

Stereo Review

NOVEMBER 1970 • 60 CENTS



REX REED
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GRACE

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DAVID BYRD

Give you the Fisher 701, 4-channel receiver.

CABINET OPTIONAL, AT \$22.95.



verpower a weak distant station, the at weak signal with y. (Alternate tivity is 65 dBI)

band AM. eivers with od FM have shame- But Fisher has a y. Our AM section s good as it is ossible to make an t closely approaches

er 701 has 250 (two fifty) watts of

sounds like a lot of is, for a normal

dering that the 701 our speakers instead tts is not too much.

the 701 is capable of e, but two sets of four

speakers, one main, one remote. That's eight speakers in all!

The kind of distortion-free power the 701 delivers is made possible through some unique circuitry in the amplifier section. The Darlington output stages are fully integrated (for the first time in a piece of commercial high-fidelity equipment). Which means that the resultant circuit takes up less space, yet is more reliable than the more conventional circuit it replaces.

The control panel.

Designing the control panel was quite a challenge to the Fisher engineers.

Because they had two goals which at first seemed to conflict: Make the controls as easy to use as possible. And make the controls as versatile as possible.

As you can see, the conflict was finally resolved. With some characteristically Fisher innovations. There are separate volume controls for front and rear channels. And the sliding volume controls move with the smoothness of professional studio faders.

The volume of the left and right channels is controllable with the balance control.

There are Baxandall (the best kind) tone controls, separate for bass and treble, clutched for front and rear.

There's a tape-monitoring control that works for left and right channels: front and rear together, front separately, or rear separately.

And there are loudness contour switches for front and/or rear channels. The high-filters also work on front and/or rear channels.

A muting switch quiets the noise between FM stations.

And a mode switch lets you listen to mono, two-channel stereo,

four-channel stereo, four-channel reverse, or, as we've explained above, two-channel stereo with the two rear channels delayed and softened.

In addition to the controls we've mentioned, there's a speaker-selector switch and source-selector switch.

And there are input and output jacks for everything imaginable; our engineers saw to that.

The four-channel era.

The Fisher 701 is the first four-channel AM/FM stereo receiver. But we're predicting it'll be the first of many.

Fisher's admirers in the industry will undoubtedly bring out four-channel equipment of one sort or another.

Just as they've been following our lead ever since we invented high fidelity.

 **The Fisher**
We invented high fidelity.

In 1970, we bring the first and only

In 1937, Fisher announced the first high-fidelity system available to the public. (The original system is now in the permanent collection of the Smithsonian Institution.)

In the thirty-three years that followed, Fisher made other significant contributions to the science of sound reproduction.

But there has never before been anything like the Fisher 701. We believe it's the most important development in sound reproduction since the invention of high fidelity.

Why four channels?

The difference between four-channel and two-channel stereo is just as dramatic as the difference between two-channel stereo and mono.

And for a very good reason.

With two-channel stereo, you normally have a speaker on the left, and one on the right.

And the sound reflects off the back wall, adding the acoustics of your living room to the music to which you're listening.

With four-channel, the back wall reflection is replaced by the sound from speakers on each side of the back of the room. Those speakers are providing information about the acoustics, not of your living room, but of the room in which the music was recorded. So you feel as though you were really attending a concert.

Introducing the Fisher 701.

Now that we've introduced four-channel, we'll tell you

Mail this coupon for your free copy of The Fisher Handbook, 1970 edition. This reference guide to hi-fi and stereo also includes detailed information on all Fisher components.



Fisher Radio
11-33 46th Ave.
Long Island City N.Y. 11101

Name _____

Address _____

City _____ State _____ Zip _____

0211701

something about our new four-channel receiver.

First of all, it's not just a four-channel receiver. It's also the finest two-channel stereo receiver in existence (that, alone, would justify the \$699.95 price tag).

As for FM, FM stereo, AM, or reproducing your mono or stereo records, the 701 is unexcelled.

So in a sense, the four-channel part of it is pure gravy.

And there's a way to make your stereo records and tapes sound like four-channel records and tapes.

Turn the mode selector to the 2-plus-2-channel position, and you get conventional stereo coming out of the left and right front channels, while the same signal comes out of the rear channels delayed slightly, and at a slightly reduced volume. The effect is to produce a slight reverberation, as if the music were being performed live, in a large room.

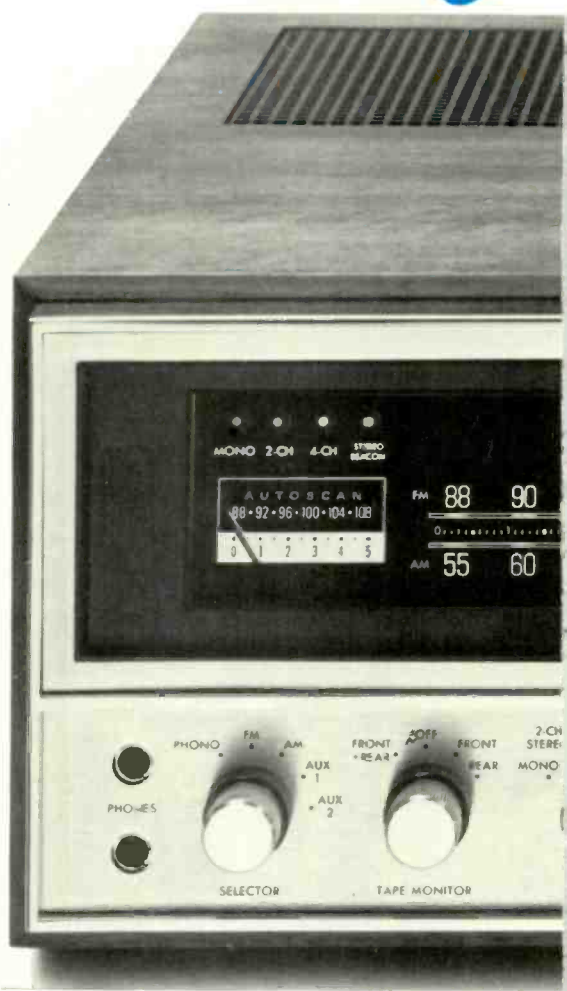
What four-channel program material is available?

As of now, the best source of four-channel program material is a four-channel tape deck, of which several models now are on the market. But several methods of transmitting four channels of information over FM stereo, and methods of providing four channels of information in a phonograph record, are being studied. We just want you to know that the Fisher 701 has the input and output jacks to make it compatible with all four-channel methods now being considered.

Three ways to tune the 701.

The Fisher 701 has conventional (yet unusually smooth) flywheel tuning.

And it has AutoScan® automatic push-button electronic tuning. Push a button and you're tuning across the FM band,



silently. Release the button and you're tuned in to a station. Push the one-station-advance button and you're tuned in to the next station on the band. Tuned in with more accuracy than you could achieve with a meter or a scope.

Remote-control AutoScan® is also included at no extra cost (with the help of the Fisher accessory RK-40).

The FM section has five Integrated Circuits.

All the active elements in the FM section are Integrated Circuits. And those five ICs in the IF and multiplex sections of the 701 comprise a total of fourteen amplification stages. The result? A tuner section that brings in more stations than has previously been thought possible. (FM sensitivity is 1.7 microvolts.)

And bringing in more stations is just the beginning. Even when a strong signal from a local station

threatens to overwhelm the signal from a local station, the Fisher 701 pulls in the incredible clarity of a four-channel select

The wide-

A lot of reasonable good AM. different policies is just about as theoretically possible in the AM section. It's FM in quality.

The Fisher hundred and music power.

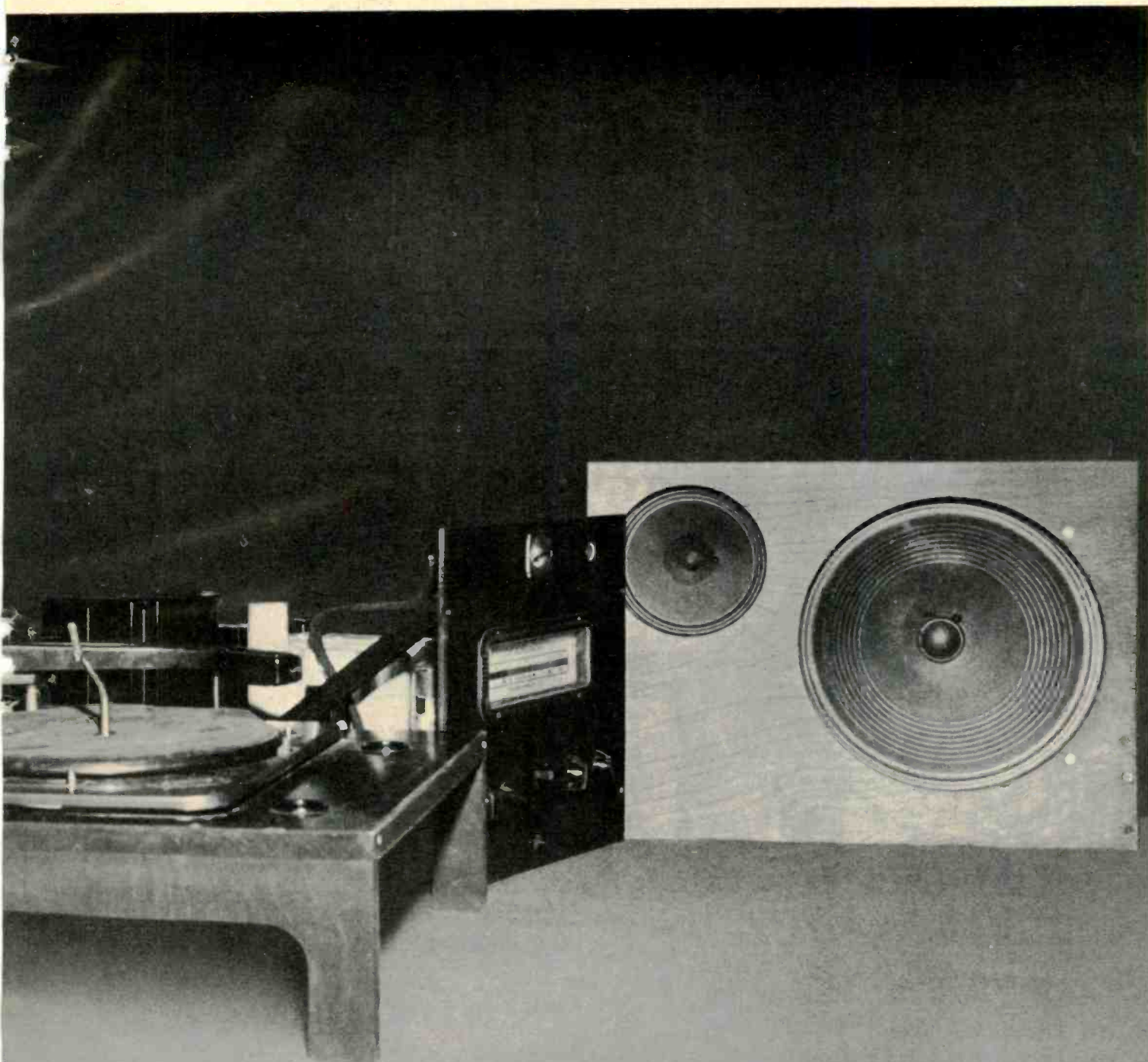
250 watts power. And it receiver.

But consider has to drive for of two, 250 watts. It's just right.

(Actually, driving not on

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PLEASE WRITE TO FISHER RADIO INTERNATIONAL,
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PRICES SLIGHTLY HIGHER IN THE FAR WEST

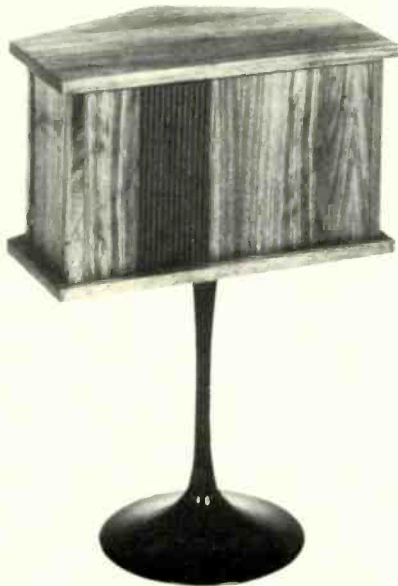
**In 1937,
we invented
high fidelity.**



The original Fisher system of 1937, now in the permanent collection of the Smithsonian Institution.

Out of the Research that Produced the 901

BOSE brings you the Second **DIRECT/REFLECTING™ Speaker System**



The BOSE 901

DIRECT/REFLECTING™ Speaker System

THE 12 YEARS OF RESEARCH

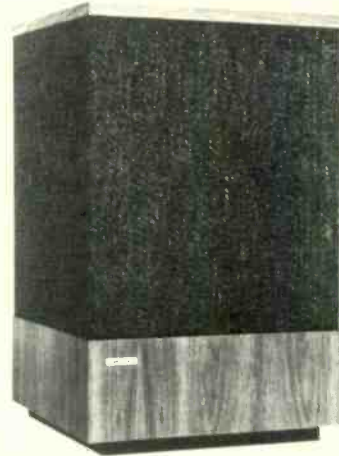
Copies of the Audio Engineering Society paper 'ON THE DESIGN MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', by Dr. A. G. Bose, are available from BOSE Corp. for fifty cents.

THE RAVE REVIEWS

* **Circle No. 16** on your reader service card for complete reprints of the nine reviews and a list of BOSE dealers in your area.

THE SOUND OF THE 901

Ask your franchised BOSE dealer for an A-B comparison with the best speakers he carries, regardless of their size or price.



The BOSE 501

DIRECT/REFLECTING™ Speaker System

1 THE DESIGN GOAL

Our objective was to produce a speaker in the \$125 price range that would audibly outperform all speakers costing less than the 901.

2 THE DESIGN APPROACH

We preserved as many of the features of the 901 as possible to produce a speaker that sells for \$124.80.

* **Circle No. 17** for information on the design of the BOSE 501.

3 THE PERFORMANCE

You are the judge. If we have succeeded in our design goals, the result will be obvious to you when you A-B the 501 with any speaker selling for less than the 901.

"You can hear the difference now."

BOSE®

Natick, Massachusetts 01760

* **Circle #16** for information on the BOSE 901

* **Circle #17** for information on the BOSE 501

FORMERLY HI FI/STEREO REVIEW

Stereo Review

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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

DURCHKOMPONIERT BY COMPUTER

IN THE New York *Times* not so long ago, John Leonard, in reviewing Marshall McLuhan's book *Counterblast*, undertook a parodistic definition of what he called "the First, Second and Third Precepts of Möbius the Looped." Mr. Leonard is perhaps the most preceptive and certainly the funniest reviewer it is my pleasure to read regularly, and his reformulations have almost wittingly supplied me with my text for the issue at hand: "(1) Western man's fall from grace was a fall into Syntax, out of the haptic harmony into the alphabet soupçon. (2) With the invention of movable type, *we sold our Gestalt for a mess of dualities*; eye-cendancy in the sensorium disequilibrates. (3) We shall escape our consequent dynamic of violence through subliminal tribalization via the LP record, the TV set and the computer." To paraphrase *that*: Paradise was lost when we took up with the printed word; it will be regained when we embrace the electron. Well, salvation will have to wait, for it appears that reports of the death of the printed word have been much exaggerated. You hold the ironic proof in your hands: a record magazine whose type has been set by a computer.

I have been an omnivorous reader since the age of four, when Santa dropped a copy of *Flopsy, Mopsy and Cottontail* into my Christmas stocking. Devoted as I am to recorded music, distracted (occasionally) though I might be by TV, print is still my medium, and though my supply of reading matter is reduced each time a billboard bites the roadside dust, newspapers, magazines, and books continue to glut my hungry eye. Mr. McLuhan will have to take my word for it that all this eye-cendancy has not left me feeling out of touch or wanting weight in the sensory balance. What does disturb my equilibrium is finding that an old periodical friend has been to Denmark, so to speak, returning strangely altered in typeface and format. It is very unsettling at first, but unless the overhaul has been grandly drastic, I adjust quite rapidly to the new packaging—as soon, in fact, as I discover (*pace* McLuhan) that what has changed is not the message, but only the medium.

Friendly old readers of STEREO REVIEW will know that we have for some time been a "through-composed" magazine, consistent in our type faces, regular in our several departments, and uniform in style. That was by design, for our monthly compositions were all based on the same typographical key signature (Garamond Light, if you care). Considerations of efficiency and economy now dictate, however, that we play in another key. The computer has not told us just what it is, and though my first impulse was to call it Picket Fence Gothic, I'm sure it will soon look to me like Old Shoe Extended. This issue is not to be taken as a simple and complete transposition; we are still modulating, and in months to come there will be other consonant changes. But technical and musical content will be as heart-warmingly authoritative as ever, our regular contributors will remain their comfortable, unpredictable selves. I am sure no reader will ever have cause to suspect that the computer is also *writing* the reviews.

HEARD THE LATEST?



- 4-track, 2-channel stereo
- All-silicon transistor pre-amps
- Pause control
- Digital counter
- Dual VU meter
- Fast winding
- Automatic stop at end of tape
- 0.2% wow and flutter (RMS)
- Frequency response: 40 to 12,000 Hz
- S/N ratio: 45 dB or more
- Crosstalk: 40 dB between adjacent tracks at 100 Hz
- Microphone optional

A-24

This is what happens when a big name thinks small. It's the TEAC A-24, and it's making cassette history. This deck is powered by a unique hysteresis synchronous outer rotor motor for compact convenience, powerhouse performance. And it comes complete with all the craftsmanship it takes to make a TEAC.

More exclusive features: a special end-of-tape sensing circuit which not only stops the cassette, but completely disengages the mechanism – releasing pushbuttons, pinch roller and idlers – to avoid “flats” and deformation of critical drive components. Two specially-designed heads for outstanding frequency response. Just about the lowest wow and flutter that ever came out of a cassette.

Of course, no sound system is really complete without cassette capability. So if it's time to round out your equipment, it's time to sound out our A-24.

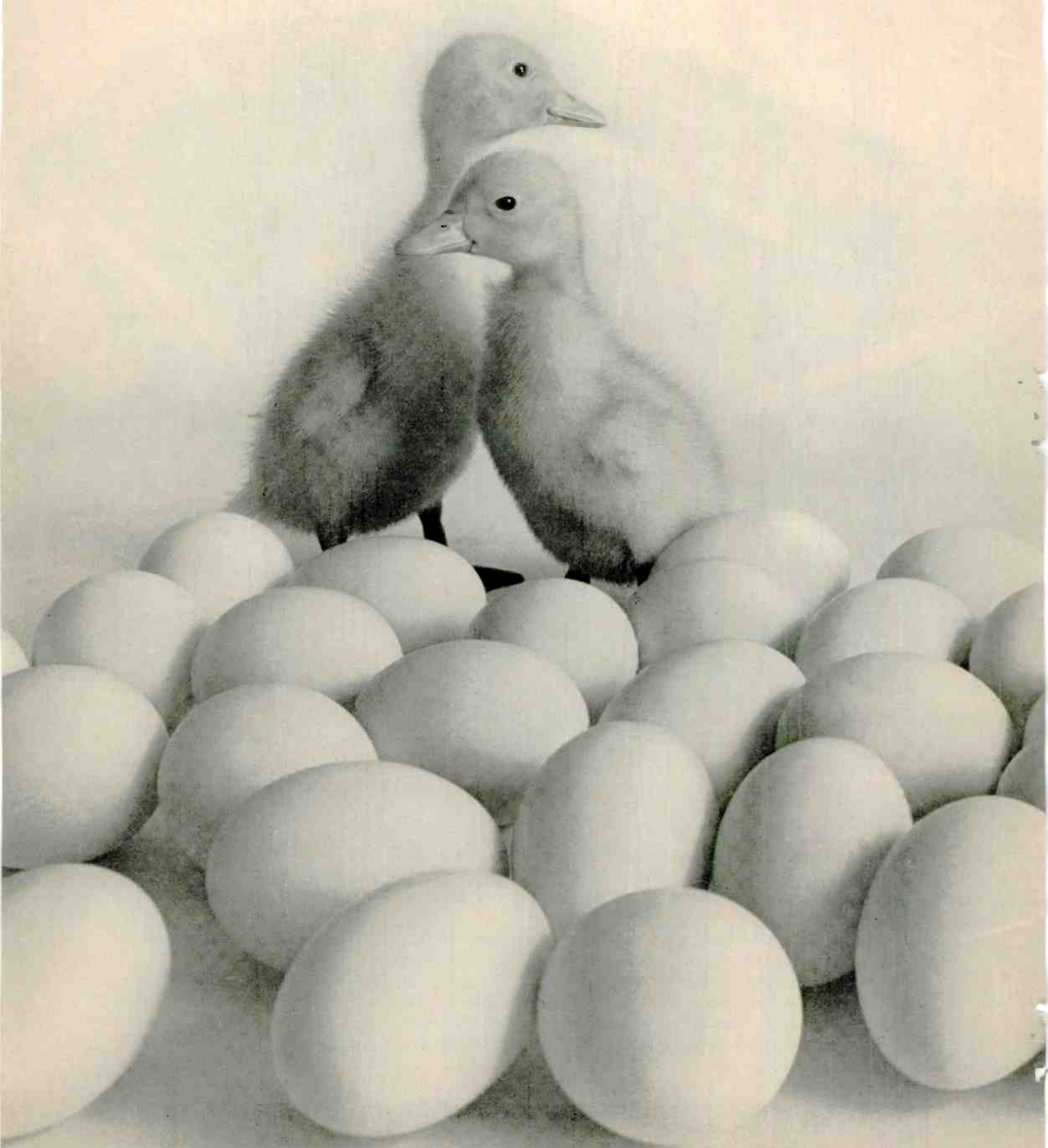


TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404

CIRCLE NO. 61 ON READER SERVICE CARD

The two
that couldn't
wait.



Every so often, an idea just won't wait until its time has come. So it arrives ahead of schedule. And begins a trend.

Take the new Sony 6065 receiver, for instance. It takes direct-coupled circuitry into a new dimension. Which means there is nothing to come between you and the sound — no coupling capacitors, no interstage transformers.

Those capacitors and transformers could cause phase shift or low-end roll-off, or diminish the damping factor at the low frequencies where you need it most.

So, instead we use Darlington-type coupling, a complimentary-symmetry driver stage, and an output stage that needs no coupling capacitor between itself and the speaker because it's supplied with both positive *and* negative voltages (not just positive and ground).

The results speak for themselves. The amplifier section puts out 255 watts* with less than 0.2% distortion, and a cleaner, purer sound than you've heard before in the 6065's price range (or, quite probably, above it).

And the FM section has not only high sensitivity and selectivity (2.2 μ V IHF and 80dB respectively) but lower noise and better interference rejection, to help you discover stations that you've never heard before — re-discover stations that were barely listenable before.

You'll discover new flexibility, too, in the control functions. Sony's famous two-way function selector lets you switch quickly to the most used sources —

or dial conventionally to such extras as a front-panel AUX input jack, or a second phono input. There's a center channel output, too, to fill the hole-in-the-middle in large rooms, or feed mono signals to tape recorders or a remote sound system. The Sony 6065. \$399.50**

Another "impatient" receiver also featuring the new Sony approach to direct coupling, the 6055 delivers 145 watts*. Moderately priced, this receiver is a remarkable value at \$299.50**

So, there they are, months ahead of schedule and way ahead of their time. Don't wait to enjoy them at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

*IHF Constant power supply method at 4 ohms. **Suggested list.



TWO NEW RECEIVERS FROM SONY®

THIS ONE
HAS A GREAT
TRACK
RECORD.



With so many cartridges on the market, it's easy to get confused. Unless you choose one with an outstanding track record. Like the ADC 10/E Mark II. Widely acclaimed as the "Critic's Choice", it is crafted by hand using our exclusive induced magnet design.

The 10/E Mark II recreates sound faithfully. And tracks perfectly at the lowest possible pressures for optimum fidelity and long record life. It is as durable as any cartridge made regardless of price, and can be used with virtually any model changer or tonearm.

So end "cartridge confusion" forever by insisting on the ADC 10/E Mark II. For \$59.50, you won't find a sounder value.

ADC 10E—MK II SPECIFICATIONS

Output: 4 mV at 5.5 cms/sec. recorded velocity.
Tracking Force: 1/2 to 1 1/2 grams.
Frequency Response: 10 Hz to 20 kHz \pm 2 dB.
Channel Separation: 30 dB from 50 Hz to 12 kHz.
Compliance: 35×10^{-6} cms/dyne.
Vertical Tracking Angle: 15°.
Rec. Load Impedance: 47,000 ohms nominal.
Price: \$59.50 Suggested Resale.



AUDIO FOR
AUDIOPHILES

CIRCLE NO. 10 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Tom Jones: Fans Fight Back

● I just finished reading Martin Gottfried's article "Tom Jones: A Singer Without a Song" (September). I want to know what gives Mr. Gottfried the right to knock Tom Jones in a poorly written, badly worded review? For instance: "'Some people can't stop eating,' he says. 'Some people can't stop drinking. Some people can't stop smoking. But me . . . !'" He says the sexual reference is obvious but never specific. I think that only if Mr. Gottfried has a dirty mind could he say this is gross and lewd. Tom Jones is the best male sex idol since Rudy Vallee and Frank Sinatra. I'm glad to see that show business is finally waking up and giving the women a piece of the action. Nobody ever calls attention to how fat, middle-aged men run to buy the most recent issue of *Playboy*.

ROSE FILIPPONE
North Plainfield, N. J.

● I read with a mixture of hilarity and resentment the article on Tom Jones by Martin Gottfried, and was appalled at this atrociously written piece of work. Where Mr. Gottfried got the unmitigated nervy gall to write about Tom in this manner is beyond me! Obviously, Mr. Gottfried would not recognize talent if it slapped him in the face. Why does he taunt Tom about his performance? Wasn't he young once, too? The kind of singers and music that were once popular are not now. Apparently, Mr. Gottfried cannot accept change.

The relentlessness of his article was unforgivable for the simple reason that millions of people have probably read it and, unfortunately, some won't disregard or take lightly what he wrote. They may never have the pleasure of seeing Tom in person, as I have, or on television. After a hard week of work and routine, what is the harm in Mr. Jones' providing us housewives with a mere one hour of pleasure after scuffling with the children all week?

I'm almost positive I speak for most of the women who admire this sexy, groovy, lovable canary of a man who is so lion-y at the same time.

SHEILA E. REINHARDT
Bronx, N. Y.

● I am writing this letter in response to your article on Tom Jones. I feel that Martin Gottfried was totally unfair in his criticism of Tom's performance.

This past June, I attended the Tom Jones show at the Latin Casino in Cherry Hill, New Jersey. I thought he was absolutely fantastic.

For two solid weeks he packed the house for both shows every night. All who came with an indifferent attitude toward Tom left the Casino convinced of his showmanship and personal magnetism. I found him to be a very warm and friendly person, adding a slight personal touch to his performances with short conversations with those up front. I myself sat up there and surprisingly found myself conversing with him as I would with anyone else.

Though I am only fourteen years old, I have always been partial to Tom Jones, his television show and his recordings. And after seeing him on stage, I am positive he'll be around for a long, long time.

MONA CRISTOL
Philadelphia, Pa.

Thumper on Quadrasonics

● Orchids to Larry Klein for his article "Four-Channel Follies" (September). As usual, Mr. Klein's remarks are direct, sensible, and well-documented. I personally think the choice of title was a touch of genius.

However, Mr. Klein is obviously not an expert in the field of quotations from Walt Disney soundtracks. What Thumper actually said was, "If you can't say somethin' nice, don't say nothin' at all."

EDWARD BUXBAUM
Brooklyn, N. Y.

Mr. Klein replies: "Thank you, Mr. Buxbaum. I was aware of Thumper's original (and ungrammatical) construction, but I felt it would be ungracious of me to perpetuate it in print. In general, I tend not to be overly critical in such matters, since I deem it a wonder that Mr. Disney could train the animals to talk at all."

Disc Quality

● James Goodfriend's article on disc quality ("Going On Record," September) is excellent as far as it goes, but it does not go far enough. The assertion that "the pressing is very nearly the thing [the record company] can do the least about" implies that there is no viable solution. There is one: the companies can reject shipments of unsatisfactory records from the pressing plants and take their business elsewhere. The Musical Heritage Society has recently—and at great expense—taken this measure. If MHS can do it, others can. After all, if Turnabout can offer a fine-sounding Bruckner Fourth (TV 34107) at \$2.98, why can't Mercury/Philips do the same at double that figure? It

(Continued on page 10)

CIRCLE NO. 101 ON READER SERVICE CARD →

The driving amplification of today's electronic instruments offers a new challenge to the capacity of speaker systems. Can they take it? The new Achromatic W25 can.

However, absorbing this power and giving it *all* back as *distortion-free, faithfully reproduced* sound is another matter! The new W25 employs a hefty 8" woofer with oversized, specially constructed four layer-wound voice coil assembly for maximum heat dissipation, plus a heavy duty magnet assembly with deep axial length for superior transient response. The tweeter coil is aluminum for low mass, and the cone is ultra-curvilinear for exceptional polar



distribution. A professional LCR crossover network minimizes commonplace electrical and acoustical distortions, and the "unitized" construction of the sturdy cabinet avoids buzzes and resonances.

The W25, priced at \$58.75 list, is *quality* throughout. It is one of six Wharfedale speaker systems engineered to satisfy every budget, space and performance requirement. For complete catalog, write Wharfedale Division, British Industries Co., Dept. HS-50, Westbury, New York 11590.

Wharfedale
ACHROMATIC SPEAKER SYSTEMS

**Pour on the power...
The new W25 pours it all back.**



It sounds
as if you bought
something
more expensive.



The Standard SR-A1000S AM/FM stereo receiver. \$209.95

20/20 Watts RMS with both channels driven. Plenty of clean, sharp power for full fidelity at any volume setting.

That's where Standard's SR-A1000S begins to sound more expensive. But we're not resting our claim on power alone.

It has FET plus four IF stages, double-tuned and ceramic filtered for an FM sensitivity of better than 2.5 μV (IHF). There's a tuning meter, a stereo beacon light and a dual speaker system. Bass and treble controls are stepped.

Loudness, muting, mode, tape monitor and hi-filter controls are all conveniently placed.

Frequency response is 20-20,000 KHz \pm 1 dB with harmonic distortion of 0.8% at 20/20 Watts. And it all comes in a handsomely styled walnut wood cabinet.

Those are some of the reasons for saying the SR-A1000S sounds more expensive than \$209.95. But you be the judge, just drop by your Standard dealer and audition the SR-A1000S for yourself.



STANDARD RADIO CORP., 60-09 39TH AVENUE, WOODSIDE, N. Y. 11377,
13518 SOUTH NORMANDIE AVENUE, GARDENA, CALIF. 90249

CIRCLE NO. 57 ON READER SERVICE CARD

is sad when one company (DGG) can advertise "no-pops classics" with the implication that it is the only firm doing so, and doubly sad when such a suggestion is very nearly true.

For such a comprehensive discussion of overall record quality, it is surprising that Mr. Goodfriend has completely overlooked the engineering aspect. Far too many recent "high fidelity" orchestral recordings sound like an aural helping of porridge. Toscanini's 1953 *Pictures at an Exhibition* (Victrola 1273) sounds more like a symphony orchestra at work than does Mehta's recent one (London 6559). It has long been proved that excessive amounts of artificial equalization and related gimmickry are not mandatory for good reproduction. Can it be that an exaggerated treble boost can mask the pops and clicks resulting from haphazard manufacturing procedures?

BILL PEEK
Roanoke, Va.

Woodstock Twice Removed

● I would like to thank Don Heckman for a most interesting article on the Woodstock festival (September). I think more such festivals should be encouraged, as they bring people together in love for their fellow man. Even though Mr. Heckman's article was a review, it touched on some of the good things about the event itself. I don't say that nothing bad was done at the festival, but in proportion to the good the bad was almost out of sight. Many people have griped about the use of drugs at Woodstock, but what about its use in our cities, towns, high schools, and colleges? Does anyone have the right to tell young people what kind of music to listen to or where to listen to it? If they can, this world is in bad shape.

BRUCE TOOTHMAN
Mannington, W. Va.

Bouquet for September

● Bravo! The entire September issue was a gem. Sat down with it last evening after dinner and never did get to where I had planned to go.

Martin Gottfried's report on Tom Jones at Madison Square Garden has to be some sort of minor classic; and, as usual, one could count on Rex Reed being either excessively critical and bitchy (although I totally agree with his assessment of Mason Williams' lack of maturity) or effusively gushy as in his Dory Previn and *Company* reviews—but eminently readable.

This issue, as with many of the past issues, will not leave my magazine nook until its successor replaces it, to be picked up over and over again.

ARTHUR C. MATTOS
North Kingstown, R. I.

Music Moguls

● For many years now the men in charge of classical recordings have been running their business with heroic extravagance. They have spent millions on selling names—Bernstein, Cliburn, Elliott Carter—instead of music. They have made too many recordings, and duplicated them too often and too soon: a look at the Schwann Catalog classical recordings listing will show how often Columbia, for example, has duplicated its own releases. Most of these have been recorded too expensively, engineered too elaborately, produced too carelessly, and distributed, advertised, and sold ineptly. These executives have failed utterly to do what they might have done easily, and could still do with some ingenuity and effort—win a

(Continued on page 12)

STEREO REVIEW



Buy them.

The suggested retail price of a new pair of KLH Sixes is \$268.

And we'd like to sell you a pair.

But if you can find a used pair at a savings, we won't try to talk you out of it.

Because except for a few scratches and dents, a used Six is every bit as good as one that's just come off the assembly line.

In fact, if you compared a 1958 Six (or any Six) with a 1970

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Why change something that was 20 years ahead of its time in 1958?

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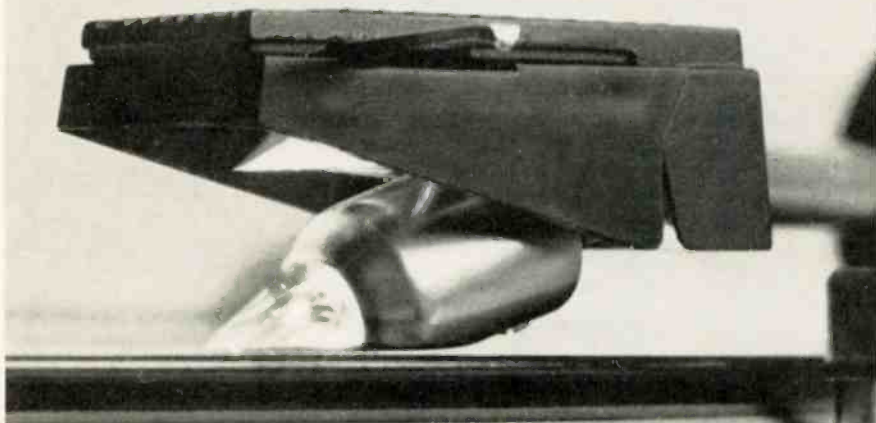
Used or new.

