Corodizing



Award Winning
FINCO FM-5
\$36.35 list

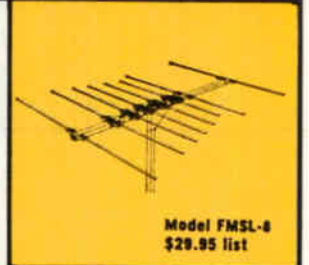
Model FMSL-3
\$17.95 list

FINCO

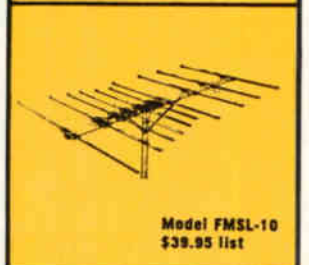
Discover the difference that a FINCO Antenna makes in FM sound. FINCO's maximum gain means a substantially greater signal over the full 88 to 108 MC band. Regardless of your location, you bring in more stations—with exacting station separation—free from multipath reflections. Choose a superb FINCO FM Antenna, and get perfect FM sound.

Include a FINCO FM Band Pass Filter and stop FM interference by blocking out unwanted signals from TV stations, citizens band, amateur transmitters, electric motors, fluorescent lamps, automobile ignitions, etc. You'll never hear a signal that's cleaner, clearer, purer.

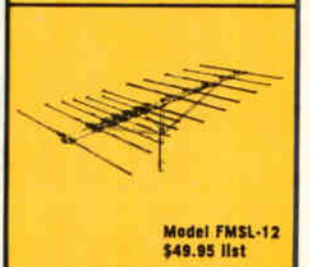
FINCO is the name to look for, when you want the very best in FM reception.



Model FMSL-8
\$29.95 list



Model FMSL-10
\$39.95 list



Model FMSL-12
\$49.95 list



Model 3007
Band Pass Filter \$6.95 list
Eliminate FM Interference
with FINCO's Band Pass Filter

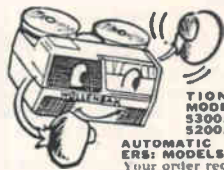
THE FINNEY COMPANY

34 West Interstate • Bedford, Ohio

Write for Bulletin #20-213, Dept. H.D.

REVERE/WOLLENSAK

Tape Recorders



deliver a wallop bigger than many twice their size.

WE HAVE THE MOST COMPLETE SELECTION ANYWHERE. NEW MODELS INCLUDE 1980, 5300, 1288, 5280, 5250, 5200, 1500, 5150.

AUTOMATIC CARTRIDGE RECORDERS: MODELS 7200, 7100 and 7000.

Your order receives our prompt attention. FANTASTIC PRICES for name brand and special purpose magnetic tapes!

REQUEST FREE TAPE RECORDER DISCOUNT SHEET



SAVE!
All Steel
CARRYING CASE
4.98
postage prepaid

- Holds 14 tapes (7") in boxes, or 120 records (45's)
- Full length piano-type hinge with 90 stop
- Rustproof bronze finish

SAVE 30-60%

4-track stereo music on tape
Request Free 60-Page Stereo Catalog

SAXITONE RECORDING TAPE

275' Plastic, 3-inch reel	.....	.35
600' acetate (plastic), 5 inch	.....	.70
600' MYLAR 5-inch reel	.....	.75
900' MYLAR (Polyester), 5 inch	.....	.89
1200' MYLAR, 1 1/2 mil., 5-inch reel	.....	1.18
1200' acetate (plastic), 7 inch	.....	.99
1200' MYLAR, 1 1/2 mil., (strong)	.....	.98
1200' MYLAR 1/2 mil., tensilized, 5"	.....	1.59
1800' acetate (plastic), 7 inch	.....	1.19
1800' MYLAR, 1 mil. thick, 7 inch	.....	1.59
2400' MYLAR, untensilized, 7 inch	.....	1.99
2400' MYLAR, tensilized, 7 inch	.....	2.79
3600' MYLAR, tensilized, 7 inch	.....	3.89
Revere M-2 blank cartridge tapes	.....	2.85

30% off Revere automatic music tapes

Tape prices plus postage

Greater discounts to quantity buyers

SAXITONE

div. Commission
Electronics, Inc.
1776 Columbia Rd. N.W.
Washington 9, D.C.

CIRCLE NO. 17 ON READER SERVICE CARD

NOTICE TO STEREO & HI-FI BUYERS

BEFORE YOU BUY GET A RABSONS QUOTE... YOU'LL BE GLAD YOU DID!

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 60 years

It's so EASY and SAFE to deal with Rabsons

- Up to 36 months to pay on Easy Pay Plan
- Centrally located—as close as your telephone
- as near as your mail box
- Free Mail Order-Hi Fi Clinic Service
- Fast Air Mail Response on Quotation Requests
- Franchised Distributor for Hi Fi Lines
- 60 Years of business "Know How" to serve you better
- Shipments DOUBLE PACKED and FULLY INSURED
- "Attractive" Prices
- Warehouse on premises
- Fast Delivery—Large inventory permits processing and shipment promptly
- All merchandise brand new in Factory sealed cartons
- Save even more on complete system quotes
- Export Packing—220 Volts 50 Cycle merchandise a specialty
- Free list of monthly specials.

free BALL POINT PEN with every quote

OVER 60 YEARS
OF RELIABILITY

RABSONS

57 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

CIRCLE NO. 57 ON READER SERVICE CARD
134

of folk singers in relation to show-business entertainers and musicians in general. Several factors contribute to the inferiority of folksters: (1) A contentment with their own narrow level in music. Many of them aren't much interested in music at all, including their own. (2) An ignorance, based on deliberate rejection, of the mechanics of performing—staging, programming, and so on. (3) Blatant indifference to music as a craft. Most folksters don't know when their instruments are out of tune; many don't know how to tune them, and those who can don't bother. (4) A lack of professional sophistication which runs so deep that they can embarrass an audience without embarrassing themselves.

It is astonishing that such people can work on the periphery of the music world, sharing bills with professionals of all kinds, and seem to make no move to raise their own standards. Amateurism sells, they explain, showing you a copy of *Cashbox*. So do toy trumpets, but only to children, and through the tolerance of parents. The "parents" of show business watched the folk phenomenon rise, and waited for it to grow. It did not, nor did it ever really integrate itself into the entertainment world. It is simply there, doing what it does, more or less unnoticed by the main currents of musical entertainment.

Promoters call folkum "simple" and "unaffected" and "natural," and remind you that many of its exponents are very young. So was Ella Fitzgerald when she recorded *A Tisket, a Tasket*. Peter Serkin was seventeen when he recently recorded Bach's Goldberg Variations. These are professional performances. Youth is no excuse for amateurism—it never was.

Had the Mitchell Trio stuck with bubble-head material, this album would have been pleasant enough. Their vocal blend and feeling is bright in such harmless tunes as the country-flavored *Long Tall Texan* or even on Bob Dylan's insidious hit, *Mr. Tambourine Man*. But they make the disastrous mistake of trying some sophisticated material. The sharper the material, the more embarrassing their readings.

It is painfully evident in *Lucy Baines* (a biting funny number from a Julius Monk cabaret production) that they have no idea what political satire is about. Not one of them seems amused by the song. *What Kind of Life is That* satirizes the life and loves of a famous star, and some of its lines are witty when read right: "At MGM they silver-spooned her, I think *National Velvet* rooned her," or "She's had twenty husbands, five of them hers." or "These simple pleasures don't delight her./she's too busy with *dolce viter*." But the Mitchell three sing such lines with total, point-missing soberness, as though they're ordering vanilla malteds. When they do make a stab at humorous delivery, their childishness brings cringes.

In the end, the trouble with amateurism (and the reason most performers labor against it) is that it's a bore. These days even the young people who have supported the folkum fad are looking for something more entertaining. Except for a few groups smart enough to sharpen their acts, the field as such is doing a fast fade. If you want to know why, listen to this album of the Mitchell Trio. Everyone involved in such recording projects ought to be spanked. M. A.

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington.

LEARN While Asleep, Remarkable, Scientific, 92% Effective. Details Free, ASR Foundation, Box 7021, Dept. e g., Lexington, Kentucky.

HIGHLY—effective home study review for FCC Commercial phone exams. Free literature! COOK'S SCHOOL OF ELECTRONICS, Craigmont, Idaho 83523.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Receivers, Transmitters, Spectroscopes, Radios, Parts, Picture Catalog 25¢. Mesnna, Nahant, Mass. 09108.

CHEEP JEEPS \$53?? Buy one or hundreds from U.S. Surplus. Official Information plus Free Surplus Catalogue 50¢. Surplus, Box 208-ZTF, Etters, Penna.

CHEEP JEEPS. Buy from Gov't. Full Information 25¢. Box 789ZTF, York, Penna.

JEEPS FROM—\$52.50, Typewriters From—\$4.15, Cars From \$31.50, Walkie-Talkies, Guns, Airplanes, Boats. Typical "As Is" Bid Bargains From Uncle Sam. Tremendous Variety. Exciting Free List. Write: Enterprises, Box 402-B7, Jamaica, New York 11430.

JEEPS Typically From \$53.90... Trucks From \$78.40... Boats, Typewriters, Airplanes, Electronics Equipment, Photographic Equipment, used. 100,000 Bargains Direct From Government. Complete Sales Directory and Surplus Catalog \$1.00 (Deductible First \$10.00 Order). Surplus Service, Box 820-L, Holland, Michigan 49424.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer M400, Ruidoso, New Mexico 88345.

TOOLS

TOOL Catalog Send 25¢. Silvo Hardware, 107 Ziff Walnut, Phila., Penna. 19106.

MISCELLANEOUS

WINEMAKERS: Free illustrated catalog of yeasts, equipment. Sempex, Box 7208, Minneapolis, Minn. 55412.

ROTARY QSL HOLDER STORES, PROTECTS 600 CARDS. Easy "Flip-Viewing". Nordlund, 7635 Irving Park, Chicago 60634.

EMPLOYMENT Resumes. Get a better job & earn more! Send only \$2.00 for expert, complete Resume Writing Instructions. J. Rose, 80-34 Kent St., Jamaica 32, N.Y. Dept MF.

How to get a nice
red, white and blue feeling
—and pocket a little green



**UNITED STATES
SAVINGS BONDS**

HIFI/STEREO REVIEW

One characteristic of any Art Farmer recording is its freshness in terms of playing and repertoire. Farmer is one of the most thoughtful and self-challenging improvisers in jazz, and none of his solos on records for some years now have been superficial. At his best—as he is here—his lyricism is precise and never in the least sentimental. Farmer's playing is like bone-dry sherry wine. As for the material, he has chosen two delightful Carla Bley originals; a soft, evening-time West Indian song; an intriguingly chorded work by Pete LaRoca along with an amiable blues by the same writer; and the long neglected Walter Fuller ballad *I Waited for You*.

With one exception, Farmer's colleagues are thoroughly attuned to their leader's high standards of clarity of line and feeling. Steve Swallow is a flexible, astute bassist, and Pete LaRoca serves both as the vital center of the rhythm section and as a subtle stimulus to each soloist. Pianist Steve Kuhn, however, is not yet quite right for this group. An imaginative, intense musician, he plays in a craggy, rather nervous style that often doesn't fuse too well with the leaner and more pointedly relevant conception of the other three. But the album is certainly worth hearing. Quietly, Art Farmer is building a superior body of recorded jazz work.

N. H.

Ⓢ BENNY GOODMAN: *B. G., The Small Groups*. Benny Goodman (clarinet); Teddy Wilson (piano); Gene Krupa, Dave Tough, Buddy Schutz, Lionel Hampton (drums); Lionel Hampton (vibes, vocals); Martha Tilton, Helen Ward (vocals); John Kirby (bass); Ziggy Elman (trumpet). *China Boy; I Know That You Know; Dizzy Spells; More Than You Know*; and twelve others. RCA VICTOR LPV 521 \$4.79.

Performance: Precisely swinging
Recording: Good

It has been clear for some time that the most durable Benny Goodman recordings are those he made with small combos. With some exceptions, the big-band arrangements have proved dated and often stiff—particularly in comparison with the Count Basie and Duke Ellington performances of the same era. For this addition to RCA Victor's Vintage series, a largely judicious selection has been made from Goodman trio, quartet, and quintet recordings from 1936 to 1938. Goodman himself was considerably warmer and more inventive in the more spontaneous context of the small combo sessions, and his own crisp way of structuring solos was very much akin to the firmly ordered style of Teddy Wilson. Bringing the most heat to these jazz chamber adventures was Lionel Hampton, whose beat was also more supple than either Goodman's or Wilson's. The only major participant whose playing does not stand up over the years is Gene Krupa. His drumming shows a lack of resiliency and imagination.

Outstanding among the tracks here are *The Blues in My Flat, The Blues in Your Flat, and Vibraphone Blues*. The last is heightened by a huskily persuasive Hampton vocal.

N. H.

Ⓢ GRANT GREEN: *Talkin' About!* Grant Green (guitar), Larry Young (organ), Elvin Jones (drums). *Talkin' About J.C.; People; Luny Tune; You Don't Know*

MARCH 1966

Only complete line of FM ANTENNAS finest in every price range!

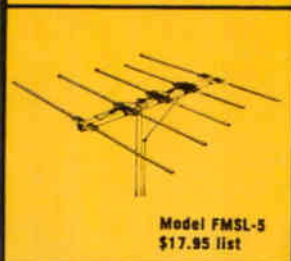


AWARD WINNING
FINCO FM-4G
ANTENNA
\$24.90 list

Featuring FINCO's Exclusive Gold Corodizing



Award Winning
FINCO FM-5
\$36.35 list



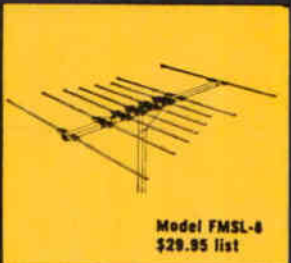
Model FMSL-5
\$17.95 list

FINCO

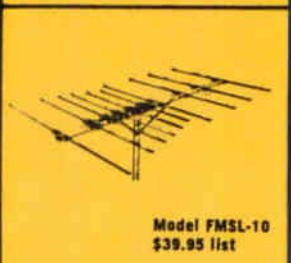
Discover the difference that a FINCO Antenna makes in FM sound. FINCO's maximum gain means a substantially greater signal over the full 88 to 108 MC band. Regardless of your location, you bring in more stations—with exacting station separation—free from multipath reflections. Choose a superb FINCO FM Antenna, and get perfect FM sound.

Include a FINCO FM Band Pass Filter and stop FM interference by blocking out unwanted signals from TV stations, citizens band, amateur transmitters, electric motors, fluorescent lamps, automobile ignitions, etc. You'll never hear a signal that's cleaner, clearer, purer.

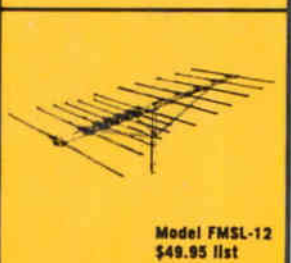
FINCO is the name to look for, when you want the very best in FM reception.



Model FMSL-8
\$29.95 list



Model FMSL-10
\$39.95 list



Model FMSL-12
\$49.95 list



Model 3007
Band Pass Filter \$6.95 list
Eliminate FM interference
with FINCO's Band Pass Filter

THE FINNEY COMPANY

34 West Interstate • Bedford, Ohio

Write for Bulletin #20-213, Dept. H.D.

CIRCLE NO. 30 ON READER SERVICE CARD

115

NOW FREE!

STEREO INFORMATION

FM Station Directory

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

Test Reports

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

Big 36-Page Catalog

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

ALL FREE

McIntosh

PLEASE SEND ME YOUR CATALOG
McIntosh Laboratory, Inc.

1 Chambers St. Binghamton, N. Y. 13903

NAME

STREET

CITY

STATE ZIP

CIRCLE NO. 43 ON READER SERVICE CARD
116

What Love Is: I'm an Old Cowhand. BLUE NOTE ST 84183 \$5.79, 84183* \$4.79.

Performance: Full-bodied and hot
Recording: Excellent
Stereo Recording: Very good

Grant Green, as he has demonstrated in a series of Blue Note recordings, is an easy guitarist to listen to. His tone is much mellower than that of many of his electrically wired colleagues, and his style is spare, fluid, and rhythmically irresistible. Larry Young is a rarity among jazz organists in that his tone (like Green's) is comfortably glowing rather than harshly neon-lit. He also knows how to accompany without swallowing soloists whole. As a soloist, however, Young so far is a sprinter rather than a long-distance runner, and his statements on *Talkin' About J.C.* and *Luny Tune* could therefore have been edited down. Elvin Jones, though most noted as a complex and experimental drummer, indicates here that he can fit with buoyant ease into a simpler setting. The swingers are invigorating, but the most memorable improvisations are Green's tender but virile ruminations on the ballads *People* and *You Don't Know What Love Is*. N. H.

③ ④ EDDIE HARRIS: *The In Sound*. Eddie Harris (tenor saxophone), Ray Codrington (trumpet), Cedar Walton (piano), Ron Carter (bass), Billy Higgins (drums). *Born to Be Blue; Love for Sale; Cryin' Blues: 'S Wonderful*; and two others. ATLANTIC S 1448 \$5.79, 1448* \$4.79.

Performance: Imitative
Recording: Good
Stereo Quality: Good

There is a well-known impressionist named Frank Gorshin whose take-offs on celebrities are so eerily accurate that, despite his often funny material, one is embarrassed, even frightened, by his act, rather than amused. On this record, Eddie Harris strikes me as the Frank Gorshin of the tenor saxophone. His forte has always been an extremely broad tonal range, so that at times one would swear he was playing alto or soprano. And he seems to let his chosen range dictate his style. Thus the record that first brought him to prominence, a version of *Exodus*, sounded like Paul Desmond on alto.

This latest Harris album is more basic and less gimmicked than others he has done; it is also his first for Atlantic. Ray Codrington is still an unformed trumpeter, but the rhythm section is impeccably "hip" and expert. Still, the album emerges as a series of impersonations. There are several instances where Harris sounds like Stan Getz, who seems to be his favorite. But *Cryin' Blues* is perfect Coltrane even to the piano solo; *Freedom Jazz Dance* is a fine example of Ornette Coleman; and *'S Wonderful*, on which Cedar Walton has an unusually good piano solo, is a song Sonny Rollins might play, and in just this way. Since Harris is not billed as a humorist, such imitation seems a waste of fine technical resources. J. G.

RECORDING OF SPECIAL MERIT

③ ④ LAMBERT, HENDRICKS & ROSS: *Sing a Song of Basie*. Dave Lambert, Jon Hendricks, Annie Ross (vocals); Nat Pierce (piano); Eddie Jones (bass); Freddie Green (guitar); Sonny Payne (drums). *Everyday*:

One O'Clock Jump; Down for the Count; and seven others. IMPULSE AS 83 \$5.79; A 83* \$4.79.

Performance: Warm
Recording: Very good
Stereo Quality: Artificial

Everybody talks about the great days of big bands. Lambert, Hendricks & Ross did something about it. A few years ago they formed a little big band of their own, using voices as instruments. Jon Hendricks wrote words (they can't really be called lyrics) to famous big band arrangements, including the solos. Annie Ross (whose voice puts Yma Sumac in the Little League) usually sang the trumpet parts, and all three sang the solos. Jazz lovers were gassed by the trio, some less by their sound than by the tribute inherent in their act.

A lot of Lambert, Hendricks & Ross' work was messy, but this album is not. It's a group of nearly legendary Count Basie charts, rereleased from a 1958 album and "enhanced" for stereo. Annie Ross is all but perfect in *Fiesta in Blue*, my favorite track.

One could tick off flaws in Lambert, Hendricks & Ross, even in this album, which is perhaps their best. But the significant thing is that they took on an enormous project and brought it off well. Flaws and all, I give it five stars. M. A.

③ ④ BILLY LARKIN AND THE DELEGATES: *Blue Lights*. Billy Larkin (organ) Clifford Scott (tenor and alto saxophones flute), Hank Swarn (guitar), Mel Brown (drums). *Charade; Transfusion; The Cooker; Killer Joe*; and six others. AURA ARS 23003 \$4.79, AR 83003* \$3.79.

Performance: Driving, blues-based
Recording: Good
Stereo Quality: Very good

This set is one of the better examples of the blending of conventional modern jazz and basic blues. Scott is a hot, sinewy saxophonist, except for his rather mawkish alto on *Quintessence*. As a guest of the Delegates in this album, Scott matches their fire and walloping beat. Mel Brown is a crackling, Art Blakey-influenced drummer, and Hank Swarn has a spare and tangy guitar style. Billy Larkin, the leader, is at his most persuasive in *Blues for Dinner*, the album's most memorable track, which evokes the feeling of an after-hours oasis. The scope of moods and ideas in the album is narrow but Mr. Larkin and his soulmates swing hard, blow full, and celebrate the blues. N. H.

③ ④ PETE LA ROCA: *Basra*. Joe Henderson (tenor saxophone), Steve Kuhn (piano), Steve Swallow (bass), Pete La Rocca (drums). *Malagueña; Candu; Basra; Eiderdown*; and two others. BLUE NOTE ST 8420 \$5.79, 4205* \$4.79.

Performance: Excellent
Recording: Very good
Stereo Quality: Good

Pete La Roca is one of the best modern drummers around, but for some reason his reputation has never caught up with his talent. This is, I believe, his first album as a leader, and it should help matters.

The playing here is somewhat in the current Coltrane mode. A piece like *Malagueña*,
(Continued on page 118)




Looks can be deceiving! Some of your customers may be fooled the first time they see the new Magnecord Model 1020 with its decorator face and optional walnut base. Put the 1020 through its paces and show them that beauty is more than skin deep. **WHY THE MAGNECORD 1020?**

What more could you ask for in a recorder than you found in our 1024? We asked you — you told us — we performed. You said give us the 1024 in a

**INTRODUCING
THE
NEW
MAGNECORD
1020**

consumer-styled, one piece package and we will sell a million of 'em. You've got it — now do it. **YOUR CUSTOMER** may not believe his eyes, but he'll believe his ears when you demonstrate the new Magnecord 1020. The Magnecord Model 1020 is sold through authorized dealers only and the number of available franchises is limited. Contact your Magnecord representative for a demonstration and place your initial order today!

 **magnecord** Sales Div. | Subsidiary of the TELEX Corporation
MIDWESTERN INSTRUMENTS | P. O. Box 1526 / Tulsa, Oklahoma 74101

Crown
INTERNATIONAL
— First Choice of those
who demand the Best!



SOLID STATE Model SX724 Only
1/4 Track Stereo \$975

Compare this Quality

Speed	Response	S/N
7-1/2	±2db 30 to 20kc	54db
3-3/4	±2db 30-15kc	50db

Write to Crown International
Box 1000, Dept. HSR-3
Elkhart, Indiana 46517

Put a Crown in Your Future!

CIRCLE NO. 20 ON READER SERVICE CARD

Why?

DO THOUSANDS OF HI-FI
ENTHUSIASTS BUY FROM
AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for FREE Listing today

SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY

Visit Our Showroom and Warehouse

AUDIO unlimited, inc.
715-S Second Ave. (Nr. 38) N.Y. 16, N.Y.
3 blocks from the U.N.

for instance, which has been overdone in the past to the point of boredom, here becomes a new Coltrane-like exercise in extended suspensions. It is a fine idea and the only place it falls down here is with pianist Steve Kuhn, who fails to sustain his long section.

There is some danger that tenor saxophonist Joe Henderson could lose some of his striking originality if confined to this format, but he still plays wonderfully. He is at his best in *Lazy Afternoon*.

Steve Swallow has two remarkable moments on the set: *Candu*, a subtle lovely line by La Roca, on which Swallow plays one of the best blues solos I've heard on a bass; and *Basra*, which he opens in the manner of Ravi Shankar.

Despite a slight derivativeness, this is still an exciting, highly musicianly album of which its young makers can be proud.
J. G.

⑤ ⑥ ALBERT MANGELSDORFF: *Now, Jazz Ramwong*. Albert Mangelsdorff (trombone), Günter Kronberg (also saxophone), Heinz Sauer (tenor saxophone), Günter Lenz (bass), Ralf Hübner (drums). *Club Trois: Ballad for Jessica Rose: Blue Fanfare; Blues du Domicile*; and four others. PACIFIC JAZZ ST 20095 \$5.79, PJ 10095* \$4.79.

Performance: Spirited and complex
Recording: Good
Stereo Quality: Good

A ramwong is a Siamese folk dance, and the use of it on the title track of this record is the latest instance of jazz players' infatuation with the music of Asia. But that is just one aspect of the music of Mangelsdorff, a German trombonist who sounds much like Kai Winding did when he played with Kenton. His group uses three horns (including an excellent Parker-like altoist), and no piano. In some places, as in the thirteenth-century folksong *Es sungen drei Engel*, one that Hindemith employed in *Mathis der Maler*, the three horns get some wild, exciting simultaneous improvisation going. In its stance, the group is about halfway between the Gerry Mulligan quartet and that of Ornette Coleman, and it is one of the best arguments for European jazz since Martial Solal.
J. G.

⑤ ⑥ THE THREE SOUNDS: *Beautiful Friendship*. Gene Harris (piano); Andy Simpkins (bass); Gene Dowdy (drums); unidentified orchestra, Julian Lee cond. *It's A Blue World; Hot Cha; Sbornin' Bread; The Following Sea*; and six others. LIMELIGHT LS 86026 \$5.79, LM 82026* \$4.79.

Performance: Pleasant
Recording: Good
Stereo Quality: Okay

Limelight is the *Flair* magazine of the record business, packaging their albums in wonderful, many-hued contraptions that you can pull out, flip, look through, and peer out of. The prize in this particular crackerjack box is the second album in which the Three Sounds have combined with New Zealand arranger Julian Lee. Not surprisingly, it is better than the first.

I say not surprisingly, because their previous collaboration, "Three Moods," required Lee to write and overdub arrangements to performances the trio had already recorded, a somewhat dubious procedure.

This time, he worked in the standard manner. There are three different elements backing the trio: a brass section, a reed section, and a full band. All the arrangements are pleasant—sometimes a little gimmicky, as when Lee adds a Tijuana brass backing to *That Man*—and all the performances are competent. The title tune is particularly well done, and my only quarrel is with *Cute*, where Lee fills the holes that Neal Hefti left in his piece (for good reason) with banal figures. Not a particularly unusual album, but nice enough for casual listening.
J. G.

⑤ ⑥ STANLEY TURRENTINE: *Joyride*. Stanley Turrentine (tenor saxophone); Ernie Royal, Clark Terry, Snooky Young (trumpets); Jay Jay Johnson, Jimmy Cleveland, Henry Coker (trombones); Phil Wood; Jerry Dodgion, Albert Johnson, Robert Ashton, Danny Bank (reeds); Kenny Burrell (guitar); Herbie Hancock (piano); Boo



BLUE NOTE

PETE LA ROCA

One of the best modern drummers around

Cranshaw (bass); Grady Tate (drum.). *River's Invitation; Little Sheri; Bayou; A Taste of Honey*; and two others. BLUE NOTE ST 84201 \$5.79, 84201* \$4.79.

Performance: Robust, buoyant
Recording: Excellent
Stereo Quality: Very good

This is the first time Stanley Turrentine has recorded as the primary soloist with a big band. Oliver Nelson, who also conducted, has contributed functional, easy-rolling arrangements that give Turrentine ample freedom for improvising, while supplying him with a rich, forcefully swinging background. The tenor saxophonist's big tone and deep beat are well suited to his role of preacher before an orchestral congregation. The material ranges from the rhythm-and-blues-rooted *River's Invitation* through sensuous ballads (*I Wonder Where Our Love Has Gone*) and dramatic impressionism (*Bayou*). Especially attractive, with its introduction by unison flutes, is Turrentine's own *Little Sheri*, a song for his daughter. Although the album sustains interest all the way, it could have been even more stimulating had solo space been given to more of the excellent sidemen.
N. H.

FOLK



Ⓢ DOCK BOGGS: *Dock Boggs, Volume 2*. Dock Boggs (vocals and banjo). Cole Younger; Danville Girl; Sugar Baby; Little Black Train; Railroad Tramp; and twelve others. FOLKWAYS FA 2392 \$5.79.

Performance: Fine banjo
Recording: Excellent

Dock Boggs is a figure of considerable importance to the Folkways people. A singer and banjo player from Virginia, he has previously been the subject of an entire disc made up of comments about his life and times. Now here he is, singing and playing. He is an authentic folk interpreter, not an entertainer, and hardly a singer at all. But he is a marvelous banjo player, as the piece called *Banjo Clog* here amply demonstrates.

This album is perhaps valuable as Americana and (to specialists) as an example of one of the last of the nearly untouched neighborhood singers. But the tradition he represents is becoming increasingly less relevant. I am no longer sure whether this saddens me or not. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ WOODY GUTHRIE: *Bed on the Floor*. Woody Guthrie (vocals, guitar, harmonica); Cisco Houston (vocals, guitar); Sonny Terry (vocals, harmonica). *Baltimore to Washington*; *Slip Knot*; *Miner's Song*; *Ride Old Paint*; *Little Darling*; *Mean Talking Blues*; *Poor Boy*; and six others. VERVE/FOLKWAYS FVS9007 \$5.79, FV9007 \$4.79.

Performance: Powerful and tart
Recording: Good
Stereo Quality: Synthetic

These are previously unreleased recordings from the Folkways archives, largely made during the 1940's. They represent a valuable addition to the Guthrie discography. Woody being one of those artists whose every performance, almost without exception, is worth preserving. For those unfamiliar with the Guthrie style as writer and performer, this is a revealing introduction to his multiple preoccupations: the hazards and the satisfactions of the wandering life, the bitter gulf between the poor and the comfortable, and the continually stimulating panorama of American life styles, from miners and cowboys to drifters. Also in evidence is Woody's remarkable capacity to project many different roles, as in *Baltimore to Washington*, based on his recognition that not only hoboes but railroad cops too have their problems. Inevitably there is a talking blues, a form of which Woody was the pre-eminent master among American folk singers.

The "stereo" sound is after the fact, and is not by any means essential to a full sav-

Enjoy BIG wall to wall sound ear to ear



The only stereophones with separate tweeters and woofers and crossover networks, models from \$30 to \$50.

It's one thing to fill a whole room with music. But getting to enjoy it at the volume you want, anytime you want, can be a problem.

That's where Superex stereophones come in.

They make listening a strictly personal pleasure. Whether it's Stereo. HiFi. Tape. F.M. Etc.

You don't bother anyone. No one bothers you. Which is a good thing.

Because Superex are professional quality all the way. They're for people who have an ear for music.

Try-out Superex stereophones at your nearest Hi-Fi Dealer and send for our 16 page catalog.

SUPEREX stereo/phones

SUPEREX ELECTRONICS, 1 RADFORD PLACE YONKERS, N.Y.

CIRCLE NO. 66 ON READER SERVICE CARD



COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE

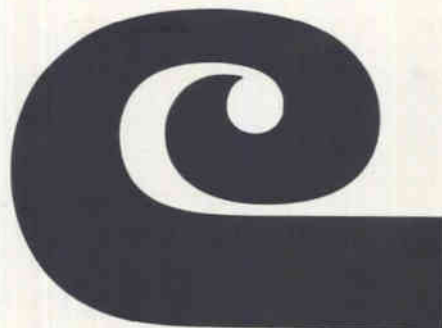
- LOWEST PRICES
- SAME DAY REPLY TO YOUR INQUIRY
- MFRS. SEALED CARTONS
- DOUBLE BOXED WHEN POSSIBLE
- FAST, INSURED SHIPMENTS
- PACKAGE DEALS SAVE YOU MORE
- FRANCHISED DISTRIBUTORS FOR OVER 50 MFRS.
- TEN CENT PARKING METERS AT PREMISES

Send for FREE "MONTHLY SPECIALS" on Components, Tapes and Cartridges.

WRITE FOR MONTHLY SPECIALS
VISIT OUR STORE
CARSTON Studios

1686-A Second Ave. (Nr. 87), N.Y. 10028

CIRCLE NO. 12 ON READER SERVICE CARD



CELANESE Acetate

When you think high fidelity, think acetate. No other film base has taken the place of acetate for fidelity of reproduction...resistance to stretch...freedom from print through. With all these advantages, acetate based tapes cost less.

Celanese does not manufacture recording tape. It produces and supplies acetate film for this purpose to leading tape manufacturers.



CELANESE

CELANESE PLASTICS COMPANY

CIRCLE NO. 13 ON READER SERVICE CARD

oring of the vinegary but often uncommonly gentle Guthrie presence. *N. H.*

RECORDING OF SPECIAL MERIT

© © **HAMZA EL DIN:** *Al Oud/Instrumental and Vocal Music of Nubia*, Hamza El Din (vocals, oud). *Childhood; Grandfather's Stories; The Message Bearer; The Fortune Teller*; and five others. VANGUARD VSD 79194 \$5.79, VRS 9194 \$4.79.

Performance: Continually fascinating
Recording: Excellent
Stereo Quality: Good

This is the second recording by Hamza El Din, who is trying to keep the musical traditions of Nubia alive though the region is to be obliterated by the Aswan dam. As the album's annotator, Jamal Mohammed Ahmed, Ambassador of Sudan to the United Nations, explains: "Thousands of years of history will be submerged by the waters of the Nile. The Nubians of Egypt will be on their way to Kum Ambo and those of Sudan will have been settled in Kashm el-Girba. In a generation or so, they will be, like the land that sustained them, no more as they were. They will be dissolved in their new habitat by the larger portions of population in Sudan and Egypt."

But the Nubian musical heritage has not yet been dissolved, and Hamza El Din is working to make it more viable. He has, for one thing, substituted the more flexible oud (the Arabian lute) for the fiddle that has been the principal Nubian instrument. And he is creating material, based on the Nubian

musical language, but also quite personal and contemporary.