For additional information on the Model Six, write to KLH Research and Development Corporation, 30 Cross St., Cambridge, Mass. 02139, Dept. SR-11.



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we call our cartridge "groovy"



you should read before you laugh!

Cartridge design is no joke with our talented, imaginative Danish designers. When they say "groovy", they're talking about the Bang & Olufsen

SP-12 cartridge and its high compliance, excellent frequency response, and amazing channel separation.

□ They call it "groovy" because an ingenious, exclusive Micro-Cross mount for the stylus allows the solid one-piece diamond to float freely in the record groove, reach the most sensitively cut undulations. The result is crystal clear reproduction of every tone hidden in a record. □ Your hi fi dealer knows the story of Bang & Olufsen cartridges and the Micro-Cross design that is carefully created in Denmark, presently earning rave notices from European hi fi experts, and now available in the United States for the first time. Ask him about us.

Or write for details now.

SPECIFICATIONS ■ Stylus: Naked Diamond (5+17) μ Elliptical (LP). Frequency response: 15-25,000 Hz \pm 3 dB 50-10,000 Hz \pm 1 $\frac{1}{2}$ dB. Channel separation: 25 dB at 1,000 Hz 20 dB at 500-10,000 Hz. Channel difference: 2.0 dB. Compliance: 25 10^{-6} cm/dyne. Tracking force: 1.0-1.5 grams. Output: 1.0 mV/cm/sec. 5.0 mV average from music record. Recommended load: 47 K ohms. Vertical tracking angle: 15°. Weight: 8.5 grams. Mounting: $\frac{1}{2}$ " Standard 5 Terminal connection incl. separate ground pin. Balanced or unbalanced. Replacement Stylus: Original (5+17) μ Elliptical (LP), type: 5430 or 15 μ Spherical (LP), type: 5429. ■ MODEL SP-12.....\$69.95

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market for classical music among the young, who are not deaf to it or opposed to it when it is not presented as some embodiment of virtue. Now, weary of throwing money away on their hobby, they try to make it appear that their difficulties are somehow in the music rather than in their own errors, and to make us believe that what they did badly cannot in fact be done at all.

JOHN HOLT
Boston, Mass.

Defending Chicago

● Perhaps the rock or jazz purist would find Chicago's second album to be "disappointing jazz/rock" as Donald Heckman so labeled it (September), but we instead found Mr. Heckman's review disappointing and disconcerting. We found ourselves wondering just what Mr. Heckman was expecting of this album. Just what did he mean by a strong lead singer? One that would dominate the group? This would be unthinkable. Of course, Blood, Sweat and Tears' David Clayton-Thomas dominates that group vocally, but doesn't that immediately cast the group into the mold of a basic "sound"? There is no doubt that BS&T is good, but as a group it has no versatility, even though its individual members do. Steve Katz's vocal on *Sometimes in Winter* comes as a breath of fresh air.

Through a gracious and rare instant chemistry, Chicago has cut two excellent double-disc sets. They are good from the beginning. How many groups, however good now, can be proud of their early days? Given time, Chicago may come to satisfy Mr. Heckman's standards. But we would call those standards harsh. Mr. Heckman's review tends to scare off people who could otherwise have enjoyed listening to this group. The reviewer's structural criticisms aside, Chicago is both pleasant and exciting listening.

Whether we can reconcile ourselves to the dedication on the Chicago album "to the people of the revolution . . . and the revolution in all of its forms" remains to be seen. Right now, the only complaint we have is that the infernal script writing inside the jacket is hard to read.

MICHAEL P. MCDOWELL
GREGORY S. FALLER
Camden, N. J.

The Smallest Minority

● As another member of "the smallest minority of the record-consuming public," the open-reel tape collector, I was heartened to see Mr. Michael P. Cole's letter in your "Letters to the Editor" column for August. I believe strongly that your publication and others like it are not doing enough to champion the cause of open-reel collectors. Open-reel sound quality is still superior to that of all other forms of recorded music. Cassettes may be the "in thing" commercially, but as a form of quality musical reproduction, they are a step backwards. The time has come for innovation and direction in the open-reel area before the concept is left to die.

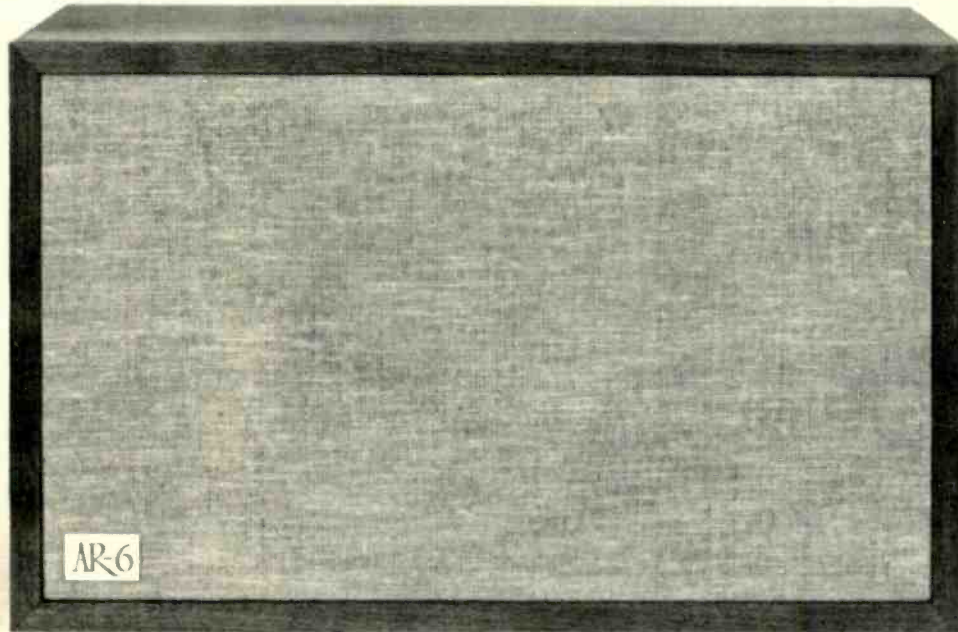
The open-reel collector may only represent a small segment of the market; however, I'm sure a sizable percentage of your readers own this type of equipment and are fast becoming disenchanted with the status quo and your lack of interest and/or action in helping to rectify this inequity.

V. S. GIGLIO
Staten Island, N. Y.

(Continued on page 14)

The AR-6.

A new speaker system from Acoustic Research.



The least expensive speaker sold by AR (the AR-4x, at \$63) is also the most widely sold of all high-fidelity speakers, because it has provided maximum performance per dollar of cost. The new AR-6 offers significantly better performance for \$81. It adds one-third octave of low-distortion bass, and also provides superior dispersion and more uniform energy output at high frequencies. The seven-inch depth of the AR-6 adapts it ideally to shelf placement, or it may be mounted directly on a wall with the fittings supplied with each speaker system.

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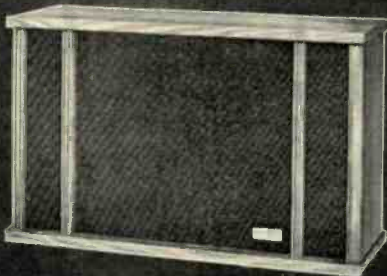
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... offers three emotion-packed
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The Jensen TF-30, four speaker, 3-way speaker system. "Excellent transient response with no evidence of ringing. High frequency response is good, as would be expected from a dome-type super-tweeter. Recommended for persons who want a moderate-size bookshelf speaker system with a little more sculptured face to go along with fine performance."
Audio Magazine



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The Jensen TF-25, two speaker, 2-way speaker system. "The tone burst response is good at all frequencies. . . low frequency distortion is exceedingly low. . . has a balanced, uncolored sound which can be listened to for hours without fatigue. It never seems 'bass shy', but rather has a solid, non-boomy bottom end response."
Hirsch-Houck Laboratories

... under \$70

The Jensen X-45, two speaker, 2-way speaker system. "Overall, its transient response is as good as any dynamic speaker tested, including some costing several times the price. It has an effortless, natural sound one rarely finds in speakers of much greater size and price. The listener is never aware that he is listening to a one cubic foot enclosure."
Hirsch-Houck Laboratories



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Lightfoot Flub

● While Rex Reed is certainly entitled to his own opinions regarding the releases he reviews, he is not entitled to provide the reader with grossly inaccurate information. The most recent example of the latter is his critique of Gordon Lightfoot's "Sit Down Young Stranger" (August). Here he expounds upon the profundity of Lightfoot's lyrics and cites what he feels to be a prime example. Unfortunately, the song from which he quotes, *Me and Bobby McGee*, was written by Kris Kristofferson, not the immensely talented Canadian.

RICHARD A. WATERS
Madison, N. J.

Rogg on Records

● Richard Freed's "The European Record Companies" in the September issue is the most significant contribution to the knowledge of the serious record collector published in some time. I do not believe Mr. Freed will be offended, therefore, if I point out a small error concerning organist Lionel Rogg's recordings of the complete organ works of Bach for Oryx. The article states that those recordings were "formerly available here on Epic." Actually, the Oryx recordings were made on the Meltzer organ at the Grossmünster in Zürich, while the Epic recordings were made on the Silbermann organ in Arlesheim. Furthermore, Epic never released the complete Bach organ works.

Those lovers of organ music who may have been tracking (no pun intended) Rogg's recording career as I have will be interested to learn that his most recent recording (Bach's *Art of the Fugue*), made for Odeon, is scheduled for release in this country on the Angel label.

JAMES O. HARMON
Silver Spring, Md.

John Denver

● In passing a newsstand, I spotted the August issue of STEREO REVIEW. On it was a small paper patch which read, "Introducing John Denver." Since I had personally attended one of his concerts at Augustana College here in Sioux Falls, I proceeded to buy it. Beyond question, that issue has to rate as the best one I've read this year. It's really great to see John Denver reaching popularity outside of the Midwest. He definitely deserves it. Noel Coppage's article has convinced me that STEREO REVIEW is where the action is.

JOHN W. GROULS
Sioux Falls, S.D.

Sartorial Snobbery

● Thank you, James Goodfriend: I couldn't have said it better myself ("Going On Record," August). As both a pop-festival and symphony concertgoer, I have been upset by the prevalence of the idea that different types of music have mutually exclusive audiences and that this is the way things should be.

Here in Atlanta, Robert Shaw has made many attempts to deformalize concerts (students can purchase tickets for \$2), but apparently his subscription audiences don't feel the music sounds quite right unless the orchestra members have on their traditional clothing. I usually wear Levis to the concerts, and even though I refrain from dancing in the aisles, I am often greeted with looks of contempt from others in the audience. My hair is not long nor do I wear a beard, so it must be the clothes. The same goes for people who attend rock concerts. Certain groups of people feel that they own certain types of music and that strict

(Continued on page 16)



Kiss purple ear goodbye!

Amazing new Sony recording tapes keep your ear from being assaulted by "purple noise"—that annoying undercurrent of alien noise produced by ordinary tapes.

Sony's new Ultra High Fidelity (UHF) Cassettes and Low Noise, High Output (SLH-180) reel-to-reel recording tape mark a fantastic breakthrough in recording tape.

UHF cassettes give owners of cassette tape players recording and playback performance heretofore only possible in reel-to-reel machines. For those who own reel-to-

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Enjoy a richer, cleaner, truer sound from your cassette tape recorder or reel-to-reel machine.

Sony UHF cassettes, in 60- and 90-minute lengths, and Sony SLH-180 tape on 7-inch reels are available now at your Sony/Superscope dealer.

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THESE OLD BOTTLES date way back to the days when Jack Daniel made them to celebrate special occasions.

One was for winning the Gold Medal at the St. Louis World's Fair. And another, in 1896, on the hundredth anniversary of Tennessee statehood. He even made a

special bar bottle for his favorite hotel, the Maxwell House, in Nashville. But when it came to whiskey, Mr. Jack wouldn't cater to change. He insisted on charcoal mellowing every drop. He was too good a whiskey man to alter that, no matter what the occasion.



CHARCOAL
MELLOWED

DROP

BY DROP

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rules must be obeyed whenever one comes to listen.

However, rock is in no immediate danger of dying, while classical music is. Please, musical establishment, let go. Make room for some younger people and make them feel welcome. If the way the audience or the orchestra dresses upsets you, then there is something very strange about your motives for attending a concert.

EUGENE S. ZIMMER
Atlanta, Ga.

Callas vs. Sutherland

● My primary concern with the recent critique of the London *Norma* with Joan Sutherland (July) is the feeling of your reviewer, Michael Mark, that this portrayal was what Bellini would have wished. Certainly Maria Callas' characterization of the role is closer to what we know of the great *bel canto* Normas than is that of Sutherland. The critiques of Bellini's time and immediately thereafter enumerating the triumphs and difficulties of Giuditta Pasta, Maria Malibran, *et al.*, could be equated with those about the equally triumphant and equivocal performances of Callas. The dramatic involvement of these singers—"ferocity," even—was a bone of contention for many people at that time. Personally, I think it quite believable that the scorned high priestess of a persecuted cult inured to human sacrifice would be ferocious. Whether or not these greats' interpretations of the role of *Norma* were, indeed, what Bellini considered definitive is impossible to say; however, since the role was written for Pasta, her difficulties with its *testitura* notwithstanding, one would think that this alone would point to his preference: Pasta's vocal inconsistencies were not born with *Norma*.

The furor caused by adverse criticism of Maria Callas will probably continue for as long as memory of her art exists, and perhaps beyond. But the claptrap of pointing out the incandescence of someone's high C or an isolated phrase does no service to the genius of Callas or any other singer. The individual who purchases an operatic recording or sits through an opera in order to rhapsodize over the zenith of a mad scene or gurgle because of a finely-spun pianissimo has got to be out of his tree. If Bellini or any other composer felt that his operas were to be regarded as nothing but frames for "Qui la voce" or "Casta Diva," he would have returned to Sicily and raised oranges; and any soprano whose reputation is based on her efficiency at hitting home runs above the staff should try professional bird-calling—opera can be better served.

PAUL F. SPRATT
Boston, Mass.

Ali Akbar Khan

● Thank you for the beautiful and perceptive reviews of sarodist Ali Akbar Khan's renditions of ragas *Kanara Prakaar* and *Shree*, which appeared in the July and September issues. Distinguished critics like James Lyons, Nat Hentoff, and those on your editorial staff have really paved the way for a sympathetic appreciation of Indian music. Ali Akbar at his best has a parallel only in those brilliant giges and fugues of J. S. Bach's solo harpsichord suites, with the important difference that with Khan the music's strong, sturdy, emotional surge may last as long as an hour or more. And duo performances like those of Khan and Ravi Shankar can be exceptional experiences.

M. S. PATHANIA
Blacksburg, Va.

STEREO REVIEW

King of Turntables

The only record playback system engineered for stereo cartridges that can track as low as 0.1 gram.

New Troubador Model 598



HERE is a turntable system designed exclusively for the new low tracking force cartridges—the long players that won't wear out your records. This unbelievable record playback device exceeds every broadcast specification for professional playback equipment.

Driven by the world's finest turntable motor (hysteresis synchronous type) the system reaches full speed in less than $\frac{1}{8}$ of a revolution, locks in on A.C. line frequency and maintains speed accuracy with zero error, (built in strobe disc and pitch control provided).

The 12 inch turntable platter and massive balanced drive fly-wheel are both coupled to the drive motor by a precision ground flexible belt.

Empire's exclusive pneumatic suspension combines pistons and stretched springs. You can dance, jump or rock without bouncing the stylus off the record. The Troubador will track the world's finest cartridges as low as 0.1 gram.

With dead center cueing control the tone arm floats down or lifts up from a record surface bathed in light. Pick out the exact selection you want—even in a darkened room.

The extraordinary Troubador system features the Empire 990—the world's most perfect playback arm. This fully balanced tone arm uses sealed instrument

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TECHNICAL SPECIFICATIONS 3 speeds—33- $\frac{1}{3}$, 45, 78 rpm • Push-button power control • Built-in 45 rpm spindle • Rumble—90 dB (RRLL) • Wow and flutter .01% • Overall Dimensions (with base and dust cover): 17- $\frac{1}{2}$ " W. x 15- $\frac{1}{8}$ " D. x 8" H. • Dimensions (without base and dust cover): Width 16", Depth 13- $\frac{1}{2}$ ". Height above mounting surface: 3- $\frac{1}{4}$ " • Depth required below base plate 3- $\frac{1}{2}$ " • Swiss ground gold finish.

Troubador 598 playback system, \$199.95 less base and dust cover. Satin walnut base and plexiglas cover combination \$34.95. The 990 playback arm also available separately, \$74.95.

For your free "1971 Guide to Sound Design", write: Empire Scientific Corp., 1055 Stewart Ave., Garden City, N.Y. 11530

EMPIRE



CIRCLE NO. 97 ON READER SERVICE CARD

EMPIRE LONG PLAYING STEREO

Color

Technical specifications

List price

Model



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 Each 1000ZE/X and 999VE/X cartridge is individually adjusted to have a flat frequency response within ± 1 dB from 20-20,000 Hz. Stereo separation is better than 35 dB at 1 KHZ and remains 25 dB or better all the way out to 20,000 Hz. Overall frequency response a phenomenal 4-40,000 Hz. There are no electrical or mechanical peaks and total IM distortion at the standard 3.54 cm/sec groove velocity does not exceed .05% at any frequency within the full spectrum. Uses a .2 x .7 hand polished miniature diamond for exceptionally low mass.
999VE/X RECOMMENDED TRACKING FORCE 1/4 to 1 1/4 GRAMS.

\$99.95

Measurement Standard
1000ZE/X

\$79.95

Professional
999VE/X



Surpassed in overall quality only by the 999VE/X and the 1000ZE/X, this cartridge combines high compliance with low tip mass for excellent tracking between 1/2 and 1 1/2 grams. Full frequency response is 6-36 KHz, Separation 35 dB, .2 x .7 mil bi-radial hand polished elliptical diamond. Recommended for high performance turntables and changers.

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Delivers a fine frequency response of 8-32,000 Hz in top quality manual and automatic turntables and tone arms tracking at 1 1/2 grams or less, .2 x .7 mil bi-radial hand polished elliptical diamond stylus.

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For changers capable of tracking at less than 3 grams. Frequency response 10-30,000 Hz. The hand polished spherical diamond has a tip radius of .7 mil.

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Perfect cartridge for popular automatic record players. Tracks 1 to 4 grams. A fine .4 x .7 mil bi-radial elliptical diamond stylus, frequency response 12-25,000 Hz.

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Popular
909/X



With 1 1/2 to 4 gram tracking this economy elliptical produces a frequency response from 15-25,000 Hz. .4 x .7 mil bi-radial elliptical diamond. Great value for changers.

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Economy
90FE/X

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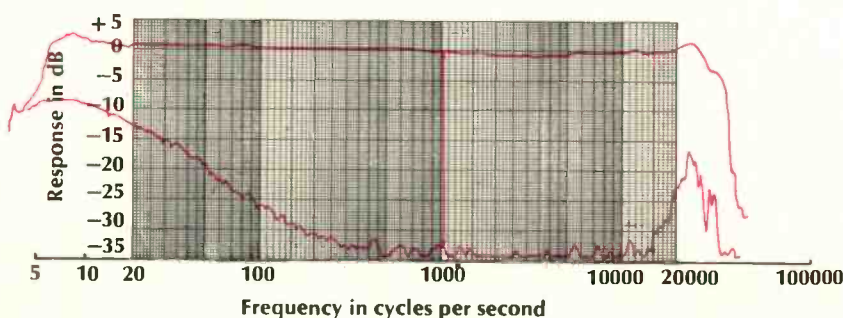
Life Test Data • 999VE/X and 1000ZE/X

New 5,000 play tests prove these are the longest playing cartridges. No one ever dared to challenge stereo cartridges the way we did. But then no one ever created anything like the 1000ZE/X or the 999VE/X before. We designed these cartridges to give superb playback at all frequencies, at any groove velocity, at tracking forces so low that records sound brand new even after 5,000 plays. We cycled the 1000ZE/X and the 999VE/X through 5,000

complete plays on a test pressing, more than 50 times the ordinary life usage of a record. Through the entire low and middle spectrum there was no audible or measurable wear or distortion, while at the high frequencies the loss was less than 3 dB at 20,000 Hz. . . . after a full 5,000 plays.

Similar life tests conducted on both the 1000ZE/X measurement standard and professional model 999VE/X.

Model 1000ZE/X Frequency Response



1000ZE/X Measurement Standard

CARTRIDGE IDENTIFICATION CHART

Which Empire cartridge should you choose for these turntables and record changers?

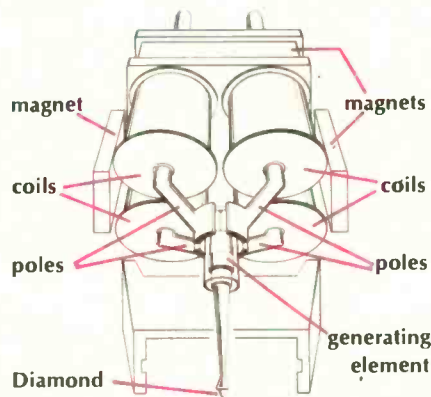
AR	BSR		Dual			Empire			Garrard				Miracord		PE
XA	610	510	1219	1209	1009	598	498A	999A	SL95B	SL75B	SL65B	SL55B	50H	770H	2020
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The Empire Cartridge — How it Works

Every Empire long playing cartridge is fully shielded. Four poles, four coils, and three magnets produce better magnetic balance and better hum rejection. There are no foreign noises with the Empire Cartridge. Perfectly magnetically balanced, with a signal to noise ratio of 80 dB, it features a moving magnetic element and stylus lever system .001 inch thick. The entire cartridge weighs only 7 grams — the ideal cartridge weight for modern compliance requirements.

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Hi Fi Sound Magazine called the 999VE "A real Hi-Fi masterpiece. . . . A remarkable cartridge unlikely to wear out discs any more rapidly than a feather held lightly against the spinning groove."



Hi Fidelity Magazine found "that the high frequency peak invariably found in former magnetic pickups has been designed completely out of the audible range of the 999VE (For a frequency response) that remains flat within ± 2.2 dB from 20 Hz to 20,000 Hz."

Records and Recording Magazine stated emphatically that the 999VE stereo cartridge is "A design that encourages a hi fi purist to clap his hands with joy."

Audio Magazine observing a remarkable 35 dB stereo spread between left and right channels in the 999VE said "Outstanding square waves. Tops in separation."

Popular Science Magazine picked the 999VE hands-down as the cartridge for "The Stereo System I wish I owned" designed by Electronics Editor Ronald M. Benrey.

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The Grenadiers are functional. They have no ugly grill cloths; handsome finish goes all the way around and the marble top is meant to be used.

So if you are thinking about getting a great speaker system, take a good look at these Empire beauties. The Royal Grenadiers are probably the most powerful speakers in home use today. These magnificent 3 way systems can handle up to 125 watts of power per channel without overload or burnout. No orchestral crescendo will ever distort or muddy their great Grenadier sound.

Royal Grenadier 9000M/II, hand rubbed selected walnut veneers and imported marble top. \$299.95.

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EMPIRE



CIRCLE NO. 99 ON READER SERVICE CARD

NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

Crown IC 150 Preamplifier



● CROWN has added a new solid-state stereo preamplifier and power amplifier (see below) to its line of audio electronics. The IC 150 preamplifier, which incorporates two integrated circuits, has an output of up to 10 volts per channel before overload occurs. The frequency response for high-level inputs is 10 to 20,000 Hz ± 0.1 dB; RIAA phono equalization is accurate to within ± 0.5 dB over its range. Intermodulation distortion is below 0.01 per cent (2.5 volts output); total harmonic distortion is essentially unmeasurable. Signal-to-noise ratio is 90 dB for high-level inputs and 80 dB for the phono inputs. The IC 150 has switchable input facilities for two phono cartridges, tuner, two auxiliary inputs, and two tape recorders (including two tape-monitor

switches). The concentrically mounted tone controls are separate for each channel, and for flat response they can be switched out with a bypass pushbutton. The tone controls have a maximum response alteration of ± 15 dB at 30 and 15,000 Hz. The high- and low-cut filters introduce roll-off slopes of 12 and 6 dB per octave, respectively, above 5,000 Hz and below 50 Hz. In addition to balance and volume controls (with switchable loudness compensation), the preamplifier has a "Panorama" control which, when rotated clockwise, continuously varies the mode from stereo to mono to reverse stereo. The unit measures 17 x $5\frac{1}{4}$ x $8\frac{1}{8}$ inches and costs \$239, with an optional walnut cabinet priced at \$33 more.

Circle 149 on reader service card

Crown D 150 Power Amplifier



● CROWN's new D 150 stereo power amplifier has a minimum continuous power output of 75 watts per channel, with both channels driven into 8-ohm loads. Harmonic distortion is under 0.01 per cent and intermodulation distortion is under 0.1 per cent, both at full rated output or less. Frequency response is 20 to 20,000 Hz ± 0.1 dB. The signal-to-noise ratio is 100 dB for a 75-watt output. The amplifier has a sensitivity of 1.2 volts for

full output; the input impedance is nominally 25,000 ohms, but is adjustable. Internal limiting circuits protect the amplifier from damage during short-circuit or overdrive conditions and eliminate strong transients when the unit is switched on. The D 150, which measures 17 x $5\frac{1}{4}$ x 9 inches, can be panel-mounted in a $16\frac{3}{4}$ x 5-inch cutout. Price: \$429; a walnut cabinet is \$33 more.

Circle 150 on reader service card

Koss PRO/4 Double A Headphones



● KOSS has introduced an improved version of the PRO/4A headphones designated the PRO/4 Double A. The new headphones can be operated from outputs with impedances from 4 to 16 ohms. They have a frequency response of 10 to 20,000 Hz and a power-handling capability of $2\frac{1}{2}$ volts continuous. Each earpiece contains a Mylar diaphragm approximately 1 inch in diameter and has a fluid-filled vinyl ear cushion. The headband is foam-padded and adjustable. A single 10-foot

coiled cable terminates in a standard phone plug for amplifier connection. (The cable contains four conductors so that the phones can be rewired for amplifiers that will not accept a common ground.) There is also a bolt connector on the left earpiece, permitting a microphone assembly to be mounted on the phones. Finished in beige with black cushions and chrome trim, the headphones weigh under 2 lbs. and cost \$60.

Circle 151 on reader service card

Free Literature: Thorens Turntables

● ELPA is making available a free six-page pamphlet illustrating and describing the complete Thorens line of turntables

and record-playing systems, which includes integrated turntable/tone-arm combinations and turntables with bases suitable for 16-inch tone arms. Also covered in the pamphlet are Thorens accesso-

ries, among which are bases, dust covers, mounting frames, tone-arm mounting boards, and a variety of maintenance equipment.

Circle 152 on reader service card

Scott 387 Receiver



● SCOTT's new 387 AM/stereo FM receiver has more power than any other receiver in the Scott line. Its internal construction is based on snap-in modular circuit boards and high-tension wire-wrap connections for reliability and ease of servicing. A row of seven push-on/push-off buttons on the front panel controls speaker switching (for two stereo pairs), FM interstation-noise muting, high-cut filter, mode, tape monitoring, and loudness

compensation. The separate bass and treble controls are concentrically mounted, and the position of the input-selector switch is indicated by illuminated callouts near the tuning dial. Besides the usual AM, FM, phono, and auxiliary inputs, there are two microphone inputs on the rear panel. There is a stereo headphone jack, and the rear-panel tape inputs and outputs are duplicated by phone jacks on

(Continued on page 24)

**If you don't really need
the ultimate precision of the Dual 1219
we recommend
the slightly less eminent 1209.**



Soon after we introduced the 1219 a year ago, it drew such comments from the test labs as: "a good example of how an already outstanding instrument can be further enhanced by imaginative engineering." (Julian Hirsch in Stereo Review.)

One example of that imaginative engineering is the four-point gimbal suspension of the 1219's tonearm. Another is the Mode Selector that shifts the tonearm base — up for multiple play, down for single play.

But innovations like these are costly: \$175 to be precise.

Which may explain why many budget-conscious record lovers, including professionals, feel more at home with the 1209 at \$129.50. Especially because its engineering precision and performance offer everything they really need.

The 1209's low-mass tubular tonearm tracks flawlessly as low as a half gram. Because all tonearm settings must be precise at such low tracking force, the counterbalance clicks at every hundredth gram. Anti-skating is calibrated separately for conical and elliptical styli.

The hi-torque/synchronous motor brings the four pound cast platter to full speed in less than a half turn. And keeps speed dead-constant no matter how much line voltage may vary.

But since the rest of the musical world is not as accurate as the 1209, we added a control to let you match record pitch to less fortunate instruments such as out-of-tune pianos.

The cue control is silicone-damped, and eases the tonearm onto the record more gently than a surgeon's hand.

As you can see, there's nothing middling about our middle-of-the-line turntable.

However, if by this time you feel you don't need even this many features, we suggest the new 1215 at \$99.50.

But that's another story, and you'll have to write for it.

United Audio Products, Inc., 120 So. Columbus Ave., Mount Vernon, New York 10553. 

NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

the front panel. The on/off switch is mounted on the volume control.

The 387's continuous-power output with both channels driven into 8-ohm loads is 63 watts per channel. Harmonic and intermodulation distortion are under 0.5 per cent at rated output, and signal-to-noise ratios are 60 and 70 dB for the phono and high-level inputs, respectively. The frequency response is 15 to 30,000 Hz \pm 1.5 dB, and the power bandwidth is 10 to 38,000 Hz. Specifications for the FM section include an IHF sensitivity of

1.9 microvolts, a 2.5-dB capture ratio, selectivity of 42 dB, and 35-dB stereo separation. Tuning is facilitated by a front-panel signal-strength tuning meter and a Perfectune indicator that lights when optimum reception has been achieved. The FM section employs a crystal i.f. filter; the AM i.f. filter is of the fixed inductance-capacitance type. The dimensions of the receiver are 17½ x 6 x 15 inches. The receiver's price of \$449.95 includes a metal cabinet.

Circle 153 on reader service card

Sony MR-9700W AM/FM Portable Radio



● SONY has introduced an AM/stereo FM portable radio that produces stereophonic sound from three speakers in a single cabinet. The speakers are connected to the internal amplifiers in a matrix configuration, so that the center speaker (4 inches in diameter) receives a signal which is the sum of the two channels, while the two side speakers (3¾ inches each) are fed different signals derived from the matrixing circuits. The stereo image is formed in the air by the acoustical interaction that takes place between the outputs of the three speakers.

The new unit, designated the MR-9700W, can be operated from power-line a.c. or d.c. (four "D" cells) power sources. It has a single tone control, stereo-blend control, and a volume-con-

trol/power switch, plus a stereo-broadcast indicator light, switchable AFC, and a pushbutton for illuminating the tuning dial during d.c. operation (the dial is always lit for a.c.). A three-position selector switch concentric with the tuning knob chooses either AM or stereo or mono FM. A pivoted FM antenna telescopes from the top of the cabinet next to the carrying handle; the ferrite-bar AM antenna is built in. There are also terminals for external AM and FM antennas at the rear. The radio is housed in a wood cabinet; overall dimensions are 13½ x 9½ x 3¾ inches. Price: \$99.95. An adapter for operation from an automobile's cigarette-lighter socket is available as an accessory.

Circle 154 on reader service card

Toronto Audio Show (November 5-7, 1970)

● THE "Stereo 71" Hi-Fi Home Entertainment Show is to be held November 5 through 7 at the Royal York Hotel in Toronto, Canada. The show, which is to oc-

cupy more than sixty exhibition rooms, will feature displays and demonstrations of all types of component high-fidelity equipment and complete music and entertainment systems. Also on hand will be currently available and prototype equipment for holography (three-dimensional

television) and four-channel stereo. Those wishing further information should write either Mr. J. R. Graham, Show Manager, or Miss Barbara Longo, Show Co-ordinator, at "Stereo 71," Maclean-Hunter Limited, 481 University Avenue, Toronto 2, Ontario, Canada.

Altec Lansing 714A Receiver



● ALTEC LANSING has expanded its line of stereo receivers with the Model 714A, an AM/stereo FM unit with slider-type controls for volume, balance, bass, and treble. Fourteen push-on/push-off keys line the bottom edge of the front panel, five of which perform such functions as mode selection, switching in or out two pairs of speakers, turning the unit on and off, and muting the receiver's output when listening must be briefly interrupted. The rest choose between internal (AM and FM) and external (AUX and two phono inputs) program sources and introduce FM interstation-noise muting, loudness compensation, and a high-cut filter. Signal-strength and channel-center tuning meters are set into the unit's black-out dial. There is a stereo headphone jack. On the rear panel are spring-loaded speaker terminals and two accessory jacks

for the Altec Acousta-Voicette equalizer.

The Model 714A has a power output of 44 watts continuous per channel into 8-ohm loads with both channels driven. Harmonic and intermodulation distortion at rated output are both under 0.5 per cent. Frequency response is 15 to 45,000 Hz \pm 1 dB; power bandwidth is 15 to 25,000 Hz. Hum and noise are 60 and 75 dB below rated output for the phono and high-level inputs, respectively. The receiver's FM section has electronic rather than mechanical tuning and contains four FET's. IHF sensitivity is 1.9 microvolts, capture ratio is 2 dB, and image rejection is 84 dB. The frequency response is 20 to 15,000 Hz \pm 1 dB. Overall dimensions of the Model 714A are approximately 16½ x 5¼ x 13¼ inches. Price: \$399; optional walnut cabinet: \$25.50.

Circle 155 on reader service card

This is the tape system that turns blank 8-track cartridges into recorded 8-track tape. One. After another. After another.

Step in a cartridge. Talk or sing into the mike. Use any other sound source. And you're doing what the cartridge recording companies do. Just on a smaller scale.

And to help you become a pro at this business we've put the two hottest developments in 8-track together for the first time. Automatic shut-off which makes it impossible for you to tape over what you've just recorded. (Shuts off even if you're not around listening to

what's being taped.) And Fast Wind that lets you get where you want to on tape without wasting time.

Twin VU meters make sure you get the right recording level. And professional-type sliding bass, treble and volume controls let you adjust the playback to your ears.

If you don't feel like working, you can sit back, relax and enjoy pre-recorded cartridges. Or one of the radios built into the system. FM, AM and FM stereo. FET pulls in stations you didn't know were there. And keeps one from interfering with another. AFC

on FM holds the signal with an iron grip. There's even a Stereo Eye that tells your eyes when you're listening to stereo. In case your ears can't tell.

The whole package, with its black-out dial and walnut-grained cabinetry, plays through 4 perfectly matched, glorious sounding speakers. With enough power behind them to knock down the walls of Jericho. Or make your neighbors climb theirs.

Stop in at your Panasonic dealer and investigate our Model RS-820S—the 8-track stereo cartridge factory. A whole new world of fun and profit awaits you.

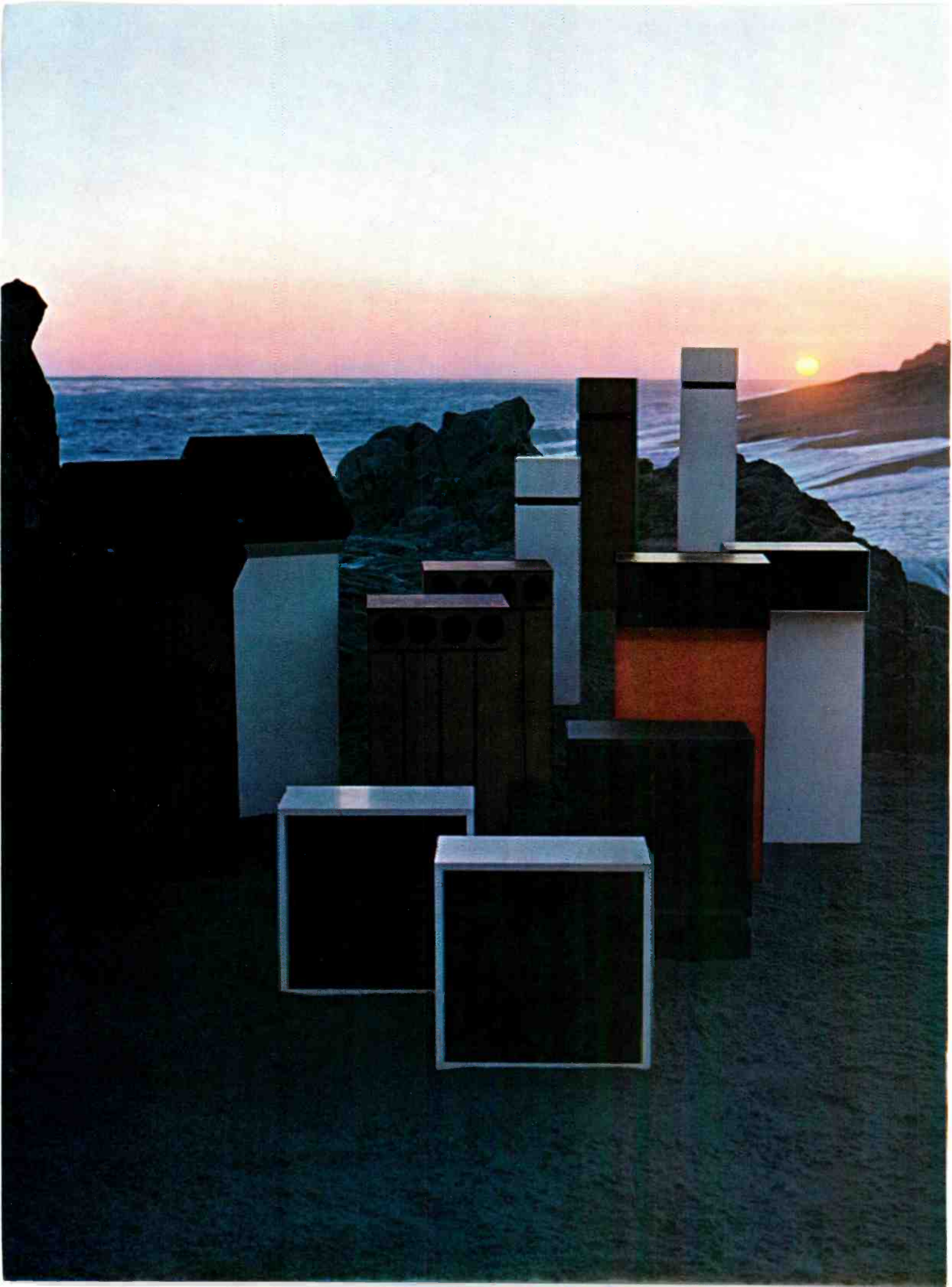
Open your own 8-track cartridge factory.



PANASONIC
just slightly ahead of our time.

200 Park Avenue, New York 10017. For your nearest Panasonic dealer, call 800 243-6000.
In Conn., 800 942-0655. We pay for the call. Ask about Model RS-320S.

CIRCLE NO. 4 ON READER SERVICE CARD



Listen. It's a whole new world.

Sound has broken free.
It can start anywhere,
end anywhere.

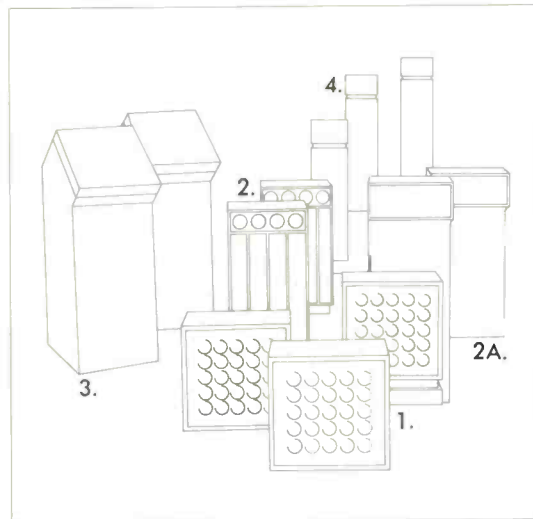
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cost to very
expensive.

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sound. Environ-
mental sound.
(Close your eyes
and those beau-
tiful new speakers
go away.)

Is the sound of Aquarius
better than directional
sound? No. It's different.

Put Aquarius where it
pleases the eye. Anywhere.
Like a print or a vase or a

painting. (Forget about
acoustics, the engineering
is inside.) Play it softly;
the smallest sound will find
you. Now, play it full.
Everything you hear is true.



Aquarius 1 is for bookshelf or floor.
Aquarius 2 is the sound of contempo-
rary design. Aquarius 2A is angles
and curves and color. Aquarius 3
puts it all together in 50" x 18" x 20".
Aquarius 4, if you don't want to give
up anything, including space.

Aquarius 2 is only available in
oiled walnut. Aquarius 3 comes in a
wild red or satin white. All the rest
are available in satin white or oiled
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listen to Aquarius. It's a
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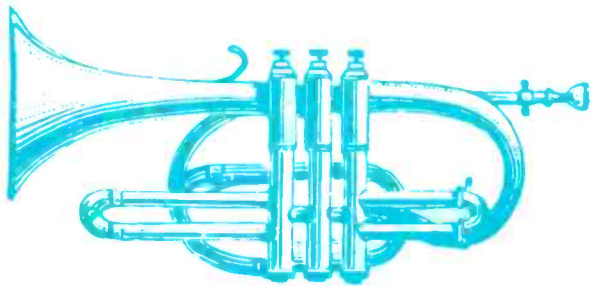


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No matter how you interpret Martell, it never loses its meaning. The taste is exquisite. The aroma, superb. And these beautiful qualities come through any way you serve it. The original is for purists - in the snifter. But see for yourself how Martell translates your favorite drink into something eloquent.

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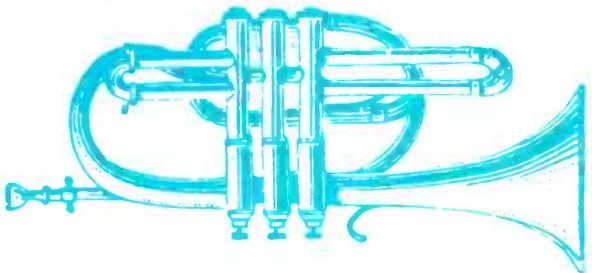
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Stereo Review

MAY 1970 • 60 CENTS

FROM MASTER TAPE TO DISC: HOW RECORDINGS ARE MADE
BEETHOVEN'S 32 PIANO SONATAS * THE VANISHING ART OF
WHISTLING * THE COMPOSER-CRITIC: ROBERT SCHUMANN



Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable . . . cartridge . . . tuner . . . headphone . . . loudspeaker . . . etc., will go with your system. All this and much more.


The voltage supply in your city can vary as much as 10%. And even the slightest variation such as that caused by a toaster or an air conditioner will change tape speed significantly. To deal effectively with this situation, the Concord Mark III is equipped with a hysteresis motordrive which does not rely on line voltage but rather on the 60 cycle power line frequency. It maintains constant speed regardless of voltage variation.

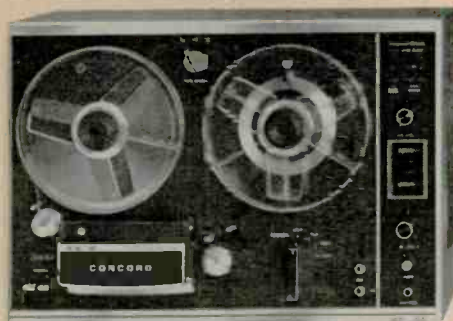
And the Concord Mark III offers far more than just hysteresis-drive. 3 quality heads: the record and playback heads are made of a newly developed, pressure-sintered ferrite. Their diamond-hard characteristics make it possible for Concord to offer a 25-year guarantee. These heads

maintain their original high standard of performance for many, many years — no significant head wear, no deterioration in frequency response or signal-to-noise ratio.

Other features: the tape transport mechanism assures a fast start-up; two tension arms stamp out burble; a special filter eliminates flutter due to tape scrape or cogging action; a cue control; flip-up head cover for professional editing; tape monitoring; three speeds; sound-on-sound; variable echo control for reverb; calibrated VU meters; stereo headphone jack. Concord Mark III, a lot of value for under \$250.

Concord Mark Series decks start at under \$200. For free comparison chart

write: Concord Electronics Corporation, 1935 Armacost Ave. Los Angeles, Calif. 90025, a subsidiary of Ehrenreich Photo-Optical Industries, Incorporated. 



Concord Mark III with hysteresis motordrive

It could turn an allegretto into an andante



Faithful to the end.

You can bet your recording life on it.

Maxell Ultra Dynamic. The ultra+ stereo cassette tape with a pedigree.

Doubled frequency characteristic of 20,000 Hz. SN ratio 5dB higher than most tapes. Greatly decreased distortion factor.

Strength plus. And guaranteed, unconditionally. Like all Maxell tapes, UD must perform to your standards or we'll replace it, pronto!

When you put heart, soul and sweat into a taping session, you want Maxell Ultra Dynamic. In 60- and 90-minute cassettes. It can easily become your best friend.

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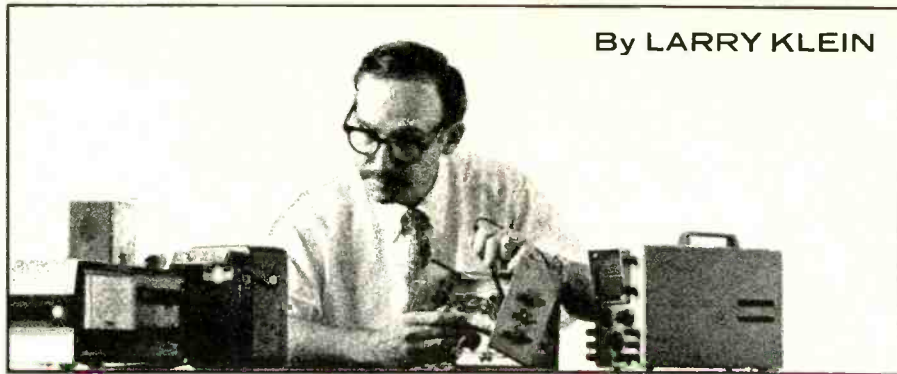
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CIRCLE NO. 29 ON READER SERVICE CARD

By LARRY KLEIN



AUDIO QUESTIONS & ANSWERS

Noise vs. Equipment Quality

Q. Why do records and tapes seem to have less high-frequency noise (surface noise, tape hiss, clicks, and so forth) when played on top-grade equipment that presumably has a higher frequency response than medium-grade equipment?

RICK POOL
Garland, Tex.

A. In respect to their ability to reproduce the noise frequencies, the frequency ranges of both high-grade and medium-grade equipment are more than sufficient. The difference is that the high-grade phonograph cartridges and speakers usually have a smoother frequency response. This means two things: (1) that there are no large response peaks in the noise frequencies, and (2) that neither the cartridge nor the speaker tends to resonate at the noise frequencies. (Response peaks and resonances can emphasize the noise frequencies far out of proportion to the other frequencies.) Incidentally, very low-grade equipment that is not able to reproduce the higher frequencies—and therefore noise and high-frequency distortion—would be preferred by most listeners for noisy and/or distorted program material.

Intermittents

Q. For the past year or so my phonograph volume level has been popping up and down intermittently. I have had both the amplifier and the phonograph cartridge checked but nobody seems to be able to determine where the trouble is. Can you offer any suggestions?

ANDREW WARNICK
Princeton, N.J.

A. The intermittent is probably the biggest headache for any service technician handling electronic equipment. The classic symptom is a sudden and unprovoked complete or partial loss of signal; operation returns to normal when the amplifier is either physically or electrically disturbed. The service technician's problem is that simply connecting his test instruments into the circuits to make diagnostic measurements will frequently restore normal operation. And when the circuit is operating normally there is usually no way of localizing the source of the defect.

Three-quarters of the battle is won when you

can determine the stage in which the defect is occurring. In your case it has to be either the phonograph cartridge, the record-player wiring, the magnetic-cartridge preamplifier stage, or the switch that connects the preamplifier stage to the remainder of the circuit. The first thing to do is to substitute another cartridge to see if that clears up the trouble. If another cartridge doesn't help, try vigorously wiggling the phono leads from your turntable while your system is playing. If possible, try substituting an entirely new turntable. You do not specify whether the drop in volume occurs in both channels. If only one channel has the fault, then you have a clue as to which section of the preamplifier is causing the trouble, assuming that the above tests have indicated the preamplifier as the source. The way to approach the problem—although you may not be able to do it yourself—is to open up the amplifier and operate it with the preamplifier section exposed. With the phonograph playing, try gently wiggling each of the components on the printed circuit board of the affected channel using a pair of long-nose pliers. What causes most intermittents is that some component either opens up mechanically and breaks the signal path, or it makes a connection where it shouldn't and thereby short-circuits the signal. Since the problem is mechanical rather than electrical, wiggling the circuit-board components will often turn an intermittent failure into a permanent one, thereby localizing the defect, and enabling a repair to be made.

Turntable Static

Q. I have two turntables, one of which produces what seems to be static discharge noises through the speaker when certain records are played. Other discs (those that have a built-in anti-static treatment) are okay. The same static-charged records when played on my other turntable do not produce noise in the speaker. Why should this be?

HENRY ROBBINS
Bronx, N.Y.

A. Record-static noise occurs only when the electrostatic charges that normally build up during the record-handling and playing process for some reason are not allowed to slowly leak off. (This electrostatic charge is identical to that created by friction of your feet

(Continued on page 36)

Never before have so many received so much for so little.

You can't blame people these days if they want to get the most for their money. Maybe that's why the Pioneer SX-990 is so popular. When you compare its specifications and features with similar priced AM-FM stereo receivers, and then listen to its performance, you become a believer.

For instance, with sensitivity at 1.7 microvolts, the SX-990 brings in the most timid FM stations and makes them sound as though they were just around the corner. Or, if you live

where FM stations are a hairline away from each other on the dial, it delivers clear, interference-free reception. Small wonder, with a capture ratio of 1dB.

Pioneer has invested the SX-990 with 130 watts of IHF music power (28+23 RMS at 8 ohms). And it's all clean and smooth with a low 0.5% harmonic distortion at rated output. Its top quality circuitry includes four IC's and a special low-noise FET.

Versatile, you can connect two sets of speaker systems and plug in a record player, tape recorder, microphone and headset. The pre and main amps may be used separately for extra flexibility. Additional features include: loudness contour control... dual

tuning meters... pushbutton muting... center channel output.

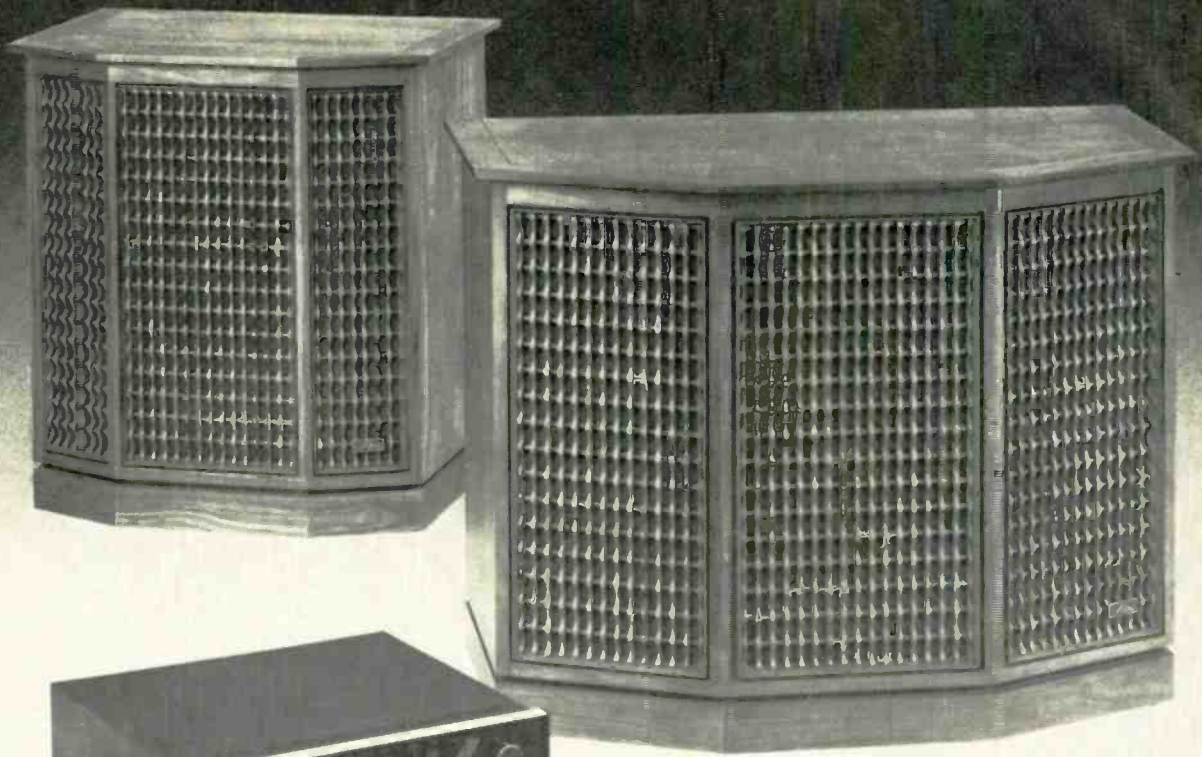
Sensibly priced at \$299.95, an oiled walnut cabinet is included. Make your own comparison test at a Pioneer dealer today.

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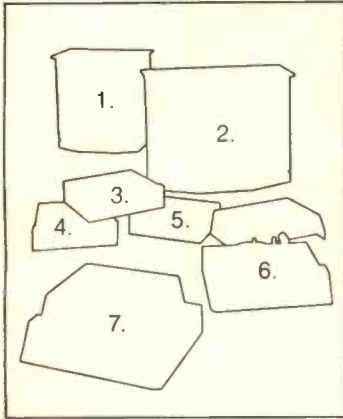


ALTEC
LANSING®



A QUALITY COMPANY OF LTV LING ALTEC, INC.

They're built a little better.



1. Altec's new 2875A Granada Bi-amp Speaker System incorporates the all-new 800 Hz Electronic Crossover Bi-amp which delivers 60 watts RMS to a new Dynamic Force[®] 15-inch woofer and 30 watts RMS to the high frequency driver.

2. Altec's new 2873A Barcelona Bi-amp Speaker System incorporates a 500 Hz Electronic Crossover Bi-amp and new 411-8A Dynamic Force woofer. Mids and highs are reproduced through a 25" sectoral horn and new Symbiotik Driver.

3. Altec's new 724A AM/FM Stereo Tuner Pre-Amplifier features the new Varitronik[®] tuner with 4 FET's for the highest sensitivity and stability.

4. Altec's new 725A AM/FM Stereo Receiver is rated 60/60 watts RMS. It includes the new Varitronik FM Tuner with 4 FET's, a combination of Butterworth and crystal filters, all plug-in modular circuitry and 10 other performance features.

5. Altec's new 714A AM/FM Stereo Receiver delivers 44/44 watts RMS (180 watts IHF music power) and features 3 FET's, 2 crystal filters, plus a volume range switch, black-out dial and spring loaded terminals for speakers.

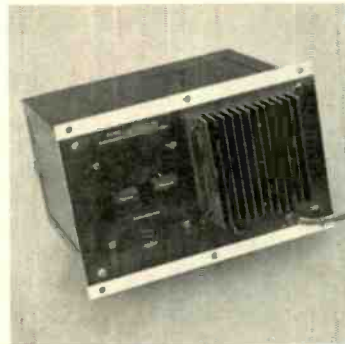
6. Altec's new 911A Stereo AM/FM Music Center has 44/44 watts RMS (180 watts IHF music power). Plus, it incorporates the most sophisticated components including an FM tuner section with 3 FET's, 2 crystal filters and IC's. Garrard's best automatic turntable and a Shure "High Track" cartridge.

7. Altec's new 912A Stereo AM/FM Cassette Music Center delivers 44/44 watts RMS (180 watts IHF music power)—more power than any other music center on the market. Plus, this model features a front-loading Staar cassette tape recorder for stereo playback and recording from any source.



Exclusive Dynamic Force Concept

Altec has developed a new type of low frequency speaker. It features a long voice coil with edge wound pre-flattened copper ribbon wire and a magnetic structure of extremely high flux field. (Note this unusually strong magnetic field controls the motion of the cone to an extent not normally found in infinite baffle systems.) This uniquely designed unit is capable of producing a Dynamic Force of up to 16 lbs. With this unusually large force capability, as much as twice the compression can be produced than is normal in acoustic suspension speakers. The result is greatly improved low frequency transient performance, better linearity, extended low frequency response and reduced distortion while maintaining medium efficiency.



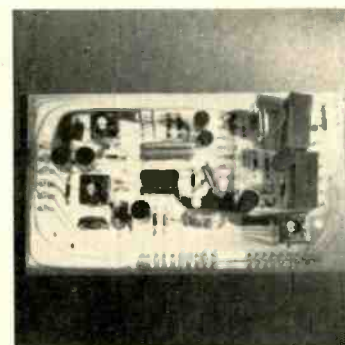
Altec's 770A Electronic Crossover Bi-Amplifier

This highly sophisticated electronic component features a very fine bass amplifier rated at 60 watts RMS electronically crossed over at 800 Hz or 500 Hz to an equally fine high frequency amplifier rated at 30 watts RMS. The use of any passive crossover is eliminated and thus the damping effect of each amplifier is utilized to its utmost. The result is a much tighter transient response and an improved overall sound quality. Note also that with the 770A, IM distortion is inherently decreased to its lowest possible point—virtually unmeasurable under the normal IHF method.



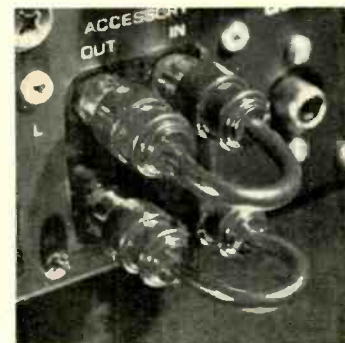
Exclusive Varitronik Tuner

This new tuner uses 4 FET's (field effect transistors). Three of them provide amplification while the fourth operates as an oscillator. By using FET's, any cross modulation problems experienced with bi-polar transistors is eliminated. The exclusive Varitronik tuner also uses 4 double Varicaps instead of the conventional mechanical tuning capacitor to achieve a better balanced circuit performance. Mechanical to electronic conversion required for Varicap tuning is achieved by a specially designed potentiometer which provides linear tracking and accurate calibration of the FM scale. Low distortion, high stability and high sensitivity are also characteristic of this new tuner.



Altec Direct-Plug-in Modular Circuitry

The use of plug-in modular circuitry is incorporated into the design of each and every new Altec stereo component. In addition to the obvious benefits of simpler production and faster servicing, the maximum use of plug-in modular circuitry allows the highest possible degree of consistency and uniformity in performance from product to product. Maximum reliability is inherent in its design simplicity. And a new high in quality control is achieved.



The Altec Acousta-Voicette Stereo Equalizer

The new Altec Acousta-Voicette accurately "tunes" the frequency responses of your complete component system and even your listening room to a flat acoustical response at your ears. By utilizing 24 full-adjustable, critical bandwidth rejection filters per channel, it puts all frequencies into perfect balance. For the first time, you can hear the original acoustic environment of the recording hall—and not the acoustics of your listening room. Altec's new stereo components are especially designed to work with the new 729A Acousta-Voicette, and they're built with separate accessory jacks as shown to the left.

For a free copy of the new Altec catalog, write to Altec Lansing, 1515 S. Manchester Ave., Anaheim, CA 92803.

Alas. A lot of people are concerned with two things when they shop for an automatic turntable. How it performs (which is good) and what-will-ol'-Harry-think-of-this-baby? (which is bad).

The BSR McDonald 610/X is really a great turntable. It's got a synchronous motor, dual-range anti-skate control, viscous damped cue and pause, and more.

What's more, it's what we call a Total Turntable. That means you get a Decromatic power base (a \$15 option elsewhere), our deluxe dust cover (likewise for \$7.50) and a Shure M-93E elliptical magnetic cartridge (it lists for \$40) all included in one low price. So while our price may seem the same as their price, it's not.

BSR
McDONALD



Send for free full color catalog on all our automatic turntables. BSR(USA)Ltd., Blauvelt, N.Y. 10913

CIRCLE NO. 12 ON READER SERVICE CARD

**If your 610/X
doesn't impress
your friends,
maybe you need
new friends.**

against a rug when the humidity is low.) Instead, the static charge accumulates until the voltage level is such that it can leap across whatever insulating gaps exist in the turntable and thereby neutralize itself. This voltage leap to oblivion, which is actually a miniature version of meteorological lightning, causes electrical interference which is amplified and reproduced by your equipment.

Turntables differ in their susceptibility to static because some provide a path for the static electricity to discharge easily and continuously, and the others do not. What is going on in your particular case I cannot tell without examining the respective machines.

As a first curative step, you might try putting a layer of aluminum foil on the turntable mat so that it is directly under the record. This will temporarily shift the static charge from the upper surface of the disc to its underside and therefore should eliminate the major cause of the static discharge noises. Turntables that already have effective anti-static mats won't need the foil treatment.

If further static-reduction measures are required, try running grounding wires among the various sections of the turntable, such as from the platter-bearing well to the metal parts of the tone-arm base, and then to the shielded portion of a phono lead. Also try connecting the metal shell of your phono cartridge to one of the cartridge ground lug leads, if the manufacturer has not already done so. If one of the new ground wires causes hum, remove it.

One obstinate case of static I encountered during my hi-fi servicing career was caused by improper lubricant in the bearing well of the turntable. The lubricant—a silicone grease—effectively insulated the turntable platter from the rest of the record-playing assembly. This resulted in crackling and swishing noises during periods of low humidity. The cure consisted of washing out the old lubricant with solvent and replacing it with the oil recommended by the manufacturer.

Tape-Magnetism Life

Q. I have read that a signal on tape tends to deteriorate as time passes because of a weakening of the magnetic field. Is this true?

PETER STOLLER
Garden City, N.Y.

A. A Library of Congress study on tape life indicates that the magnetism of the signal does not deteriorate, but print-through (transference of the signal to adjacent tape layers) may occur. This can be minimized by using special low print-through tape or by using a standard-thickness tape and recording at a level somewhat lower than normal.

Professionals also advise against fast winding or rewinding after play. Such winding tends to pack the tape layers tightly, which in turn aggravates the print-through problem. When storing tapes for long periods, it is wise to play them occasionally so as to shift the adjacent tape layers in relation to each other. This will prevent a given magnetic signal pattern from impinging for long periods on the same adjacent layer of tape.

Honeywell Pentax. Designed for Go-ers and Do-ers.

You like to go, and you go first-class. Whatever you do, whenever you buy, price is secondary to quality. You're the kind of man who made Spotmatic a classic—the world's best-selling 35mm SLR. Precise, durable, lightweight, go-able. And so easy to use, it makes you an even better photographer than you thought you were. With Super-Takumar f/1.4 lens, about \$300.

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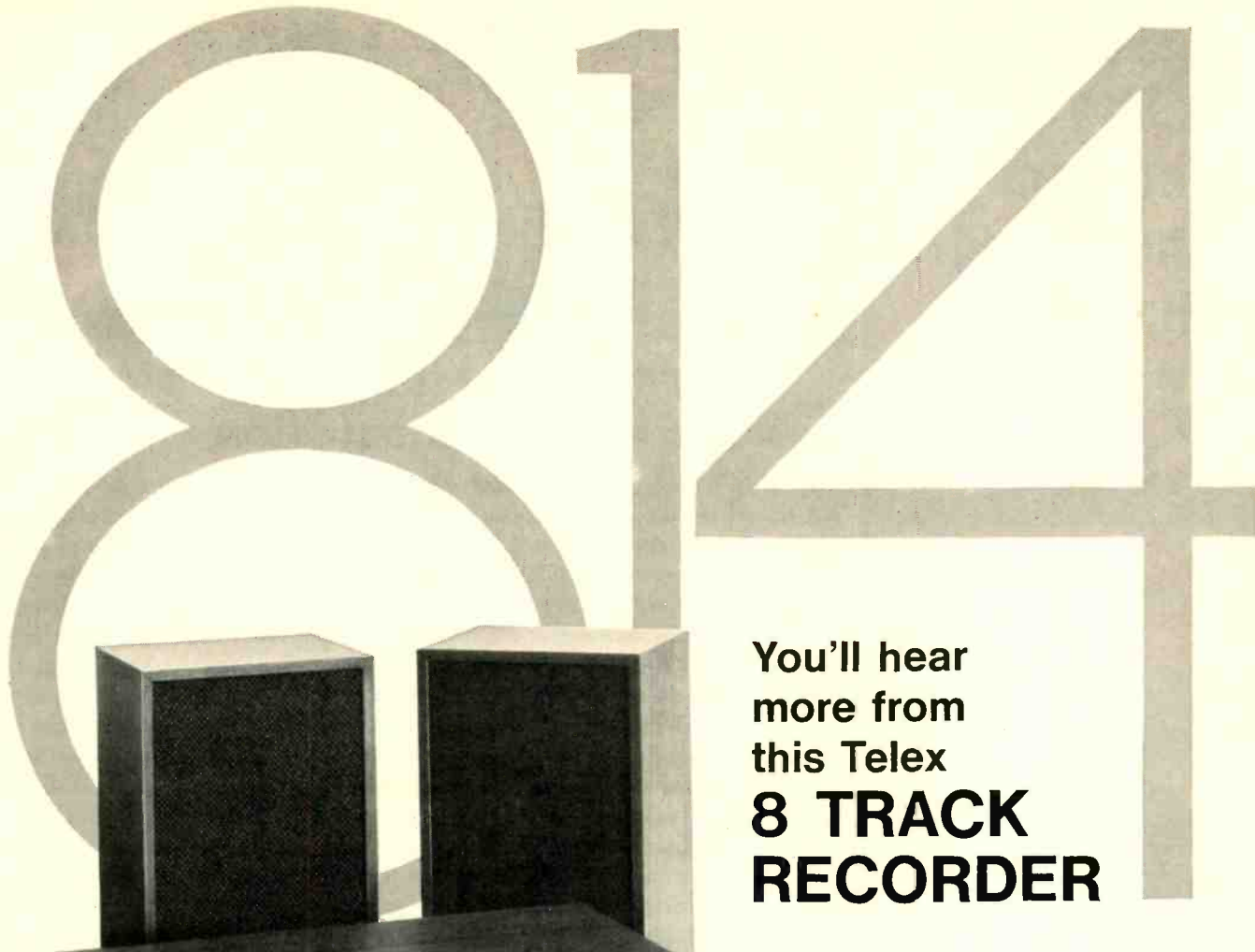
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You'll hear
more from
this Telex
**8 TRACK
RECORDER**



HEAR

**8 TRACK STEREO CARTRIDGES
YOU RECORD YOURSELF**

Now have the fun of recording your own kind of music on 8 track stereo cartridges and save 75% per album. Recording in stereo from the 814 AM/FM Radio, external phonograph, tape deck, microphone inputs or any other source is easy. Just select the music you want, set the modern slide controls and monitor the recording on two VU meters. Four exclusive logic circuits control the recording totally and automatically. Model 814 features erase/record interlock and pause control.

HEAR

**STEREO CARTRIDGES AND
AM/FM AND FM STEREO RADIO**

Easy, one-step playback. Simply insert cartridge for immediate playback or switch to the AM/FM Stereo radio and listen to your favorite music through matched air suspension speakers or stereo headphones. "State of the Art" Integrated Circuit delivers 100 watts peak music power. FET stereo radio features blackout dial, tuning meter, stereo beacon and AFC lock-in. Additional features include Hi-Low Z phono input switch, slide controls, cartridge eject lever and walnut styled case to make the Model 814 the most functional, convenient 8 track cartridge recorder available.

HEAR

**THE COMPLETE LINE OF
TELEX RECORDERS AND PLAYERS**

The Telex 814S is priced at \$349.95. Telex also offers the Model 812S without stereo radio for \$299.95, and if you're looking for an 8 track cartridge stereo recording deck to complement your present music system, hear Model 811R — \$169.95. We also have a complete line of playback-only models from \$69.95 to \$139.95. See your dealer. He can demonstrate the ease of operation, fun and money-saving features of these and other Telex models.

Whatever Your Choice—You'll Hear More From Telex

Write for free catalog.



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9600 Aldrich Avenue Minneapolis, Minnesota 55420

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phono arm
in the world
until
we designed
The SL-8E.



How do you improve on the best?
Just add automatic cueing.

At the touch of a button the arm
lowers softly to the record. An-
other touch of the button raises the
arm.

At the end of play, the arm auto-
matically lifts with the same gentle
motion.

The FINEST POSSIBLE Sound Re-
production is still the same.

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38

By HANS H. FANTEL



AUDIO BASICS

TONAL INTERACTION

BACK in the eighteenth century, a German organist by the name of Sorge encountered a surprising phenomenon. When he sounded two bass notes on the organ he could hear a third, still lower, note—a note he wasn't playing at all. The Italian violinist Tartini made the same discovery on the violin.

Combination tones, as they came to be called, were not satisfactorily explained until Helmholtz's investigation of the subject some time later. But it had long been known that two notes of slightly different frequencies—and therefore wavelengths—alternately reinforce and diminish each other's strength at a regular rate. The effect is the result of their constantly shifting in and out of phase relative to each other, producing the steady loudness fluctuation—a sort of tremolo—known as a *beat*. The number of beats per second is equal to the difference in frequency between the tones producing the beat, so that notes close in frequency—*i.e.*, only a few hertz apart—produce relatively slow but very noticeable beats. Piano tuners use these to judge how close they have come to adjusting the several strings for each note to true consonance, at which point the beats disappear. And certain organs have a stop that deliberately produces beats for special effects.