In this album, as in his first, Hamza El Din is a mesmeric weaver of polyrhythms and finely shaded vocal and instrumental textures as he describes scenes and moods of Nubian life in general, and his own life in particular. One piece, *The Gondola*, is personally programmatic: it tells of a time in Venice when the performer, floating in a gondola, "seemingly suspended between water and sky... was reminded of his own land through which the broad Nile flows, creating a vista of sky and water. The loud sounds of a passing motorboat break in on the thought, and then move away, but the nostalgia is broken."

The artist's voice, soft but insistent, fuses with the oud as the stories unfold in an undulating, intricate interplay of sinuous rhythms and long-lined melodies. The Ambassador of Sudan expresses considerable doubt that the Nubian tradition will be able to withstand assimilation. But, he adds, in Hamza El Din's work lies a major source of hope for its continuation. *N. H.*

RECORDING OF SPECIAL MERIT

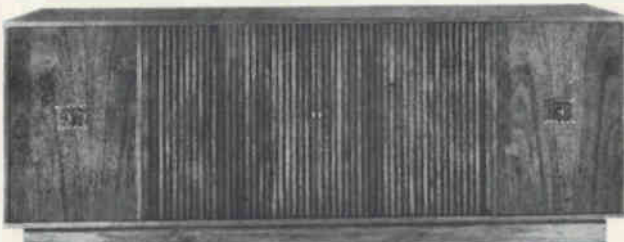
© © **JULIUS LESTER:** *Julius Lester*. Julius Lester (vocals, guitar). *Cockroach Blues; Delta Blues; Stagolee; You Can't Make Me Doubt It*; and six others. VANGUARD VSD 79199 \$5.79, VRS 9199 \$4.79.

Performance: Expressive and personal
Recording: Excellent
Stereo Quality: Good

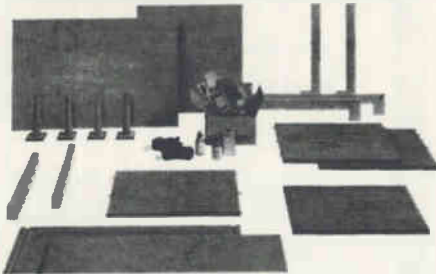
Julius Lester, a young man in his early twenties originally from the rural South but now a New York-based writer on folklore as well as a singer and composer, has recorded here a striking musical illustration of how a young Negro can relate to the roots of his distinctive American heritage while remaining acutely contemporary. At the same time, the superbly recorded set reveals a singer of remarkable personal force, with a sense of narrative flow that already places him in the front rank of the new folk-singers.

In his notes for the album, Lester writes: "Since there is a direct relation between the social environment of a people and the music they create (or listen to), the future course of Negro music is uncertain. The Negro is now between two worlds. He is destroying the old one, but because there is no place for him in the present one, he will create the new. Whatever the nature of that new world, it will be a mistake if the Negro destroys all of his past while creating the new. It is in the past that the race has its roots and it is only from knowing and understanding that past that the race will know itself."

Lester's deep, huskily resonant voice is pliable, and can convincingly animate a wide range of musical roles. There are wry sketches of ghetto life, as in *Cockroach Blues*, and the limber, self-affirming rhythms of the street, as in *Walk On, Little Girl*, with its supple rhythm-and-blues base. When he writes and sings of love (*Watch the Seagulls Flying*), Lester discloses a capacity for tenderness. And there is mordant



\$379. CABINET



...SAME CABINET \$151.

All you need is a screwdriver to house your equipment in fine cabinetry at superb savings. Furn-a-Kit know-how gives you the custom built look in hi-fi cabinets, break-fronts, bedroom and dining room pieces, wall furniture, many others... even if you've never done anything more ambitious than hang a picture. Dozens of styles to choose from. Results are guaranteed or money back. For a complete catalog of Contemporary, Traditional and Period designs send 25¢ to Bronx address.

FURN-A-KIT

Dept. H36, 1308 Edward L. Grant Hwy., Bronx, N.Y. 10452
151 East 53rd Street, N. Y. 10022



**SEND HI FI/STEREO REVIEW
REGULARLY EACH MONTH, FOR:**

- | | | |
|--------------------------|-----------------------|---|
| | SUBSCRIPTION
OFFER | SAVING UNDER
SINGLE-COPY PRICE |
| <input type="checkbox"/> | 3 years \$12 | YOU SAVE \$6 |
| <input type="checkbox"/> | 2 Years \$9 | YOU SAVE \$3 |
| <input type="checkbox"/> | 1 Year \$5 | YOU SAVE \$1 |
| <input type="checkbox"/> | NEW | <input type="checkbox"/> RENEWAL <input type="checkbox"/> EXTENSION |

name _____ please print

address _____

city _____ state _____ zip code _____

Bonus!

- Payment enclosed. (We will add 2 EXTRA ISSUES at no extra cost, for each year of your order!)
- Bill me. I'll pass up the bonus. _____ initial _____

Additional postage: Add \$1 per year for Pan-Am and all other foreign countries.

Mail to: HI FI/STEREO REVIEW
Dept. 0205 Portland Place, Boulder, Colo. 80302

anger (*Mustache Blues*) about a kind of justice that is still far from color-blind.

From the past there are powerful spirituals (*Open The Window*, *Noah and You Can't Make Me Doubt It*) in which echoes of millions of black voices reverberate. But they too are insistently personal to Lester, as well as being a collective trust for him to carry on. The one failure—because of the inadequacy of the lyrics to the frustration of vastly incomplete freedom—is *Trying to Make It In*. A major success, and one that could have many sequels, is *Pine Bluff Freight Train Blues*, in which Lester makes the sounds and sights of his childhood return. And total triumph—one of the most absorbing folk performances put on records in recent years—is *Stagolee*. For more than thirteen minutes, Lester re-tells and updates this traditional "bad-man ballad" as he brings Stagolee from his last act of mortal violence to confrontations with both God and the Devil. It is in this interpretation that Lester most fully shows how the resources of the past, if comprehended in all their implications, can nurture a young black folk-singer today. On the foundation he displays in this album, Lester should be able to aid greatly in assuring that the Negro folk-music past resists attenuation.

Not since Bob Dylan's first album have I been so shaken by a new folk singer, N. H.

MANITAS DE PLATA: *Guitarra Flamenca* (see Best of the Month, page 74)

THE MORMON PIONEERS. Mormon Tabernacle Choir; Jack Elliott, Ed Mc-

Curdy, Clayton Krehbiel, Oscar Brand (soloists); Sam Carter, John Crowther, Robert Elston, Clayton Krehbiel, Len Maxwell, Arthur Payne, Warren Robertson, Louis Van Rooten, Royce Lenelle (narrators); Charles Burr, director. COLUMBIA LS 1024 \$10.70, LL 1023 \$9.70.

Performance: Stout-hearted
Recording: Excellent
Stereo Quality: Effulgent

Another slick, spiffy package in the Columbia Records Legacy Collection, this one is a tribute to the Mormons. There's a book with a shiny silver cover, articles by Carl Carmer and Le Roy R. Hafen, notes on Mormon music, old lithographs, photographs, reproductions of posters and letters and, somewhere in the back of this candy box, a record. This, too, seems to be made of silver paper, as the stellar soloists and bright shiny chorus sing the hymns, ballads, battalion songs, and marching songs that kept up the spirits of Brigham Young's hard-pressed followers as they made the great trek west to Utah. The songs are interspersed with intelligent readings from historical letters and journals. The effect is rousing and frequently entertaining, especially in such lively numbers as *W'hoa, Haw, Buck and Jerry Boy* and *Root Hog or Die*, but I must confess I was seldom touched and never moved by the contents of this fancy package. A simpler, less expensive tribute with fewer narrators and more modest layout might have provided a more effective presentation of what is, after all, interesting material.

P. K.

VOICES INCORPORATED: *Roots; An Anthology of Negro Music in America*. Voices Incorporated (chorus and soloists); Bernard Moore (narrator); Brooks Alexander, director. *I Wanna Be Ready; Naked Foot; Ride the Chariot; Ain't that Good News; W'here Shall I Be?; Thinkin'; Medley—I Turn to Jesus and I'm So Glad*; and eight others. COLUMBIA CS 9193 \$4.79; CL 2393 \$3.79.

Performance: Fervent
Recording: Good
Stereo Quality: Very good

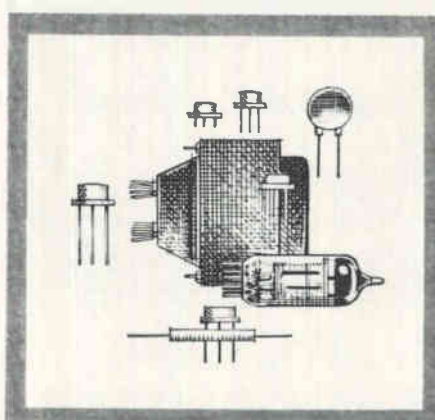
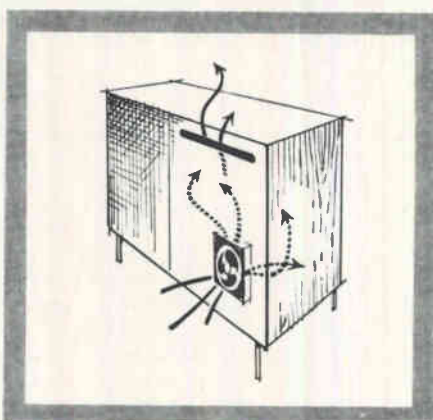
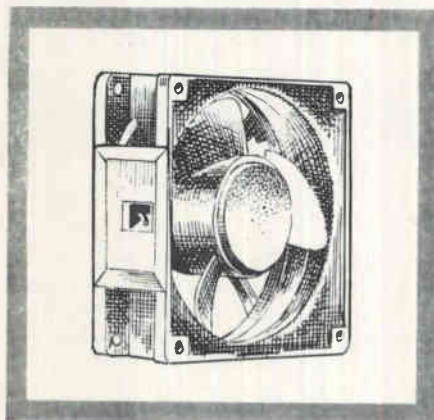
The Voices Incorporated, fourteen of them, are gospel-oriented singers. I am among those who are moved by gospel groups; I find the music messy, but full of unhesitating emotion.

The second side of this disc is better than the first. The hard-working group sounds surer of the material there, and the songs are more interesting. Perhaps the best number is *W'here Shall I Be*, which features Garrett Saunders preaching a sermon (an excerpt from James Weldon Johnson's book *God's Trombones*) interspersed with comments from the group—"Yeah," "that's right." Saunders also sings a blues, *Jelly, Jelly*. He has a fine, full-bodied voice, one I would like to hear much more. Melba Smith also sings well on *Thinkin'*, another blues.

This is not the best gospel group I've ever heard. Their intonation is sloppy, and their time, though it drives, is uneven. But they're exciting. That's right!

M. A.

(Continued on next page)



KEEP

A QUICKLY AND EASILY INSTALLED
WHISPER FAN KIT COOLING YOUR
HI-FI EQUIPMENT...

Whisper Fan
KIT

Measuring only 4 1/4" square and 1 1/2" deep, it can be set in a corner or mounted on the rear panel in just minutes. The Whisper Fan requires only 7 watts, just pennies a week to operate. Whisper Fan Kit comes complete with mounting hardware, plug and cord for electrical connections and installation instructions. Cost only \$14.85. Write for descriptive literature and name of nearest dealer.

IT

BREATHES 65 CUBIC FEET OF COOL
AIR PER MINUTE THROUGHOUT THE
ENCLOSURE...

the WHISPER FAN beats the heat that wrecks the set. Engineers have found that up to 40% or more life can be added to computer systems when components are properly cooled. And the life of your hi-fi, TV or ham equipment will be shortened unless you provide for the dissipation of the heat generated by transistors, tubes, transformers and other components. In addition, the Whisper Fan improves equipment performance by minimizing component drift due to heat and eliminates hot spots due to eddies.

COOL

THOSE HEAT GENERATING TRANSIS-
TORS, TUBES AND COMPONENTS
FOR ADDED LIFE...



ROTRON MANUFACTURING
COMPANY, INC.
WOODSTOCK, NEW YORK
West Coast: Rotron / Pacific, Glendale, Calif.

THE
*Turntable of
the Tape-Age*
807



Enjoy the superior quality of tapes with the convenience of phonograph records.

Connect a Viking 807 to your music system and play stereo or monaural tapes, half or quarter track at 3-3/4 or 7-1/2 ips. Automatic shut-off, cueing, fast forward and rewind features included for your pleasure.

807 complete with walnut base \$124.95

**MADE BY SKILLED
AMERICAN CRAFTSMEN AT**
Viking OF MINNEAPOLIS®
9600 Aldrich Ave. So. Minneapolis, Minn. 55420

CIRCLE NO. 82 ON READER SERVICE CARD

**WRITE FOR
QUOTATION**

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

**WE GIVE
DISCOUNTS
ON HI-FI
COMPONENTS**

**SOUND
REPRODUCTION
INC.**

34 New Street, Newark, N. J. (07102)
(201) Mitchell 2-6816

CIRCLE NO. 64 ON READER SERVICE CARD
122

SPOKEN WORD



Ⓢ **ART BUCHWALD: *Sex and the College Boy***. Art Buchwald (reader). CAPITOL T 2205 \$3.79.

Performance: Relaxed
Recording: Good

As readers of his newspaper column know, funny things simply happen to Art Buchwald wherever he goes. Then he writes them up, beginning, middle, and end, employing a neat, literate style and an ability to embroider the smallest event with a string of inventive variations. What his readers don't know is that Mr. Buchwald's microphone manner is as comfortable as his prose—a drawing, nerveless approach which brings the human voice as close as conceivably possible to actually lounging. A new brand of stand-up (or possibly sink-down) comedian has thereby been launched, which should give the professionals considerable pause.

Mr. Buchwald's prose is not only entertaining, it is also grammatical. And the things he relates could surely only happen to him. Here he tells a convulsed audience of students at Georgetown University how he became "alumnus of the year" at the University of Southern California without ever having received a degree. He reports on his early days in Paris, where he went because he had heard the streets were "paved with mattresses." He expounds on his attempts to start a new charity drive in Palm Beach and how the effort was thwarted because all the "good diseases" were already taken. He urges a redistribution of the nation's Communists so that every town can have its own party members to prosecute, and he reveals how a college boy can preserve his virtue and still retain a girl's respect. The most amazing and harrowing experience he relates is about the expense he got into after he bought his daughter a Barbie doll and had to invest \$200 on her wardrobe. But let me not blabber out all the contents. Buy it yourself and be satisfied. P. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **SAMUEL TAYLOR COLERIDGE: *Poems***. Yvonne Bonnamy, Richard Burton, William Devlin, John Neville (readers). Harley Usill, George Rylands, directors. Argo RG 438 \$4.98.

Performance: Spellbinding
Recording: Excellent

Surely the chief magician of English poetry is Coleridge. His poems have weathered more than a century of changing literary fashions, and anyone beginning to build a library of the spoken word, especially of verse, might well start with this disc.

"The Rime of The Ancient Mariner" is a miracle of sustained fantasy. It is a narrative poem, but the story itself provides the symbolic foundation for a ballad that stands

in relation to its old English models as a symphony to a folk tune. The poem is read here by Richard Burton (with John Neville as the Narrator and Robert Hardy as the Wedding Guest) in a magnificent interpretation that is almost as difficult to analyze as the strange spell of the poem itself. This is no understated monotone recital such as poets themselves tend to favor. It is a rich drama, replete with suspense, characterization, variety of tempo, melodious intonation, and evident understanding of all the nuances within and between the heady lines.

After such a tour de force, William Devlin's forceful but unmiraculous interpretation of the greatest of poets' dreams, the never-completed "Kubla Khan," is inevitably something of a let-down. John Neville gives thoughtful readings of excerpts from such major poems as "Dejection" and "The Pains of Sleep," and Yvonne Bonnamy con-



CRISPAN WOODGATE

ALISTAIR SIM AND CLAIRE BLOOM
A high old time in Goldsmith's comedy

veys much of the beauty in the first part of the book-length fairy tale called "Christabel." But it is not until the last band, when Burton returns to read the tender, lullaby-like ode to an infant called "Frost a Midnight" that the spell is totally recast.

The Burton readings directed by Harley Usill were issued originally here on Spoken Arts as a separate disc. The rest, with George Rylands directing, came later. The contents add up to a varied and astutely edited introduction to the many moods, musicality, strange imagery, and architectural sense of unity characteristic of the verse of Coleridge—a Romantic who haunts even this anti-Romantic age. A text is provided. P. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **OLIVER GOLDSMITH: *She Stoops To Conquer***. Alistair Sim, Claire Bloom, Brenda de Banzie, Alan Howard, Tony Tanner. Howard Sackler, director. CAZDMON 309 three discs \$17.85.