What Sorge's observation led to was the realization that, as the tones producing a beat move farther apart in frequency, the beating becomes more rapid, until the ear no longer perceives it as a loudness fluctuation. Then, as the tones continue to separate (provided they are sufficiently loud), at least two new tones begin to emerge, one somewhat lower in pitch than either of the original tones, and the other somewhat higher. The lower of these new notes is called the *difference tone*, the higher the *summation tone*. As might be inferred, these combination tones have pitches equal, respectively, to the difference and the sum of the two original frequencies. Furthermore, if the original tones are not "pure" tones of a single frequency (and usually they are not), their harmonics will often interact in the same way to produce combination tones of their own.

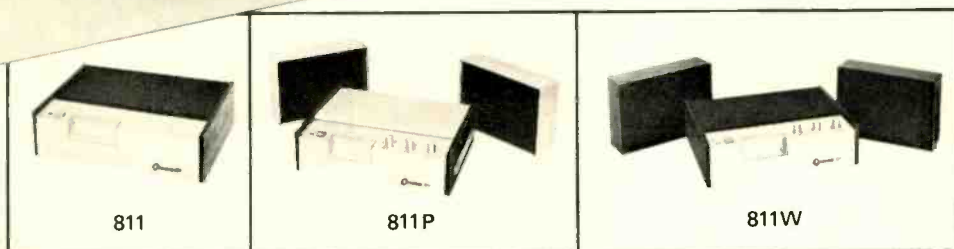
Even with their limited instruments the early researchers were able to determine that these combination tones, although distinctly audible, do not, as a rule, have any real existence in the air. It was Helmholtz who finally worked out the currently accepted explanation that combination tones exist for the ear because of inherent nonlinearities in its response. But theoretical considerations had not deterred musicians. For example, organists had long known that through tonal interactions they could draw from their instrument notes considerably lower than any actually present in its registration—a phenomenon called "acoustic bass."

Audiophiles will recognize a close parallel between combination tones and intermodulation-distortion products—the sum and difference frequencies generated when separate signals modulate each other in a nonlinear circuit. But where combination tones are part of the ear's natural contribution to the listening experience, distortion products are spurious additions from your reproducing equipment.

811R



You'll Hear More From the Telex 8 Track Cartridge Recorder



Make Your Own Kind of Music and Save

Roll your own. Record the now sound of the 70's. In 8 track cartridges. And save up to 75% per album. The 811R is both a recorder and a playback machine. Your own personal recording studio. It's all here.

No time-consuming set-up problems. Simply insert the cartridge and you're on your way to instant playback. Recording is just as simple. Insert the cartridge, set volume controls with VU meter, and the logic circuits take care of the programming automatically.

Studio Quality Recordings

With the 811R you can record from any music source. Record for home or car from FM stereo radio, phonograph or another tape recorder. You make studio quality tapes every time. The logic circuit selector switch eliminates timing problems. Additional features include record interlock, VU meter, record gain controls, on-off pilot light and manual or automatic track selection with numerical program reference. All this in a handsomely styled wood base. \$169.95.

Whatever Your Choice
"You'll Hear More From Telex"

TELEX®

Telex's Complete Line of Recorders and Players

Telex offers a complete line of 8 track recorders and players. Leading off the line is the 814S, an 8 track recorder/player with solid state FET AM/FM and FM stereo tuner with matched speakers. Next is the 812S, a recorder without the stereo tuner. Also comes with matched speakers. If you're simply interested in a playback model to complement your system, Telex offers playback-only models ranging in prices from \$59.95 to \$199.95. See your dealer. He can demonstrate the full line of Telex 8 track cartridge recorders and players.

11 tips on how to start and stay with a pipe.



Flame Grain
Author Shape

■ There's no mystery to picking a pipe. Style and shape don't affect the smoke. But, since it does take some experience to judge a briar, stick with a well-recognized brand.

■ Fill the bowl only 1/3 full the first few times. Smoke to the bottom. Then, smoke 2/3 full and so on.

■ Smoke your new pipe only once a day for the first week. Get to know it gradually.

■ Pack your pipe firmly. Neither too tight, nor too loose.

■ Light your pipe twice. After the first light, tamp down 1/4". Light up a second time. Cover the bowl and draw in. This spreads the embers for an even light.

■ To keep your pipe lit, tamp down the tobacco ash frequently.

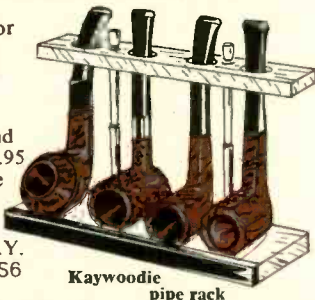
■ Run a pipe cleaner through your pipe after every smoke. Occasionally dip the pipe cleaner in pipe Refresher.

■ Never put your pipe away on its side. Stand it up, so the juices drain into the bowl and dry out.

■ Never knock your pipe against hard surfaces. Use a pipe tool or gently tap the bowl on the palm of your hand to remove tobacco.

■ It's easier to stay with a pipe if it's a Kaywoodie. The briar is hand-selected, aged and cured as only Kaywoodie knows how. This very special imported briar is hand-shaped and hand-worked. A permanent, built-in filter is then added to condense moisture, traps tars and irritants so you get a smoother, dryer smoke.

■ Send 25¢ for color catalog of full line of Kaywoodie smoking accessories, and pipes from \$6.95 to \$350. Write Kaywoodie Pipes, Inc., New York, N.Y. 10022. Dept. 1S6



Kaywoodie
pipe rack

Send this ad to a friend.

KAYWOODIE
The hand-made pipe

By JAMES GOODFRIEND



GOING ON RECORD

MUSIC VERTICAL AND HORIZONTAL

READERS of this column must expect to find here, at least every once in a while, something approximating a record review. One can carry on about the theory of record marketing for only so long, generalize on product quality for only so long. Eventually it becomes necessary to say something about a specific record, or set of records, if only because it is the tangible embodiment of some bit of the theory. There are two such sets of records I would like to comment on here. One I have had in my possession, in the form of advance acetates, for a week or so; the other is represented only by a press release, although I am already familiar with at least a part of its contents. Both, I feel, are important, because both are, in totally different ways, what I would call "functional records"; that is to say, they have the potentiality of doing something besides offering entertainment.

The first of these sets is entitled "The Seraphim Guide to the Classics" (Seraphim S1J 6061, ten discs, \$29.80) and it is, as the liner notes modestly state, "a compact survey of 'classics' of music of Western Civilization from the Middle Ages to Today." At first sight it might seem to be another recorded history of music, of which we have had several, some more, some less successful. But to my mind, that is not what it is at all. It is, rather, an overgrown sampler of classical music, something not to be taken chronologically like a high school course, but to be dipped into at any point along the line to find what might be appealing.

The producers of this set have not saddled themselves with the onus of including only complete works, and therefore have avoided the trap of having to give over a full record side to, say, a Haydn symphony to "represent" the Classical period. They have instead included short complete works and complete movements from longer works, thus giving a reasonably true impression of the scope of any piece, while saving enough space to include a lot of them. Among the less expected items to be found are Delius' *On Hearing the First Cuckoo in Spring*, Pou-

lenc's *Mouvements perpétuels*, orchestral excerpts from Purcell's *King Arthur*, Boulez's *Le Soleil des eaux*, Moussorgsky's *Kho-vantchina* Prelude, a movement from a C.P.E. Bach keyboard concerto and one from Franck's *Psyche*, and two songs by Alfonso the Wise.

That list, I think, is sufficient to show the range of the project. The more expected names are there too: the Beethoven sonata movement, the complete Bach *Brandenburg* No. 2, Debussy's *Nuages*, and so on. In short, what we have here is an abundant diversity of stylistic samples (performed by an equally diverse roster of artists, most of them quite fine), a package tailor-made for two kinds of people: those who know nothing about classical music and want to get into it, but don't know where or how to start; and those who find themselves listening to only the most familiar classical music and are unsure of what their next step should be.

However, I can think of other functions for it. I'd like to see it in almost every third- or fourth-grade elementary school class in the country—not put away in the library, but in active use throughout the year to at least *expose* the younger children to the musical side of the history and geography of the world they live in. I'd like to make a gift of it to any and all seventeen-year-old disciples of rock (which I am not knocking) who protest that everything worthwhile in music has been a product of the last fifteen years. (May they find relevance here in the discovery of the *true* discoverers of what they mistakenly feel only they have discovered.) I'd like to see it sent, together with the hot items, to those disc jockeys who can count only from one to forty, and who haven't heard a piece of music in years that didn't immediately produce a mental image of ratings, sales figures, telephone responses, charts, and dollars. (It will give them rest.) Also to all those disc jockeys who pride themselves on playing only "good music" (by which they mean yesterday's pops) so that their snobbism

(Continued on page 42)

Studio 1



Hear the Studio 1

IT'S THE FINEST HEADPHONE AVAILABLE TODAY WITHOUT EXCEPTION.

The Studio 1 features a version of the Telex audiometric transducer used in clinical hearing measurements. Telex spent over three years to develop this transducer. It's the first major breakthrough in headphone element design in over 25 years. Here is why.

To make accurate clinical hearing measurements, a headphone element was needed that would be absolutely stable in performance. An element that would not be affected by changes in temperature and humidity. Until now, no such element was available. And it had to be an extremely sensitive element. So it could respond efficiently to varying degrees of power input and frequencies. And it had to reproduce sound with less than 1% distortion at 120 dB sound pressure level. That's the threshold of pain in human hearing. But clinical measurements go beyond this level. So the element had to be capable of withstanding in excess of 130 dB sound pressure level. Without burning up.

There has never been a headphone that could meet these requirements. Never. That's why Telex concentrated all its resources on the development of a new audiometric transducer. It took 42 months to do it. And another four months of testing to verify the results.

At the Central Audiology and Speech Pathology Department of the Bio Communications Laboratory of the University of Maryland.

Now Telex adapted this audiometric transducer to a stereo headphone. The Studio 1. It is the first and only stereo headphone of its kind. The Studio 1 reproduces frequency response from 20—22,000 Hz with unequalled fidelity and clarity. Without distortion. The Studio 1 has modern slide controls for volume and tone built into each ear cup. That's separate controls for each channel. And Telex developed a new cushion material for ear cup and headband. A soft, pliable surgical silicone compound that seals the sound in and follows the contour of the head for comfort. Even over glasses. The Studio 1 comes with a 25 foot coil cord. And the Studio 1 is attractive. Antique ivory white with burled walnut and black trim. It comes in a sturdy plastic storage case. For \$99.95. The Studio 2 is the same headphone without volume and tone controls. For \$84.95.

The Studio 1 is the best stereo headphone available. Telex makes it that way. For you. Try it.

"You'll Hear More From Telex"

TELEX®

9600 Aldrich Avenue South • Minneapolis, Minnesota 55420
CIRCLE NO. 65 ON READER SERVICE CARD

NOVEMBER 1970

41



You'll Hear More From Telex

The ultimate professional quality reel-to-reel recorder—designed for the audiophile who demands the finest performance. The Telex Lab Series 2001 incorporates the identical design parameters which made Telex Magnecord the professional standard in both broadcasting and the U.S. manned spacecraft centers. Precision die cast frame allows exacting alignment of all critical components for absolute performance reliability. Superb recording and playback, comparable in every respect to studio equipment performance. All tape motions are push-button solenoid controlled for satin smooth, convenient operation. The Lab Series 2001 represents a totally new generation of Telex professional tape recorders now available for the individual audiophile.

Precise distortion-free sound with smooth tape flow and maximum timing accuracy regardless of line power voltage fluctuations made possible by Telex's two-speed 3.75 and 7.5 IPS hysteresis synchronous capstan motor with Flutter-Filter belt drive, dynamically balanced flywheel and ball bearing inertial stabilizers. Pay out and take up reels are operated by two permanent split capacitor motors. Three separate, deep-gap erase, record and play heads are shielded by anti-magnetic mu-metal. Solenoid-operated tape gate provides precise tape tracking and forces wrap to insure positive tape-to-head contact. Positive but gentle tape handling is assured by military type, solenoid operated differential band braking. All tape motions are solenoid controlled and push-button operated.

Ganged volume controls for right and left channels provide mixing facilities for both microphone and auxiliary inputs. The source-tape switch allows for monitoring of the tape while recording. Built-in whisper fan maintains cool operating conditions for all power components. Two professional stereo headphone jacks on front panel—ganged playback controls adjust the desired volume and balance of right and left stereo channels. Solid state, modular electronics for professional recording and playback quality. An individual spectrograph is supplied with each unit. American made and carries a two year warranty.

Lab Series 2001, only for those who will not compromise. \$799.95

"You'll Hear More From Telex"

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NOVEMBER 1970

43



Schnabel/Beethoven. On 16 discs. Now under \$48*.

Schnabel owns the Beethoven Sonatas. When Angel issued the complete cycle in 1964—at \$75—critics called the performances a reminder of "the indefinable element of genius."

Now we offer those 13 records on Seraphim "Great Recordings of the Century," in meticulously remastered honest original sound. And we have added a 3-disc bonus of variations and short pieces—many never before issued on LP.

They're in 5 boxed sets. So you needn't buy all 16 at once. But at these irresistible prices, why not?

Vol. 1: Sonatas 1-10 ID-6063
Vol. 2: Sonatas 11-17 IC-6064
Vol. 3: Sonatas 18-27 IC-6065
Vol. 4: Sonatas 28-32 IC-6066
Vol. 5: Variations • IC-6067

*\$2.98 per disc, optional with dealer.

CIRCLE NO. 7 ON READER SERVICE CARD

FREE McIntosh CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



may at least rest on the basis that they once heard classical music and didn't like it. I would like to see it as part of a required course for those about to become presidents of record companies, to be accompanied by a lecture ("Now this is one of the products we sell. It's called a piano sonata. Many fine musicians play piano sonatas. . . ."). If you customarily read this magazine and this column, you do not need this set, but you probably know a lot of people who do.

THE second set of records I want to talk about is an altogether different proposition. It is the ultimate Beethoven, Deutsche Grammophon's huge package of the all-but-complete works. Now, one doesn't have to be a musicologist to discover what is *not* there. A short comparison of the DGG brochure with the list of works in *Grove's Dictionary* indicates the absence of the early un-numbered piano concertos, certainly some of the folk-song settings, probably the canons, and a couple of other pieces, none of any great importance. But what *is* there, of course, is the basic body of the man's work, an incredible overall musical achievement which occupies, in recorded form, 150 twelve-inch sides.

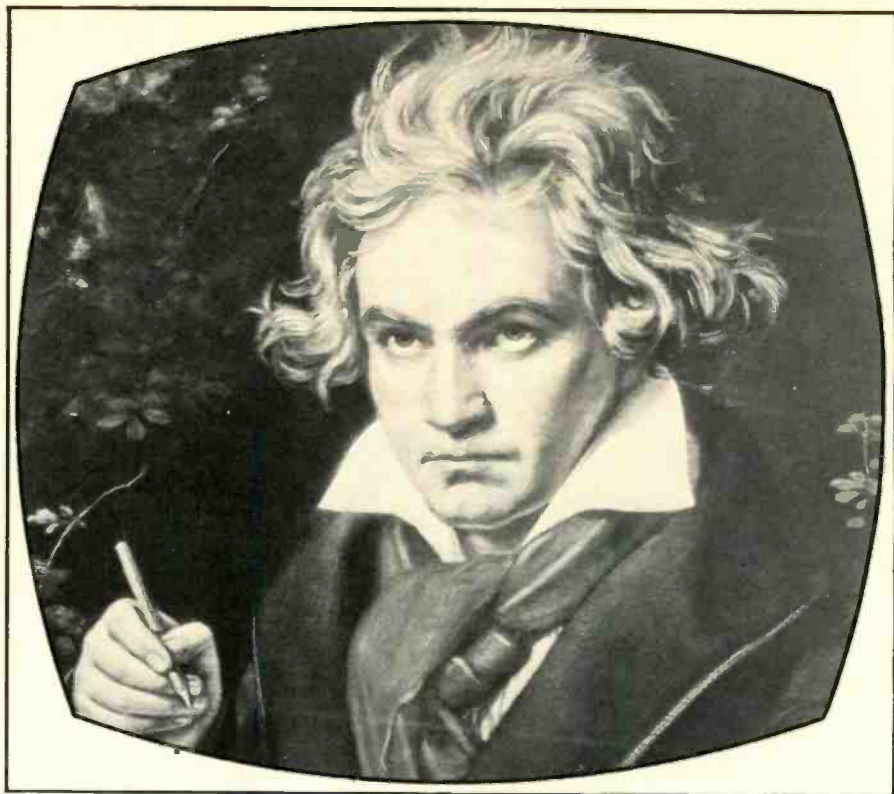
DGG's performers are almost all well known. The basic conductor is von Karajan, with Böhm handling *Fidelio*. The basic orchestra is the Berlin Philharmonic; the basic quartet, the Amadeus. Kempff and Anda share the piano works, Fournier has the cello pieces, Szeryng, Oistrakh, Schneiderhan, and perhaps an as yet unannounced artist the violin works. Singers include Fischer-Dieskau, Berry, Janowitz, Donath, Mathis, Jones, and others. And the set comes with a perfectly magnificent illustrated book of 275 pages, put together by numerous experts and members of the staff of the Beethoven Archive at Bonn and published by Praeger. It is, in my opinion, the finest and most sheerly beautiful iconography of Beethoven ever assembled. (The book, by the way, is generally available by itself at a publisher's price of \$25.)

The purpose of this encyclopedic Beethoven Edition 1970 is a simple one: it offers an opportunity to become familiar with an art form vertically, rather than horizontally, to learn an important seg-

'tis
the
rea-
son
to be
joi-
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The True Old-Style Kentucky Bourbon



LONDON LETTER

BEETHOVEN ON THE TELLY

By Henry Pleasants



IN purely musical terms, the splendid climax of the Beethoven year in London has been the performance, by Otto Klemperer and the New Philharmonia Orchestra, of the nine symphonies. But the public concerts in the Royal Festival Hall were televised in a series on BBC-2 in what must have been the most ambitious—and difficult—symphonic project in television history.

Televising opera has its problems, goodness knows, but with opera one is at least dealing with a theatrical form which, by its very nature, has more to offer the eye than a single individual rooted to a podium and presiding over eighty or so sedentary instrumentalists. The symphony concert is more difficult even than the solo recital or chamber music concert simply because of the size of the orchestra. The camera can encompass the instrumental soloist or singer or string quartet within the frame of the viewer's screen. With the symphony orchestra this is possible only at such a distance as to destroy any sense of intimacy or participation. The full orchestra is seen as through the wrong end of a telescope.

The basic problem, of course, in dealing with works from the traditional repertoire is that of presenting a recital, a concert, an opera, or a ballet in a setting for which it was not conceived. One begins with the sacrifice of space—the recital room, the concert hall, or the opera house—and the traditional relationship of eye and ear to performer and performance. Television begins by narrowing the field of vision and then magnifies the view of what remains, examining it, inevitably, out of context. The visual objectives and the visual effect are clinical and microscopic, while what is offered the ear remains unchanged.

With video cassettes or cartridges for record player and TV set now tentatively in the offing, this problem of visualizing the essentially aural experience of classical music is certain to be among the most vexing musical issues of the 1970's, beginning with the still unanswered question of whether most music lovers really want to see what they have heretofore been content, outside the concert hall, merely to hear on records and radios.

(Continued on page 50)

STEREO REVIEW

6217-Q



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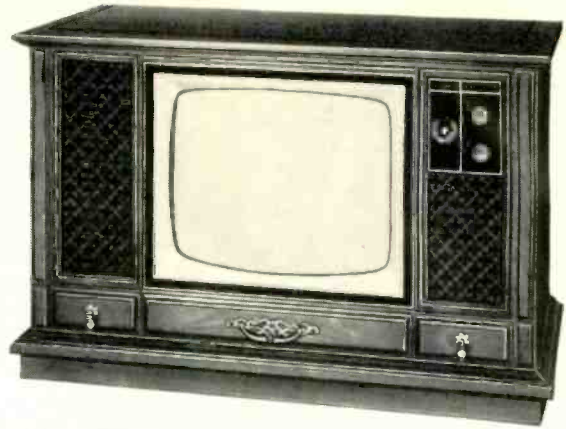
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Kit GR-270, 227 sq. in., 114 lbs. **\$489.95***

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Kit GR-370MX, GR-370 w/RCA Matrix tube, 127 lbs. **\$569.95***



Wireless remote control for new GR-270 & GR-370

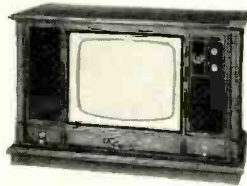


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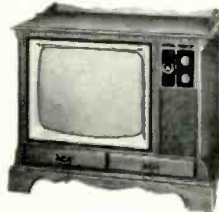
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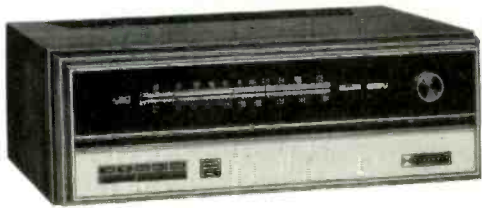


New Heathkit solid-state portable color TV... Console performance & portable convenience... only \$349.95*

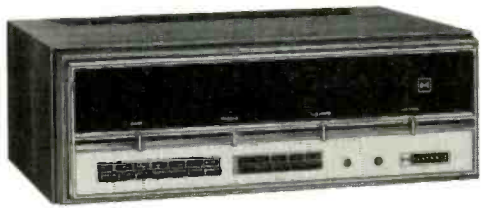
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Assuming that they do, the next question is what they want to see and how much of it. One solution is to show what the music may seem to suggest in imaginative terms *à la* the Disney-Stokowski *Fantasia* of thirty-odd years ago. Another is to concentrate on those who are making the music. This was the course chosen by BBC in the Beethoven series, and it proved, for me, to be a disaster.

There were cameras all over the place, the monitor switching from one to another, restlessly, tactlessly, and tastelessly closing in on soloists, string sections, wind choirs, percussionists, and so on. The result was artistically abominable, if only because the eye was forever being urged to ignore the proportions established by the composer for *aural* perception. And then it was much too obvious—or pedagogical. We all know what horns and oboes and clarinets and fiddles look like, and we know how they are played and how people look when playing them. There is nothing delightful, or even especially interesting, in the spectacle of someone playing a familiar musical instrument.

These irritations were compounded over a series of nine symphonies. One began to recognize the cameras: the one that gave us a close-up of the horns, another that dwelt on the massed double basses, still another that fastened on the neck of a second fiddle glimpsed over Klemperer's shoulder. And so one looked away, listened, and guessed at what the screen would be showing, turning from time to time to check the accuracy of one's guesses, then looking away again, or closing one's eyes, exasperated because it was all so predictable, disruptive, and boring.

WHY, one wondered, can't the camera take a seat and stay there? Must one's attention to the music be diverted every few seconds by minute inspection of the valves of a trumpet, the racing fingers of fiddle players, and a conductor's raised eyebrows? One of the troubles with this obsession with magnification and inspection is that the whole solemn exercise tends to become ridiculous. The sanctimoniousness of most concerts, these days, is an invitation to caricature in any case. The close-up technique of the TV cameras achieves it.

There was only one good shot in the Beethoven series: that of Klemperer, head-on and close-up, conducting. In his face and gestures one could experience the symphonies with him and his men, and participate in their realization in a manner impossible from any seat in any auditorium. The BBC, presumably, has this shot on file for the whole of the nine symphonies. Some day, one hopes, they will have the guts to present them again, or at least one of them, without ever taking our eyes off Klemperer. I can guarantee a new experience and a new fascination in the appreciation of a great conductor at work with great music.

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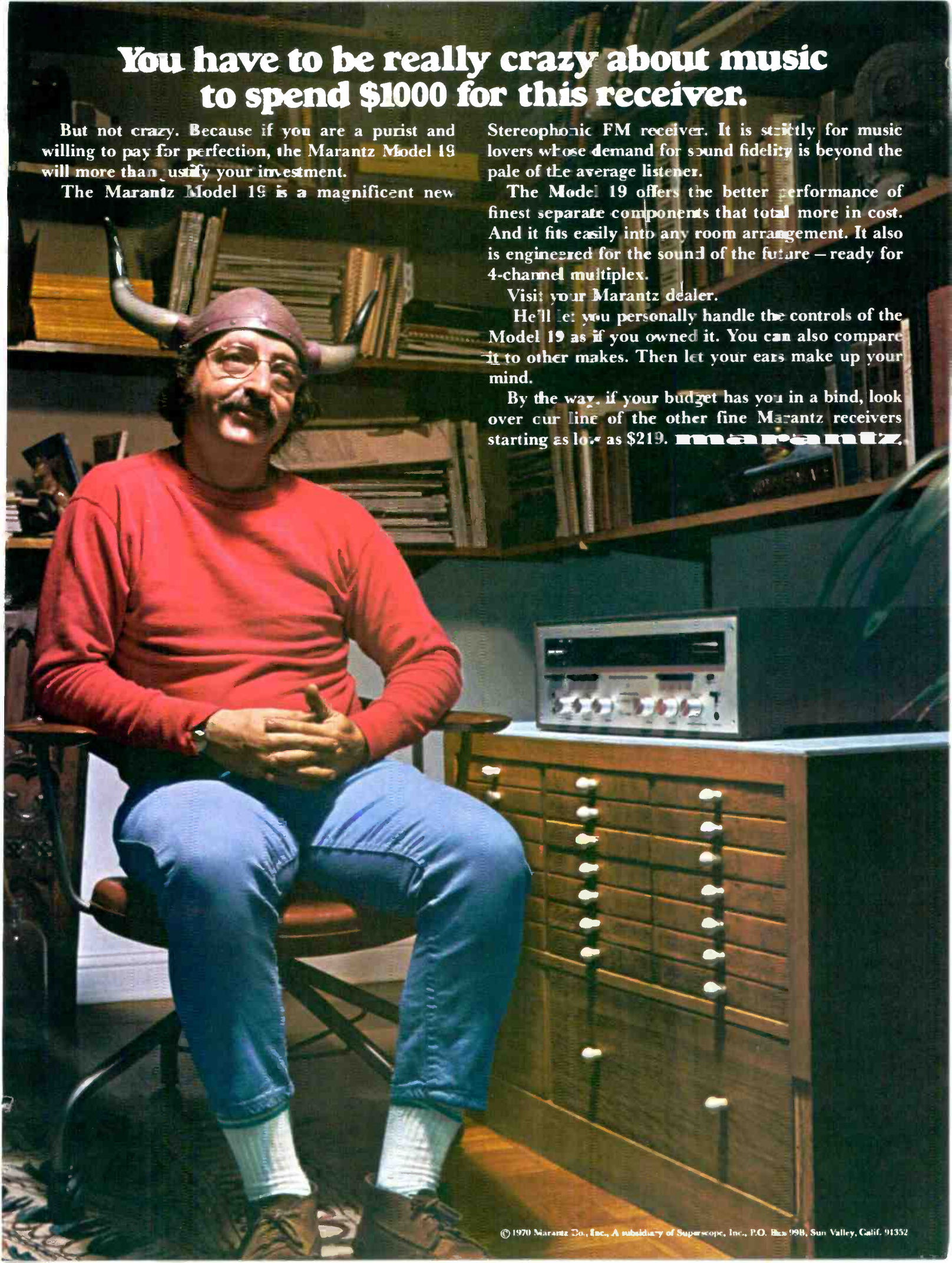
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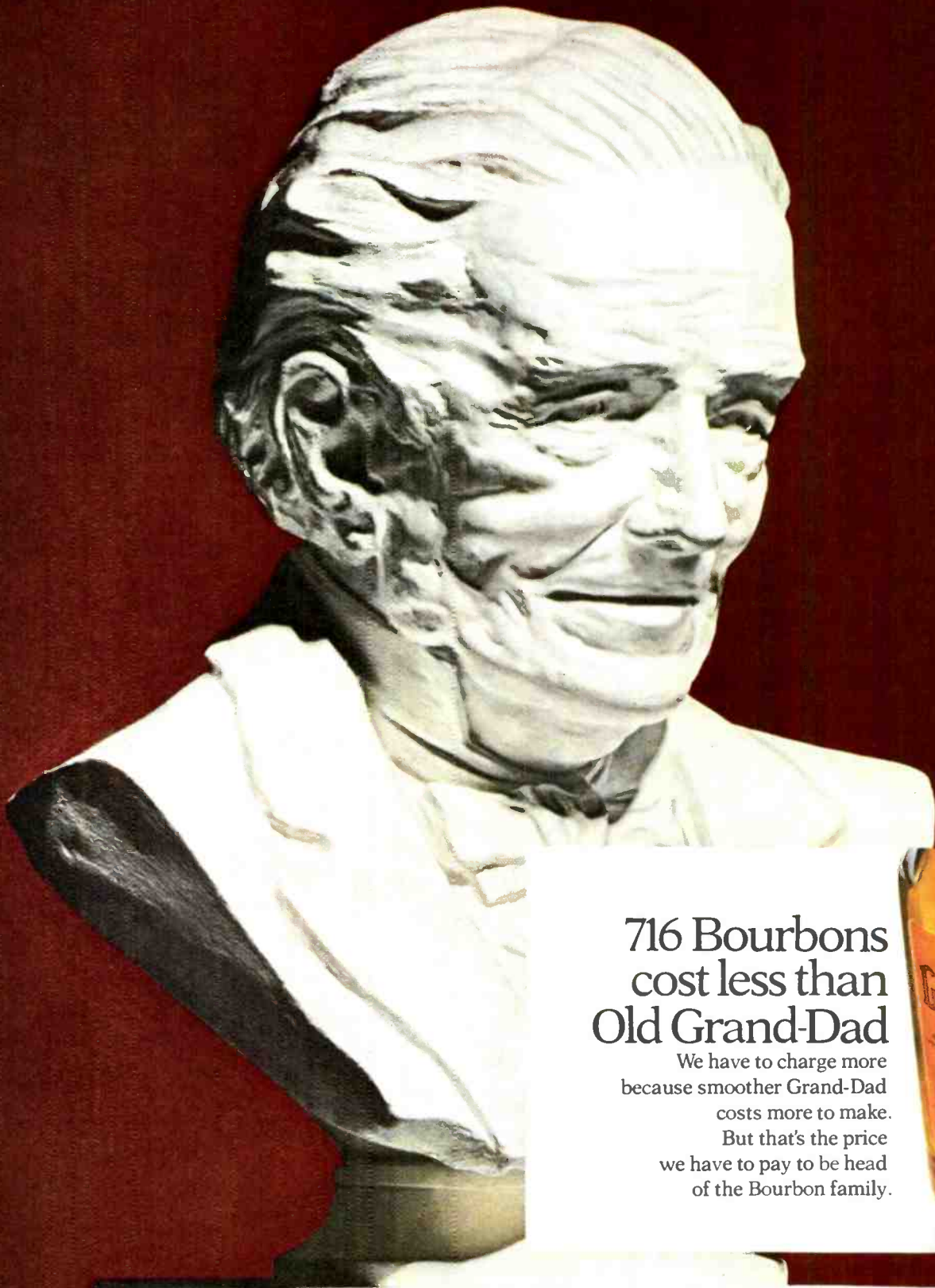
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Beethoven's *First Piano Concerto*

IN commenting on the Beethoven piano concertos, it is usually pointed out that the concerto we know as the First was actually composed a few years after the one that bears the number two. As in so many other instances in the history of music, opus numbers are deceptive, chronological order having been upset by the custom of assigning opus numbers at the time of publication, not of composition.

In reality, the concerto we refer to as Beethoven's first for piano and orchestra was the *fourth* he produced in the medium. The actual first was a Concerto in E-flat for piano and small orchestra, composed when Beethoven was a lad of fourteen in Bonn. Though one could spend a lifetime attending concerts without ever encountering the work in performance, there are two different recordings of the score currently available to collectors.

Beethoven turned to the piano concerto form for the second time during his late teens. A. W. Thayer, one of the composer's most penetrating and devoted biographers, speculates that it was some time between Beethoven's eighteenth and twenty-third years that he produced a Piano Concerto in D, of which only the first movement has survived.

In 1795, when he was twenty-five, Beethoven produced what amounted to his third piano concerto—the one that posterity has labeled No. 2 in B-flat—and his fourth, erroneously dubbed the First, followed two years after that. Beethoven thus was a composer with considerable experience in the piano-and-orchestra combination when he himself unveiled his "first" concerto to the public.

Over the years this C Major Piano Concerto has taken more than its share of abuse. During the early years of its life, the Concerto was considered "far-out" and daring. In more recent times, on the other hand, it has sometimes been dismissed as formative and "merely interesting through indicating the course of Beethoven's development" (the quotation is from another Beethoven biographer, Paul Bekker). The ultimate insult to the score is its premature assignment to neophyte piano students, as if it were little more than a practice piece that makes scant requirements of its performers. Actually, nothing could be further from the truth. Despite its seeming simplicity, Beethoven's C Major Piano Concerto is a noble, impassioned score that throbs with the vitality of a mighty creator in the act of discovering his own

personal voice. Pitts Sandborn, that distinguished music critic and annotator of a generation ago, put the case well:

The C Major Piano Concerto is a masterpiece in miniature. Vivacious, chic, sparkling, and touched with an harmonic pungency . . . the opening and closing Allegros are entirely delightful today. And the intervening Largo is even more. This romanza is touched with a divinity that stems unmistakably from Mozart, breathing forth in its flowering the heavenly aroma of the quartet "Non ti fidar" and the Mask Trio in *Don Giovanni*.

What with separate recordings of the concerto on a single disc, along with those that form part of complete sets of the Beethoven piano concertos, the total number of available recordings of the C Major Concerto comes to something like a dozen and a half. Some of them, obviously, can be eliminated because of dated sonics or stylistic idiosyncrasies, but it is surprising how many of those remaining offer exceptionally satisfying performances. My favorites among them all are the versions by Claudio Arrau and Bernard Haitink (Philips 839749 LY); Daniel Barenboim and Otto Klemperer (included in Angel S 3752); Emil Gilels and George Szell (included in Angel S 3731); Karl Richter and Charles Munch (RCA Victrola VICS 1478); Rudolf Serkin and Eugene Ormandy (Columbia MS 6838); and Solomon and Herbert Menges (Seraphim S 60016). I would also include in this list the Fleisher-Szell account that was once available on Epic and will soon reappear on the Odyssey label.