Performance: Delightful
Recording: Excellent
Stereo Quality: Helpful

Oliver Goldsmith was so depressed about

the sentimental state into which English comedy had fallen in the 1770's that he decided to write one himself—a "laughing comedy" that would expose the vices and foibles of mankind. The result was his brittle, tearless *She Stoops To Conquer*, first produced at Covent Garden. The curtain went up on an instantaneous success and has almost never gone down. What appeals in this old comedy today is surely not the creaking devices of its tired plot—the inexorable series of misunderstandings, disguises, mistaken identities, and letters which fail to reach their addressees—but the zest of the dialogue, the uninhibited hilarity of action, and the sense of caricature which imbues every personage in the play with extraordinary life and bounce.

The cast in this lightning-paced production is almost frighteningly appropriate. Alastair Sim, a master of soft-spoken madness, restrains himself sufficiently to perform with subtle buffoonery here as the put-upon country squire Hardcastle. Mrs. Hardcastle, who yearns for fashionable gowns and a fling in town, is brought to life by veteran comedienne Brenda de Banzie. Claire Bloom has a high old time as the prudent but sly daughter Kate, switching from country courtesy to barmaid insolence with wondrous ease, while Alan Howard as the young lord who loses his tongue in the presence of virtuous young ladies but gets it back with the lower classes matches her virtuosity. Tony Tanner is exactly right as the incorrigible Tony Lumpkin, and John Moffatt is excellent as the attendant Hastings.

P. K.

● **JACK LONDON:** *To Build A Fire*. Ugo Toppo (reader). CMS 503 \$5.79.

Performance: Gripping
Recording: Good

The nasty ways of nature are dramatized suspensefully in this shivery yarn. It's about a somewhat subhuman hero in the Yukon who ventures out on a trek to a nearby camp on a day when it's seventy-five below zero and battles the cold with all his intellect. He finally loses out to the snow when his frozen fingers betray him, and the "fire-provider" can no longer provide a fire. A dog who suffers atrocious cruelties at the hands of this fellow is able to survive the intense cold by counting on his sure instincts, which, in the end, are proved less fallible than man's improvising intelligence.

All this is told in a kind of stark, pre-Hemingway, rhythmic prose, beautifully lean and agile. The striking of a match becomes an epic act, and the "cold of space" is transmitted in ruthlessly accurate, straightforward imagery. Mr. Toppo enacts the story (rather than just reading it) with commendable restraint but with a fierce intensity. It is an almost unbearably gruelling experience.

P. K.

● ● **EDMOND ROSTAND:** *Cyrano de Bergerac*. Sir Ralph Richardson, Anna Massey, Peter Wyngard, John Fraser, Ronald Fraser, Michael Gwynn, Howard Sackler, director. CAEDMON TRS 306S three discs \$18.85, TRS 306M* \$18.85.

Performance: Dashing
Recording: Superb
Stereo Quality: Realistic

(Continued on next page)

MARCH 1966

Zen in stereophonics?

"softly clashing sounds; a bamboo grove stirred by a vagrant breeze..."



MODEL SX 1000T
90 WATTS OUTPUT

It can be said that stereophonics parallel the philosophy of Zen—in the search for ultimate reality in purity and clarity of sound. Truest sound reproduction is the philosophy of PIONEER audio engineering.

So it is that we present with pride . . .

SOLID STATE FM MULTIPLEX STEREO RECEIVER

- SILICON POWER TRANSISTORS
- AUTOMATIC SWITCHING TO FM MULTIPLEX STEREO
- HIGHLY SENSITIVE NUVISTOR CASCADE TUNER
- AUTOMATIC PROTECTION CIRCUIT

AUDIO SECTION Circuitry

Music power output
Harmonic Distortion
Frequency Response
Hum and Noise
Output Terminals and Jacks
Filters

Mesa silicon power Transistor (2 SD 45) SEPP OTL
90 Watts total IHF rating
Less than 1% at rated output
25 to 25,000 cps ± 2 db
MAG: better than 70 db AUX: better than 72 db
Stereo Headphones Tape recording/Playback Jack (DIN standard)
LOW HIGH Loudness Contour

FM TUNER SECTION Frequency range

IHF Usable Sensitivity
Antenna Input

88 - 108 MC
2.0 μ V
300 Ohms (balanced)

MULTIPLEX SECTION Circuitry

Channel separation
POWER SUPPLY, ETC
Line requirements
Dimensions

Time switching demodulator FM stereo indicator (Mono Stereo Auto)
38 db at 1,000 cps

115/ 230 volts 2.2/ 11 amp. (switchable), 50-60 cps
Overall: 17 1/2 inches Wide 5 7/8 inches High 15 1/8 inches Deep,
33 lbs. weight



PIONEER ELECTRONIC CORPORATION

No. 15-5, 4-chome, Ohmori-Nishi, Ohtaku, Tokyo, Japan
US REPRESENTATIVE OFFICE: Room 3116, Empire State Bldg., 350 5th Ave., New York, N.Y., U.S.A.

Pioneer Authorized Service Agent in U.S.A.

New York Round Hill Associates, Inc. 434 Ave. of America, New York, N.Y., 10011 Tel. (212) CA-8-6600
Chicago Expert Electronics, Inc. 7201 South Western Ave., Chicago, Illinois 60636 Tel. (312) HE-6-2700
Los Angeles Wilshire Electronic 5106 Wilshire Blvd., Los Angeles 36, California Tel. (213) 937-1164

CIRCLE NO. 49 ON READER SERVICE CARD

**SAVE MONEY on
NATIONALLY
ADVERTISED BRANDS
HI-FI
COMPONENTS
TAPE
RECORDERS**



**TAPES,
ACCESSORIES
SLEEP LEARN KITS**

MERITAPE
Top Quality Recording Tape

- Franchised Distributors
- Factory Sealed Cartons
- Lowest Prices
- Integrity • Service

Write for our
VERY LOW QUOTATIONS

FREE CATALOG

DRESSNER

1523 Jericho Tpke. New Hyde Park 31, N.Y.
Visit Our Showroom
CIRCLE NO. 22 ON READER SERVICE CARD

Olson

FREE



Fill in coupon for a FREE One Year Subscription to OLSON ELECTRONICS' Fantastic Value Packed Catalog—Unheard of LOW, LOW PRICES on Brand Name Speakers, Changers, Tubes, Tools, Stereo Amps, Tuners, CB, HI-FI's, and thousands of other Electronic Values. Credit plan available.

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

If you have a friend interested in electronics send his name and address for a FREE subscription, also.

OLSON ELECTRONICS, INC.

467 S. Forge Street Akron, Ohio 44308

CIRCLE NO. 48 ON READER SERVICE CARD
124

Dear Cyrano! That latter-day Don Quixote is back again now, in Brian Hooker's ingenious translation, to conquer the hearts of record collectors in a glorious album. A cast of twenty-five players under Mr. Sackler's exuberant direction whisks us back to France in the seventeenth century where the knight of the long nose sacrifices his happiness to transform the wooden and inarticulate Christian de Neuvillette, whom the selfish Roxane thinks she loves, into a master of romantic eloquence by forging his love letters and later even his voice as he sues for the lady's affections.

Roxane has not held up so well with the years. Her entrance onto the battlefield at the Siege of Arras, bringing hot suppers for the cadets of Gascoyne amid the exploding firearms, comes through today as a ploy of excruciating absurdity. Perhaps Rostand was alert to the farcical aspects of the situation. At any rate, it's all here—the duels, the battles, the balcony scene, and Cyrano's expiration at the convent in Paris, replete with music, shouts, threats, skirmishes, and, above all, Cyrano himself, in one of Ralph Richardson's most poignant, moving performances.

Richardson is a Cyrano whose voice is a curious blend of wistfulness and wisdom, who shouts but never shrieks, and who, in the hour of his death, wins the heart of the listener completely. Anna Massey makes rather a level-headed schoolmistress type of the romantic Roxane, but perhaps that's just what she is, *au fond*. Peter Wyngard is a haughty Comte de Guiche, John Fraser a properly uncomplicated Christian, Ronald Fraser an elegant Ragueneau, Michael Gwynn a cynical Le Bret. Most praiseworthy of all is the work of the cast in group performances of the ballads and in keeping the action flowing literally with the speed of sound. A complete text is provided. P. K.

© © SHAKESPEARE: *Henry VI, Part Three*. Marlowe Dramatic Society. Richard Marquand, Peter Orr, Richard Wordsworth, Patrick Garland, Patrick Wymark, Frank Duncan, John Shrapnel, Dudley Jones, Mary Morris, Margaretta Scott, George Rylands, director. LONDON OSA 1429 four discs \$23.16, A 4429* \$19.16.

Performance: Picaresque
Recording: Excellent
Stereo Quality: Vivid

In this last of the giant trilogy of plays about the weak King Henry VI and the contention of greedy men in the struggle for his crown, matters are brought to a climax on a great, sprawling, blood-stained canvas of action. Scholars have shown that Shakespeare's scenes rest on the shakiest of historical foundations, but mighty scenes they are, and they are gripping in their sweep toward Henry's downfall.

Much good acting adorns this London production. Mary Morris makes the most of her magnificent opportunities in the scenes dominated by Queen Margaret, as fierce a woman as ever Shakespeare let loose on the stage. Richard Marquand is a wistful, mellow, remarkably sympathetic King Henry. John Shrapnel as Lord Clifford, Peter Orr as Richard Plantagenet, Richard Wordsworth as the Edward who gets the crown, and Malcolm Page as the Edward who loses it, pour out their speeches with golden tongues admirably equal to the demands of their cascading, swashbuckling lines. Frank Duncan makes a

wonderfully suave politico of the Earl of Warwick, a slippery "setter-up and plucker-down of kings." Under George Rylands' reverent and meticulous direction, with batteries of drums and cannon ever in the wings, all hands keep this long, sometimes repetitious drama moving to the blood-drenched end. P. K.

© ROBERT LOUIS STEVENSON: *A Child's Garden of Verses, Volumes 1 and 2*. Nancy Wickwire, Basil Langton (readers); Arthur Luce Klein, director. SPOKEN ARTS 904 and 905, \$5.95 each.

Performance: Winning
Recording: Good

Children of my generation who grew up on *A Child's Garden of Verses* identified so strongly with the little hero that we felt sorry for ourselves even over experiences we couldn't possibly have had outside of



SIR RALPH RICHARDSON
Wistfulness and wisdom as Cyrano

England. Many a little mite of my acquaintance putting on his leggings in a sun-flooded, steam-heated New York apartment was wont to mumble to himself pityingly, "In winter I get up at night and dress by yellow candlelight." "Little Sioux or Japanese," some would ask of anybody who would listen, "oh don't you wish that you were me?" A number of us took the warning that "bad children, sullen babies all grow up to geese or gabies" so seriously that we lived in constant terror of failing to smile for a single minute, even though none of us had the slightest idea what "gabies" were (I still haven't). And so it went.

The verses Stevenson wrote for his old nurse while he was working on *Treasure Island* remain immensely charming. The poems about soldiers and gardeners, ships and the wind, and the way it feels to be scared in the dark are no more dated than childhood itself can ever be. The two discs offer the whole book complete. The dozens of lilting rhymed verses are beguilingly and gently recited by Miss Wickwire and Mr. Langton, both of whose styles seem to deepen in warmth and melodiousness from one hand to another. A beautiful set, for adults as well as children—if not for gabies. P. K.

HIFI/STEREO REVIEW

MORE ENTERTAINMENT REVIEWS

★ IN BRIEF ★

DATA	COMMENTARY
<p>③ ④ BILL COSBY: <i>Why Is There Air?</i> Bill Cosby (humorist). WARNER BROS. WS 1606* \$4.79, W 1606 \$3.79.</p>	<p>Although he is a Negro, Mr. Cosby does not deal in "ethnic" humor, but depends for his punch on embroidering those moments of embarrassment common to all of us. He has a pleasant voice and an ingratiating manner, and this record, all about his youthful experiences, shows evidence of his development as a raconteur. P. K.</p>
<p>③ ④ BUCK OWENS: <i>The Instrumental Hits of Buck Owens and His Buckaroos</i>. Doyle Holly (bass), Willie Cantu (drums), Buck Owens (guitar), Don Rich (guitar and fiddle), Tom Brumley (steel guitar), Jelly Sanders (fiddle), Bob Morris (electric bass). <i>Buckaroo</i>; <i>Orange Blossom Special: Faded Love</i>; and nine others. CAPITOL ST 2367 \$4.79, T 2367* \$3.79.</p>	<p>Buck Owens and His Buckaroos, who are known principally for their vocals, are heard here in a strictly instrumental album. They play standard country fare: <i>Orange Blossom Special</i>, <i>Steel Guitar Rag</i>, and like that. They are all too slicked up for my taste, with none of the drive and superb musicianship of Flatt and Scruggs. This album is not for serious country-music fans. J. G.</p>
<p>③ ④ TED TAYLOR: <i>Blues and Soul</i>. Ted Taylor (vocals), unidentified accompaniment. <i>Stay Away from My Baby</i>; <i>Big Wheel</i>; <i>The Seventh Son</i>; <i>I'm So Satisfied</i>; and eight others. OKEH OKS 14109 \$4.79, OKM 12109 \$3.79.</p>	<p>Ted Taylor began his musical career as a carrier of the gospel message, and his rhythm-and-blues style retains clear echoes of the gospel idiom. His voice is high and has a whiplash effect, and his forceful beat is quite infectious. N. H.</p>
<p>③ ④ MC COY TYNER: <i>Plays Ellington</i>. McCoy Tyner (piano); Jimmy Garrison (bass); Elvin Jones (drums); Willie Rodriguez, Johnny Pacheco (Latin percussion). <i>Caravan</i>; <i>Duke's Place</i>; <i>Solitude</i>; <i>Searchin'</i>; <i>Satin Doll</i>; and two others. IMPULSE AS 79 \$5.79, A 79* \$4.79.</p>	<p>In a piece on Ellington in the <i>New York Times</i> Sunday Magazine, Nat Hentoff wrote, "An Ellington composition played by any other orchestra is never quite right, never so mysteriously compelling as when performed by the Duke and his men." And that is not the only reason this album doesn't work. Tyner skims over the surface of these tunes, and employs gratuitous Latin percussion. All in all, not much happens. J. G.</p>
<p>③ FREEDOM SONGS: SELMA, ALABAMA. A documentary recording by Carl Benkert. <i>Steal Away: We Shall Not Be Moved</i>; <i>Everybody Wants Freedom</i>; <i>Which Side Are You On, Boy?</i>; and twenty-three others. FOLKWAYS FH 5594 \$5.79.</p>	<p>This documentary, recorded March 15-18, 1965, during the climactic civil rights marches in Selma, does not do full justice to the occasion. The sound quality is at best medium fidelity, and Benkert confined himself to singing—spoken passages by leaders and marchers would have added depth and drama. But what is captured of the demonstrators' fervency warrants the album's inclusion in any collection of living history on records. N. H.</p>
<p>③ ROOTS: THE ROCK AND ROLL SOUND OF LOUISIANA AND MISSISSIPPI. Al White and the Hi-Liters, Phil Marks and the Originals, The Perails, others. <i>Solid Gold Hat: Going Steady</i>; <i>Look Out</i>; and ten others. FOLKWAYS FJ 2865 \$5.79.</p>	<p>Folkways releases, however esoteric, usually have substantial value. But the reason for making this anthology of Southern rock-and-roll groups is a mystery. The material is uniformly ordinary, and the performances, while vigorous, are generally rather undistinguished. N. H.</p>

SELECT THE FINEST IN AUDIO PRODUCTS



for quality recording

D-119ES is the popular choice of the discriminating audiophile. Extended effortless response for music recording is an outstanding characteristic of this microphone. A self-contained bass roll-off switch provides clear response in speech applications and a non-metallic diaphragm prevents popping and harshness on close-ups. Features a built-in transformer for Hi or Low impedance connections.



and listening pleasure

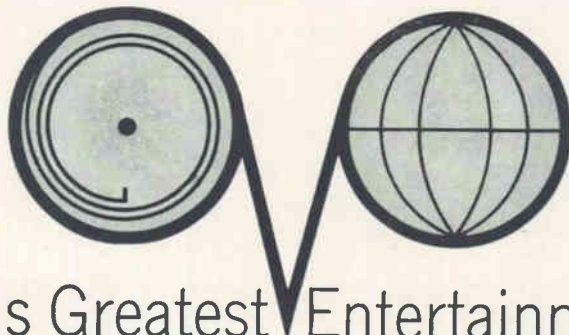
K-50 Here is a top-rated headphone set, providing excellent reproduction of stereo and monaural recordings and broadcasts. This superb headset compares favorably with well designed speaker systems by capturing every nuance and intensity of the original sound source.

Send for information and specification sheets today!

MADE IN AUSTRIA BY AKG GMBH



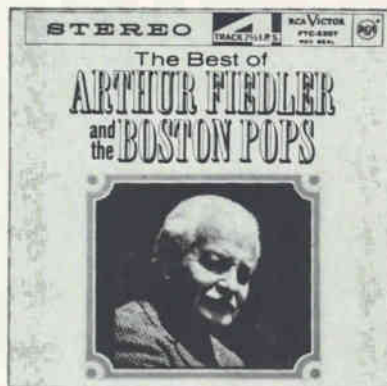
NORTH AMERICAN PHILIPS COMPANY, INC.
Professional Products Division, 100 East 42nd St., New York, N.Y. 10017
CIRCLE NO. 79 ON READER SERVICE CARD



The World's Greatest Entertainment is on
RCA Victor 4-Track Recorded Tape



FTP-1100



FTC-2207



FTP-1311



FTO-5032



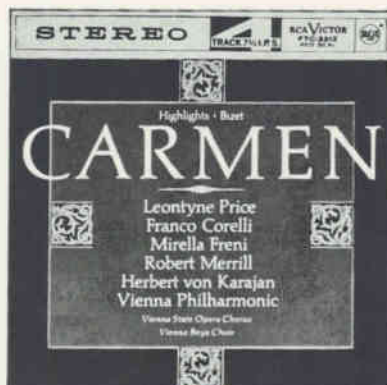
FTP-1305



FTP-1310



FTC-2209



FTC-2212



FTO-5033



RCA's superlative "Red Seal" Magnetic Tape is used in recording RCA pre-recorded tapes.



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

① **ELGAR:** *Enigma Variations, Op. 36; Introduction and Allegro for Strings, Op. 47; Cockaigne Overture, Op. 40.* **VAUGHAN WILLIAMS:** *Fantasia on a Theme of Tallis; Fantasia on Greenleaves.* Sinfonia of London; Allegri String Quartet; Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL Y2S 3668 \$11.98.

Performance: Warmly expansive
Recording: String pieces better
Stereo Quality: String works more effective
Speed and Playing Time: 3 3/4 ips; 93' 40"

In glancing through my Harrison catalog of stereophonic tapes, I was surprised to find this Angel tape to be the first four-track tape of any major Elgar work, except for an RCA cartridge by Munch and the Boston Symphony of the Introduction and Allegro for Strings.

Sir John Barbirolli is wholly in his element with the Edwardian romanticism of Elgar, and he brings off the Introduction and Allegro with great brilliance and surge, and the evocative *Cockaigne* with tremendous verve. The famous "Enigma" Variations, however, emerge almost over-rich and too expansive, especially after a hearing of the Toscanini and Monteux disc versions on the RCA and Victrola labels. The rather cavernous recorded sound is no help to Sir John either.

By and large, the sound of the Sinfonia of London string orchestra is better focused; and the lovely Vaughan Williams pieces are a joy to the ear and the heart on this tape. Incidentally, Angel has failed to include a line of meaningful program annotation to accompany the mass of music on their tape. We are left with a promotional blurb for Sir John Barbirolli and a catalog of Angel tapes.

D. H.

RECORDING OF SPECIAL MERIT

② **GIORDANO:** *Andrea Chénier.* Franco Corelli (tenor), Andrea Chénier; Mario Sereni (baritone), Carlo Gérard; Antonietta Stella (soprano), Maddalena; Stefania Malagu (mezzo-soprano), Bersi; Luciana Moneta (mezzo-soprano), Countess; Anna di Stasio (mezzo-soprano), Madelon; Giuseppe Modesti (bass), Roucher and Fouquier-Tinville; Piero de Palma (tenor), the Spy, the Abbé, and Schmidt; others; Orchestra and Chorus of the Opera House, Rome, Gabri-

Explanation of symbols:

- ① = stereophonic recording
- ② = monophonic recording

ele Santini cond. ANGEL Y3S 3645 \$17.98.

Performance: Stirring
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 3 3/4 ips; 114' 58"

Giordano's 1896 opera, which deals with the French Revolution, is an almost ideal opera in the grand Italian style. Nearly everything about it—the succession of arias, the orchestration, and the staging possibilities—is luscious, although as a tear-jerker it can scarcely match the better-known



BERNARD FRIEDMAN

ANTONIETTA STELLA
Excellent in *Andrea Chénier*

Puccini masterpieces. The present performance, released in disc form a year or so ago, is very well done. Of the principals, Corelli (who certainly is ideally cast) is properly stentorian, but he also turns in some lovely *mezza voce* singing now and then. Stella is in excellent form, and except for being occasionally dull, so is Sereni. The smaller roles are well cast, and Santini holds the production together very capably. On this tape the opera is neatly divided in half, two acts to each sequence, and the reproduction at 3 3/4 ips, though it is not quite as brilliant as the discs, avoids some of the stridency to be heard on the latter. The use of stereo movement is first-rate. No libretto, but the standard request-postcard is included. I. K.

③ **HANDEL:** *In Praise of Harmony.* MOZART: *Exsultate, jubilate (K. 165); Mass in C Minor (K. 427); Laudamus Te.*

SCHUBERT: *Salve Regina, in A Major (D. 676).* Teresa Stich-Randall (soprano); Saar Chamber Orchestra, Karl Ristenpart cond. WESTMINSTER 17092 \$7.95.

Performance: Intelligent
Recording: Generally good
Stereo Quality: Voice on left channel
Speed and Playing Time: 7 1/2 ips; 47' 30"

Teresa Stich-Randall has chosen an interesting program of church music ranging in point of time from Handel's *In Praise of Harmony* from the late 1730's to the fifth of Schubert's six *Salve Regina* settings, this one dating from 1819. Mozart is represented by the *Exsultate, jubilate* with its famous *Alleluia* finale and by the florid *Laudamus Te* from the C Minor Mass.

Miss Stich-Randall's singing is intelligent and accurate, though somewhat lacking in nuance of phrasing and variety of dynamics and color. The orchestral accompaniment is generally vital and well recorded in terms of balance and pleasing room sound. However, I am at a loss to understand why the Club Français du Disque, which produced the original tape, should have chosen to place the solo voice in the left channel rather than dead center.

Some aspects of the packaging also baffle me: the inclusion of a German-English text for the Handel, which was written and is sung here in English; the lack of any identification either by date or catalog number for the Schubert; the lack of any program annotation beyond the vocal texts and a blurb for the singer—all this despite the fact that everything on the reel is a four-track tape "first."

D. H.

RECORDING OF SPECIAL MERIT

④ **HAYDN:** *String Quartets, Op. 77: No. 1, in G Major; No. 2, in F Major.* Amadeus Quartet. DEUTSCHE GRAMMOPHON DGC 8980 \$7.95.

Performance: Elegant
Recording: A-1
Stereo Quality: Good
Speed and Playing Time: 7 1/2 ips; 41' 22"

The slim tape catalog of Haydn string quartets gets a major boost with this issue of the master's last two completed works of the more than eighty he composed in this form. Here is Haydn's art at its peak of mastery, achieving the ultimate synthesis of formal elegance and expressive content.

The combination of elegant tonal blend and intensity of phrasing cultivated by the Amadeus Quartet is just right for late Haydn. The recorded sound is altogether lovely. Like

QUALITY-BUILT
PRECISION ENGINEERED

solid-state battery operated portable tape recorder

THE SENSATIONAL MODEL TRQ330 AT
AN UNBELIEVABLE SUGGESTED RETAIL OF

49⁹⁵

Complete with
Remote Control
Dynamic micro-
phone, recording
tape and reel,
plus splicing tape.



HITACHI

A superior instrument, only 4½ lbs. light, with features found only in expensive models.

■ 2 Speeds ■ Exclusive Levelmatic Control
■ Capstan Drive ■ All-Transistor ■ Instant
Operation ■ Takes 3¼" Reel ■ Super Mi-
cromotor with Governor Switch ■ 800 MW
Output ■ Level Indicator ■ Fast Forward
and Reverse ■ Front-Mounted PM Speaker
■ Inputs for Radio, Phono or Tape ■ Ultra-
Slim Styling with See-Thru Window ■ Micro-
phone Stores Conveniently in Set ■ Only 2%
H., x 8¾" D., x 10¼" W. ■ AC Adaptable
with Hitachi Adaptor A-90.

For name of nearest dealer write Dept. S:

HITACHI SALES CORPORATION

666 FIFTH AVE., NEW YORK CITY 10019

CIRCLE NO. 85 ON READER SERVICE CARD

128

the previously released Amadeus reel of the "Emperor" Quartet (DGG) and the Concert-Tape issue of Haydn's "Quinten" and Op. 20, No. 4, by the Fine Arts Quartet, this tape is one of the finest available chamber music releases in four-track format. *D.H.*

MOZART: *Exsultate, jubilate; Mass in C Minor: Laudamus Te* (see HANDEL)

© **PAGANINI: *Violin Concerto No. 2, in B Minor, Op. 7. SAINT-SAËNS: *Violin Concerto No. 1, in A Minor, Op. 20.**** Ruggiero Ricci (violin); Cincinnati Symphony Orchestra, Max Rudolf cond. DECCA ST 7410106 \$7.95.

Performance: Scintillating
Recording: Bright and clean
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 36 min.

At \$7.95 this tape is no bargain: its playing time is rather short, and the Saint-Saëns Concerto used as backing for the Paganini is rather uninteresting. However, the Paganini B Minor Concerto, with its celebrated "La Campanella" finale, is a splendid Italianate *tour de force*, and it is played with redoubtable virtuosity and vitality by Ricci. He is generally well supported by the Cincinnati Symphony under Max Rudolf's baton, and the recording is spacious and brilliant, yet clean in texture.

Though the tape's sound seems a bit more open than that on the disc, I would recommend the disc on the basis of value for the price. *D.H.*

© **PURCELL: *The Indian Queen.*** Patricia Clark (soprano); Sylvia Rowlands (soprano); Bernard Baboulene (tenor); Duncan Robertson (tenor); John Whitworth (countertenor); Frederick Westcott (baritone); James Atkins (bass); Richard Standen (bass); London Chamber Singers; London Chamber Orchestra. Anthony Bernard cond. MUSIC GUILD 124 \$6.95.

Performance: Quite stylish
Recording: Adequate
Stereo Quality: Ineffective
Speed and Playing Time: 7½ ips; 51' 35"

The Indian Queen was the last dramatic work composed by Henry Purcell before his premature death in 1695 at the age of thirty-seven. It contains some of his most beguiling and poignant arias, choruses, and dances, as well as some splendidly pompous curtain and entr'acte music. Together with the recordings of *King Arthur*, *The Fairy Queen*, *Dido and Aeneas* (all on L'Oiseau-Lyre), and the recent Decca issue of the Funeral Music for Queen Mary, this music belongs in every collection of Purcell recordings worthy of the name. This is a first and only recording of the complete *Indian Queen* score.

The plot with its Mexican setting and "noble savage" overtones is of relatively little moment compared with what Purcell makes of such set pieces as the Fame and Envy dialogue, complete with hissing choir to represent the latter's snakes; the exquisite duo with ground bass for the Spirits of the Air; and, of course, the celebrated soprano aria, "I attempt from love's sickness to fly."

Richard Standen in the role of the Magician towers over the rest of the cast, his rich and perfectly controlled bass making the other soloists sound rather weak and amateurish by comparison. A word of spe-

cial praise is in order, though, for tenors Bernard Baboulene and Duncan Robertson for their expert and sensitive singing in the Spirits of the Air duet. Anthony Bernard, one of Britain's finest interpreters of Baroque music, conducts his orchestra and chorus in a manner that is both stylistically sensitive and dramatically apposite. The recorded sound, of 1960 vintage, is adequate if not exactly outstanding.

At this point, however, let me strongly advise purchase of the monophonic disc version at \$2.39 rather than this "technically augmented stereo" tape at \$6.95. Not only is the mono disc a completely honest product and an excellent value for the price, but my review tape—besides being ineffective from the stereo standpoint—was troubled by considerable extraneous low-frequency noise akin to rumble. *D.H.*

SAINT-SAËNS: *Violin Concerto No. 1 in A Minor* (see PAGANINI)

SCHUBERT: *Salve Regina, in A Major* (see HANDEL)

VAUGHAN WILLIAMS: *Fantasia on a Theme of Tallis; Fantasia on Greensleeves* (see ELGAR)

COLLECTIONS

© **THE ARTISTRY OF ARTURO BENEDETTI MICHELANGELI.** Beethoven: *Sonata No. 32 in C Minor, Op. 111.* Galuppi: *Sonata No. 5 in C Major.* Scarlatti: *Sonatas: C Minor (L. 352); C Major (L. 104); A Major (L. 483).* Arturo Benedetti Michelangeli (piano). LONDON LCL 80165 \$7.95.

Performance: Strange
Recording: Below standard
Stereo Quality: Fair
Speed and Playing Time: 7½ ips; 49' 45"

The talents of Arturo Benedetti Michelangeli are considerable, but this tape is not the means by which they may be fully appreciated. Along with some pre-echo, tape hiss, and a generally low-level recording, the reel also suffers from dull and not always clean sound, and it even has a weak right-channel signal on one of the two sequences. The disc version offers better quality, but even there the piano tone is far from brilliant. Michelangeli's performances are rather curiously inconsistent in the Beethoven, combining moments of eloquence with passages that are complete throw-aways interpretively. The Galuppi is rendered blandly, and the Scarlatti suffers from highly individualistic tempo fluctuations. *i. K.*

© **THE NATIONAL ORCHESTRA OF SPAIN: *Zarzuela Preludes and Intermezzi.*** Giménez: *La boda de Luis Alonso: Intermezzo. El baile de Luis Alonso: Intermezzo; La Tempranica: Prelude. Soutillo: Vert: La leyenda del beso: Intermezzo. Guerrero: Los Gavilanes: Prelude. Luna: El niño judío: Prelude. Benamor: Fire Dance. Guridi: El Caserío: Prelude to Act 2. Vives: Bohemios: Intermezzo. Serrano: La venta de los gatos: Intermezzo. Chapi: Preludes to El tambor de Granaderos and La Revoltosa. Usandizaga: Las Golondrinas: Pantomime. Chueca: Bateo: Prelude. Chueca-Valverde: Cádiz: Prelude. La Gran Vía: (Continued on page 130)*

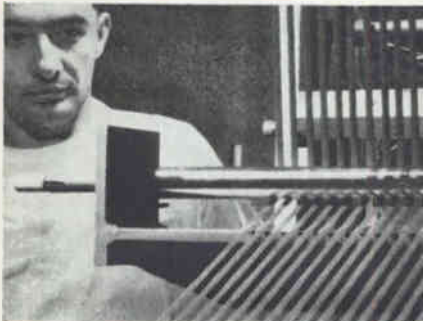
HIFI/STEREO REVIEW



Some plain talk from Kodak about tape:

Sobering thoughts about slitting... and making the best basically better

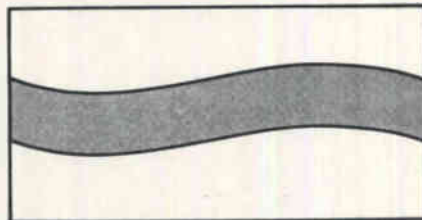
A wise man once said, "Baloney's basic worth is unaffected by the manner in which you slice it." Maybe so for baloney...but certainly not for sound recording tape. Slicing, or to be technically correct, slitting quarter-inch ribbons of tape from the 42-inch-wide master web in manufacture takes a pretty sharp eye. This slitting operation is important to your pleas-



ure since the closer the tape comes to being dimensionally perfect, the better is the azimuth relationship between the recorded signal and the reproduce head. Like it in plainer English? Then consider some examples of poor slitting...and what they sound like.

"Drunken" slitting and others. Variations from the ideal occur if tape is too wide, too narrow, or if its width varies. If the tape is too wide, it may actually override the guides on your tape deck. If the tape is too narrow, it may see-saw as it passes by the head. Either way, you're in trouble. Variations also occur if the edges are not straight. One such variation goes by

the name of "drunken" slitting. Sound bad? You bet. The edges snake even though the width is constant (see drawing). As a result, on playback the output varies as the tape weaves past the reproduce head...causes a warbling of the signal. This is a type of distortion the human ear is most sensitive to. You wouldn't like it.



Drunken slitting, a dramatization

Quality-control makes the difference. Standard industry specification calls for a tolerance on width of $\pm .002$ inches. To start, we hold ours to $\pm .001$ inches. And to make things more interesting we make our test over a twelve inch span to equal or exceed guide spacing on most tape recording equipment. Next, not relying on eyeball tests as others do, we test for drunken slitting or fluted edges by actually running the tape with a recorded short wavelength signal through a tape recorder. This "drunkometer" test helps us spot any tape that's had even one beer. The slightest whiff, and out it goes. Lastly, Kodak Sound Tapes have to go under the microscope where we watch for rough or dirty edges. When you buy Kodak Tapes, you know they're clean.

Best base better? Strength and toughness sound like they mean the same thing...but they don't quite when it comes to a tape base. Take a piece of spaghetti. It's stronger when it's dry...but tougher when it's wet—harder to break, that is, and not just because it's slippery. Designing a tape base, you're always up against the problem of making it strong so it doesn't stretch...and tough so it doesn't break. Today's DUROL base, the best there is, is now more resistant to shock abuse and carelessness. It's even tougher than before while it still retains the strength that made it famous.