EACH of these performances will give lasting pleasure. Arrau, Richter, and Serkin all invest their readings with high drama and personal distinction; Barenboim, Gilels, and Solomon offer gentler but no less persuasive accounts. All six are well recorded, though the most recent ones (Barenboim-Klemperer and Gilels-Szell) have a sonic fullness and ensemble balance that score points over their rivals. If I were asked to select my own favorite among the recordings of the score, I would probably choose the Serkin-Ormandy rendition, a really electric, totally involved performance. Budget-conscious collectors should note that both the Richter and Solomon recordings are on low-price labels.

Reel-to-reel tape collectors have available to them the exhilarating Serkin-Ormandy account (Columbia MQ 791) in a fine tape version.

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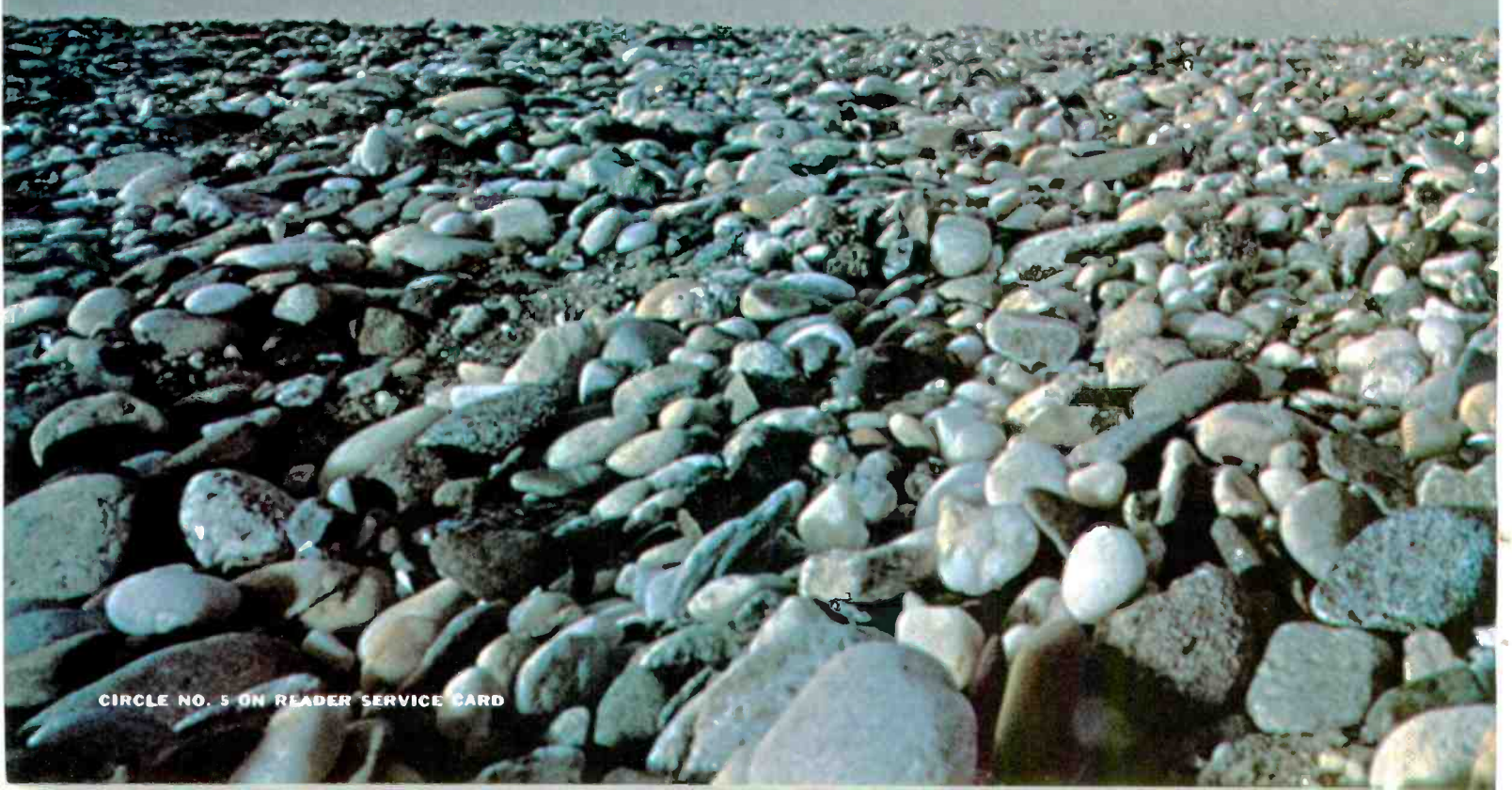
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The new omni-radials from **SONY**®





JULIAN HIRSCH HITS THE (CASSETTE) DECKS



THE cassette has "come of age" as a high-fidelity medium. Any doubts we had about it were dispelled by our recent tests and evaluations of a broad sampling of cassette decks. A couple of years ago, our initial exposure to good cassette machines convinced us that the potential was there, although most of the early cassette recorders fell somewhat short of the mark. Continuing advances in magnetic-recording technology have resulted in the present state of cassette performance, which is superior to our most optimistic expectations of only a few years ago.

Briefly, the tape cassette, originally developed by Philips and now standardized throughout the world, is a tiny reel-to-reel system. The tape is attached at both ends to miniature reel hubs permanently installed in a rugged, compact plastic case. The cassette can be operated in forward or reverse directions, at normal or fast speeds. It can be snapped in or out of the recorder in an instant, requires no tape threading, is virtually immune to shock and abrasion, and is far smaller (for a given playing time) than any other sound-recording medium. A cassette collection requires one third of the storage space taken up by the equivalent number of discs.

To be sure, the cassette system has inherent problems, some of them quite severe. The tape plays at $1\frac{7}{8}$ inches per second, and its four 0.025-inch-wide tracks are carried on a tape only 0.15 inch wide. The narrow track cannot store as much magnetic energy as the wider track of standard $\frac{1}{4}$ -inch open-reel tape, and as a consequence less output voltage is induced in the heads. As a result, the tape-head preamplifier must have very high gain—with consequent noise (hiss) problems. In order to achieve good high-frequency response at the slow $1\frac{7}{8}$ -ips playing speed, very small head gaps must be employed, with large amounts of recording and playback high-frequency equalization that further compound the noise problem. A combination recording and playback head is used, which involves further design compromises, since there are conflicting requirements for recording and playback heads. Ultimately, there is a trade-off between recorded level, noise, distortion, and frequency response. This situation exists for open-reel tape machines as well, but is far more severe in cassette systems. The special tape formulations developed for cassettes have improved matters markedly.

Mechanically, there are problems stemming from the small diameter of the capstan, which must be machined to close tolerances to minimize wow and flutter. This is principally an economic factor—more precise construction can always reduce flutter—but, in general, cassette mechanisms have somewhat more flutter than either open-reel tape or disc sys-

tems. Another mechanical limitation is in the cassette itself. Cassettes can and do jam, ruining a recording or even tangling tape in the cassette mechanism. Internal friction can cause an intermittent drag, producing a "wow" sometimes unfairly attributed to the cassette-player mechanism.

From the standpoint of the tape hobbyist, the ease of handling of the cassette, surpassing that of either disc or open-reel tape systems by a wide margin, is offset by the difficulty in editing cassette tapes. Monitoring off the tape is not possible at present. On the other hand, cassette machines are a fraction the size and weight of reel-to-reel recorders, operate literally with pushbutton ease, and for the most part cost much less than reel-to-reel machines of reasonably good quality.

With all its potential pitfalls, the cassette system's ever qualifying as a high fidelity medium has seemed unlikely up to now. To determine just how well the mechanisms perform—the state of their art, so to speak—we have tested and used seventeen different cassette decks from sixteen different manufacturers. ("Decks" are machines meant for use as part of a component stereo system, and therefore, except in one case, lack power amplifiers and speakers.) Many of these machines were brand new—neither advertised nor in dealers' hands at the time of testing—and bore low serial numbers (or lacked serial numbers altogether), which suggested that they were either early production (or even pilot-run or prototype) units. Normally, we prefer to test regular production models, but the scheduling of new models by many manufacturers at this time caused us to make an exception. For the same reason, some well-known manufacturers were not represented because they were in the middle of a model changeover.

IN general, all the decks tested were straight record and playback machines that could record in stereo and subsequently play it back. All the machines had microphone jacks to permit "live" stereo recording. Three of the decks (Advent, Fisher, and Harman-Kardon) had built-in Dolby noise-reduction circuits, and the Norelco was a true cassette changer. The price range of the tested models was from \$90 to \$260. In general, performance bore the expected relation to price, with a couple of notable exceptions that will be pointed out.

We found that the cassette decks vary widely in tape-loading configurations, control operation, and other factors related to their operating flexibility and convenience. Cassette loading systems can be grouped into four categories. One (type A) requires that the cassette be laid or pressed into a recessed

area in the deck, so that the two drive shafts engage its hubs. A hinged or sliding cover is often included with this system. The pushbutton-eject mechanism often causes the cassette to fly into the air, in a manner reminiscent of the action of a pop-up toaster.

Another system (type B) has a spring-loaded platform that tilts up as the cover is lifted. The cassette is placed on the platform, which lowers it into place when the plastic cover is closed (the platform can be pressed down by hand and the cover closed separately if desired). When the cassette is ejected in a type-B system it is retained on the platform, from which it can be lifted easily. In the type C loading system, the hinged cover carries with it a loading "slot" into which the cassette is pushed until it latches in place. Then the cover with cassette is pushed down to put the cassette in the play position. Like the type C system, this retains the cassette upon ejection for easy removal. A fourth system (type D) was found on only one of the machines tested (the Ampex Micro 54), although it will be familiar to users of automobile tape cartridges. The cassette is pushed into a slot until it latches in place, and this automatically starts the deck operating. At the end of play, or when the eject button is pressed, the cassette pops out partially from the slot and the deck shuts off. In the individual reports sections we will describe the cassette loading systems as type A, B, C, or D.

In a cassette, the tape is firmly fastened to both hubs. When the end is reached, the drive system is mechanically stalled. In some cassette mechanisms, the motor remains in a powered but stalled condition until the unit is shut off manually. Many of the decks we tested had more refined methods of handling the "end-of-tape" problem.

We will refer to the simple stalled-motor system as type 1. A number of machines had electronic systems to remove power from the motor a few seconds after the tape stops, often signaling this condition with a light. Although this prevents overheating of the motor, the capstan is still pressed against the tape, and failure to disengage the machine properly may produce a flat spot on the pressure wheel and a "wow" in future use. The electronic shut-off system will be referred to as type 2.

A more desirable system (type 3) is used in several of the recorders. This completely disengages the mechanical drive system as well as shutting off the motor. A variation of this (type 4) also ejects the cassette. A couple of the machines have an "auto" or "sleep" switch arrangement in which the power to the recorder (but not an external amplifier) is also shut off when the tape runs out.

The operating controls of many decks are interlocked so that the STOP button must be pressed be-

fore going from one mode to another. This can be an inconvenience when searching for a selection by shuttling between fast forward and rewind, for example. Some mechanisms do not interlock, and can be switched instantly and directly from any mode to any other. The low inertia of the cassette drive system makes possible abrupt changes of speed and direction without damage to the tape. In a few machines, certain sequences of operations are interlocked while others are not.

The PLAY button is always of the latching (lock-in) type, remaining down when pressed either until it is pressed a second time or another button is pressed. The other controls may or may not latch—a consideration that can be of some importance to the user (as when he has to hold a REWIND button down for 1½ minutes!).

The meters of most cassette decks read playback levels as well as record levels. This is more a matter of convenience to the designer than a real value to the user in most cases (the meter is connected to the output of the single amplifier used for recording and playback functions, so the playback readout comes "free"). A notable exception is in the case of the Dolby-equipped machines, where accurate standardization of playback levels is required.

The usefulness of the meters in establishing correct recording levels varies widely, and not always in relation to the price of the machine. The top-price Advent 200 is the only cassette deck with a truly accurate meter large enough to be read from a reasonable distance. Many others have smaller, sometimes uncalibrated meters that do a perfectly satisfactory job. The very small meters used on some machines are often next to impossible to read, although once the recording levels have been set there is probably little reason to refer to them. Two machines of the group had totally undamped meters, which swung so wildly that we did not find them helpful in setting levels. These were the expensive (and very good) Wollensak 4750 and the considerably less expensive Vivitar RC-710.

A FINAL NOTE: one hazard of evaluating a single early sample—or even a late sample—of any product is that one has no basis for classifying an apparent defect. Is it just an idiosyncrasy of the particular unit, or a basic design fault? Conversely, a hand-tailored model may work perfectly, but what assurance do we have that regular production units will be as good? It's a wise policy to avoid taking *any* test report from *any* source as gospel. An intelligent shopper makes an effort to locate a reputable dealer and then whenever possible listens to and operates *any* audio component before buying it.

CASSETTE DECKS TESTED:

Advent Model 200
 Ampex Micro 54
 Bogen CRP
 Fisher RC-80
 Harman-Kardon CAD-4

Harman-Kardon CAD-5
 JVC 1660
 Kenwood KX-7010
 Lafayette RK-760
 Norelco 2401A
 RCA MZD563

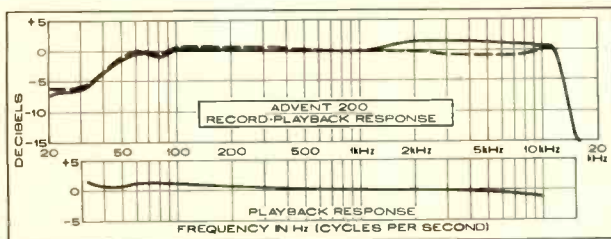
Realistic SCT-3
 Roberts 95
 Standard SR-T178DK
 Teac A-24
 Vivitar RC-710
 Wollensak 4750



ADVENT MODEL 200

The Advent Model 200 holds a special position among cassette decks. It is the most expensive (\$260), the most "professional" in its operating features, and—although it is very difficult to rank the tested machines in any order of quality—our test data and listening evaluation clearly indicated that the Advent Model 200 is "the best" of the currently available cassette decks. Its margin of superiority in any one characteristic is slim, and on occasion it was outperformed in a particular area by one or another of the lower-price decks. Nevertheless, in its totality, the Advent Model 200 is a most impressive device.

The frequency response of the Model 200 proved to be outstanding—comparable in flatness to that of the finest reel-to-reel recorders, though not as wide. It had an exceptional freedom from noise and coloration of the recorded



material, even with its Dolby circuits switched off. With the further noise reduction afforded by the Dolby system, the Advent Model 200 can record and play back stereo FM broadcasts with absolutely no audible increase in distortion or degradation of frequency response or signal-to-noise ratio. When we taped the STEREO REVIEW Demonstration Record on the Advent machine, the only difference we could hear in the playback was a slight increase in hiss level. With its Dolby circuits on, the hiss in the output of the Advent Model 200 was comparable to that of pre-Dolby stereo discs and definitely lower than we have ever been able to receive in our considerable experience with stereo FM broadcasts.

Advent supplies a standard-level (200 nanowebers/m²) Dolby test cassette with the Model 200. With this, and its internal Dolby test oscillator and the adjustments in the rear, the user can speedily verify (and adjust, if necessary) the recording and playback levels that are so critical for

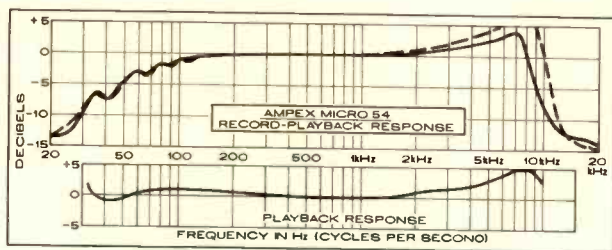
proper Dolby operation. The single VU meter is the largest, most accurately calibrated, and most legible meter available on a cassette deck. The frequency response of the meter is boosted at high frequencies to reduce the possibility of saturating the tape or overdriving the recording amplifier with loud high-frequency passages. The meter can be switched to read the level of *either* channel, which is then set with its individual level control. Then, for normal operation, the meter is switched so that it indicates the higher level coming through *either* of the two channels. A master gain control adjusts the recording level for both channels simultaneously. A single playback-level control in the rear affects both line and headphone outputs.

The tape-loading system is type B, and the end-of-tape system is type 2—there is also a flashing light to indicate that the motor has shut off. The transport controls are fully interlocked, and all are of the latching type. A second row of piano-key switches controls power, stereo/mono recording, Dolby operation, and tape bias-equalization. The last of these, a two-position switch (REGULAR/SPECIAL), is responsible for much of the Model 200's performance. In its REGULAR position, recording bias and recording *and* playback equalization are set for standard cassette tapes such as 3M Type 271. In the SPECIAL position, the record bias is increased and equalization changed for optimum results with chromium-dioxide tapes such as Dupont's Crolyn. (Advent is now marketing Crolyn cassettes under the Advocate brand name, and other companies will surely follow suit.) By recording with the SPECIAL setting and playing back with the REGULAR setting, improved performance can also be obtained from TDK SD tape.

In our tests, we obtained excellent and very similar results with low-noise BASF (solid curve) and TDK SD cassettes with the Dolby circuits switched in. We also checked the record/playback response with an Advocate Crolyn cassette (dashed curve, Dolby out). Advent has planned sufficiently ahead in the design of the Model 200 so that it should be able to realize optimum performance from almost any tape type likely to be available in the years to come. Incidentally, Advent also supplies with the recorder a demonstration Crolyn cassette duplicated at normal playing speed with the Dolby circuit, both as a demonstration of the performance potential of the system (which should convince the most skeptical listener) and to provide guidance as to the best operating levels to use for various types of program material.

AMPEX MICRO 54

The Ampex Micro 54 is unique—the only deck of the group to employ type D (front-slot) loading. A lever below the slot ejects the cassette partially when pressed, and when pushed to left or right—an act that required considerable force—puts the tape into rewind or fast-forward motion. Since the tape starts moving as soon as the cassette is pushed into the slot (if the RECORD button is simultaneously held down, the deck starts recording), the latching PAUSE button is a vital operating control. The entire machine is turned on with cassette insertion, regardless of the position of the power switch. At the end of play the cassette is ejected and the mechanism stops (type 4).



The two recording-level controls are horizontal sliders, and the two illuminated level meters function both on recording and playback (playback level is fixed). Plugging a microphone (a single microphone is supplied with the Micro 54) into its jack disconnects the line input. In mono mode a microphone output and a line source can be mixed.

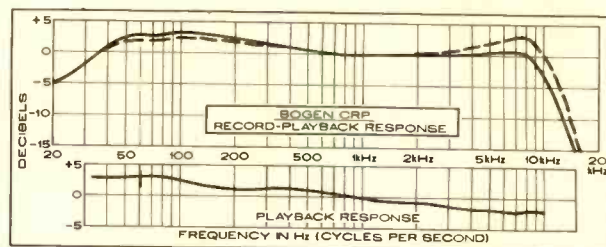
The Ampex Micro 54 has a switchable playback-noise filter that cuts off the highs starting at about 4,500 Hz, with the response down about 7 dB at 10,000 Hz. All transport controls except RECORD are latching types. There is a window on the top of the unit for checking the status of the tape in the cassette, but it is small and poorly lit and, therefore, difficult to use.

The best frequency response was obtained with the standard 3M Type 271 tape (solid curve). The sound was slightly bright, with hiss about average in audibility, in spite of an exceptionally low unweighted noise-output measurement. The sound with TDK SD tape (dashed curve) was brighter still. The playback level was several decibels greater than the recording level, and heavy orchestral recordings became fuzzy if recorded up to 0 dB or above. We preferred to keep the maximum recording level in the -3 to -5-dB region, which gave a 0-dB playback level and good, clean sound. Wow and flutter were undetectable, even on piano and organ recordings. Price: \$159.95.

BOGEN CRP

The Bogen CRP is one of the smallest decks in the group we tested. Our test unit was a prototype, available to us only for a limited time, and we were therefore unable to check its wow and flutter with the Philips test cassette. The cassette-loading system is type B. The type 2 motor-shutoff system operates electronically at the end of play. All controls are interlocked, and all except RECORD are latching types. Pushbutton switches control power and stereo/mono recording.

The recording levels for each channel are individually controlled and displayed on two non-illuminated non-cal-

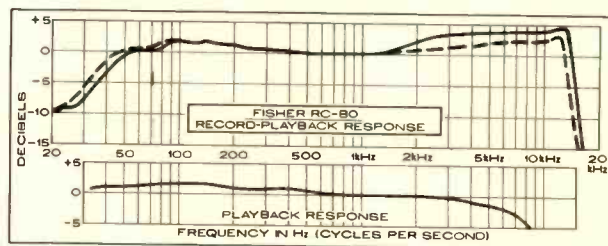


ibrated meters. The playback level is fixed. Plugging a microphone into one of the front-panel jacks disconnects the line inputs. The slightly tinted plastic cover permits the entire cassette to be seen while playing.

We found that recording levels should be kept below 0 dB, since distortion increased very rapidly above that point. The sound quality was good, although slightly bright with TDK SD tape (dashed curve). Balance was better with 3M Type 271 tape (solid curve). Hiss was average for the group. Price: \$149.95.

FISHER RC-80

The Fisher RC-80 was the lowest-price deck with built-in Dolby noise-reduction circuitry available at the time of the tests. It is especially interesting because of its unusual compactness and ease of operation—to say nothing of its frequency-response characteristics, which are the widest we have measured in a cassette deck.



The tape loading is a type B system, and at the end of the tape there is a type 2 motor shutoff, together with the extinguishing of the index counter light. The entire cassette can be seen fairly well through the tinted plastic cover. The piano-key transport controls are cupped slightly to fit the finger tips, and each is plainly marked in English with its function. All controls are interlocked, and all except RECORD are latching types. On the top of the deck there are pushbutton switches for power and Dolby circuits, two slider-type recording-level controls (playback level is fixed), two calibrated, illuminated meters, and the microphone jacks, which disconnect the line inputs when microphones are used. Unlike the other Dolby decks, the Fisher has no accessible adjustments for levels, nor does it have a bias adjustment for chromium-dioxide tape.

The record-playback frequency response of the Fisher RC-80 was slightly peaked at the extreme high end, which resulted in a usable output up to 14,000 or 15,000 Hz with the recommended BASF tape. Like the other Dolby decks we have tested, it showed a slightly elevated response above 2,000 Hz when the action of the Dolby circuit at a -20-dB level was tested. This did not occur at higher recording levels and did not affect the sound significantly. The curves show the record-playback response for a sample of BASF tape supplied by Fisher with the Dolby

circuits in (the solid curve) and out (the dashed curve).

The Fisher RC-80, like the other Dolby machines, required that recording levels be kept below 0 dB for low distortion. Fisher, in fact, recommends using a maximum level of -3 dB. We found the RC-80's sound to be excellent, with just a trace of brightness and a low (but still audible) hiss level when operated at the recommended levels. Bias is adjusted for BASF tape.

In our judgment, the Fisher RC-80 offers an exceptional combination of performance, imaginative packaging design, and ease of operation. Although it lacks the ultra refinement of Advent's Model 200, it nevertheless comes very near to equalling its performance at a substantially lower price—\$199.95.

HARMAN-KARDON CAD-4

The Harman-Kardon CAD-4 was one of the first available high-quality cassette decks, and has been on the market for a couple of years. Its performance, nevertheless, qualified it for a place with the best 1970 to 1971 designs, and it was therefore included in our survey.

The tape loading of the CAD-4 is type A, and it has a type 2 end-of-tape motor shutoff, which also extinguishes the word MOTOR which is normally lit when the tape is running. The entire cassette can be seen through the tinted cassette cover. The transport controls are not interlocked, and all are of the latching type. The Harman-Kardon

How the Cassette Decks Were Tested

THE frequency response of each machine in playback only was measured from 31.5 to 10,000 Hz using both a BASF and a Teac standard "alignment" test cassette. The resulting frequency-response curve shows how well the machine will reproduce commercially recorded cassettes. (This test is the equivalent of the NAB response test made on open-reel machines.) The overall record-playback frequency response of each machine was tested with the tape recommended or supplied by the manufacturer and with at least one other tape formulation. As is common practice, the test-tone frequency-response recordings were made at a signal level 20 dB below the indicated zero level of the unit's own meters.

Signal-to-noise ratio is an "unweighted" measurement, referred to a 1,000-Hz signal recorded at 0 dB. Unfortunately, the subjective annoyance of "hiss" does not always correlate well with such psychoacoustically uncorrected measurements. The Dolby-equipped decks were, of course, the top performers with respect to low-noise operation, although none of the built-in Dolby circuits reduced hiss quite so effectively as the add-on Advent Model 100 Noise Reduction Unit (see Tech Talk, October 1970). We suspect this may be because all the Dolby decks, to differing degrees, showed a slightly elevated high-frequency response during record-playback response tests with low-level (-20 dB) test signals. In contrast, the Advent Model 100 had a truly flat response at all levels. We will comment further on the audible hiss levels of the machines in the accompanying individual report sections.

Harmonic distortion was measured at the playback output with a 1,000-Hz signal recorded at +3 dB, 0 dB, and -3 dB, referred to the unit's 0-VU (or equivalent) meter reading. More significant than the actual "distortion" (which often is really the residual noise masking the distortion) is the rate of variation with re-

recording level. A machine whose distortion is only slightly higher at +3 dB than at 0 dB can probably be operated in the "red," or overload, region of its meters with an overall improvement in signal-to-noise ratio and negligible increase in audible distortion. On the other hand, if the distortion climbs rapidly when the meter needle hits +3 or the equivalent, then the level peaks should be kept well below 0 dB. Almost all the decks produced somewhat fuzzy sound on high-level orchestral passages, probably as a result of IM distortion.

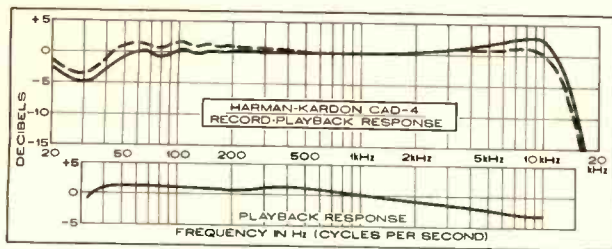
The reader will notice in our tabulated data what appear to be relatively high distortion levels for the Dolby-equipped machines at 0 dB and higher levels compared with the figures for many of the other decks. We cannot readily account for this phenomenon. However, these distortions occurred for the most part only on peaks, and they were purely second-harmonic and therefore not readily audible on program material. In any case, it does not seem advisable to record above a 0-dB level with the Dolby decks when using standard-oxide tapes. The signal-to-noise ratio does not suffer significantly because the Dolby circuits permit lower levels to be used without excessive hiss. Chromium-dioxide tapes, for which two of the Dolby decks have adjustments, can be recorded without difficulty at +3 dB.

SINCE we have no way of knowing how closely each manufacturer maintains his calibrated meter levels from one unit to another, we suggest making test recordings at various levels and establishing for your particular machine a reference meter reading that achieves the best compromise between high signal level (for low hiss) and distortion. When an individual recorder seemed to benefit from higher or lower levels than usual in testing, we have noted this in its report. We measured the 1,000-Hz input-signal voltage

required (with the unit's controls set for maximum gain) to obtain 0-dB recording level through both line and microphone inputs. The "line-output" voltage, which normally goes to an external amplifier, was also measured from this recorded signal. Where there were several sensitivities available, we checked them all. Feed-through between channels (crosstalk) was tested by recording a 0-dB signal in one channel and measuring the leakage signal in the other channel. The crosstalk is expressed in decibels below the 0-VU recorded level.

Wow and flutter were measured with the Philips TC-FL-3 test cassette, and the figures quoted are unweighted (NAB). Some recorder manufacturers base their specifications on weighted figures, which can be as low as half our measured values. With rare exceptions, noted in the equipment reports, we did not hear significant wow or flutter when using the cassette machines. We measured the time required to wind a C-60 cassette (about 300 feet) fully in each direction, in fast forward and rewind. To indicate the resolution of the index counter (all the machines had three-digit counters) we measured the number of digits per minute of playing time at normal speed. The larger the number, the more accurately a previously indexed section of the tape can be re-located.

We made recordings of stereo FM broadcasts on all the machines. However, for critical evaluation, portions of STEREO REVIEW's Stereo Demonstration Record were taped on each machine and played back synchronized with the original program for a true A-B comparison. Our comments on the fidelity of the record-playback performance for each of the units appear in the individual report sections. In order to present a maximum of physical description as well as electrical data on the machines, we have used tabular and graphical means whenever possible.

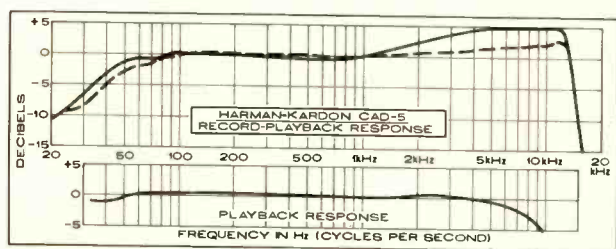


CAD-4 is biased for TDK SD tape (solid curve), with which it had a slightly elevated high-end response in the 10,000-Hz region and useful output to about 13,000 or 14,000 Hz. With BASF and 3M Type 271 (dashed curve) tapes the response was flatter, but it rolled off above 10,000 Hz. Recorded levels had to be kept below 0 dB to avoid distortion. In addition to good-size calibrated meters, the CAD-4 has an OVERLOAD warning that lights up (and is visible from across the room) when the level exceeds about +2.5 dB on both channels or +10 dB on a single channel.

The listening quality of the CAD-4 with TDK SD tape was slightly bright, but it obviously had extended high-frequency response. Hiss was audible, and was about average for this group. We found that any recording level that lit the OVERLOAD warning was likely to sound distorted. This was particularly noticeable with heavy orchestral passages, which became fuzzy at high levels. The time-tested Harman-Kardon CAD-4 was well able to hold its own among comparably priced contemporary designs, which we think is quite a tribute to its basically sound design and construction. Price: \$159.50.

HARMAN-KARDON CAD-5

The Harman-Kardon CAD-5 resembles its older relative, the CAD-4, but is actually a totally different machine.



It contains Dolby circuits, with complete recording- and playback-level adjustments accessible in the rear. A push-button activates a Dolby test oscillator that records a standard-level signal for calibration purposes.

The CAD-5 has separate high- and low-level line inputs and a bias-equalization switch for standard or chromium-dioxide tapes. The recording-level controls are sliders instead of the rotary knobs used on the CAD-4. The transport of the CAD-5 is completely new, with type B loading and fully interlocked key controls. All keys except RECORD are latching types. The cassette can be viewed through the tinted plastic cover. The CAD-5 has a motor light that goes out at the end of the tape when the type 2 motor-shutoff circuits operate. It also has an OVERLOAD light similar to that of the CAD-4.

With the recommended TDK SD tape, the high-frequency response was noticeably accentuated. With 3M

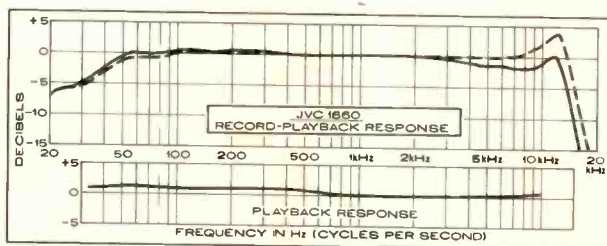
Type 271 it was much flatter, and in both cases it extended to 14,000 or 15,000 Hz. Chromium-dioxide tape produced a slight upward tilt to the high-frequency response, but with no peaking and with a rapid drop in output above 13,000 Hz. The Dolby circuits, possibly because of factory misadjustment, produced a noticeably elevated high-end response at -20 dB to about 13,000 Hz. A slight cut applied with the amplifier's treble control should both flatten the response and cut back hiss level even further. The performance of the CAD-5 is shown in the graph with TDK SD tape and Dolby on (solid curve) and chromium-dioxide (Crolyn) tape with Dolby off (dashed curve).

The overall record-playback sound quality of the CAD-5 was excellent. When used with no treble cut it had a slight tendency toward brightness, with excellent highs and a substantially lower hiss level than any non-Dolby machine. Price: \$229.95.

JVC 1660

The JVC 1660 proved to be one of those pleasant surprises that add spice to this type of equipment survey. Although it is one of the lower-price decks of the group (\$119.95), its sound quality ranked with the top two or three. Recordings made at high levels (sometimes pinning the level meters) were never distorted or muddy, and the hiss level was as low as that of any of the non-Dolby machines. The record-playback response with either 3M Type 271 (solid curve) or TDK SD tape (dashed curve) was smooth, with a slight peak at 12,000 Hz and output maintained to 14,000 or 15,000 Hz. The playback response was the flattest of any of the machines tested, within ± 1 dB from 31.5 to 10,000 Hz.

The transport of the JVC 1660 has type C loading with a type 4 shutoff system that completely disengages the mechanism mechanically, shuts off the motor, and ejects the tape cassette. Most of the cassette can be seen through the plastic cover. The controls are partially interlocking (one can go from PLAY to FAST FORWARD or REWIND, but not *vice versa*). All controls are latching types. The two slider-



type level controls affect both recording and playback levels. The calibrated meters are faintly illuminated in green and could benefit from stronger lighting.

The sound quality of the JVC 1660 with 3M Type 271 tape (solid curve), which gave the flattest response, was well-nigh perfect. The 1660 had none of the brightness that characterized most of the better cassette decks and, in fact, was essentially indistinguishable in sound from the Advent Model 200. Its hiss, of course, was slightly higher than that of a Dolbyized recorder, but was at least as low as any of the non-Dolby units.

Although, as we stated earlier, we have no intention of ranking these machines in any order of excellence (and there were a number of excellent machines costing both

less and more than the JVC 1660), its combination of outstanding performance and moderate price (\$119.95) deserves special mention.

KENWOOD KX-7010

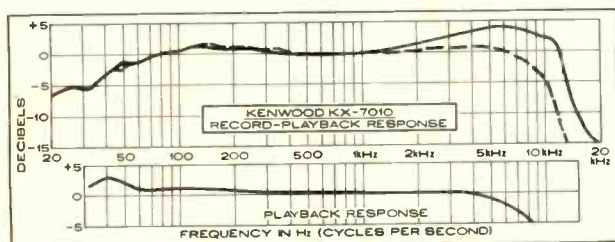
Kenwood's KX-7010 cassette deck is somewhat different from the others we tested. Its type C cassette-loading system is conventional enough, but its large plastic "piano-key" transport controls (red for RECORD and blue for STOP), which do not interlock, have the lightest, most-positive action we encountered. A cassette in a Kenwood deck can be shuttled back and forth, played, recorded, or what have you with the lightest touch of the fingers. (Most machines require a rather firm pressure to operate their controls.) The center of the cassette and part of its label can be seen through a window in the cassette cover.

The Kenwood's record-playback frequency response with TDK SD tape (solid curve) extended to about 12,000 or 13,000 Hz, with a slight, broad emphasis centered at about 6,000 Hz. High-frequency response rolled off somewhat earlier with 3M Type 271 tape (dashed curve). A switched high-cut filter took effect above 3,000 Hz, lowering the response at 10,000 Hz by 8 dB. The two slider-type level controls affected both recording and playback.