Kodak tapes—on Durol and Polyester bases—are available at most electronic, camera, and department stores. To get the most out of your tape system, send for free, 24-page "Plain Talk" booklet which covers the major aspects of tape performance. Write: Department 8, Eastman Kodak Company, Rochester, N.Y. 14650.

EASTMAN KODAK COMPANY, Rochester, N.Y.

Make your TAPE LIBRARY
"Bookcase Neat."

... with "Custom Covers"

- Easy to apply.
- Fits all 7" reel boxes.

Your choice of colors (Beige, Blue-Gray, Ochre) printed on varnished heavy-duty leather textured stock.



8 for \$1.00 - 30 or more 10¢ ea.

POSTPAID - MONEY BACK GUARANTEE

Custom Covers
WINDSOR, CALIF. 95492

RENT

STEREO TAPES

- Over 2500 different, 4-track
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 States)

FREE
BROCHURE

stereo-parti

1616-B Terrace Wy, Santa Rosa, Calif.

CIRCLE NO. 65 ON READER SERVICE CARD

SAVE over 40% on
hi-fi

COMPONENTS & TAPE RECORDERS

- Easy-Pay-Plan—Up to 24 mos. to pay
- 15 day money-back guarantee.
- Franchised all lines, assuring you up to 5 yr. Mfr. Warranty.
- Most items shipped promptly from our \$250,000 inventory.
- Trade-Ins—Highest allow.—Send your list.
- Shipments double packed & fully insured.
- Our Specialty—Export & APO inquiries.
- 21st yr. dependable service—World Wide. Write for our price first. You'll be glad you did.

We own the shorpest pencils
in the U.S.A.

PREMIUM RECORDING TAPE GUARANTEED TOP QUALITY

Type	Brand		Eq.
166	3M	7" 1200' Acetate	\$1.29
169	3M	7" 1800' Mylar	\$1.69
911-15	Ampex	7" 1200' Acetate	\$1.65
941-15	Ampex	7" 1800' Mylar	\$2.59
951-15	Ampex	7" 2400' Ten. Mylar	\$4.09

Minimum Order 12 reels any assortment. All prices include shipping USA, APO. 100+ reels deduct additional 5%.

Please write for types not listed.

HI-FIDELITY

CENTER

"The House of Low Low Prices"

239-A East 149th St.
New York, N.Y. • 10451

CIRCLE NO. 37 ON READER SERVICE CARD
130

Prelude. National Orchestra of Spain. Rafael Frühbeck de Burgos cond. LONDON LCK 80167 \$11.95.

Performance: Spirited
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 87' 36"

The *zarzuela* occupies a place in Spanish musical culture comparable to that of the Johann Strauss-style operetta in Vienna or the Offenbach-type in Paris. Comparable, that is, except that the sources of the *zarzuela* seem to be far more varied: Iberian folk song, Italian opera of Rossini's time, and cosmopolitan classical styles from the early nineteenth century are among them. There is a certain charm, elegance, and vivid regional color to this music when taken in moderate doses. But I must confess that after the full hour and a half of the purely instrumental *zarzuela* fare on this tape, I found myself unable to share the enthusiasm of my colleague George Jellinek (see "Best of the Month," October 1965) for this sort of music. With the exception of the delightful Basque-flavored *Prelude* to Act II of *El Caserío* by Guridi, one piece began to sound pretty much like the next after the first side. Listeners' tastes differ, however.

As one whose familiarity with recorded Spanish repertoire goes back to the memorable 78-rpm discs of Fernández-Arbós—and up through the wonderful Ataulfo Argenta LP's—I can say that the Frühbeck de Burgos readings here are of the same high quality. There is good stereo sound all the way, too. For those whose tastes run to good-sized chunks of *zarzuela* music, this tape is a worthwhile buy.

D. H.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

⑤ CHARLES AZNAVOUR: *Formidable!* Charles Aznavour (vocals), unidentified orchestra. *For Me... Formidable! Dors: Tu exages; Donne tes seize ans*; and eight others. MERCURY STX 60792 \$5.95.

Performance: See album title
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 33' 26"

I first heard Charles Aznavour on the Johnny Carson Show about a year ago. I understood little of his French and not all of his accented English, and I was not sure I liked him. But he intrigued me. And I couldn't dismiss him simply on the grounds that I was ignorant about French singing. Since then I have heard much of Aznavour's work, as well as that of several other French singers, and have spruced up my fading knowledge of French. The more I understand what France's singers are doing, the more interesting it becomes.

Charles Aznavour is to France what Sinatra is to America. This album, the best of several I have heard, indicates that Aznavour's magnetism comes across on records for those Americans who will let it. In the tradition of the great French singers, Aznavour writes all of his own material. Though some of it has been translated into English, all the songs here are sung in French, and, understandably, he is more at ease in his own language. I'm only sorry my French isn't more fluent. There are a

great many Aznavour fans in this country, and to them I submit that this is possibly the best of his albums available in the United States.

To those who have not yet heard him or whose exposure to him is, like my own, rather new, this album is recommended. Warning: a cursory listening won't do it. Be patient. The deeper you go into Aznavour's world, the more you'll get from it.

M. A.

⑥ JOHNNY CASH: *Sings the Ballads of the True West*. Johnny Cash (vocals), unidentified chorus and orchestra. *The Road to Kaintuck; I Ride an Old Paint; Sam Hall*; and seventeen others. COLUMBIA C2Q \$11.95.

Performance: Moody
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 64'

If you get past the first five minutes of this



CHARLES AZNAVOUR
The Frank Sinatra of France

album, chances are fair that you'll get caught up in it. I did, and I'm not an Old West fan. Johnny Cash is a country-and-western singer, and a curious one. His voice is not good, yet it works within the confines of his material.

The liner notes, written by Cash, indicate that a good deal of research went into this history of the West in song and narration. The narrations are negligible, but the carefully ordered songs include some which deal effectively with that period of history. Among them are *Hardin Wouldn't Run* and *Mister Garfield*, a droning song about the death of President Garfield. *Mean as Hell*, the least sentimental of the narrations, is followed by *Sam Hall*, about a rancorous man who curses all the way to the gallows, sung enthusiastically by Cash. At this point, the album reaches its heights, still on the subject of death, with a ditty called *Twenty-five Minutes to Go*, about a desperate man ticking off the minutes before he is scheduled to hang. Cash's voice is so disturbingly involved in the plot that when he reaches the final line, "... and now I'm swingin' and here I go-o-ooooo." one is left with a genuine case of the creeps.

Because of the essential sadness of his voice, Cash deals best with morbidity and

HIFI/STEREO REVIEW

sorrow. He lacks the lightness called for in *Sweet Betsy From Pike*, and his speech in *Hiawaha's Vision*, "By the shores of Gitchy Goomy" (I wonder how you spell that), is sheer corn. Songs like *A Letter From Home* are too dim-witted to be included in this or any other album.

Whether this is your sort of music or not, the album does what it sets out to do: it captures the leathery flavor of a part of American history that seems to fascinate millions of people. It was beautifully recorded, and enhanced by a group of singers who are alluded to in the notes but not named. But in the end, this is Johnny Cash's album. M. A.

RECORDING OF SPECIAL MERIT

© NAT KING COLE: *Nat King Cole Sings the Blues; Looking Back*. Nat Cole (vocals); orchestra. Nelson Riddle and David Cavanaugh cond. *Friendless Blues; Beale Street Blues; Harlem Blues; I Must Be Dreaming; Send For Me; Time and the River; World in My Arms; Again; Looking Back; Is It Better to Have Loved and Lost?*; and thirteen others. CAPITOL Y2T 2421 \$9.98.

Performance: Quietly superb
Recording: Dated
Stereo Quality: Artificial
Speed and Playing Time: 3¾ ips; 57' 14"

You probably enjoy the music of the late Nat Cole. Most people do. My praise of him begins where some leaves off. I say he was magnificent.

This is a two-album package. One sequence is trash, all of which Cole sang so well that it should—but won't—put the writers and producers of it to shame. But the other sequence is a jewel, a collection of blues by W. C. Handy (and one by Elizabeth Handy). Handy wrote a fine and mellow slang; it was often humorous and always too proud to feel sorry for itself. Though dated, these blues still have charm. One wonders if today's agitated, cleverly hostile slang will hold up half so well.

This is an old recording newly processed for tape release. Capitol's "New Biononic Process" will never pass for stereo, but never mind. The point is that this Nat Cole collection is now available on tape, and it's a treasure. M. A.

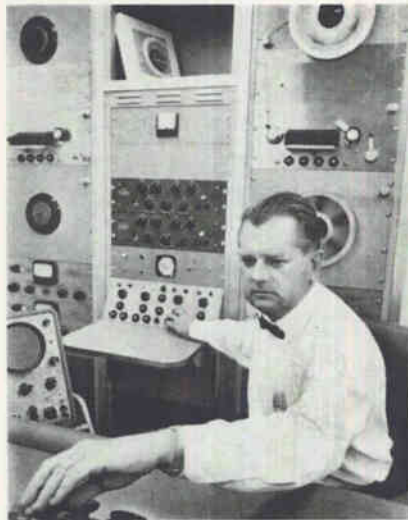
© THE MITCHELL TRIO: *That's the Way It's Gonna Be*. Joe Frazier, Mike Kobluk, John Denver (vocals); rhythm accompaniment. *Lucy Baines; Song for Canada; I Was Not a Nazi Polka*; and nine others. MERCURY STX 61049 \$5.95.

Performance: Quaint
Recording: All right
Stereo Quality: All right
Speed and Playing Time: 3¾ ips; 38' 14"

The Mitchell Trio is a folk group whose vocal blend is better than most. It is good for two reasons. First, the trio has bothered to plan and learn their vocal lines, whereas most other groups depend on unskilled "head arrangements," throwing together any vocal lines that don't clash too hard. The group's second asset is the fine voice of John Denver, who began his career in Los Angeles at Ledbetter's, Randy Sparks' folk-singing club.

But beyond this, the Mitchell Trio is a definitive example of the peculiar inferiority
(Continued on page 134)

Q. WHEN A FOREMOST RECORDING ENGINEER RECORDS PROFESSIONALLY, WHAT KIND OF TAPE DOES HE USE?



Q. WHEN HE RECORDS AT HOME, WHAT BRAND DOES HE CHOOSE . . . TO BE JUST AS SURE?



A. ULO VILMS GOES AMERICAN BRAND ALL THE WAY!

As chief audio engineer for the world's largest pre-recorded tape duplicators, he knows the best performing and most reliable tape is AMERICAN. He chooses AMERICAN at home on his 'busman's holiday' for the same reason. Mr. Vilms' recordings, whether for clients or for his family and friends will be just as brilliant, just as flawless when played years from now. Isn't that what tape recording is all about? Anything less is a waste of time and money.

Q. Why don't you go American?



AMERICAN
RECORDING TAPE

Greentree Electronics, 291 South La Cienega Blvd., Beverly Hills, Calif.

CIRCLE NO. 33 ON READER SERVICE CARD

HI FI/STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services. 60¢ per word (including name and address). Minimum order \$6.00. 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. 35¢ per word (including name and address). No Minimum! Payment must accompany copy.

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher's approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, HI FI/STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT

LOW, Low quotes: all components and recorders. HiFi, Roslyn 9, Penna.

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6816.

BEFORE You Buy Receiving Tubes, Transistors, Diodes, Electronics Components and Accessories... send for your Giant Free Zalytron Current Catalog, featuring Standard Brand Tubes: RCA, GE, Etc.—all Brand New Premium Quality Individually Boxed, One Year Guarantee—all at Biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers, technicians. Why Pay More? Zalytron Tube Corp., 469-H Jericho Turnpike, Mineola, N.Y.

KIT Experts—Dynaco Specialists—Kits at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kitcraft, Dept. HS366, 738 Washington Avenue, Brooklyn, N.Y. 11238. MA-2-5230.

Hi-Fi Components Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free Hi-Fidelity Center, 239 (HC) East 149th St., New York 10451.

COMPONENT quotations—tapes Mylar 1800' \$1.49. Bayla, Box 131r Wantagh, N.Y.

FREE! Send for money saving stereo catalog #H3R and lowest quotations on your individual component, tape recorder, or system requirements. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.

CANADIANS—Giant Surplus Bargain Packed Catalogs Electronics, HiFi Shortwave, Amateur, Citizens Radio. Rush \$1.00 (refunded). ETCO, Dept. Z, Box 741, Montreal, CANADA.

THE Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J.

FREE Catalog Electronic parts, tubes. Wholesale. Thousands of items. Unbeatable prices. Arcturus Electronics ZD, 502-22 St., Union City, N.Y. 07087.

McGEE RADIO COMPANY, Big 1966 Catalog Sent Free. America's Best Values. HiFi—Amplifiers—Speakers—Electronic Parts. Send name, address and Zip Code Number to McGee Radio Company, 1901 McGee Street, Dept. EG, Kansas City, Mo. 64108.

TAPE recorders, Hi-Fi components. Sleep Learning Equipment tapes. Unusual values. Free catalog. Dressner, 1523HF Jericho Turnpike, New Hyde Park 9, N.Y.

LONDON CALLING AMERICA! BUY BRITISH HI-FI EQUIPMENT DIRECT FROM THE U.K. HI-FI MAIL ORDER SPECIALISTS AND SAVE UP TO 40%. WRITE TODAY FOR FREE LIST OR MAIL \$1 BILL FOR FULLY ILLUSTRATED CATALOG. (\$2. AIR POST) C.C. GOODWIN (SALES) LTD. 7, THE BROADWAY, WOOD GREEN, LONDON, N. 22, ENGLAND.

NEW DEVICE—cleans audio tapes by a method proven successful in cleaning computer tapes. Also slits 1/2" computer tapes for use on recorders. For literature write P.O. Box 461, Yonkers, N.Y. 10702.

USED HI-FI, Bought, Sold, Trade, List \$1.00. Tang, Box 162, Framingham Center, Mass. 01701.

ACOUSTIC RESEARCH and Dynaco Products 25% Discount from list price. Send Check or Money Order; we ship freight collect. AR Sales, P.O. Box 2474, Milwaukee, Wis. 53214.

HI-FI EQUIPMENT At huge discount. Catalog. Furniture Shows, 693 W. 7th, St. Paul 5, Minn.

EUROPEAN & American HiFi Stereo equipment at excellent prices. Shipped direct from N.Y. Continental Audio Incorporated, 71 West 12th Street, NYC.

MOVIE FILMS

16mm SOUND-Projectors, Films, New, Used for Sale, Free Catalog. National Cinema, 71 Dey Street, N.Y., N.Y.

FOR SALE

MESHNA'S TRANSISTORIZED CONVERTER KIT \$4.50. Two models convert car radio to receive 30-50 mc or 100-200 mc (one mc tuning). Meshna, Lynn, Mass. 01901.

TRANSISTORS—Miniature Electronic Parts. Send for Free Catalog. Electronic Control Design Company, P.O. Box 1432N, Plainfield, N.J.

ACHTUNG! Das machine is nicht fur Gerfingerpoken und mittengraben. Is easy schnappen der Springenwerk. blowenfusen und poppencorken mit spitzernsparken. Ist nicht fur gerwerken by das Dummkopfen. Das rubbernecken sightseeren keepen hands in das pockets. Relaxen und watch das Blinkenlights. This attractive, brass metal plaque only \$2.00 ea. ppd. Southwest Agents, Dept. H. P.O. Box 12283, Fort Worth, Texas 76116.

JAPAN & Hong Kong Electronics Directory. Products, companies, supplies. 50 firms—just \$1.00. Ippano Kaisha Ltd., Box 6266, Spokane, Washington 99207.

IT'S SUPERCALIFRAGILISTICEXPIALIDOCIOUS. Free information on Kit-of-the-Month Club and new catalog of etched circuit boards and radio books. Many exclusive items. Leader Enterprises, Box 44718KM, Los Angeles 90044.

RECORD RACKS, interliners, browsing boxes. cases. Gifts. Brochures free. The Jayar Co., 4401-F Broadway, Chicago, Ill. 60640.

SPEAKERS, Hagemann designed Elco HFS2 in blonde. \$100 the pair FOB Chicago. George Miller, Box 121, Elmhurst, Ill.

HOTTEST TRANSISTOR AM! Small table model for desk, mantle, dresser. Outstanding volume, distance, tone. **GOOD HOUSEKEEPING** seal. Hidden compartment for cigarettes, jewelry. **BONUS SPECIAL!** Imitation pearl necklace with radio. Only \$14.35 Ppd. Johnny Gould, Box 782, Omaha, Nebr. 68101.

STEREO Tape Recorder; Concord 994 Automatic Reverse; Demonstration Model: \$350.00 plus Postage; D. Woods, M.D., Box 76, Imola, Calif.

DYNA AR SYSTEM Almost New Sacrifice Prices. Henry Martin, Box 1275, Bluefield, W. Va. 24701.

WANTED

QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass.

GOLD, Silver, Platinum (Any Form) Diamonds Bought, Information Free. Wilmot's, 1067V Bridge, Grand Rapids, Mich. 49504.

UNIVERSITY S-1 Companionette Speaker, **BOGEN T-P40** Tuner. HZ, 28 Colony St., Meriden, Conn.