The Kenwood KX-7010, unlike most comparably priced decks, has a type 1 end-of-tape system, with the motor remaining stalled but energized until shut off manually. A blue light signifies that power is going to the motor, and it remains on when the motor is stalled by the tape ending.

The Kenwood KX-7010 was characterized by unusually low noise and distortion levels. The distortion did not increase appreciably even at a +3-dB recording level. This was also apparent in listening tests. Recording levels at the top of the meter scale could be used without audible distortion. The low hiss—about on a par with that of the JVC 1660—made it possible to produce very listenable, high-quality recordings with this unit. At times it seemed to be as quiet as a Dolby unit, but direct comparison showed this to be an illusion.

The overall sound quality of the Kenwood deck was



nearly perfect—just a minute trace of brilliance on some program material distinguished the playback from the incoming program. From a listening standpoint, the Kenwood KX-7010 ranked with the top decks of this group, and in our opinion its transport controls are in a class by themselves. Price \$149.95.

LAFAYETTE RK-760

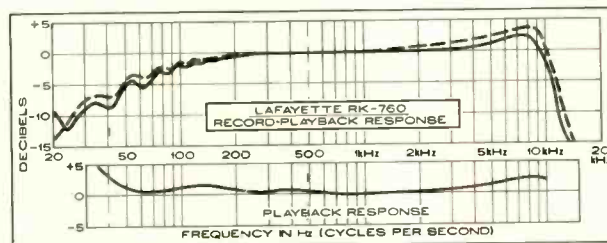
The Lafayette RK-760, selling for \$99.95, is one of the lowest-price decks in the group we tested. It has a type C

loading system, with the center and part of the label of the cassette visible through a window in the cover. There is no automatic shutoff system, merely a type 1 stalled-motor arrangement. The control levers are not interlocked, and all of them are of the latching type. However, the operating instructions include a warning against changing tape direction without going through STOP.

The RK-760 has separate recording-level controls for line and microphone inputs, with the two channels concentrically operated through slip clutches. This permits microphone and line signals to be mixed—an operating feature rarely found in cassette machines. The playback levels are fixed, although they can be adjusted with a screwdriver through openings beneath the deck. The brightly illuminated meters are on the front of the recorder and unfortunately cannot be seen from a normal operating position above the deck.

At times we found mechanical problems in our test unit. These rarely recurred and probably cannot be considered as typical of the unit. They included severe wow, stalling in one of the fast speeds, and stalling in normal playing mode. Some of the problems may have been aggravated by faulty cassettes. Most of the time the deck worked very well and performed most creditably for a unit of its price. Lafayette was the only manufacturer in the group to advise specifically against the use of C-120 cassettes. Apparently thin tape could cause problems in the RK-760 mechanism.

The record-playback response extended to about 11,000 Hz, with a broad rise centered around 8,000 Hz. There was little difference between the results with the recommended TDK SD tape (solid curve) and the 3M Type 271



tape (dashed curve), although the latter seemed to provide more highs, contrary to the usual situation. The bass response rolled off below 150 Hz, but in such a gradual manner that the loss was not audible. Distortion was low and did not increase rapidly when the recording levels exceeded 0 dB. This was confirmed by listening tests, which produced clean, slightly bright-sounding recordings with a moderate hiss level.

NORELCO 2401A

The Norelco 2401A is in a class by itself—the only automatic changer in this group. In many ways its operation resembles that of an automatic record changer. For single play, a cassette is placed in an opening on top of the deck (essentially type A loading). Pressing the START/REJECT button brings the rotating drive shafts up from below to engage the cassette hubs, and presses the heads against the tape. Fast forward or rewind can be engaged at any time by pressing the appropriate buttons, which are heavily spring-loaded and nonlatching. When either one is released, the tape immediately resumes normal forward motion. The only way to stop it is to press the latching PAUSE

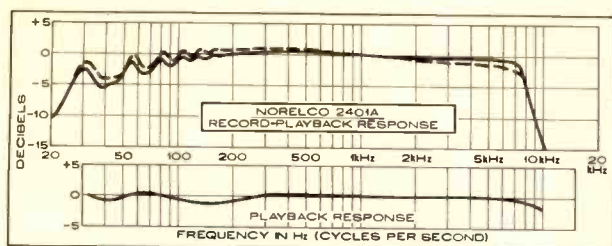
TABLE OF CASSETTE-DECK SPECIFICATIONS AND TEST RESULTS

Make and Model	Percentage Wow and Flutter (a)		Rec/play Distortion in per cent (b)			S/N Ratio (c)	Input Required (in Millivolts) For 0-dB Rec. Level		Output Volts (c)	Cross Talk @ 1 kHz in dB	Time for C-60 (min., sec.) FF/RW	Counter Digits per Minute
	Wow	Flutter	-3 dB	0 dB	+3 dB		Line	Mic				
ADVENT 200 (Dolby)	0.01	0.19	2.4	5	7.5	46 BASF 48 TDK-SD 51 w/Dolby	200/100/33	0.2	1.25 max.	-41	1'47" 1'47"	15
AMPEX MICRO 54	0.05	0.24	2.3	3	6	51	51	0.15	1.22	-38	1'24" 1'49"	15
BOGEN CRP	0.04 (d)	0.2 (d)	2.6	6	(e)	45.5	89	0.17	0.84	-38	1'30" 1'22"	NA
FISHER RC-80 (Dolby)	0.02	0.22	1.9	2.7	5.7	46 50 w/Dolby	100	0.2	0.93	-45	1'29" 1'28"	16
HARMAN-KARDON CAD-4	0.01	0.18	2.5	3.1	6.2	37	210	0.18	0.3	-34	1'3" 1'7"	11
HARMAN-KARDON CAD-5 (Dolby)	0.01	0.2	2.4	4.5	8.1	47 52 w/Dolby	800/250	0.22	1	-37.5	1'29" 1'29"	16
JVC 1660	0.05	0.18	1.7	1.7	2.3	30	70	0.64	0.575	-30	1'32" 1'37"	11
KENWOOD KX-7010	0.03	0.22	1.9	1.8	2.1	46	55	0.18	0.71	-38	1'4" 1'20"	10
LAFAYETTE RK-760	0.02	0.2	2.1	2	2.1	41	41	1.2	0.9	-30	2'33" 1'50"	10
NORELCO 2401A	0.05	0.17	1.8	2	2.6	42	130	0.17	1.2	-30	1'28" 1'21"	13
RCA MZD563	0.03	0.16	1.9	2.1	3.2	51.5	44	0.2	0.37	-34.5	1'34" 1'33"	10
REALISTIC SCT-3	0.03	0.17	1.6	2	2.6	49	82	0.4	0.6	-36.5	1'30" 1'36"	10
ROBERTS 95	0.08	0.17	2.6	2.8	3	44	57	0.07	0.94	-31	1'17" 1'15"	22
STANDARD SR-T178DK	0.03	0.23	2.2	2.9	3.2	41.5	35	0.1	0.46/0.17/ 0.05	-40.5	1'20" 1'19"	49
TEAC A-24	0.04	0.19	2.3	4.3	8.5	48.5	75	0.25	1	-38.5	1'07" 1'06"	8
VIVITAR RC-710	0.02	0.18	2.1	2.3	2.8	42	93	0.48	0.6	-36	1'43.5" 1'43.5"	34
WOLLENSAK 4750	0.01	0.16	2.1	2.2	3	43	45	0.045	0.7 & up to 6 volts (e)	-43	45" 43"	11

(a) Taken with Philips test cassette (unweighted). (b) At 1 kHz referred to unit's 0-dB record level. (c) Referred to unit's 0-dB record level (unweighted). (d) Combined Rec/Play (see text). (e) See text. NA=not available. (A) Cassette snaps in. (B) Spring-loaded platform;

Dimensions			Headphone Jack Output	Loading and Tape-End Systems	Stereo/Mono Switch R = Record P = Play	Noise Filter	Record Indicator	Cassette Visibility	Mike, Price	Price
H	W	D								
3 $\frac{3}{8}$	14 $\frac{1}{8}$	10 $\frac{5}{8}$	Low	(B) (2)	R	Dolby	Yes	Good	NA	\$260
4 $\frac{7}{8}$	16 $\frac{1}{2}$	11	—	(D) (4)	R	(e)	No	Poor—center only	One incl. \$7.95 each	\$159.95
3 $\frac{1}{8}$	10 $\frac{5}{8}$	8 $\frac{7}{16}$	—	(B) (2)	R	—	Yes	Good	\$19.95 pr.	\$149.95
3 $\frac{3}{8}$	7 $\frac{1}{8}$	11 $\frac{1}{4}$	—	(B) (2)	—	Dolby	Yes	Good	Two incl.	\$199.95
3 $\frac{1}{4}$	12 $\frac{1}{2}$	9	—	(A) (2)	R	—	Yes	Good	NA	\$159.50
3	12 $\frac{1}{2}$	9	—	(B) (2)	R	Dolby	Yes	Good	NA	\$229.95
3	11 $\frac{1}{4}$	9	Medium	(C) (4)	R	—	No	Good	NA	\$119.95
3 $\frac{1}{2}$	10 $\frac{1}{4}$	8 $\frac{3}{4}$	Medium High	(C) (1)	—	(e)	No	Center only—good	NA	\$149.95
5	9	12 $\frac{1}{2}$	—	(C) (1)	R,P	—	Yes	Center only—good	\$5.95 each	\$ 99.95
4 $\frac{1}{4}$ (6 $\frac{3}{8}$ with stack)	15 $\frac{1}{8}$	9 $\frac{3}{8}$	—	(e) (4)	—	—	No	Excellent in single play; none in auto mode	Two incl.	\$219.95
4 $\frac{5}{8}$	7 $\frac{3}{8}$	11 $\frac{1}{4}$	—	(A) (1)	—	—	No	Excellent (fair with cover down)	Two incl.	\$ 99.95
4	7 $\frac{1}{4}$	10 $\frac{1}{4}$	—	(A) (1)	—	—	No	Center only—Excellent	NA	\$ 89.95
3 $\frac{1}{4}$	8	10	—	(A) (1)	R,P	—	No	Center only—Excellent	NA	\$ 99.95
3 $\frac{7}{8}$	12 $\frac{1}{4}$	9	Medium	(C) (3)	—	—	Yes	Center only—Excellent	NA	\$169.95
4 $\frac{1}{4}$	13 $\frac{5}{8}$	9 $\frac{1}{4}$	Medium High	(C) (3)	—	—	Yes	Fair	NA	\$199.50
4 $\frac{1}{8}$	12 $\frac{1}{8}$	8 $\frac{3}{8}$	Medium	(C) (3)	—	—	No	Center only—Excellent	NA	\$119.95
5	13 $\frac{7}{8}$	9 $\frac{3}{8}$	—	(A) (3)	R,P	—	No	Excellent w/o cover Good w/cover	NA	\$199.95

cover separate. (C) Loading slot in cover. (D) Front-loading slot (Staar System). (1) Motor stalls; mechanism remains engaged. (2) Motor shuts off electronically; light goes on. (3) Mechanism shuts off and disengages mechanically. (4) Same as D, but cassette also ejects.



button. Don't push START, unless you want the cassette to be ejected! For recording, the RECORD button must be held down while START is operated. As soon as the cassette tape is in motion, you can press PAUSE and go about setting up levels. A single recording-level control operates on both channels, and the single well-illuminated meter appears to read the higher of the two channel levels. The Norelco 2401A meter does not read playback levels, which are fixed.

When the tape stalls at the end of play, or when the START/REJECT button is pressed, the drive shafts and heads retract, and the cassette is carried off to the right where it enters a storage compartment. A plastic box in the compartment elevates the cassette so that it lifts a hinged cover and shuts off the mechanism. This could be considered to be a modified type 4 shutoff mechanism.

For automatic-changer operation, the plastic box is removed from the storage compartment and placed over the cassette opening on the deck. Up to six cassettes can be stacked in the box. When more than one cassette is loaded, the one being played cannot be seen. The deck is started in the same way as for single play. When one "side" of the cassette has been played, it drops into the storage compartment, and the next cassette drops into playing position. When there are no more cassettes in the loading stack, the mechanism shuts off.

The changing mechanism worked perfectly, and we found it most convenient for enjoying almost uninterrupted music (the change cycle requires about 9 seconds). The Norelco 2401A also has playback power amplifiers with their own volume, balance, and tone controls, and a stereo microphone, but we did not evaluate these for this report. All inputs and outputs are through DIN connectors, with adapter cables supplied.

The sound of the Norelco 2401A was pleasant, but lacking in highs. It had an exceptionally smooth frequency response, but cut off at about 8,000 Hz with both the Norelco tape supplied (solid curve) and with TDK SD (dashed curve). Playback response was quite good, within ± 2 dB from 31.5 to 10,000 Hz. The loss of brilliance when the deck played back its own recordings was quite noticeable. On the other hand, the hiss level and distortion were also quite low, making the 2401A a highly listenable machine, if not exactly up to the latest standards for record/playback response. Price is \$219.95, and a continuous cassette circulator that converts the 2401A to a nonstop player is available as an accessory for \$19.95.

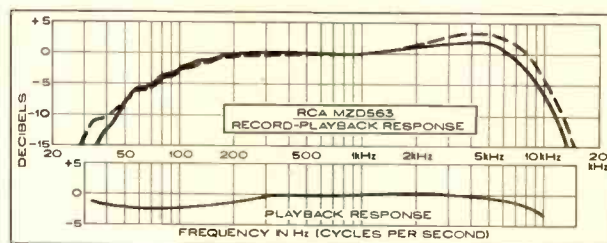
RCA MZD563

The RCA MZD563 cassette deck has a number of distinctive characteristics. It has no power switch; pushing the PLAY, FAST FORWARD, or REWIND button turns on the power to the motor and electronic section. There is no PAUSE button, so the only way to set up recording levels

on the two small uncalibrated meters with the two controls is to start recording and then rewind the tape to the beginning when you have finished the adjustment. There is no motor shutoff at the end of play. None of the controls are latching types. Cassette loading is type A, end-of-tape system is type 1. A hinged, smoky-plastic cover protects the entire recorder, not merely the cassette. Two small dynamic microphones are supplied with the recorder.

A permanently attached six-foot cable that has only two phono plugs is used for both input and output. The plugs can be inserted into the TAPE OUT jacks of most receivers or amplifiers to provide the signal to be recorded. For playback, the receiver input must be switched to an unused setting, and the outputs of the MZD563 will pass through the TAPE OUT jacks and usually, but not always, find their way to the playback amplifiers.

This unconventional arrangement prevented us from making any A-B listening tests with the RCA MZD563. However, judged by itself, it sounded quite good, even though our measurements revealed a lack of extreme lows

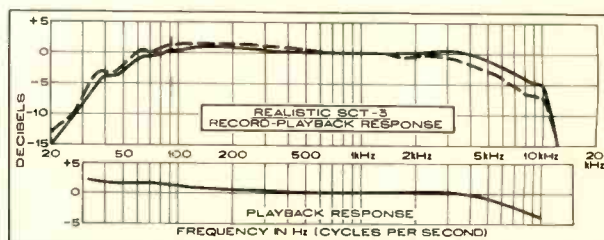


and highs in its output. There was very little difference between the results with 3M Type 271 (solid curve) and TDK SD (dashed curve) tapes. The noise was quite low, as was the distortion, even when the signal level pushed the meters to their limits.

The RCA MZD563 would appear to be somewhat out of place in a high-fidelity component system, and was probably designed more for a mass-produced audio-equipment package. Nevertheless, it acquitted itself rather well. We found nothing objectionable in its sound when it played back either its own or commercially recorded tapes. As a matter of fact, its unweighted flutter was as low as that measured on any of the decks, and we suppose that one could become used to its unconventional operating controls. Price: \$99.95.

REALISTIC SCT-3

The lowest-price deck in the group tested was the Realistic SCT-3 (\$89.95). Despite its modest price, it proved to be an excellent performer, and if we were in the habit of bestowing "best-buy" accolades, it might well earn one. The SCT-3 had a type A cassette loading system, with only the center of the cassette visible through a window in the



cover. Its controls are not interlocked, and all except FAST FORWARD are of the latching type. There is no PAUSE control, but pressing the RECORD button alone permits levels to be set up with the tape stationary. There are two level controls and a calibrated dual-needle meter. Playback level is fixed. There is no end-of-tape shutoff or end warning light (type 1).

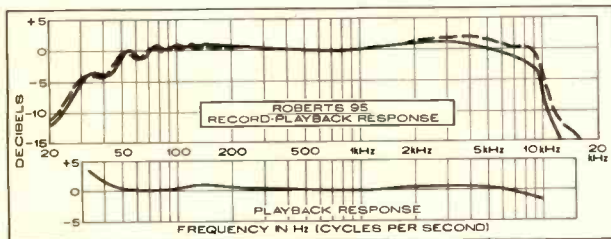
We used the recommended tape (Realistic Low Noise, solid curve). The record-playback response was very smooth, dropping off gently above 5,000 Hz and abruptly above 10,000 Hz. The results with TDK SD (dashed curve) and BASF tapes were similar; with 3M Type 271 there was a very slight loss of highs.

The sound of the Realistic SCT-3 was excellent. On much of the material recorded the loss of highs could not be heard, and even when it was detectable, it showed up only as a slight dulling of the shimmer of such instruments as triangles and strings. The overall balance was not affected by the loss of extreme highs, and we found this in many ways more pleasing than the sound of some machines with more highs but an excessively bright sound. Noise was relatively low, and distortion was not a problem with recording levels of 0 dB or somewhat above that.

If one's hearing does not extend much above 10,000 Hz, it is likely that the Realistic SCT-3 could produce sound as satisfying as that of any of the decks we tested. That is no small achievement for a deck costing under \$90.

ROBERTS 95

The Roberts 95 has a type A cassette-loading system. Its controls are interlocked, except that one can conveniently go directly from PLAY to either the wind or rewind modes. All controls are of the latching type. The center of the



cassette can be viewed through a window in the cover. There are two recording-level controls and two small uncalibrated meters. Playback levels are fixed. The PAUSE control is a switch that cuts off power to the motor, which coasts for a second or two afterward. However, it starts up promptly. There is no end-of-tape shutoff (type 1).

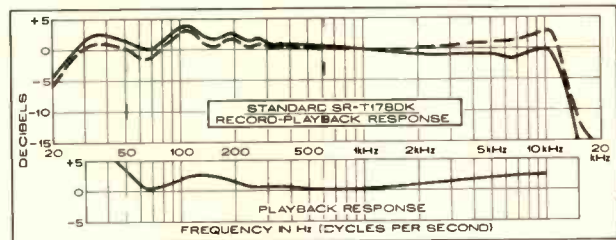
Frequency response was smooth, rolling off slightly above 5,000 Hz and abruptly above 9,000 Hz with 3M Type 271 tape (solid curve). TDK SD tape (dashed curve) gave a more uniform frequency response up to the 9,000-Hz cut-off point. Distortion was low at 0 dB, and peaks reaching the top of the meter scale did not cause noticeable distortion. Hiss was satisfactorily low.

There was a slight loss of highs, noticeable in an A-B comparison, but this was not too objectionable in itself. The wow measured 0.08 per cent unweighted—slightly higher than that of any other deck tested. While wow was not particularly audible on any other machine, it was distressingly apparent when organ or piano music was played on the Roberts 95. Music without sustained notes was not

seriously affected by the wow. We have no means of judging whether this was a defect in the test sample or characteristic of the machine. Price: \$99.95.

STANDARD SR-T178DK

The Standard SR-T178DK is a somewhat unusual deck, reflecting much original thinking on the part of its designers. It has a solenoid-operated mechanical shutoff system



(type 3) that operates when the tape stops, or if the power is disconnected. An audible click signals the release of the shutoff mechanism. After the tape has been put into motion, the power switch can be flipped off, and the deck will play the cassette to completion and shut off automatically.

The transport controls are noninterlocked and are all of the latching type. Cassette loading is type C, with a clear window for viewing the center of the cassette and part of its label. A unique and very convenient feature of the SR-T178DK is a light below the cassette window, so that the distribution of the tape between the two hubs can be seen at a glance.

The Standard SR-T178DK was the only one of the tested decks to have an ALC (automatic level control) circuit. Normally, two sliding controls set recording and playback levels, which are displayed on two good-size, exceptionally well lit, and readable meters. By pressing a latching button below the two controls, the recording level is controlled automatically, preventing overload with a wide range of signal levels.

The ALC did not have any effect on signals below 0 dB. However, a 10-dB increase beyond 0 dB produced only a 0.5-dB increase in recorded level. A gross overload of 30 dB raised the recorded level only 2.5 dB, which did not cause significant distortion. The playback output level is fixed at its maximum when the ALC button is engaged. If desired, recordings can be made with the ALC switched in, then played back with it switched out so that output levels can be controlled. In addition, a three-position switch at the rear of the deck provides a choice of three fixed output levels.

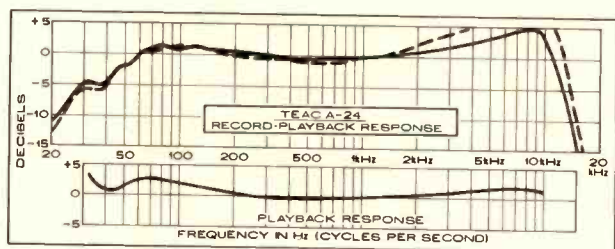
The frequency response of the SR-T178DK with 3M Type 271 tape (solid curve) was flatter than average and fell off above 12,000 or 13,000 Hz. The only departure from flatness was a rise of about 1 dB at 11,000 Hz. TDK SD tape (dashed curve) produced a slightly higher peak, without extending the upper limit. The low-frequency response was better than that of any of the other decks (most of them fell off appreciably below 30 or 40 Hz) and was down only about 3 dB at 20 Hz relative to the 1,000-Hz level.

The sound of the Standard SR-T178DK was unusually good—one of the best of this group of decks. There was no tendency to distort, even with occasional peaks reaching +3 dB, and noise was exceptionally low. Not only was the musical content of the STEREO REVIEW Stereo Dem-

onstration Record reproduced faithfully (we couldn't hear any difference in the A-B comparisons), but the quiet background came surprisingly close to matching that of the Dolby machines. The ALC was highly effective, virtually preventing overload distortion with no audible restriction on dynamic range, as long as incoming signals did not average too much higher than 0 dB. Price: \$169.95.

TEAC A-24

Teac's A-24 cassette deck has a MODE (or input-selector) switch that connects the recording inputs to microphone, line, or tuner sources, all of which can be permanently connected to the machine. It also has a PLAY position that must be switched to when playing a cassette. We found this confusing at times, since no other cassette deck required two control settings to play a tape—in this case the transport PLAY button and the MODE switch. The MODE switch is interlocked with the RECORD function so that, even when the transport controls are set for recording, the red



recording signal light above the RECORD lever will not go on and the machine will not record unless the MODE switch is set to one of the input positions.

The tape loading of the TEAC A-24 is type C, with a window over the center portion of the cassette. The transport controls are partially interlocked, but it is possible to go directly between FAST FORWARD and PLAY, or between FAST FORWARD and REWIND. The FAST FORWARD button is nonlatching; all the others latch. A desirable feature that we found on no other machine is the double-press requirement for the STOP/EJECT button. (Most machines combine these functions: a partial depression of the button stops the tape motion, and further pressure ejects the cassette. We often found ourselves punching this button too vigorously and ejecting the cassette when we only wished to stop it.) With the TEAC A-24, pressing the button—no matter how hard—only stops the tape. The button must be released and pressed again to eject. This feature works in all modes except fast forward, which does not latch.

The TEAC A-24 has a type 3 end-of-tape system, with a complete mechanical shut down. Its dual recording-level controls are concentrically mounted, as are the separate playback-level controls. The miniature-jack microphone inputs in the front are duplicated by a DIN connector in the rear.

The frequency response of the TEAC A-24 rose gently above 2,000 Hz, reaching a maximum of about +3 to +9 dB at 9,000 Hz, depending on whether the tape supplied by TEAC (solid curve) or TDK SD tape (dashed curve) was used. The upper response limit was 12,000 to 13,000 Hz. Distortion rose rapidly above the equivalent of 0 dB on the uncalibrated meters. We found it advisable to operate with levels well below that point.

The sound of the TEAC A-24 was somewhat bright—

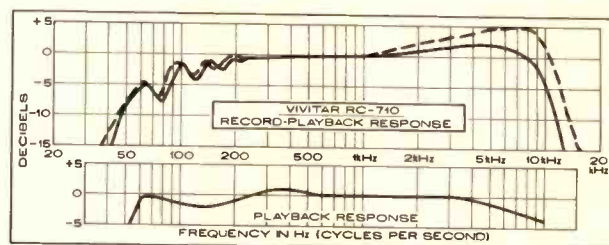
sometimes to the point of imparting a hard or brittle quality to the music. Noise level was fairly low, despite the reduced recording levels used. Overall, the listening quality was quite good and clean even on high-level passages, and the brightness was not obvious except on direct comparison with the original program. Price: \$199.50.

VIVITAR RC-710

Vivitar is a new name in audio, although it should be familiar to photography buffs. Their RC-710 cassette deck is a low-price unit with such conveniences as an automatic shutoff (type 3) at the end of play and a magnetically latched hinged door in front to conceal the recording-level controls and microphone jacks. Playback levels are fixed. The cassette-loading system is type C, with a narrow viewing window exposing only the hubs of the cassette. The controls are not interlocked, and all except PAUSE are latching types.

In using the Vivitar RC-710 we judged its level meters to be of limited value because of inadequate damping. The needles swung erratically, often with no apparent relationship to the incoming signal. We tried, to the best of our ability, to maintain peak readings of 0 dB or slightly higher, and were apparently successful, since the recordings we made were not noticeably distorted.

A cassette of Vivitar tape was supplied with the recorder, and we measured the machine's response with it (solid curve). The response was quite smooth, but rolled off above about 8,000 Hz or so. TDK SD tape (dashed curve) extended the upper limit to 10,000 or 11,000 Hz, but with an exaggerated response that produced an overly bright sound. With the Vivitar tape and other standard tapes, the

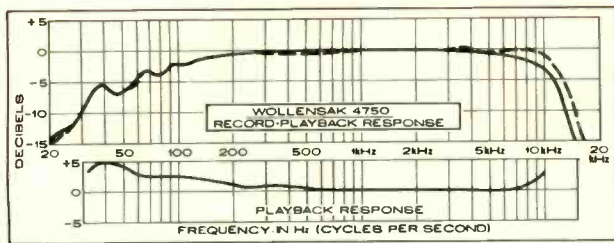


upper mid-range response was still slightly bright, yet the highest frequencies were noticeably dulled. Noise level was about average for this group of recorders. Price: \$119.95.

WOLLENSAK 4750

The Wollensak 4750 enjoys the distinction of being the only American-made deck in this group, and it is highly regarded for the ruggedness and quality of its transport mechanism. The cassette-loading system is type A, with the cassette fully visible while in use. A tinted plastic dust cover for the unit covers the entire top panel.

The transport controls of the Wollensak 4750 are unlike those of any other recorder. Two large pushbuttons of the latching type control PLAY and STOP functions. A non-latching RECORD button must be pressed with the PLAY button to place the machine in recording condition. A PAUSE lever can be held down for momentary halting of the tape or latched into place for longer periods. The



EJECT button is separate from the other controls, and ejects the cassette with vigor.

FAST FORWARD and REWIND functions are handled by a single lever with a spring return to center. The tape brakes rapidly when the lever is released. Although the control is nonlatching, this is of little practical importance, for the wind and rewind speeds of the Wollensak machine are about twice as fast as those of most other cassette decks. High-speed operation can be initiated at any time, from any mode. The recording-level controls can also be used to set playback levels, or a pair of separate fixed playback outputs can be used. The end-of-tape sensor is type 3, with a full mechanical shutoff of the machine.

SUMMARY

IT should be apparent from an examination of our test data, equipment descriptions, and listening evaluations that the general level of performance of modern cassette decks is quite high, and in many cases approaches the most exacting high-fidelity standards. To make certain that this is not misunderstood, let us stipulate that a cassette deck will be used to record from discs or from FM radio, or to play commercially recorded tapes. Quality live recording through microphones is not a reasonable assignment for a cassette machine, and few would be adequate for the task.

The upper frequency limit of FM stereo broadcasts is, at best, 15,000 Hz, and frequently does not extend beyond 12,000 Hz. Even on good discs, there is appreciable musical content over 12,000 Hz only for a minute percentage of the playing time. A recorder with uniform frequency response from 50 to 12,000 Hz will, in almost every case, capture the full audible content of FM broadcasts and of stereo discs. Many of the cassette decks tested met this requirement. Most of them had unweighted flutter levels of 0.2 per cent or less, which is on a par with moderate- or low-price record-player performance, and rarely objectionable to the listener. Noise (hiss) is the chief remaining weakness of the cassette system. A few of the non-Dolby decks—not necessarily the most expensive ones—had hiss levels that should not bother anyone who has listened to stereo FM and found it acceptable. The Dolbyized cassette machines had appreciably less hiss than is heard during stereo FM reception, and therefore can do a literally perfect job

The two tiny uncalibrated meters on the Wollensak 4750 are out of keeping with its generally excellent quality. Not only are they too small to be of much value, but they are undamped and respond even to normal turntable rumble when recording from a disc. We were able to establish correct recording levels only by cut-and-try methods, which resulted in the meter needles' being against their stops most of the time.

The listening quality of the 4750 was excellent, but hiss was more prominent than the measurements would suggest. The overall signal-to-noise ratio was no better than the average for the group, which somewhat disappointed us in view of the machine's smooth frequency response and mechanical excellence.

The Wollensak 4750 had a very smooth frequency response that rolled off gradually above 6,000 Hz and rapidly above 10,000 Hz with the recommended 3M Type 271 tape (solid curve). TDK SD tape (dashed curve) gave a flatter response, exceptionally uniform to 11,000 Hz and usable to 12,000 or 13,000 Hz. Wow and flutter were the lowest of any of the decks tested—a widely recognized strong feature of the Wollensak mechanical design. Price: \$199.95.

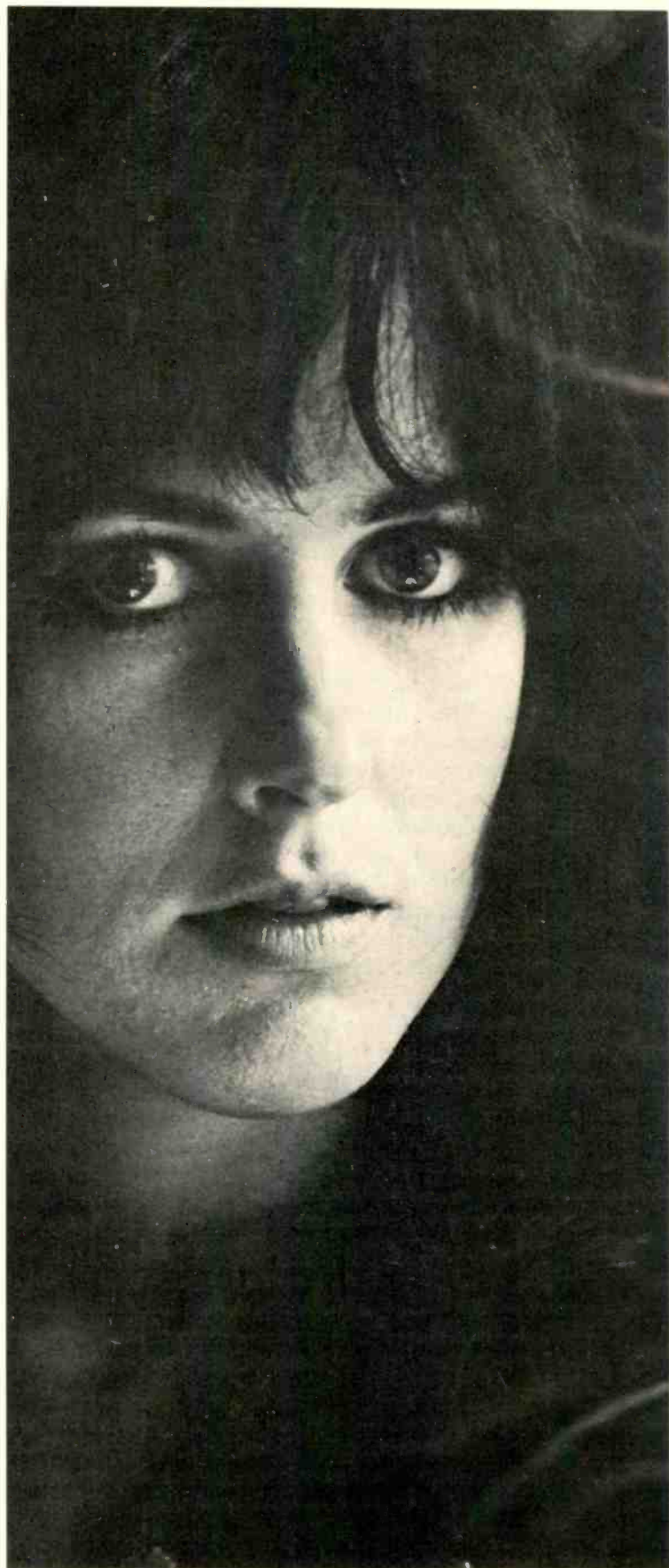
of recording and reproducing stereo FM. Skeptical readers (and I would have shared the skepticism, except for my recent experiences) have only to audition one of the top-quality Dolby machines to convince themselves of the accuracy of this statement.

Unfortunately we found no one machine to be perfect, or even really close to being ideal, when all aspects of operation were considered. It would be wonderful to have a cassette deck with the sound of the Advent, the size of the Fisher, the control smoothness of the Kenwood, and some of the features of the other units—and selling for perhaps half the price of the Realistic! We may have to wait a while for that utopian deck, but there is certainly a fine field to choose from today.

A CLOSING comment is in order. Good as these decks were, ultimately they can be no better than the cassettes used with them. We have experienced jammed cassettes and snarled tape with several makes of cassette, and it is apparent that even buying a premium-quality recognized brand is no guarantee that it will work well initially or subsequently. In general, the premium-grade cassettes seem to have less tendency to misbehave than some others selling at lower prices. But apparently you still have no absolute guarantee that the cassette will work—only a promise that the manufacturer will replace it when it doesn't. Under no circumstances should you use an unbranded or "bargain-price" cassette. We have yet to see one usable even for voice recording, and most bring only grief.

"I was wondering what an all-American girl-next-door is doing in a place like this."