REPAIRS AND SERVICES

ALL Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 10011. CH 3-4812.

HI-FI Problems solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

TV TUNERS Rebuilt and Aligned per manufacturers specification Only \$9.50. Any Make UHF or VHF. We ship COD Ninety day written guarantee. Ship complete with tubes or write for free mailing kit and dealer brochure. JW Electronics, Box 51F, Bloomington, Ind.

MUSIC

ENJOY "Music-only" programs now available on the FM broadcast band from coast to coast with M.A.'s sub carrier detector used with your tuner. Kit \$49.50, Wired, \$75.00. Music Associated, 65 Glenwood Road, Upper Montclair, New Jersey (201) 744-3387.

TAPE AND RECORDERS

STEREO AND MONAURAL TAPES at 50% off retail price. Classical, pop, jazz, shows, variety, top artists, 4 tracks, 2 tracks, car stereo, boat stereo, Fid+lipacs, 3M Cartridges, over 2000 items. Send \$2.00 for membership (refundable with first order). TOPSELCO, P.O. Box 112, Wilmette, Ill. 60091.

RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Parti, 1616-G Terrace Way, Santa Rosa, California.

BEFORE RENTING Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla. 33012.

TAPE RECORDER SALE. Brand new, latest models, \$10.00 above cost. Arkay Sales, 1028-A Commonwealth Ave., Boston, Mass. 02215.

TENSILIZED MYLAR TAPES. 2400' \$2.59; 3800' \$3.79. TOWERS, LAFAYETTE HILL, PA. 19444.

ANY RECORD put on tape: Single, L.P., Stereo. Write for quantity prices, Box 15852, Del Valle, Los Angeles, Calif. 90015.

STEREO TAPES. Save up to 60% (no membership fees, postpaid anywhere USA). Free 60-page catalog. We discount batteries, recorders, tape accessories. Beware of slogans "not undersold," as the discount information you supply our competitor is usually reported to the factory. SAXITONE, 1776 Columbia Road, Washington, D.C. 20009.

TAPES duplicated, 1 or 100. Write Box 15852, Del Valle, Los Angeles, Calif. 90015.

RENT 4-TRACK STEREO TAPES—When narrowest down TRIMOR becomes the wide choice—Goodbye to partial satisfaction. Service and Dependability our keynote—**ALL MAJOR LABELS—FREE CATALOG (48 States)**—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

TAPE-MATES now offers **ALL TAPES—ALL LABELS** at **TREMENDOUS SAVINGS** plus **FREE Tape-Mates Membership.** For **FREE** brochure write **TAPE-MATES**, 5280-H W. Pico Blvd., Los Angeles 90019.

MYLAR TAPES: 1800'—\$1.39, 1200'—99¢. **TAPE MART**, Box 4301, LONG ISLAND CITY, N.Y. 11104.

EDUCATIONAL Satire, Sound Effects, Existentialism, Madrigals. Catalog. **SOUNTAGE**, Box 176, Levittown, New York 11756.

MUSICAL INSTRUMENTS

POLSINELLI. Ideal recording VIOLINS. 1785 SOM Center Road, Cleveland, Ohio 44124.

AUTHORS' SERVICES

AUTHORS' Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 1.

WANTED WRITERS! Short stories, articles, books plays, poetry. Will help place, sell your work. Write today, free particulars! Literary Agent Mead, Dept. 37A, 915 Broadway, New York 10, N.Y.

PHOTOGRAPHS

PHOTOGRAPHS and transparencies wanted, to \$500.00 each. Valuable information free—Write Intraphto-HF, Box 74607, Hollywood 90004.

RECORDS

RARE 78's. State Category. Write Record-Lists, P.O. Box 2122, Riverside, California.

"**HARD TO GET**" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

DISCOUNT Records—All Labels—Free Lists, write Cliff House, Box 42-H, Utica, N.Y.

CASH For Unwanted LPs. Reeder, 81 Forshay Rd., Monsey, New York.

RARE Record Finders. Write Post Office 95007, Los Angeles, Calif. 90045.

2500 UNUSUAL hard-to-find war, fiction, sound effects, hobby, party records, free catalogue, Recordings; 300 Chelsea, Louisville, Ky. 40207.

FREE CATALOGS Broadcasts, Sound-Tracks of Thirties. ARG, 341 Cooper Station, New York City 10003.

PROTECT Your LPs. Heavy Poly Sleeves 5¢ (Minimum 50). Light Inner Sleeves 3¢ (Minimum 100). Extra large sleeves for multiple sets, 10¢ (Minimum 30). Poly Sleeves, Hillburn P.O., Hillburn, N.Y.

RECORD jackets. Replace old, torn, dirty LP covers with clean, glossy, pure white jackets. Inner sleeves available. Free details or send 50¢ for samples. Card-board Co., 89 East Woodruff, Columbus, Ohio.

LIKE NEW LPs, half price, top labels. 50¢ list. Records, Hillburn P.O., Hillburn, N.Y.

RENT STEREO RECORD ALBUMS. Latest hit albums, free offer, write: Disco-Tape, P.O. Box 5202, Sta. #4, North Hollywood, Calif. 91604.

POLART Index to Record Reviews—Covers leading music/audio periodicals including HiFi/Stereo Review. 1965 edition now ready. \$1.50 postpaid. Polart, 20115 Goulburn, Detroit, Mich. 48205.

33% DISCOUNT (incl. postage): Complete Angel & Capitol catalogs. Minimum order: 3 LPs or 2 Tapes. No COD. March only. Pent House Hi-Fi, Box 3507, New York 10017.

LP's. 35-55% DISCOUNT. Disclub, 1 Fisher Drive, Mt. Vernon, New York 10550.

PLANS AND KITS

WEBBER Labs. Transistorized converter Kit \$5.00. Two models using car radio 30-50Mc or 100-200Mc, one Mc spread. Easily constructed. Webber, 72 Cottage, Lynn, Mass.

RUBBER STAMPS

RUBBER ADDRESS STAMP \$1.00. Signature \$2.88. Offset printing. Free catalog. Jackson Products, 1433 Winnemac. Chicago. Ill. 60640.

BUSINESS OPPORTUNITIES

INVESTIGATE Accidents—Earn \$750 to \$1,400 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time. Or earn \$6.44 hour spare time. Write for Free Literature. No obligation. Universal, CZ-3, 6801 Hillcrest, Dallas, Texas 75205.

SELL CB Equipment—Dealerships available to aggressive people who can sell Citizens Band Radio full or part time. Knox Electronic, Dept. 174, Galesburg, Ill.

FREE BOOK "990 Successful, Little-Known Businesses." Work home! Plymouth-945W. Brooklyn, New York 11218.

I MADE \$40,000.00 Year by mailorder! Helped others make money! Start with \$10.00—Free Proof. Torrey, Box 3566-N. Oklahoma City, Oklahoma 73106.

ARNOLD PALMER OFFERS YOU unequalled opportunity to profit from tremendous popularity of golf and power of Palmer. Highly profitable exclusive Palmer Golf Franchises available. Complete national program. Hefty profits—minimum investment. Write for details. Arnold Palmer Enterprises, Dept. CD Pleasantville, New Jersey, Tel. 609-646-3500.

MAILORDER Laws \$2.00. Kelvin Kahn, Attorney, 4504 Pine, Philadelphia, Pa.

EARN extra money selling advertising book matches. Sample kit furnished. Matchcorp, Dept. MO-36C, Chicago, Ill. 60632.

OPERATE Restaurant or diner. Free booklet reveals profitable plan. Write Restaurant Business School, Dept. BAC-36, 1920 Sunnyside, Chicago, Ill. 60640.

CLUBS

COUPON BOOK, special offers from various firms. Latest Membership Benefit of Electronic Experimenters' Club. Dues \$2.00. Further information FREE. Box 5332P. Inglewood, Calif. 90310.

BOOKS

PAPERBACKS, Lafayette Hill, Pa. 19444. Catalog 10¢. Paperback books, records, tapes, stationery.

REAL ESTATE

FREE!—SPRING CATALOG Giant 180 pages! Thousands of properties described, pictured—Land, Farms, Homes, Businesses—Waterfront, Recreation, Retirement. Selected Best Buys from The World's Largest. 489 Offices, 36 states Coast to Coast. Mailed FREE! **STROUT REALTY,** 60-ZD East 42nd St., N.Y., N.Y.

FLORIDA WONDERLAND—Home, cottage, Mobilsites. Established area. \$590 full price, \$9.00 a month. Swimming, fishing, boating. Write: Lake Weir, Box KC38, Silver Springs, Fla. AD 64-6127 (F-1)

INSTRUCTION

REI First Class Radio Telephone License in (5) weeks Guaranteed. Tuition \$295.00. Job placement free. Radio Engineering Institute, 1336 Main Street, Sarasota, Fla.

LEARN Electronic Organ Servicing at home. All makes including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento 20, Calif.

DRAFTING (Electronic, Mechanical, Architectural, Art), Home Courses \$25.00. Send \$2.00 first lesson. **PRIOR, INC.,** 23-09 169 Street, Whitestone 57, New York.

PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ" —148 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars. Kits, Parts. War surplus bargains. Edmund Scientific Co., Barrington, New Jersey.

MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm \$7.50; 16mm \$14.95. International H, Greenvale, Long Island, New York.

STAMPS

VALUABLE UNITED STATES STAMPS—Only 10¢! Scarce genuine centennial postage stamp, picturing first USA (issued in 1847!); Collection all-different United States—Ancient 19th Century, \$1.00 stamp, etc.; Collection beautiful commemoratives: American Revolution, Wild West, 1893 Columbian, many others. **PLUS** Collector's Guide; other fine stamps from our approval service returnable without obligation; Complete new profusely illustrated USA Catalog. Send only 10¢! **M. E. HARRIS,** Dept. C-38, Boston, Mass. 02117.

INVENTIONS WANTED

INVENTORS. We will develop, help sell your idea or invention, patented or unpatented. Our national manufacturer clients are urgently seeking new items for outright cash sale or royalties. Financial assistance available. 10 years proven performance. For free information, write Dept. 45, Wall Street Invention Brokerage, 79 Wall Street, New York 5, N.Y.

PATENT Searches including Maximum speed, full air-mail report and closest patent copies, \$6.00. Quality searches expertly administered. Complete secrecy guaranteed. Free Invention Protection forms and "Patent Information." Write Dept. 14, Washington Patent Office Search Bureau, 711 14th Street, N. W., Washington 5, D.C.

IMMEDIATE cash, for Patent Applications, free Patent Searches. Write for details, Universal Patents, 184-Y, Marion, Ohio.

PATENTS

INVENTIONS; Ideas developed for Cash/Royalty sales. Raymond Lee, 130-G West 42nd, N.Y.C. 10036.

EMPLOYMENT INFORMATION

FOREIGN Employment. Construction, other work projects. Good paying overseas jobs with extras, travel expenses. Write only: Foreign Service Bureau, Dept. D, Bradenton Beach, Fla.

JOBS-HIGH PAY; USA, So. America, Europe, Africa, All occupations. Many companies pay fare, housing, benefits, bonuses. Advancement. Write: Universal, Dept. 8C, Woodbridge, Conn. 06525.

CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

_____ Words } @ \$.35 Reader Rate } = \$ _____
 Insert _____ time(s) } @ .60 Commercial Rate } Total Enclosed \$ _____

NAME _____

ADDRESS _____

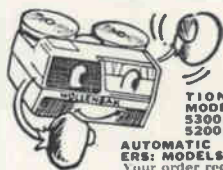
CITY _____ **ZONE** _____ **STATE** _____

SIGNATURE _____

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zone or Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PO, AC, etc., count as one word. Hyphenated words count as two words. HF-366

REVERE/WOLLENSAK

Tape Recorders



deliver a wallop bigger than many twice their size.

WE HAVE THE MOST COMPLETE SELECTION ANYWHERE. NEW MODELS INCLUDE 1980, 5300, 1288, 5280, 5250, 5200, 1500, 5150.

AUTOMATIC CARTRIDGE RECORDERS: MODELS 7200, 7100 and 7000. Your order receives our prompt attention. FANTASTIC PRICES for name brand and special purpose magnetic tapes!

REQUEST FREE TAPE RECORDER DISCOUNT SHEET



SAVE!
All Steel
CARRYING CASE
4.98
postage prepaid

- Holds 14 tapes (7") in boxes, or 120 records (45's)
- Full length piano-type hinge with 90° stop
- Rustproof bronze finish

SAVE 30-60%

4-track stereo music on tape
Request Free 60-Page Stereo Catalog

SAXITONE RECORDING TAPE

275' Plastic, 3-inch reel	.35
600' acetate (plastic), 5 inch	.70
600' MYLAR 5-inch reel	.75
900' MYLAR (Polyester), 5 inch	.89
1200' MYLAR, 1 1/2 mil., 5-inch reel	1.18
1200' acetate (plastic), 7 inch	.99
1200' MYLAR, 1 1/2 mil. (strong)	.98
1200' MYLAR 1/2 mil. tensilized, 5"	1.59
1800' acetate (plastic), 7 inch	1.19
1800' MYLAR, 1 mil. thick, 7 inch	1.59
2400' MYLAR, untensilized, 7 inch	1.99
2400' MYLAR, tensilized, 7 inch	2.79
3600' MYLAR, tensilized, 7 inch	3.89
Revere M-2 blank cartridge tapes	2.85

30% off Revere automatic music tapes
Tape prices plus postage

Greater discounts to quantity buyers

SAXITONE

div. Commission
Electronics, Inc.
1776 Columbia Rd. N.W.
Washington 9, D.C.

CIRCLE NO. 17 ON READER SERVICE CARD

NOTICE TO STEREO & HI-FI BUYERS

BEFORE YOU BUY GET A RABSONS QUOTE... YOU'LL BE GLAD YOU DID!

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 60 years

It's so EASY and SAFE to deal with Rabsons

- Up to 36 months to pay on Easy Pay Plan
- Centrally located—as close as your telephone—as near as your mail box
- Free Mail Order-Hi Fi Clinic Service
- Fast Air Mail Response on Quotation Requests
- Franchised Distributor for Hi Fi Lines
- 60 Years of business "Know How" to serve you better
- Shipments DOUBLE PACKED and FULLY INSURED
- "Attractive" Prices
- Warehouse on premises
- Fast Delivery—Large inventory permits processing and shipment promptly
- All merchandise brand new in factory sealed cartons
- Save even more on complete system quotes
- Export Packing—220 Volts 50 Cycle merchandise a specialty
- Free list of monthly specials.

free BALL POINT PEN with every quote

OVER 60 YEARS
OF RELIABILITY

RABSONS

57 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

CIRCLE NO. 57 ON READER SERVICE CARD
134

of folk singers in relation to show-business entertainers and musicians in general. Several factors contribute to the inferiority of folksters: (1) A contentment with their own narrow level in music. Many of them aren't much interested in music at all, including their own. (2) An ignorance, based on deliberate rejection, of the mechanics of performing—staging, programming, and so on. (3) Blatant indifference to music as a craft. Most folksters don't know when their instruments are out of tune; many don't know how to tune them, and those who can don't bother. (4) A lack of professional sophistication which runs so deep that they can embarrass an audience without embarrassing themselves.

It is astonishing that such people can work on the periphery of the music world, sharing bills with professionals of all kinds, and seem to make no move to raise their own standards. Amateurism sells, they explain, showing you a copy of *Cashbox*. So do toy trumpets, but only to children, and through the tolerance of parents. The "parents" of show business watched the folk phenomenon rise, and waited for it to grow. It did not, nor did it ever really integrate itself into the entertainment world. It is simply *there*, doing what it does, more or less unnoticed by the main currents of musical entertainment.

Promoters call folkum "simple" and "unaffected" and "natural," and remind you that many of its exponents are very young. So was Ella Fitzgerald when she recorded *A Tisket, a Tasket*. Peter Serkin was seventeen when he recently recorded Bach's Goldberg Variations. *These* are professional performances. Youth is no excuse for amateurism—it never was.

Had the Mitchell Trio stuck with bubble-head material, this album would have been pleasant enough. Their vocal blend and feeling is bright in such harmless tunes as the country-flavored *Long Tall Texan* or even on Bob Dylan's insidious hit, *Mr. Tambourine Man*. But they make the disastrous mistake of trying some sophisticated material. The sharper the material, the more embarrassing their readings.

It is painfully evident in *Lucy Baines* (a bilingually funny number from a Julius Monk cabaret production) that they have no idea what political satire is about. Not one of them seems amused by the song. *What Kind of Life is That* satirizes the life and loves of a famous star, and some of its lines are witty when read right: "At MGM they silver-spooned her./I think *National Velvet* rooned her," or "She's had twenty husbands, five of them hers," or "These simple pleasures don't delight her./she's too busy with *dolce viter*." But the Mitchell three sing such lines with total, point-missing sobriety, as though they're ordering vanilla malteds. When they *do* make a stab at humorous delivery, their childishness brings cringes.

In the end, the trouble with amateurism (and the reason most performers labor against it) is that it's a bore. These days even the young people who have supported the folkum fad are looking for something more entertaining. Except for a few groups smart enough to sharpen their acts, the field as such is doing a fast fade. If you want to know why, listen to this album of the Mitchell Trio. Everyone involved in such recording projects ought to be spanked. *M. A.*

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington.

LEARN While Asleep. Remarkable, Scientific, 92% Effective. Details Free, ASR Foundation, Box 7021, Dept. e g., Lexington, Kentucky.

HIGHLY—effective home study review for FCC commercial phone exams. Free literature! COOK'S SCHOOL OF ELECTRONICS, Craigmont, Idaho 83523.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Receivers, Transmitters, Snooperscopes, Radios, Parts. Picture Catalog 25¢. Meshna, Nahant, Mass. 09108.

CHEEP JEEPS \$53?? Buy one or hundreds from U.S. Surplus. Official Information plus Free Surplus Catalogue 50¢. Surplus, Box 208-ZTF, Eters, Penna.

CHEEP JEEPS. Buy from Gov't. Full Information 25¢. Box 789ZTF, York, Penna.

JEEPS FROM—\$52.50, Typewriters From—\$4.15, Cars From \$31.50, Walkie-Talkies, Guns, Airplanes, Boats. Typical "As Is" Bid Bargains From Uncle Sam Tremendous Variety. Exciting Free List. Write: Enterprises, Box 402-B7, Jamaica, New York 11430.

JEEPS Typically From \$53.90... Trucks From \$18.40... Boats, Typewriters, Airplanes, Electronics Equipment, Photographic Equipment, used, 100,000 Bargains Direct From Government. Complete Sales Directory and Surplus Catalog \$1.00 (Deductible First \$10.00 Order). Surplus Service, Box 820-L, Holland, Michigan 49424.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

TOOLS

TOOL Catalog Send 25¢. Silvo Hardware, 107 Ziff Walnut, Phila., Penna. 19106.

MISCELLANEOUS

WINEMAKERS: Free illustrated catalog of yeasts, equipment. Semplex, Box 7208, Minneapolis, Minn. 55412.

ROTARY QSL HOLDER STORES, PROTECTS 600 CARDS. Easy "Flip-Viewing". Nordlund, 7635 Irving Park, Chicago 60634.

EMPLOYMENT Resumes. Get a better job & earn more! Send only \$2.00 for expert, complete Resume Writing Instructions. J. Rose, 80-34 Kent St., Jamaica 32. N.Y. Dept. HF.

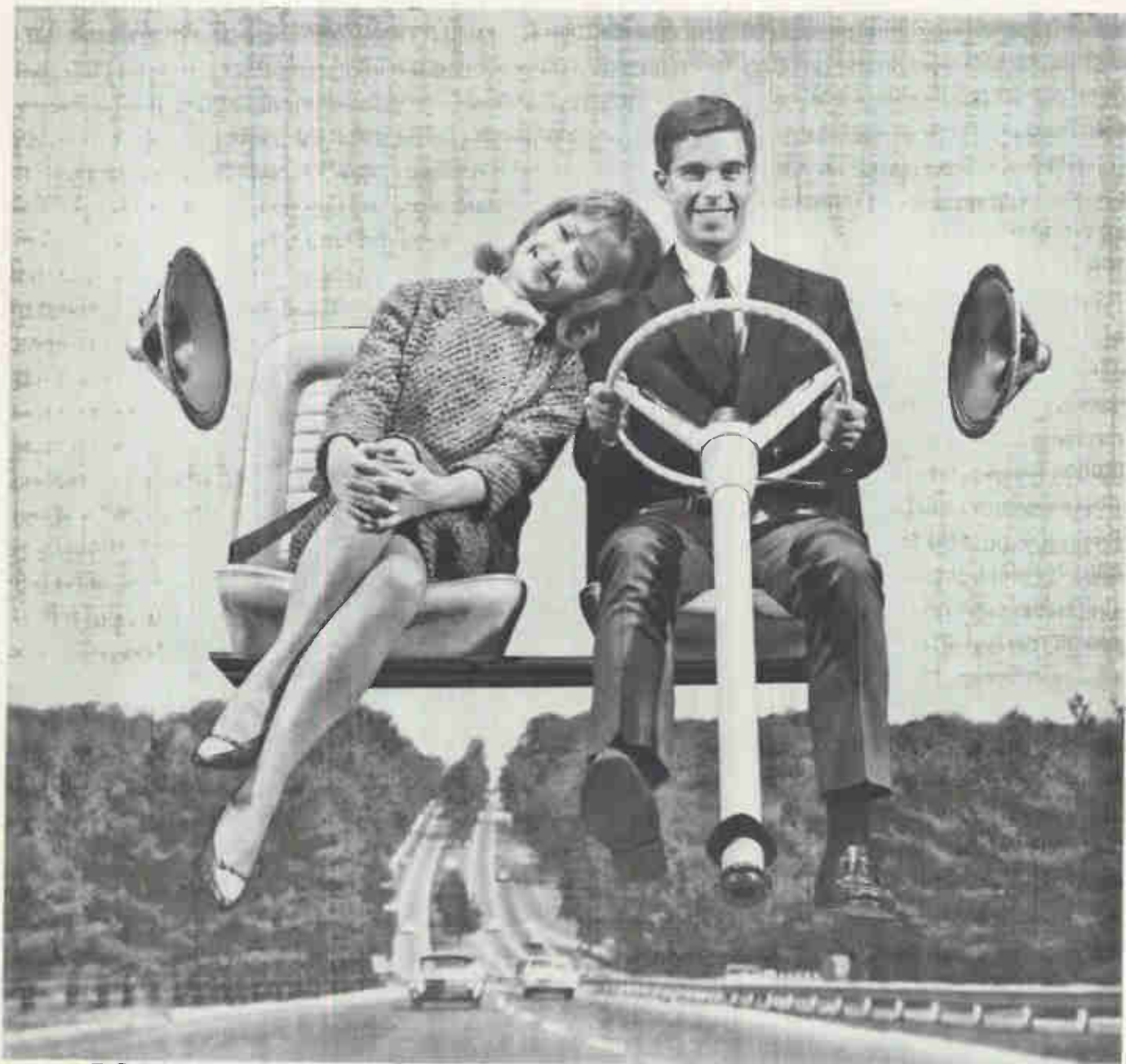
How to get a nice
red, white and blue feeling
—and pocket a little green



**UNITED STATES
SAVINGS BONDS**

HIFI/STEREO REVIEW

New for '66! RCA Victor Stereo Tape Music in your car



RCA Victor Stereo 8 Cartridge Tapes and a Stereo Sound System ...the '66 Way to Enjoy the World's Greatest Sound on Wheels!

Here's a new kind of excitement that adds an entirely new dimension to your motoring enjoyment. Imagine yourself driving down a super highway... you slip a Stereo 8 cartridge into the stereo player and suddenly there's music all around, bathing you in thrilling, uninterrupted, stereophonic sound. Well, don't dream about it... it's here!

Classy as bucket seats, the easy-to-use cartridge is completely automatic. Push it in to start... pull it out to stop. No threading or rewinding and with a touch of a button, you can change to any of four programs on the tape... up to 80 minutes of uninterrupted music, even when you're going through tunnels, storms, or under bridges.

Choose the music you like best from RCA Victor's catalog of new Stereo 8 cartridge tapes, featuring top entertainers such as Al Hirt, Henry Mancini, Harry Belafonte, The

Boston Symphony, Arthur Fiedler and the Boston Pops and Original Cast recordings from Broadway and Hollywood.

The smartly designed cartridge tape player can be yours in many of the '66 Ford Family of Fine Cars and there are players which can be quickly and easily installed in any other car. The wide selection of superb RCA Victor Stereo 8 cartridge tapes is available through many record stores, auto dealers, auto accessory shops and participating dealers.

All new RCA Victor Stereo 8 cartridge tapes come with a warranty that guarantees replacement upon return to RCA within 1 year of purchase of any cartridge exhibiting any apparent manufacturing defect in normal use. Write for a free catalog to RCA Victor Stereo 8, Dept. A-6, Mail Order Service, 6550 East 30th St., Indianapolis, Indiana 46219.



RCA VICTOR
STEREO
The most trusted name in sound



HIFI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustic Research, Inc.	13	42	Lafayette Radio Electronics	110
2	Altec Lansing Corporation	109	29	Leak & Company Ltd., H. J.	16
3	American Elite, Inc.	20	9	Lear Siegler, Inc.	88
33	American Recording Tape	131	43	McIntosh Laboratory Inc.	116
4	Ampex Corporation	102	44	Magnecord	117
	Angel Records	80, 81	45	Marantz, Inc.	91
5	Audio Devices, Inc.	85	69	Martel Electronics	17
6	Audio Dynamics Corporation	75		Minnesota Mining & Mfg. Co.	89
76	Audio Dynamics Corporation	93	46	Newcomb Audio Products Co.	24
7	Audio Originals	30	26	Nonesuch Records	105
	Audio Unlimited, Inc.	118	51, 53	North American Philips Company, Inc.	37, 38
8	Benjamin Electronic Sound Corp.	101	79	North American Philips Company, Inc.	125
9	Bogen Communications	88	47	Nortronics	104
10	Bozak	79	48	Olson Electronics, Inc.	124
103	British Industries—Garrard	2	41	Pickering & Co.	3rd COVER
11	Cambridge Records	100	49	Pioneer Electronic Corporation	123
12	Carston Studios	119	89	RCA Cartridge Tapes	135
13	Celanese Plastics Company	119	50	RCA Victor Tape Recorders	98
14	Citadel Record Club	5	83	RCA Victor Pre-Recorded Tape	126
15	Columbia Stereo Tape Club	9, 10, 11	75	RCA Victor Records	76
16	Command Records	106	57	Rabsons—57th Street, Inc.	134
17	Commission Electronics, Inc.	134	58	Radio Shack	31
87	Concertone	26	86	Reeves Soundcraft	42
18	Concord Electronics Corporation	83	59	Roberts Tape Recorders	8
20	Crown International	118	60	Rotron Manufacturing Company	121
21	Deutsche Grammophon	97	17	Saxitone	134
22	Dressner	124	100	Scott, Inc., H. H.	2nd COVER
23	Dual	32, 33	88	Sharpe Instruments, Inc.	114
24	Dynaco, Inc.	14, 15	61	Sherwood Electronic Laboratories, Inc.	45
25	Eastman Kodak Company	129	62	Shure Brothers, Inc.	29
77	Electro-Voice, Inc.	34	80	Shure Brothers, Inc.	105
19	Electro-Voice, Inc.	4th COVER	63	Society of the Performing Arts	-
27	Elpa Marketing Industries, Inc.	22	64	Sound Reproduction, Inc.	12
28	EMI (Scope Electronics Corp.)	86	65	Stereo-Parti	134
108	Empire Scientific Corp.	95, 96	66	Superex Electronics	11
29	Ercona Corporation	16	67	Superscope, Inc.	-
30	Finney Company, The	115	81	Superscope, Inc.	8
31	Fisher Radio Corporation	19, 21, 23, 25	68	Toujay Designs	105
32	Fuji Photo Optical Products, Inc.	108	69	Uher by Martel	1
	Furn-A-Kit	120	70	United Artists Records	11
33	Greentree Electronics	131	23	United Audio	32, 33
34	Harman-Kardon, Inc.	40, 41	71	University Record and Tape Club	103
35	Heath Company	112, 113	78	University Sound	46
36	Heliodor	84	84	University Sound	100
37	Hi-Fidelity Center	130	73	Vanguard Recording Society, Inc.	90
85	Hitachi Sales Corporation	128	74	Viking of Minneapolis, Inc.	92
38	KLH Research and Development Corporation	99	82	Viking of Minneapolis, Inc.	122
39	Kenwood	12			
40	Koss Electronics, Inc.	18			

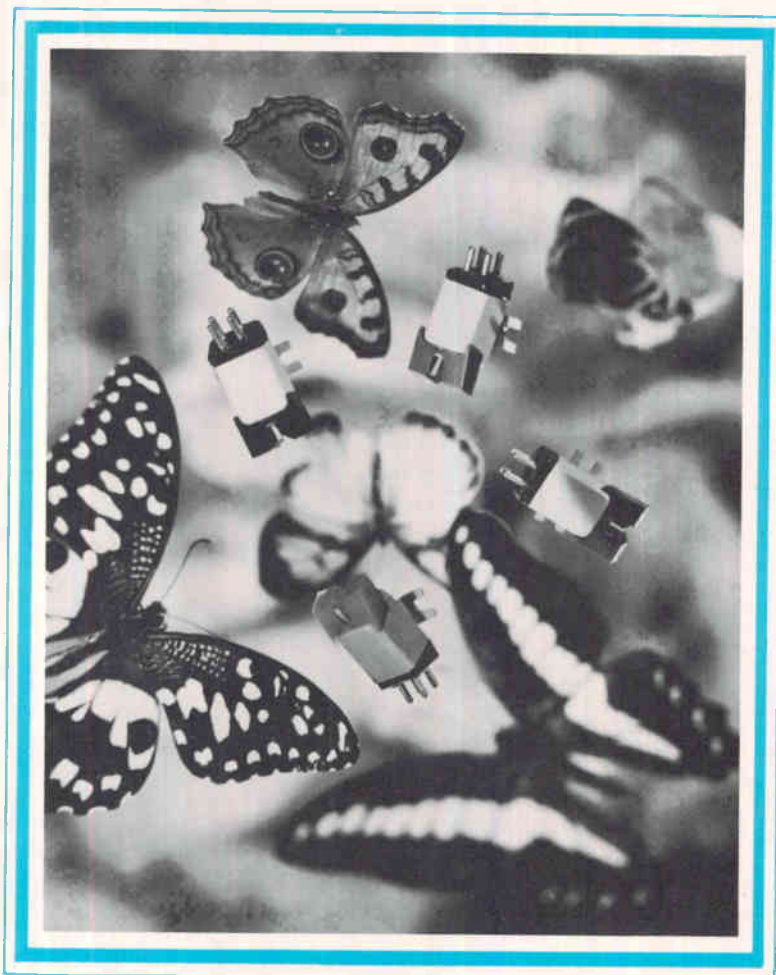
Classified Advertising 132, 133, 134

HIFI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS
Accessories	121, 130
Amplification Systems	14, 15, 25, 75, 91, 110, 113
Antennas, FM	115
Cabinets	30, 105, 120
Cameras	108
Cartridges	75, 96, 105, 3rd Cover
Catalogs	21, 22, 110, 116
Headphones	18, 114, 119, 125
Microphones	20, 29, 34, 46, 125
Music Systems	19, 110
Receivers, Stereo	2nd Cover, 1, 12, 21, 40, 41, 45, 75, 109, 112, 113, 123, 4th Cover

CLASSIFICATION	PAGE NUMBERS
Records	76, 84, 90, 97, 100, 102, 105, 106, 111
Record Clubs	5, 7, 9, 10, 11, 103
Speakers and Speaker Systems	13, 16, 23, 31, 75, 79, 86, 93, 95, 96, 99, 100, 109
Tapes, Prerecorded	102, 126, 135
Tapes, Recording	6, 42, 85, 89, 119, 129, 130, 131
Tape Recorders and Decks	8, 17, 20, 22, 24, 26, 37, 38, 83, 87, 92, 98, 110, 117, 118, 122, 128
Tape Recorder Heads	104
Tuners	2nd Cover, 1, 14, 91, 113
Turntables and Changers	2, 32, 33, 88, 91, 96, 101



Capture natural sound with Pickering.

From the softest flutter of the woodwinds to the floor-shaking boom of the bass drum, natural sound begins with Pickering. Right where the stylus meets the groove.

Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That's why a Pickering can't help sounding natural if the record and the rest of the equipment are of equally high quality.

To assure compatibility with your stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The new V-15AC-2 is for conventional record changers where high output and heavier tracking forces are required. The new V-15AT-2 is for lighter tracking in high-quality automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond. But the final payoff is in the sound. You will *hear* the difference.


PICKERING—for those who can **hear** the difference.

Pickering & Co., Plainview, L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD

You call it tiny.
We call it progress!



 This is the new E-V 1177. An FM stereo tuner and 50 watt stereo amplifier. All in one neat package.

Don't let its calm exterior fool you. The inside is packed with action. Solid-state circuitry born of our lengthy experience in aerospace electronics. Nothing wasted. Every ounce contributes to superb sound reproduction.

You can tackle the biggest musical sounds on record with the 1177. It's more than equal to the challenge.

When teamed with a pair of famed Electro-Voice speakers, you've achieved a matched high fidelity system of rare excellence. And the E-V approach to high fidelity design makes installation easy and operation effortless.

Oh. One other thing about the E-V 1177. The price. It's right in line with the size. Small. Just \$280.00, including the walnut-paneled case. See your E-V dealer for a demonstration. Or write for our complete high fidelity catalog. *It's big!*

ELECTRO-VOICE, INC., Dept. 364F,
616 Cecil Street, Buchanan, Michigan 49107

Electro-Voice

high fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE NO. 19 ON READER SERVICE CARD