Rex Reed
talks to the
Jefferson
Airplane's
**GRACE
SLICK**



Jim Marshall

A FEW blocks from San Francisco's poorest low-rent district, in a run-down neighborhood that once knew elegance, stands a seedy white three-story mausoleum supported by four decaying Ionic columns. Ancient white lace curtains blow lazily in the breeze behind its open cut-glass windows. Its paint is dappled with age, like an enormous pastry crust that has been too lightly dusted with confectioner's sugar. A tiny patch of dead zinnias nuzzles the walk that leads to a sagging front porch where a broken toilet seat leans, cracked and peeling, against the door jamb. Enrico Caruso once stayed there, but now its former glory has fallen into a state of disrepair, like a noble countess violated by an army of



callous invaders. This is the home of the Jefferson Airplane.

I pressed the bell next to a red heart that said "Stop the War." An upstairs window slammed open, and a girl with a scrubbed Ivory-soap face and long curly hair leaned out. "Yeah? What do you want?"

"Is Grace Slick in?"

"I'm Grace. I'll be right down."

I had only seconds to recover. She doesn't look anything like her photographs. There she is, on the album covers and in the rock magazines and underground newspapers, looking like a dark purple menace—long straight hair falling seductively about her face and shoulders like ravens' wings, deep pools of darkness signaling world-weary indifference from eyes like ripe olives. And here was this girl in neatly tailored slacks and a Mexican poncho (I later learned she was pregnant), cautiously opening the bead-cur-

tained glass doors for a stranger, like a fourteen-year-old kid whose mother was gone for the day.

"I just wanted to make sure you weren't the FBI. They're always hassling us, trying to run us in for dope. I guess they think because we're rock musicians we have some kind of orgy going on here all the time. The FBI is always phoning us up and threatening to come over and talk to us, and we just say 'Yeah, well, call our lawyer first—he's Mayor Alioto's lawyer and he'll have something to say about that,' and they leave us alone. Crosby, Stills and Nash live here when they're in town, and the Grateful Dead, so there's always some kind of hassle going on with the cops. Everybody in the group has been busted for dope except Jorma Kaukonen, who plays guitar." (Jack Casady, the Airplane's bassist, had recently been picked up by the San Francisco police while sitting in a mud puddle, stoned on pot.) "And me," she added. "I've been lucky. The last time the group was busted down in New Orleans I had just left the room to go wash my hair. Come in."

Inside, it was about as cheerful as the interior of an Egyptian sarcophagus. Dark mahogany walls rose twenty feet high in a room the size of a dance hall. Light filtered through stained-glass windows above a massive winding staircase, like a Barbary Coast brothel in an old Marlene Dietrich movie. There was no furniture except a pool table over which hung the dangling mock skeleton of a dinosaur. Through a carved rosewood doorway, we entered the living room. The walls were covered with velvet the color of raspberry sherbet. White columns supported raspberry ceilings inlaid with gilt-edged cupids who grinned dopily down on huge marble walk-in fireplaces that hadn't been used since the San Francisco earthquake. We walked through this room quietly, which is about the only way you can walk through a room like that, as if not to disturb the seance that seemed certain to commence at any moment. Beyond was another enormous room that was also empty, except for a statue of St. Teresa with a San Francisco police badge on her bosom. "She was kicked out of the church or something, so we like her," Grace explained. "We used to eat all our meals down here like a family, but it's hard to keep heated in the winter, so now we just sort of go out for pizzas and stuff."

She led the way into the Jefferson Airplane's kitchen at the back of the house, also empty except for a king-size stainless-steel freezer with pornographic comic strips pasted on the door and walls of cupboards full of cat food and underground newspapers. A dirty window overlooked the back yard, where I could see the rotting hull of a fishing boat. "Let's go up to my room," she said. "We can talk better up

there." I followed up the turn-of-the-century staircase, dodging model airplanes hanging from Tiffany lamps. David Crosby (of Crosby, Stills, and Nash) came bounding down the stairs, almost knocking over a treetop-tall antique replica of Nipper, the old RCA "His Master's Voice" trademark, with an arrow through its head and a sign reading "Keep the Indians on Alcatraz." "See ya later," waved Crosby. "Later," said Grace. "Dave's been sleeping in my bed the past week and the place is a mess."

The second floor contains the Airplane's office and Grace's bedroom, and the third floor is devoted to all the pads of the other members of the group, their friends and girls. In the office, Jack Casady was talking on one of a myriad of phones while an admiring circle of teen-age Groupies sat on a sofa (covered with an American flag) sipping organic apple juice. There were rows of filing cabinets and junk-shop furniture; I counted forty psychedelic posters on the walls. "You gotta see this," laughed Grace, pointing to a gallery of high-fashion photographs and magazine covers of beautiful girls in elaborate Adolfo hats and Dior gowns, beautiful girls smoking mentholated cigarettes, all looking as though they had just stepped out of *Harper's Bazaar*. "Who are they?" I asked, doubtful that they could be friends of the Airplane. She roared. "They're all *me*! That was my modeling period. Boy, was I freaked out then. That's before I found out where my head was at."

THE rest of the house is a blur to me now. I remember only a sensual assault of strobe lights, burning incense, psychedelic revolving sculptures, half-naked men with long hair roaming in and out of bedrooms, a room in which the entire floor consisted of a water bed pumped full of water that shook and revolved when I sat on it until I was seasick ("We all lie on it stoned and listen to music," said Grace), ceilings hung with parachute silk, cash registers, a floor-to-ceiling poster of Trotsky with a dart in his forehead, old Christmas trees, modern canvases filled with nails, airplane propellers, and tree trunks.

Grace's pad is like Norma Shearer's bedroom in *Marie Antoinette*: Tad's Steak House wallpaper, Victorian satin drapes, flowered carpets and flowered ceilings, cupids and roses and cornucopias, gilt-edged chairs with the bottoms falling out, purses made of pheasant feathers hanging on wall sconces with melted candles, musical instruments, and suitcases everywhere with clothes hanging out. We sat on box springs covered with red velvet, and when I looked up at the ceiling over her bed, I found myself staring into the horror-filled eyes of a battalion of naked women being plunged to some unspeakable destination in a chariot drawn by rabid wolves with fangs

dripping blood. It's the last thing Grace Slick sees when she goes to bed at night.

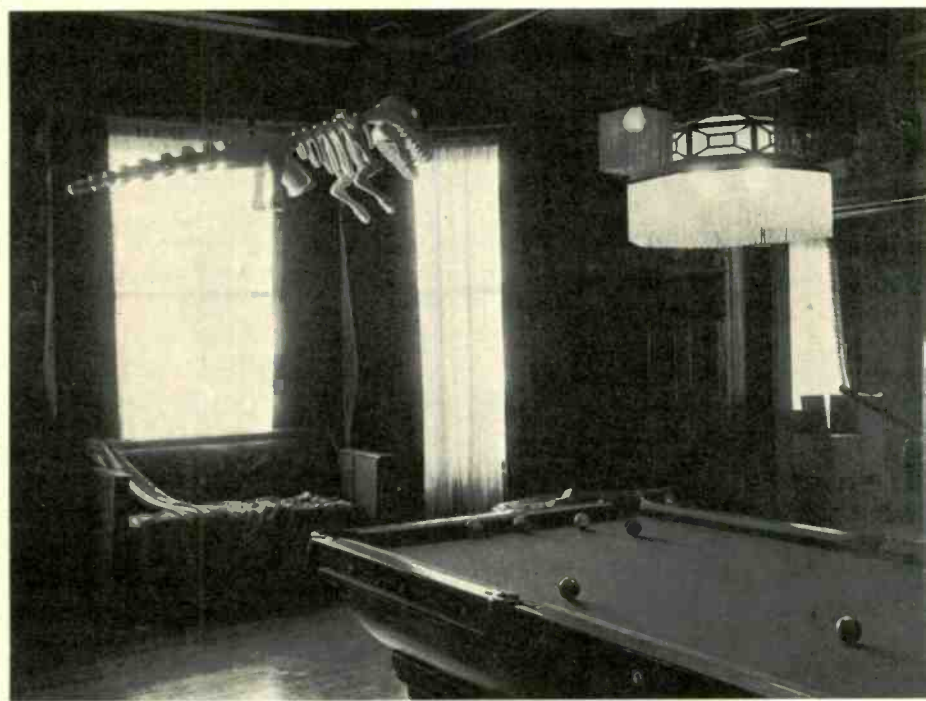
A mortician's pall cloaked the room. She was waiting for the interview to begin; I was waiting for Banquo's ghost to appear. The surroundings didn't faze her. She was as cheerful as a bluejay. "Why are you looking at me so strangely?" she asked, puffing on a True.

"I guess it's just that you surprise me. I was wondering what an all-American girl-next-door is doing in a place like this."

She made a funny face, half-smile, half-yecch. "Black people say '*we*,' meaning their black brothers and sisters. I say '*we*,' meaning hippies, because I'm thirty years old and I've been in this freaky-clothes and long-hair scene for twelve years. I may not look like a hippie, but I do identify with these people because the musicians, writers, and painters of today are all called hippies by a stupid society that doesn't understand them. I'm one of the nonconformists, so I'm a hippie too, I guess. I never get hassled, but those guys out there in their crew cuts and their button-down shirts never leave the guys in the group alone. They can't stand to see these guys with long hair and all these beautiful chicks on their arms making more money in ten minutes than they can do in ten years. So they call them faggots and they won't cash their checks and we have a terrible time finding hotels to stay in. People come up to us in airports and sniff at us and say 'What a smell!' and it is so incredibly stupid because we bathe every day. But it's a life style, not the length of the hair or the clothes, and we have fun and I'm much happier now than I ever was working in a department store. So I don't mind being called a hippie because it gives me an identity with a group of people I dig, and then after we get the hippie label, we get more attention and more people listen to our beliefs. Right now rock musicians think the same way about the Vietnam situation as a lot of other people, but *we're* the ones the kids listen to. The whole point of the rock revolution is to take care of business in the time we live in. Rock musicians get into the blood stream of more young people than anyone else in this time, man, so they have more influence and power over them than even the politicians or the clergy."

I put down my list of prepared questions. Grace Slick is not into forms and formality; formal interviews are out. One does not *interview* her; one *raps*. So we rapped. "Then you think rock has turned into something more meaningful than casual entertainment with a beat for dancing? A more serious social comment on our times?"

"Well, you can't hear the lyrics anyway, so I suppose it's dance music to some people. But it's never



Photos by Baron Wolman

impersonal. I mean, that's what killed opera. Opera should've been more *current* if it was to survive. It should've gotten to the people faster. As it is, those guys just told stories. Every century's got that stuff happening. People got tired of trying to *relate* to something that wasn't saying anything. Crosby, Stills and Nash are now doing a song about Kent State. It's *now*. I think of rock musicians as journalists, as musical reporters. The better the journalist the more fan-dangos he can pull off. The cake's always there, it's how you put the junk on it. In order for people to warm to something, it has to hit them *now*, and that's what rock does. *Scientific American* says the female fruitfly needs to hear the male fruitfly at 150 decibels to make it with him. If he sings any lower, she won't listen. That's approximately the volume we play in. That's out-front sex. You can just enjoy it for that and that's okay, too. It's all groovy. Sometimes we get audiences that are upright and don't respond. We just play for ourselves. It's like guys who come up against a chick—or another guy, or a *dog*, I don't care—and they get no sexual response and they keep working at it. Leave it alone is the Airplane's motto. I remember a town we played once called Grinnell, Iowa. All these kids came, man. The girls had on 1950's dresses and corsages and the guys had crew cuts to prove their masculinity, and it brought them down to see their way threatened. They couldn't believe what they were *seeing!* They just sat there and didn't move or applaud or *anything*. So two years later we went back and they were naked in the mud, totally freaked out on LSD. The whole country is changing, becoming more involved, and rock is the music that is changing them."

"Have you deliberately tried to inject social comment into the songs you write?"

"Not really. Your music has to come from your own experience. Mine was not a ghetto experience. I guess the closest I came was on the recording of *White Rabbit*. I read *Alice in Wonderland* as a child, and it wasn't until later, after I had tried drugs, that I began to get into it. I like Lewis Carroll because it was obvious he was into opium."

"Lewis Carroll was into opium? Hmm. . . ."

"Oh, sure. *Alice* has never been for kids, it's for adults. But I know adults read it to their kids, so the point of the song was to warn parents that Carroll was into the drug scene, so don't put your kids down because they're into it. It was snide, I suppose, but I've always had a sarcastic mouth."

"But what I don't understand is why the kids need drugs to dig rock. It seems to me that if you need to get stoned to appreciate something, it must be flawed in the first place."

"Well, it's like if you had the dough and the cus-

tard but no chocolate, you'd be missing part of the éclair. Drugs help the way aspirin helps get rid of a headache. Since we're still killing people, we haven't figured out a way to love each other, so drugs help. Pot is a very peaceful drug. The Airplane condones the judicious use of drugs, but that doesn't mean we want people to harm themselves physically or blow the tops of their heads off with LSD. It's up to the individual to decide whether he should or shouldn't. I used to take acid myself because it was a wonderful, groovy experience, but I haven't been on a trip in a long time. I can't take drugs while working. One joint puts me to sleep, then I've gotta take speed to wake up and then that's like rotting your brain out too early. I can't handle fifty things at once. The only time I get stoned now is when I'm writing music. It depends on the individual needs. I know people who don't take *anything* and they're more stoned than I am. Van Gogh, Salvador Dali, people like that. They're crazy already, so they don't need it. I tried peyote and I was amazed at the amount of concentration I could put into or get out of a leaf. I sat in a room for four hours and I got more interested in textures and fibers than ever before. But I've never seen telephone poles turn into snakes, or anything like that. My main advice to kids about acid is don't drive, because you won't notice when the

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lights change. The steering wheel starts waving, and you stare at it and everybody starts honking behind you. The only time acid is really harmful is when it is preceded by fear. If you are afraid you are going to have a bad trip, you probably will."

"I guess I'm not convinced."

"That's cool. You're not into that scene. I don't put that down. The best thing about the rock-drug scene is that nobody tries to force anything on anybody. That's why Peter Townshend of the Who hit Abbie Hoffman over the head with his guitar onstage at Woodstock. It wasn't the time to try to force anybody into politics. I don't think I'm narrow-minded about music just because I sing rock. Listen, the only two records I owned for eight years were Grieg's *Peer Gynt Suite* and Irving Berlin's *Say It with Music*. On my recording of *Rejoyce* I even patterned one horn section after Gil Evans. I used to play all the arrangements he did for Miles Davis over and over. I nearly drove the Airplane crazy when *Sketches of Spain* came out. I played it about eighty times a day. Now I don't listen to much of anything. I don't own a TV set, a telephone, or a record player. The group usually buys a good record as a business expense, so I know I'll get to hear it somehow. Crosby, Stills and Nash are around the house singing everything anyway, so who needs to buy records? I like every kind of music, except country-and-western. I wasn't always into rock, you know."

True. She comes from a very straight, middle-class background that would probably consider her music noise. Her real name is Grace Wing. She was born in Evanston, Illinois, in 1939, her mother was "a pop singer—very square—sang *Tea for Two* a lot," and her father was an investment banker. She attended high school in Palo Alto, then spent a year at New York's fashionable and exclusive Finch College

studying costume design and merchandising, and a year at the University of Miami majoring in art. The revolt against formality and the Establishment was beginning about that time. "I hated all those rich debutantes at Finch," she says. "What a weird scene. Tricia Nixon is a good example of what they turn out. I was invited to her birthday party at the White House. They sent out these little engraved invitations to the alumni and accepted unbiassedly the first ones who responded. So I called Abbie Hoffman, and he slicked down his hair and put on a blue suit. He looked like a karate-chopping pimp. It was a gas. So we showed up at the White House and got thrown out as 'security risks.' Boy, were they right, because I had 600 micro-milligrams of LSD in my purse that we were going to put into the tea. Can you hear them now? 'Wow, the President's daughter is freaked out drawing dirty pictures on the White House walls!' The security guards were criticized in the press. People wrote, 'How ridiculous—not letting someone in because she's a rock singer.' Well, it's not ridiculous because I really would have done it. I figured the worst thing a little acid could do to Tricia Nixon is turn her into a merely delightful person instead of a grinning robot. But we were aiming for the Old Dad, hoping he might come down to the party and have a cup of tea. Far out. I figure if they can shoot us down, we can get them high, right?"

AFTER two years of college, Grace dropped out and returned to San Francisco "to find out where my head was at." She had already studied classical guitar and found it a bore, so she started hanging around the hippie folk singers in Haight-Ashbury and learned how to accompany herself on the guitar and sing ballads like *Barbara Allen*. She hadn't yet broken entirely with the Establishment. She married a photographer named Jerry Slick and helped put him through school at San Francisco State College by modeling designer clothes at I. Magnin. "I was nowhere. My old man was very square, I hated my job. I made extra money by growing pot in our backyard. We had a next-door neighbor who used to hang over the fence and say 'Hey, Gracie, how's your plants?' She watered them for us when we were away. She never knew what she was watering. Haight-Ashbury was a friendly place when I lived there. That was before it got overcrowded and violence broke out and the hippies started killing each other. It's dead now, a terrible scene. You cram a lot of rats in one place and they panic and start fighting each other."

Eventually she quit her modeling job, tried LSD, bought a steel-string guitar and some cheap sound equipment at Sears Roebuck, and started singing with a group called the Great Society. "I looked

around and saw how bad the competition was, so I decided what the hell." She heard the Jefferson Airplane in some of the places she sang and they heard her, and in October 1966, when their lead singer left to get married, Grace joined the group. The Airplane had made a small dent in the rock world already, but it was the addition of the little broad with the go-to-hell grind in her voice that put them on the map. In less than six months after she climbed aboard, they were making \$10,000 a night and more, depending on the gig. Their albums and singles sold in the millions, and Grace became a celebrity. She insists that although rock has become big business, she is not in it for the money. "Everybody thinks we're rich and I suppose some of the rock groups are, but although they tell me the Airplane has made millions of dollars, we're all broke. We have never been businessmen, so none of our earnings have ever been invested, and all of our money has been tied up in legal hassles for years. We have no idea how much money has been stolen from us by bad managers, insensitive managers, crooks. Each member of the band gets \$250 a week to live on, and everything else we make goes back into the group for expenses, sound equipment, lawyers. Nobody has any money in the bank. This house is all we own. The money from royalties and publishing and all that is tied up in an old contract, and we never get a dime from any of it. We are always in trouble with the government over taxes. We're fighting it out in court to get some of our money, but we've lost four times already. The only extravagance I've noticed is cars. Paul has a Porsche and some of the other guys have Cadillacs."

Grace owns an Aston-Martin DB-4, which she bought with the royalty money paid to her from an old contract with the Great Society before she joined the Airplane. "I was walking down Van Ness Avenue, where the foreign car agencies are, and I walked into the showroom with my hippie clothes on, and suddenly all the salesmen started running away. I thought 'Gee, I don't look that awful,' so I followed them all into the back room and said, 'What's happening, baby?' and this salesman stared at my hippie clothes and my bare feet and sniffed, 'It's the new DB-4 just arrived,' and I said, 'How much is it?' and he just smiled like he was really into putting me down, man, and I said, 'Like, how much is it, man?' again, and he said it was \$18,592 plus tax, and I said, 'Far out, I'll take it.' Then I took two ten-thousand-dollar bills out of my pocket and paid him. I think he's still lying on the floor. It's a groovy car, but it's been in the shop four weeks now. It takes like two years to get a part. I don't miss it. Material things are unimportant."

She has been married to Jerry Slick for ten years, but they seldom see each other. "I don't think my marriage is odd. What I think is weird is when people stay together all the time. I'm in love with Paul Kantner, who plays rhythm guitar with the Airplane. I love him, I live with him, and I sleep with him. My husband digs it. It's cool with him. We're still married because we don't have the energy to go through all the paper work. I can't see telling some fifty-year-old judge I want a divorce because—why? Because I don't like my old man any more? I like him fine. He's one of my best friends. He's one of the few people I know who can be totally objective. He's very amusing. He'll nail up a newspaper headline '4,000 Frogs in Thailand Go Mad!' or something wacky, and when all his friends read it, he takes it down. I just outgrew him and got into something else. We'll get around to getting a divorce some day if our tax situation gets messed up any more than it already is. But I could let it slide on forever. I'm not into legal papers and documents and contracts. That's not where my head is at. I let people like my family worry about the stupid things in life."

She has said some harsh things about her family in interviews, so I asked her if she was still on friendly terms with them. "They think I'm nuts. They've lived for sixty years now assuming that a certain method of conduct will net you certain rewards—the rewards being a house, a freezer, a mortgage, an

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electric kitchen, the Episcopal church. Those don't happen to be *my* rewards or the needs of my generation, but you can't wake these people up to that. What my parents don't understand is that all that junk I was taught has nothing to do with my life. I used to fight with them but I don't anymore. My little brother's in jail for smoking dope. He used to be their only hope—'Well, the chick is nuts, but maybe the kid'll be O.K.'—well, now they know they can't hassle his life either."

SO what are you into now, Grace Slick, with this new freedom? Ecology? "I would've been into it fifty years ago, but it's too late now. Nobody's going to give up their cars. Space is the only thing left, and there's not much of it. That's why Haight-Ashbury's dead. One cantaloupe rind doesn't smell as bad as forty rotten cantaloupe rinds. All the hippies are moving into the mountains now."

Women's Lib? "It's pretty dumb. I mean, in the face of other things that are more important, it's flip-pant. It's like a lotta chicks suddenly decided 'Hey, I don't like to cook!' and they're making a lotta noise about it. Well, there's a lotta things chicks can do that won't force them into a home. I been around a lotta guys, not one of them ever asked me to *cook!* I say, 'Hey, I don't cook, man, I do *this!*' and they say 'Cool.' I've never had some guy come up to me and say, 'Hey, how come you can't tell me how to tear

apart a car?' I don't care if they can't sew, either."

Religion? "I believe there's a lotta stuff going on out there, whether it's molecules or mud or whatever. But I don't believe in all that God junk. I've never talked to spirits, either. Never had any flashes. Man is the only animal that knows he's going to die, so we invent a Heaven to keep from going crazy. Most people are hypnotized by organized religion from childhood; only a few really have the stuff. I don't think it's Billy Graham who has the stuff, though."

I asked her if rock had taken the place of religion in the society of the young. With drugs to keep it going, wasn't it creating a new style of worship through the same hypnotic effect on the minds of the young that she had just accused organized religion of doing? "I don't want to get philosophical about rock. It's just entertainment. Thirty years ago they went to the Copacabana with their drug, which was cocktails, and they turned on for a few hours. We're doing the same thing. The one thing rock does is promote peace. The Airplane is doing the same thing Jane Fonda is doing, only she is one person and we're an organization of thirty people. We have six in the group, plus our staff, the guys who transport and run our light show, and by the time you add all the Groupies and girl friends and all, it takes a lotta money to move that much tonnage across the country. So we put all our money back into the group. If I

THE SOUND OF SLICK

I HOPE Grace Slick never has to sing through her ears (though I'm not at all sure she couldn't make a go of it) because I'm much too fond of what comes out of her throat and mouth. As I've come to know her through her recordings with the Jefferson Airplane, and earlier with the Great Society, I've come to feel that she is one of the outstanding pop voices of our era. She is, like all great singers, unduplicatable. One can hear where her style came from, and one can correspondingly hear, in the voices of others, the effect of her influence, but no one else sounds just like Grace Slick, not even when singing one of her tunes. She isn't a *pretty*-sounding singer. It's a fine voice, clear and even, always on pitch, and beautifully focused, but it has the kind of steely edge to it that forbids prettiness. There are some singers who seem to sing through a perpetual smile; it doesn't matter whether or not you can see it, you can hear it. Gracie sounds like she's singing through clenched teeth. And maybe she is. There's a strong, sometimes ironic, sometimes taunting content to much of what she sings. Above all, there is a terrific intensity—not an emotional intensity or a sexual intensity, but just an intensity.

Obviously, there's a great deal of blues and jazz behind what Gracie does; I can certainly hear plenty of Bessie Smith, both in that instrumental-like toying with

the line and in the avoidance of anything cute or anything sentimental. But this is a totally different development of Bessie's "shouting" than anyone has done before. Grace Slick isn't a blues singer; her rhythmic base is totally different, actually oriental. If you want to hear behind *that* part of Gracie you'll find it instrumentally in North Indian classical music and vocally, perhaps, in some Arab music. I am not trying to make Gracie into an ethnomusicologist. I don't claim she's studied all these different musics; I don't even know if she's ever heard any of them. But she has obviously picked up something of what is in the air from those sources, put it all together, and made it very much her own. It's just a little advance warning, so that when you hear that strong, beautiful, razor-edge voice cutting through the air on *Sally Go Round the Roses*, or *White Rabbit*, or *Somebody to Love*, you won't be completely shattered.

HAVING said all this, it is my pleasure to announce that, through special arrangement with RCA, STEREO REVIEW is offering to its readers a special 7-inch sampler of *The Art of Grace Slick and the Jefferson Airplane*. To get your copy, simply send 25 cents to R. Walker, c/o Stereo Review, 1 Park Avenue, New York, N. Y. 10016 (we'll cover tax and postage).

—James Goodfriend, Music Editor

go out and demonstrate with Abbie Hoffman or Jane Fonda, twenty-nine people sit around on their cans. So we stick together and promote peace through publicity, our interviews, and our music."

"Do you think rock will survive?" I asked.

"Well, the hardest thing about surviving is the outside influences, the dumb censorship from executives, and all the right-wing jerks who get uptight about nudity and dirty language and all that junk. The cops and even the record companies figure we take drugs and fornicate all the time, so they watch us pretty closely. RCA Victor has hassled us a lot. One time we got this idea for an album cover where everyone could draw something at the recording session and we'd put all the drawings together for the cover. Paul was eating a cupcake, so he took the holder and traced around it with a pencil, and RCA wouldn't let it go through because they said it looked like a woman's sex organs. Idiots! We're always going to the head of the RCA record division and saying, 'Show us proof that somebody is going to make trouble. Send us the letters and we'll answer them.' Adults all think it's a bunch of noise and the kids don't care anyway, so who do they think they're kidding? We had the four-letter word for defecation on *Eskimo Blue Day* and RCA had a fit. We left it in. Nobody ever complained, man. We're talking about leaving RCA to join up with Crosby, Stills and Nash and the Grateful Dead to form our own record company, the way the Beatles did when they left Capitol and formed Apple. The good thing about the Airplane, and the main reason we've outlasted most of the other rock groups, is that nobody plays God or tells anyone what to do. The boss is whoever has written the song we're doing that day. It's like a family, built on mutual trust."

Grace has had many offers to be a star at ten times the money she's making now. She's not interested. "I don't know one entertainer I would ever watch for more than two songs. That whole Judy Garland package is a bore. Even Streisand—one or two tunes and I say, 'Okay, I've heard *you*, baby!' Three hours of Sammy Davis, Jr. would be like *They Shoot Horses, Don't They?* So I wouldn't want to look at Grace Slick for three hours, either."

The only thing left dangling was the future. "You can last longer in rock than you can in something like opera because so few technical demands are made on your voice. Also, the fans don't judge you as harshly. If an opera singer hits the wrong half-note, she gets murdered. If they took out my vocal cords altogether, they'd probably say, 'Oh, wow, far out—she's singing through her ears now!' But I've had three operations on my vocal cords already. Janis Joplin has been yelling her head off for years, and she's had

no trouble. My vocal structure is weaker. I can't sing as long as I used to and my voice gives out fast. Five years ago, I could go over a song fifty times in a recording session. I can't do that anymore. I used to sound like Joan Baez, now I sound like Louis Armstrong. My voice gets lower all the time—it gets used, abused, knocked around. My days are limited. But if I blow it completely, I'll just do something else. Rock is not my life's work. I've been drawing lately and writing a lot, too. If I stop singing it won't mean a thing to me. I'll get into another scene."

Like what? "I'd really like to do a film. The Airplane was in a Godard movie, but I'd like to do a project of my own. I was sent a script for a movie called *Big Fauss and Little Halsey*, but it stank, so I said no. Now I learn Robert Redford and Michael J. Pollard are in it. Damn! I blew it. But I still don't want to do anything that means backing up. Mary looks at John, John kisses Mary—that's bull. Too many other things to say and do. That's why nobody slow dances or writes love songs anymore. People are getting killed, so who cares if John gets Mary in the end?"

I DON'T know who will get Grace Slick in the end, but as we rode an electric elevator-chair down a back staircase, it occurred to me he might have his hands full but he'll never be bored. "I'm crazy," she was saying at the door, "but I'm at peace with myself. The way we live in this crazy house, we're all nuts, man. But it's fun. We're too lazy to hassle anybody, even each other. That's why I don't shoot heroin. I'm too lazy to get into it. Like paying taxes. I just don't bother to keep receipts. I guess I'm also a bit old-fashioned. I still drink liquor, which is probably a throwback to the Establishment. It's legal and easier to fool with than dope. Either way, I know where my head is. This is where I'm at."

There was a noise at the front door and two hippies came in looking like the gravediggers in *Hamlet*. The one with the red beard did all the talking. "Hey, Grace, we got a parade permit from the mayor's office to celebrate the Age of Aquarius. We got a ton of acid and we're gonna drop it on everybody in the street. We want you to be in the parade!"

She shot me a look: "Do you believe this, man?" Then she turned back to the hippies. "Far out, but we'll be on the road then. Try the Quicksilver Messenger Service or Pacific Gas and Electric."

Crestfallen, they shuffled past the broken toilet seat on the front porch and headed off down the street. They didn't want the Quicksilver Messenger Service or Pacific Gas and Electric. They wanted Grace Slick.

Frankly, I don't blame them. But give her time. If I know Grace, she can start her own parades.



Chopin's "romantic" death fueled the fires of bathos in literature and art, as in this interpretation by Félix Joseph Barrias.

DE MORTIBUS MUSICORUM

Some cases drawn from a pathologist's notebook

By William B. Ober

THOSE whose interest in music extends to the details of composers' lives may have noticed a curious reticence on the part of many biographers to speak clearly and explicitly about the deaths of their subjects. No doubt some felt that they had something to hide; more than one musician has died of a disease that laymen have traditionally looked down upon from high moral peaks, and naming the disease does nothing to enhance the character of the poor composer in the reader's eyes. But even beyond this, we encounter an attitude—perhaps carried over from Victoria's time—that illness and death are themselves taboo subjects, that the recounting of a man's dying under any but the noblest circumstances is the ultimate dirty joke. And yet, many fine musicians died under circumstances that were anything but noble, and the exact manner of their dying is a matter of legitimate concern. For it seems a far less profound thing to me that Schubert had a momen-

tary crush on some young noblewoman or other (the sort of incident that is retailed *ad nauseam* in biographies) than that he was cut down before his thirty-second birthday, in all probability by a disease that has since been all but eliminated in the more developed areas of the Western world.

Musicians, like any other vocational group, are subject to death by misadventure. Each epoch seems to provide its own mode for tragic, untimely death, and scattered through the pages of musical history we find many accounts of musicians who came to sudden death. The tradition dates back as far as Orpheus, who was torn to pieces by bacchantes in Thrace because his music did not stir them as they felt it should (and also because he no longer wanted to have anything to do with women). This may have been music criticism carried to an extreme, but ever since there has been no important musical culture in Thrace. Was this the curse of Orpheus? According to

Diodorus, Hercules, while taking lessons on the lyre from Linus, was so inept a pupil that he provoked Linus to strike him, whereupon Hercules snatched the lyre and beat his teacher's brains out, an impulse doubtless felt by many students since.

Intercontinental air travel adds a risk to the careers of musicians of our own generation. Grace Moore (1901-1947), the opera singer, died in a plane crash near Copenhagen as she was leaving to fulfill an engagement in Stockholm. A few days later Claude Crussard (1893-1947) and the eight other members of the *Ars Rediviva* Ensemble were killed in a similar accident. The brilliant career of violinist Ginette Neveu (1919-1949) was cut short when her plane crashed near the Azores en route to the United States where she was about to repeat her successful tour of 1947. The next French violinist to die like Icarus was Jacques Thibaud (1880-1953), who was flying to French Indo-China when the plane crashed into a peak of the French Alps. That same year the pianist William Kapell (1922-1953) was killed just outside San Francisco when the DC-6 he was flying in from Australia crashed into a mountainside. Though his first trip to Australia in 1945 had been a triumph and later tours no less successful, this had not been a particularly happy one. Kapell left Australia complaining of unfair treatment by local music critics, and his prophetic parting remark was, "I shall never return. I mean what I say." Three years later, the conductor Guido Cantelli (1920-1956) died with thirty-three others when their plane crashed on taking off from Orly airport at Paris for New York.

But the preceding tragedies all involved performers; so far no composer of note has died in an air crash. Nonetheless, some have died under unusual circumstances, some more interesting than others. It may not be entirely inappropriate for a pathologist to select a few cases for re-examination. Most students of musical biography know that Bach and Handel died of apoplectic strokes, that Haydn died of arteriosclerotic heart disease with congestive failure, that Schubert died of typhus fever (possibly typhoid, for terminology has become confused over the past century), that Wagner died of a coronary occlusion. Yet, however great their music was, their deaths were not particularly unusual. We also know that, despite a voluminous literature, we shall never really find out what mysterious illness killed Mozart at the age of thirty-five, nor will the circumstances of Purcell's death be clarified. We do know from the autopsy report that Beethoven had cirrhosis of the liver and ascites (accumulation of fluid in the abdomen), but an unresolved debate has raged endlessly about other details of his medical history. Two recent biographies have documented in great detail Donizetti's

death in 1848 at the age of fifty-one of tertiary syphilis involving the central nervous system and Rossini's death in 1868 at the age of seventy-six from a chronic urinary tract infection and uremia, the end stage of a urethral stricture caused by gonorrhea contracted in his promiscuous youth. Chopin—ah, there was a death in the Romantic style—died in 1849 at the age of thirty-nine from slowly progressive fibrocaseous pulmonary tuberculosis. How vividly one recalls that abysmal film of the 1940's, *A Song to Remember*, with José Iturbi at the soundtrack piano and some half-forgotten screen idol (was it Cornell Wilde?) acting the part! Can anyone who saw the film forget the phony scene of Chopin's first hemoptysis appearing as a splotch of blood (probably catchup) on the keyboard? Another typically "Romantic" death was Schumann's; he died in a madhouse in 1856 at the age of forty-six. Less than three years previously he had tried to commit suicide by jumping into the Rhine at Düsseldorf, but failed.

SCHUMANN may have been a failed suicide, but Jeremiah Clarke (1673/4-1707) succeeded. He shot himself in the head and blew his brains out on December 1, 1707, while mentally deranged. Clarke began his musical career as a chorister in the Chapel Royal under John Blow; he was later appointed organist at St. Paul's Cathedral while it was being built anew by Sir Christopher Wren, and in 1703 he succeeded Blow as almoner and master of the choristers. A broadsheet published at the time of his suicide hints at an unhappy love affair, but there is no proof for this save that Clarke was unmarried. Clarke was ill-starred indeed; he is best known as the real composer of Purcell's *Trumpet Voluntary*. How ironic that his best and most popular work should be ascribed to someone else for two and a half centuries!

Another suicide was Philip Heseltine (1894-1930), who composed under the name of Peter Warlock. He managed his exitus by turning on the gas oven and dying of carbon monoxide poisoning. The clue to his psychological disturbance is evident from the pseudonym he chose, but he was a complex man who led a divided life. He was one of the first composers of our century to perceive and recapture the beauty of Elizabethan music (he wrote a book on the subject and edited much of the music for publication), and one might compare him to the nineteenth-century poet Thomas Lovell Beddoes (1803-1849), another misplaced Elizabethan who also committed suicide. But Heseltine's emotional problems were profound and require extensive analysis; it is too easy to oversimplify his case.

Cranio-cerebral injuries have claimed their fair share of composers' lives. One scarcely associates the

gentle music of Ernest Chausson (1855-1899) with death by violence. Born to a family with ample means, Chausson began as a law student, turning to music only at the age of twenty-five, when he entered the Paris Conservatoire to study with Massenet. He later became a private pupil of César Franck, but spent most of his time composing at his country estate at Limay. One bright sunny morning in June 1899 he went out for a ride on his bicycle and, either in a moment of abstraction or else by miscalculation, crashed head on into a stone wall. His skull was fractured, and he died at the scene of the accident.

An even more bizarre accident put an end to the long life of Wallingford Riegger (1885-1961) in his seventy-sixth year. He was living with his daughter near Columbia University in New York City. On the morning of April 1, 1961, he went out for a stroll and, almost in front of the Cathedral of St. John the Divine, he managed to trip over the leash or leashes of two dogs who were fighting. He fell to the pavement, sustaining a small laceration on his forehead, and was taken by ambulance to a nearby hospital. It was soon recognized that his injury was not so superficial as it first appeared, and he was transferred to Columbia-Presbyterian Medical Center where, despite skillful brain surgery, he died of multiple post-traumatic intracerebral hemorrhages.

The possibility of cranio-cerebral injury was raised in the sad case of Maurice Ravel (1875-1937), who developed neurologic symptoms after an automobile accident in October 1932. He suffered strange lapses of memory, then selectively lost certain powers involving motor co-ordination (he could walk but could not write). This was followed by aphasia, an inability to express his ideas by speech, and he was incapable of any sustained work by 1933. The real tragedy was that his sensitive mind remained perfectly clear, but he could not communicate, being unable

to speak or write. He grew progressively worse, and the diagnosis of a post-traumatic subdural hematoma (a kind of blood-filled tumor or swelling under the membraneous lining of the brain) was entertained. An operation was performed in December 1937, far too late in any case, but he died a few days later. Careful neuropathologic studies of his brain showed that he had suffered from Pick's disease, a rare form of progressive atrophy of the frontal and parietal lobes of the brain. This is an appalling condition that is not difficult to diagnose under the microscope after the patient's illness and death, but its cause remains mysterious, though in some cases (like Ravel's) the onset of symptoms does seem to follow some form of trauma.

In January of 1964, Marc Blitzstein (1905-1964) was robbed and beaten to death by three sailors outside the town of Fort-de-France on the West Indian island of Martinique. The circumstances were suspicious, and the full details may never be known. Blitzstein, whose first triumph was *The Cradle Will Rock* (1937), followed by *No for an Answer* (1941), had successfully continued his aptitude for proletarian opera by adapting Kurt Weill and Bertolt Brecht's *Die Dreigroschenoper* into the musical hit *The Threepenny Opera*. The Metropolitan Opera Company, scarcely noted for proletarian sympathies, had commissioned Blitzstein to write an opera for them. He had left his home in Philadelphia on November 1, 1963, to bask in the semitropical sun, relax, and compose. On January 22, 1964, the newspapers carried an account of his having been killed in an automobile accident on Martinique—tragic but plausible. A different version appeared the next day when three sailors (two Portuguese, one native) were arrested and charged with robbing him, then beating him so severely that he died a few hours later at the local hospital where the police had taken him. The police are



Beethoven's death, involving cirrhosis of the liver, was not a pretty one, nor was it prettified in this deathbed drawing by Joseph Teltscher.

reported to have stated that he was "badly mauled." Lacking an autopsy report, one can only conjecture the specific cause of death.

Composers, like the rest of us, are subject not only to the ordinary hazards of life, but the extraordinary ones as well. Alessandro Poglietti (b.?-1683) was killed in Vienna while it was under siege by the Turks led by Mohammed IV. Just when Poglietti had settled in Vienna is not known, but he was held in high favor at Leopold I's court and is best known for his keyboard suite titled *Rossignolo*, a remarkable work with many movements, concluding with the nightingale's *aria bizzarra* and twenty-three variations. Precisely how he met his death is not recorded, but the Turks did bombard Vienna with mortars, and it seems likely that he was struck by either a projectile or falling masonry.

Another victim of war was Enrique Granados (1867-1916), who was drowned with his wife and many others when German U-boats torpedoed and sank the British vessel *Sussex* between Folkestone and Dieppe on March 24, 1916. Granados, whose *Goyescas* had brought the Spanish national idiom back into the limelight, was returning from a successful tour of the United States. A last-minute invitation from President Wilson to play at a White House reception impelled Granados to cancel the passage he had originally booked and to travel on the ill-fated *Sussex*.

The most senseless death of a composer as the result of war was that of Anton Webern (1883-1945). He was shot to death by an American soldier on the night of September 15, 1945, at Mittersill in Austria, then part of the American zone of occupation after the cessation of hostilities of World War II. There are two accounts of the event. According to one version, Webern had stepped outside the house to smoke a cigarette though the town was under curfew. He may or may not have been ordered back into his house by an American soldier, may or may not have misunderstood the order, may or may not have fumbled in his pocket and created suspicion, but following a series of shots he staggered back into the house, collapsed, and died shortly thereafter. The alternative version is that the house was being searched and that Webern had been told to wait outside in the street where he was "shot by mistake." Needless to say, efforts were made to hush up the incident. Like every other military establishment, the American Army protects itself; civilians in occupied territory may have civil rights *de jure* but not necessarily *de facto*. Most incidents like Webern's murder go unnoticed because the victim is of no particular importance. In this case the victim was a composer of international fame, and even censorship could not prevent some version of the story from leaking out.

Since death comes, even for composers, in so many forms, some of them may be expected to be stranger than others. Jean-Baptiste Lully (1632-1687) died from an unexpected occupational hazard. In Lully's day, the leader of the orchestra did not conduct with a slender baton but used a large, rather heavy staff which was held vertically. On January 8, 1687, while conducting a *Te Deum* to celebrate Louis XIV's recovery from a severe illness, Lully accidentally struck his foot with the metal-tipped baton. The wound became infected, and the infection spread up his leg. Medical treatment was of no avail; sepsis became generalized, and after suffering for over ten weeks, Lully succumbed on March 22. He was only fifty-five years old, and it is unlikely that he had severe arteriosclerosis of the leg arteries, but one can speculate that he may have been a latent diabetic, a condition which could explain so grave an outcome from so trivial an injury. It is also possible that the wound was not properly cleaned and dressed and that secondary infection by more virulent organisms was the decisive factor.

EVEN more bizarre was the death of Charles Valentin Alkan (1813-1888), whose complex, Lisztian piano music is currently being revived. Born in Paris to a Jewish family of some means and with a strong tradition of interest in scholarship and the arts, Alkan (whose real name was Morhange) was a precocious piano virtuoso. He was admitted to the Conservatoire at the age of six, won prize after prize, and was a celebrated public performer by the time he was seventeen. He studied piano with Zimmermann, who was also César Franck's teacher. In his twenties and thirties Alkan was a member of the circle of intellectuals centering around Victor Hugo and George Sand; he was particularly friendly with Chopin. For reasons that remain unexplained, he gradually withdrew from society and became a recluse, making only rare public appearances. He passed the last four decades of his life composing his difficult music and studying religious texts. One day, at the age of seventy-five, he attempted to reach for a volume of the Talmud on the top shelf of a bookcase; the entire bookcase toppled, crushing Alkan to death beneath it. There is often some risk in consulting religious texts, but this one is not generally taken into account.

César Franck (1822-1890) died only two years later, but the precise sequence of medical events is not clear. Ostensibly in robust health for a man of sixty-eight, he was en route one day in May 1890 to give a pupil a lesson at her home when he was struck by a horse-drawn omnibus. He was knocked against a street pole and sustained an injury to his side, pre-



Calver

Be tman

César Franck (1822-1890), Peter Il'yitch Tchaikovsky (1840-1893), and Gustav Mahler (1860-1911) were all victims of infection—two bacterial, the third possibly so—in a pre-antibiotic era. The techniques and treatments of modern medicine might well have saved them all.



Calver



Capitol Records



The death of Anton Webern (left), the result of a soldier's mistake or misunderstanding, was a particularly senseless one. The pianist William Kapell and the conductor Guido Cantelli died in airplane crashes, negative results of scientific progress, and perhaps a trade-off for the development of new drugs to fight disease.

sumably at chest level. Though somewhat shaken, he was able to continue his journey. He arrived at the pupil's home, fainted, but recovered sufficiently to give the lesson, then walked home. The chest injury was probably more severe than he first realized, and he *may* have cracked a rib and had a pleural reaction. He was in discomfort during June and July, sufficiently so that he was unable to attend some of the official exercises at the Conservatoire. Musical historians have generally attributed his death in November to complications arising from this injury. But he was well enough to spend his summer vacation in July, August, and early September at Nemours visiting with his wife's cousins, and he returned to Paris at the beginning of October feeling quite fit and ready to resume duties at the Conservatoire.

He was even well enough to hold a small reception at his home for some of his pupils, including the ill-fated Guillaume Lekeu (1870-1894), who was to die of typhoid fever the day after his twenty-fourth birthday from eating contaminated sherbet. Franck

did give a few of the opening classes at the Conservatoire, but on October 17 he developed a respiratory infection which turned into pneumonia. As was not uncommon in the pre-antibiotic era, the lung infection spread; Franck developed pleurisy and pericarditis and died on November 8. Though he may have been in good health until the time of his accident in May, his terminal illness in October-November 1890 could not be considered an unusual pattern for pneumonia in a man in his seventh decade. Franck's case raises the question of proximate cause, and it is somewhat difficult to indict the bus injury when its effects seem to have disappeared in a reasonable time.

Musical and literary histories often contain misdiagnoses which have been handed down from one "authority" to the next. An obvious example is the case of Johannes Brahms (1833-1897). We usually read that he died of cancer of the liver. To be sure, his last illness was characterized by jaundice and a large liver, but primary liver cancer is rare except in patients with underlying cirrhosis. There is no evi-

dence for cirrhosis in Brahms' case: his nutrition was good, he was abstemious in his use of alcohol, and there is no history of antecedent hepatitis. A much more likely diagnosis is the more common form of cancer, primary in the head of the pancreas, which obstructs the common bile duct, producing jaundice and hepatomegaly (enlargement of the liver) as well as many other symptoms.

However, standards of diagnosis and documentation do improve, and only a few years later, when Gustav Mahler (1860-1911) died, the diagnosis of subacute bacterial endocarditis (infection and inflammation of the lining of the heart) was made without reservation. The diagnosis was based on the history of a heart murmur for many years, the onset of an illness characterized by chills and fever, prolongation of the illness with attendant weight loss, progressive weakness, and anemia, and was finally proved by the recovery of the infecting bacteria, *Streptococcus viridans*, from his blood.

The last case from this pathologist's notebook is that of Peter Ilyitch Tchaikovsky (1840-1893), more notable for its psychological aspects than its medical details. Tchaikovsky's biography is all too familiar in outline. The unhappy, neurotic Slav has been the subject not only of scholarly biographies but many "popular" ones, and his sexual aberrations have been discussed at length. Put briefly, he was a homosexual who never adjusted to that condition and was so tormented by feelings of guilt that it interfered with almost all his interpersonal relationships. His marriage in 1877 was an emotional disaster. From 1877 to 1890 he carried on his voluminous correspondence with Nadezhda von Meck, and the letters relate his innumerable emotional crises. This relationship, which had helped sustain him financially as well as emotionally, was broken off by Mme. von Meck at the end of 1890. Despite the brilliant success of his American tour in 1891, Tchaikovsky's mood of depression continued to deepen, plainly evidenced by his Sixth Symphony, the *Pathétique*, which he began to compose in the summer of 1892. Pictures taken of him at this time show the stigmata of continuing emotional stress. He had lost his youthful good looks, his lined face looked drawn and nerve-wracked, his hair was greying, and he looked more like a man in his mid-sixties than early fifties.

The first performance of the Sixth Symphony at St. Petersburg on October 28, 1893, was a disappointment; the audience reacted coldly. He stayed in the city long enough to make arrangements for publication, dedicating the symphony to his favorite nephew, Vladimir Davidov, who shared his homosexual leanings. Tchaikovsky then returned to Klin, the country town where he was living, only to find it in

the midst of a cholera epidemic. Cholera outbreaks were not uncommon, and, as was customary, residents of the stricken area were urged to boil all water before drinking it. At luncheon on November 1, in the company of his brother Modest and his nephew, Tchaikovsky declined solid food, pleading a sleepless night and indigestion. Much to his kinsmen's dismay he drank several glasses of unboiled water. He dismissed their warnings cavalierly, claiming he had no fear of cholera. By evening he was seriously ill; diarrhea had developed. Physicians were summoned, but to no avail. The diarrhea became increasingly severe, he became prostrated, then dehydrated and delirious, finally going into shock and dying on November 6.

Clearly, drinking the unboiled water was an act of defiance, a gesture of *je m'en fiche du monde*. There is a fine line between deliberate suicide and performing an act that carries a grave risk of self-destruction. Tchaikovsky chose to play Russian roulette with the cholera bacillus. He lost.

IT would be rash to draw any conclusions or to generalize from the randomly selected series of cases described above. Each case ought to be considered as an incident entire of itself. However, unless we are to be considered mere morbid curiosity seekers, the review of the causes of death of certain gifted men must impel us to ask why we pay attention to biography at all. It is not entirely frivolous to take the position that a work of art must stand or fall on its own merits, that it ought not to matter whether Chopin wrote a given ballade after a bout of fever, whether *Lohengrin* was composed while Wagner was suffering hemorrhoids, or whether a gifted composer died of an ordinary or an uncommon disease. Yet the lives of geniuses have a particular attraction: we examine them to see how they differ from the ordinary run of mankind; possibly with unconscious egotism we look into their characters for parallels with ourselves as individuals; occasionally we do achieve some insight into the relationship between *vie et oeuvre*. The recital of their manner of death furnishes us with one insight, not a rare one to be sure, but a point that must be made. Composers, even great composers, are men of flesh and blood, prey to the same accidents and diseases that afflict us all. That Beethoven in one respect is immortal is well known, but pathologists, like historians, have a penchant, if not an obligation, to remind us that he was mortal as well. Real lilies need not be prettified by paint.

William B. Ober, connoisseur of music and pathologist at Beth Israel Hospital in New York City, was last represented in STEREO REVIEW by Beethoven's Feet of Clay in the January 1970 issue.

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



CLASSICAL

A NEW *EUGENE ONEGIN* FROM MELODIYA/ANGEL

Rostropovich conducts a lovingly detailed performance of the Tchaikovsky masterpiece

THOUGH perfection is a desirable thing, the presence of a few intrinsic flaws will not necessarily keep an opera from being beautiful and lovable. Verdi's *Don Carlo* and Puccini's *Turandot* support this premise, and so does Tchaikovsky's *Eugene Onegin*. The flaws in the last are in part traceable to the source: Pushkin's masterpiece, an epic poem that was not intended for the stage, and least of all for the operatic stage. Though fully aware of this, Tchaikovsky made no effort to modify the Pushkin text when he wrote his opera, treating it rather with a respect bordering on adoration. He was apparently unable (or unwilling) to alter the work's episodic nature, with the result that there are gaps both in motivation and in characterization. And there are certain other weaknesses in the opera that cannot be blamed on Pushkin: the artificiality of the vocal ensembles, plus the fact that, of all the principals, it is the central character who emerges least illuminated. And yet, countless inspired pages of lyrical, passionate, and colorful music in *Eugene Onegin* outweigh these reservations and more than explain the opera's enduring popularity.

There have been two "modern" recordings of *Eugene Onegin*, both dating from the mid-Fifties. Richmond 63509, in early stereo, enlisted the moderately gifted forces of the Belgrade Opera for an only moderately satisfying effort. More idiomatic, and certainly far more successful, was the Bolshoi pro-

duction (once available on Westminster and now on the imported MK label) with a fine cast headed by the outstanding Galina Vishnevskaya as Tatiana. This remains an impressive presentation, but it is beginning to show its age sonically. Now, however, we have a new *Onegin* from Melodiya/Angel. It is a production that offers entirely up-to-date sound and, though it is far from being an unqualified success, it can be recommended as the recorded version now most likely to reveal the opera's riches.

Galina Vishnevskaya sings the role of Tatiana once again, but the intervening years have not been kind to her voice. There is an impassioned drama in her singing, but it is imprisoned in tones that are often forced, unfocused, and generally unattractive above the staff. The performance is saved by her two male partners, and particularly by Yuri Mazurok, whose praises I have previously sung in these pages. His voice is of a distinctly Slavic timbre, but without the oft-found Slavic tonal untidiness: the sound is vigorous, with a heady brightness and a refreshing freedom in the top register. Vladimir Atlantov, as Lensky, is also a great improvement over the usual variety of Russian tenor. His sound is dark and manly, strong and steady in tone, and passionate in phrasing. For example, he starts his first-act aria ("I love you, Olga") with deceptive tenderness, and builds to a terrific climax. My only reservation about Atlantov's impressive performance



MSTISLAV ROSTROPOVICH

"To conduct Onegin is . . . supreme happiness."

concerns the frequently scoopy manner of his attacks.

The supporting singers are, in the main, satisfactory. Alexander Ognivtsev delivers Prince Gremin's important aria with solid competence, and the young mezzo Tamara Sinyavskaya brings a pleasing tone and great dramatic presence to her portrayal of Olga, though she lacks a well-supported lower range. The interpreters of the roles of Larina and Filipevna sing with idiomatic flavor, but the blend of their voices with those of Mmes. Vishnevskaya and Sinyavskaya in the first-act quartet is not quite as heavenly as it should be. Mikhail Shkaptsov, on the other hand, delivers Zaretsky's few lines in the duel scene with resounding sonority. Conductor Mstislav Rostropovich expresses the feelings of most music-minded Russians when he states in the notes accompanying this album that "to conduct *Yevgeni Onegin* is to me supreme happiness." It shows in his lovingly detailed yet not overfussy leadership, in his lingering over the score's lyric highlights.

It should be mentioned that this recording was made in Paris with a minimum of preparation (the producer's account of the way it was done makes for thought-provoking, even amazing, reading), suggesting that my relatively minor reservations should not be interpreted out of proportion. The work is given complete, and is based on the G. Schirmer vocal score. It is a very enjoyable performance, and those wishing to supplement Mme. Vishnevskaya's somewhat imperfect contribution in this set can do so by obtaining the highlight disc (Monitor S 2072) of her previously recorded Tatiana. *George Jellinek*

TCHAIKOVSKY: *Eugene Onegin*. Galina Vishnevskaya (soprano), Tatiana; Tamara Sinyavskaya (mezzo-soprano), Olga; Vladimir Atlantov (tenor), Lensky; Yuri Mazurok (baritone), Onegin; Tatiana Tugarinova (mezzo-so-

prano), Larina; Larissa Avdeyeva (mezzo-soprano), Filipevna; Alexander Ognivtsev (bass), Gremin; Vitali Vlassov (tenor), Triquet; Mikhail Shkaptsov (bass), Zaretsky; others. Bolshoi Theater Orchestra and Chorus, Mstislav Rostropovich cond. MELODIYA/ANGEL SRCL 4115 three discs \$17.94.

GLOWING PERFORMANCES OF EIGHT SCRIBIN ETUDES

Ruth Laredo's piano style is characterized by a warm Romanticism, but without the melodrama

IN A new Connoisseur Society release, the immensely gifted young American pianist Ruth Laredo presents the first complete recorded performance of Scriabin's Eight Etudes, Opus 42. It is a glowing performance indeed, all surge and ebb, with seemingly millions of notes sparkling forth like stardust, direct from Scriabin's ultra-Romantic imagination. The pianist has extraordinarily even control of her fingers, so that all passagework flows smoothly from start to finish of a phrase, and the constant little crescendos and decrescendos in which this music lives are set forth not in sudden bursts, but gently, with a kind of caressing of the dynamics. At the same time, and particularly in the sonatas, where Scriabin sometimes calls for more brutal attacks, Miss Laredo has at her call more determined muscular force than one would expect. At the beginning of the Fifth Sonata, for example, she leaps at the music with such power that the speakers fairly tremble with bass energy, and the *pianissimo* immediately following is

YURI MAZUROK



GALINA VISHNEVSKAYA



VLADIMIR ATLANTOV



Angel Records

made all the more effective by virtue of the stark contrast.

Like most young American performers, Miss Laredo plays Romantic music with plenty of warmth, but with a touch of "no nonsense" as well. Sensitive though her playing may be, and emotion-laden as well, there is no melodramatic sighing over the keyboard. I, for one, admire this kind of playing. It may be that a more self-consciously febrile approach would bring the performance perhaps an iota closer to Scriabin's idiosyncratic mysticism, but, for 1970, I prefer a slightly lower temperature. The recording itself goes along with the pianist's interpretive conception: its sound is splendidly full, round, and resonant, but also very natural.

Lester Trimble

SCRIABIN: *Eight Etudes, Opus 42; Sonata No. 5, in F-sharp Major, Op. 53; Sonata No. 7, in F-sharp Major, Op. 64 ("White Mass"); Sonata No. 9, in F Major, Op. 68 ("Black Mass")*. Ruth Laredo (piano). CONNOISSEUR SOCIETY CS 2032 \$5.98.

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SYLVIA SYMS (YES!) SINGS ROD MCKUEN

A great song stylist returns to the recording studio to demonstrate how it should be done

STAYING young, as Eugene O'Neill once remarked, is hard, especially when everything around us seems to be growing old. Sylvia Syms must have the secret. She has always been one of the great song stylists—a supreme artist who attracts legions of admirers among the stay-up-late set, but never "sells"—and I am happy to report that she sounds just as fresh and inventive as ever in her new album for the Stanyan label. If anything, she has grown wiser and richer after swallowing the tonic of life. Her voice is still the perfectly modulated, on-pitch, and beautifully controlled instrument it always was, but it seems a little rough around the edges now, braced with a set of deep, reflective, and slightly sad nuances and throbs that are thrilling to hear. And in the way she sings this collection of Rod McKuen love songs there is a surprisingly youthful innocence which, coupled with a slightly ragged Lee Wiley *disease* quality, takes her into new fields. There is nothing dated about Sylvia Syms, even though she has been around a long time.

The material on this album is perfectly matched to her blithe and cerebral style. I have never heard

McKuen's *I'll Never Be Alone* sung so superbly. And one song in particular, *Where Are We Now?*, seems guaranteed to melt even the hardest heart among the jaded. McKuen has arranged beautiful, unobtrusive strings to cradle Miss Syms' voice, and Ellis Larkins, a national monument among jazz pianists, has provided just the right hammock for her to swing in. An occasional horn invades the pensive atmosphere like a stroke of stage lighting in a Tennessee Williams play. It all adds up to one of the most moving, penetrating, and intimate albums in a long time.

Stanyan Records, by the way, is Rod McKuen's new recording company. It is dedicated to the principle that great artists never die, they just fall by the road and get left for dead by the hustlers and insensitive pinball players who are saturating the record companies with junk that pays off fast. McKuen is resurrecting some of these great artists as a service to the industry and to the cause of music. I couldn't be happier about the whole thing. You may have to order albums on the Stanyan label by mail, record distribution being in the sorry state it is these days, so the address is listed below. If this intelligent Sylvia Syms album is an indication of things to come, there is reason for music lovers to rejoice. If you are as tired as I am of the gutter noise and drivel passing itself off as music these days, you'll be pleased to hear that help is on the way.

Rex Reed

SYLVIA SYMS: *Love Lady*. Sylvia Syms (vocals); Ellis Larkins (piano); orchestra, Rod McKuen and Sid Dale arr. *I'll Never Be Alone, Second Best, I'll Catch the Sun, Blessings in Shades of Green, The World I Used to Know, Where Are We*

Now?; and eight others. STANYAN 10001 (available from Stanyan Records, 8721 Sunset Blvd., Hollywood, California 90069) \$5.95.

SESAME STREET: THE POOR MAN'S DISNEYLAND

The popular children's TV show successfully meets the challenge of transfer to disc

SESAME STREET looks like any slum block in a big town, with tenements and lampposts and a candy store and garbage cans, but there the resemblance ends. When you take a walk down Sesame Street, which you can do by tuning in to your local educational TV station at the right time of day, you're in a kind of poor man's Disneyland, frequented by some of the cleverest animals, children, and grownups imaginable. There are puppets called the Muppets whose heads seem to be stuffed with intelligence rather than mere cuteness, and any child—or adult, for that matter—who hangs around the block long

Sesame Street's regular hosts (left to right): Bob McGrath, Matt Robinson, Will Lee, and Loretta Long



Carl Byoir & Associates

enough is bound not only to learn things, but to feel better about being alive before the visit is over.

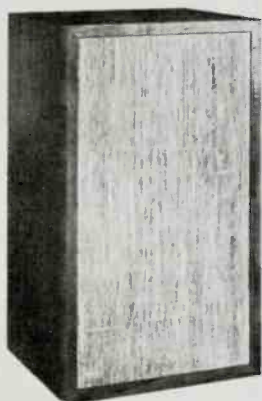
As the theme song of the program will tell you, "It's a magic carpet ride/Every door will open wide to happy people like you. . . ." I had heard rumors when *Sesame Street* first put up its street sign that only middle-class children responded to its appeal, but recent reports disclose that kids in the slums are equally at home there. And why shouldn't they be, with friends like Bob and Susan and Gordon and "Mr. Hooper and the kids" to make the alphabet and even arithmetic a pleasure, and creatures like Big Bird and Kermit the Frog and Oscar, the orange character who lives in a trashcan, to teach and entertain? With Brian Cranner's visuals, Joe Raposo's tunes, and lyrics and dialogue dreamed up by a staff of writers headed by Jeff Moss, who balances his *Sesame Street* scripting by "writing very serious plays for very serious adults," *Sesame Street* is far and away the best children's program on the air.

The show depends so strongly on motion and visual appeal that it was hard to believe much could be expected from a mere recording of its events, but it didn't turn out that way: Columbia's Thomas Z. Shepard has produced a book and disc sure to delight any child of any age, even if he has never watched the program. The book is a twenty-four page, hard-cover, full-color job with big bold drawings to make everything visible, and it includes all the words of the songs on the disc—about the alphabet, the number five, the joys of washing, the identities of neighborhood firemen and postmen, the color green, the geography of faces. Oscar comes out of his trashcan to sing ("Anything dirty or dingy or dusty/Anything ragged or rotten or rusty. . ."). There are riddles and games, all projecting important concepts in a painless way, and even a huge, full-color poster of "The Parts of the Body," suitable for hanging in the room of the lucky child presented with this delightful set. Moreover, the record is not just a collection of songs. It's a whole program by itself, complete with dialogue, encounters of all kinds between puppets and people, and its own running gags. A single of just one track, I am told, is already a best-seller. The package as a whole is one of the best albums for children ever put on the market.

Paul Kresh

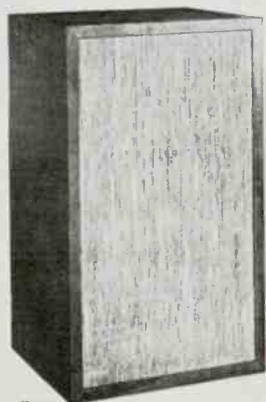
THE SESAME STREET BOOK AND RECORD (Raposo-Moss). Matt Robinson, Loretta Long, Bob McGrath, Will Lee, The Muppets, Jim Henson, Frank Oz, Carroll Spinney, Lois Winter, Ana Isa Otis, Clyde Otis, Jr., Althea Jackson, Todd Graff, Tom Spiro, Andrea Giglio, and Christine Winter. (performers). *Sesame Street; ABC-DEF-GHI; I've Got Two; Goin' for a Ride; What Are Kids Called; Everybody Wash; One of These Things; Up and Down; Green;* and ten others. COLUMBIA CS 1069 \$4.98, © 1810 1069 \$6.98, © 1610 1069 \$6.98.

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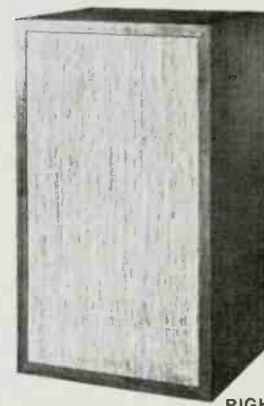
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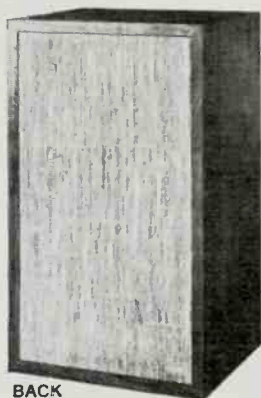
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CLASSICAL

Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK • IGOR KIPNIS
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BACH: *Cantata No. 5, "Jauchzet Gott in allen Landen."* SCARLATTI, A.: *Cantata, "Sulle sponde del Tebro."* Carole Bogard (soprano); Armando Ghitalla (trumpet); James Weaver (harpsichord); Lars Holm Johansen (cello); Chamber Orchestra of Copenhagen, John Moriarty cond. CAMBRIDGE CRS 2710 \$5.98.

Performance: Best in Bach
Recording: Excellent

Both of these cantatas involve some highly skittish coloratura work for the solo soprano and quite spectacular trumpet obbligatos in the faster sections. Both soloists are fully up to the demands of the two pieces, but for various reasons I feel that the Bach is the more successful performance. The outer sections of the latter are taken very quickly indeed (Schwarzkopf's influence?), and they convey considerable excitement. The inner movements are sensitively done and are surprisingly inward in feeling; Miss Bogard sings them very lightly and intimately. On occasion, in the higher reaches, her intonation is marginally off center, but the performance as a whole, with its excellent phrasing and articulation in the accompaniments, is a highly enjoyable one.

The Alessandro Scarlatti cantata disappointed me, I think, because of too much coolness on Miss Bogard's part. Surely an Italian cantata should be performed with more passion, more attention to, and underlining of, key affective words. Stylistic details, such as the addition of appoggiaturas to phrase endings in recitatives, are well done, but not all the necessary cadential trills are done in all the parts (including the solo trumpet). Embellishment of the vocal line is only barely noticeable (Miss Bogard does it mainly in the finale), and the orchestral accompaniment in the faster movements is badly lacking in bounce. On the other hand, such an aria as "Infelici miei lumi," a wonderful section, is very sensitive in its execution.

The harpsichord continuo by James Weaver is very well accomplished, but the orchestra is a bit thin-sounding and not always accurate in intonation. This particular Scarlatti cantata, incidentally, is performed here for the first time with all stanzas complete. It is perfectly gorgeous work, but it still awaits an ideal performance. The sonics of the present disc are very clear, stereo spread is first-rate, and balances are excellent. Texts are provided. I.K.

BEETHOVEN: *Piano Concerto, in E-flat Major (1784); Concerto Movement (Allegro), in D Major, for Piano and Orchestra; Romanze Cantabile, in E Minor, for Piano, Flute, Bassoon, Two Oboes, and Strings; Rondo, in B-flat Major, Op. Posth., for Piano and Orchestra; Piano Concerto, in D Major, Op. 61a; Piano Concerto No. 1, in C Major, Op. 15; Piano Concerto No. 2, in B-flat Major, Op. 19; Piano Concerto No. 3, in C Minor, Op. 37; Piano Concerto No. 4, in G Major, Op. 58; Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor").* Felicia Blumental (piano); Brno Philharmonic Or-

Cambridge



CAROLE BOGARD
Up to the demands of "Jauchzet Gott"

chestra, Jiri Waldhans cond. (in 1784 Concerto, Concerto Movement, Rondo, and Concerto Op. 61a); Prague Chamber Orchestra, Alberto Zedda cond. (in Romanze); Innsbruck Symphony Orchestra, Robert Wagner cond. (in Concertos Nos. 1-5). ORION ORS 7018/6 six discs \$17.95.

Performance: Makeshift
Recording: Below standard

It is not, I suspect, Felicia Blumental's fault that the total effect produced by this encyclopedic effort is one of amateurishness. There are many hints in her performances of the five concertos that are in the regular canon that she is an artist with more than an ordinary endowment of musicianship and technique. But the hints are hard to verify in the face of weak orchestral support and ineffective recording. Robert Wagner seems to be an honest and sensitive conductor. He has not, however, succeeded in making his obviously mediocre or-

chestra play either together or in tune, and the results will certainly not stand repeated hearings. In the circumstances it would be inappropriate to criticize Miss Blumental's interpretations in detail, since she is clearly playing under severe external handicaps. The recording, though it has a dry sort of clarity, is quite without any sense of liveliness or space, and the timpani have so little impact as to be often practically inaudible.

The question remains how far the most comprehensive collection yet put together of what might be called "supplementary" Beethoven concertos can tip the scale in Orion's favor. The music itself is of high interest but uneven value. The E-flat Major Concerto, composed when Beethoven was twelve or thirteen, unearthed in Vienna in 1890, and orchestrated by Willy Hess, is an insipid piece on the whole, redeemed by some exciting modulations in the first-movement development, and with a tuneful though far too repetitive final rondo. The D Major *Allegro*, assigned by scholars to the period 1788-1793, is not much more impressive, and hardly credible for a twentyish Beethoven—it may, in fact, be the work of the Bohemian composer Johann Joseph Roesler (1771-1813). The E Minor *Romanze*, completed by Hess from an undated manuscript in the British Museum in London, palely echoes Mozart's G-Minor "Barbarina" vein, and the B-flat Major Rondo is probably a discarded attempt at a last movement for the Piano Concerto No. 2.

The D Major Concerto is a very different matter: this is Beethoven's own transcription of the Violin Concerto. A comparison with the original casts all sorts of light on Beethoven's differentiation between violin and piano idiom (and incidentally the cadenza with obbligato timpani which he composed for the piano version provides a salutary reminder that he was capable of massive aberrations of judgment even in 1807—it is a quite astonishingly inept insertion).

The pattern of performance in all these works mirrors that in the concertos I have already discussed. Miss Blumental's efforts are constantly sabotaged by inadequate support. In Opus 61a Waldhans' skittish conception of the first movement, utterly out of keeping with the pianist's broader view, produces a disunity of tempo and rhythm that precludes any overall artistic cohesion. In the 1784 Concerto and the D Major *Allegro*, Miss Blumental's more pointed phrasing is outweighed by the stronger orchestral work and the much better recording of the Turnabout version. B.J.

RECORDING OF SPECIAL MERIT

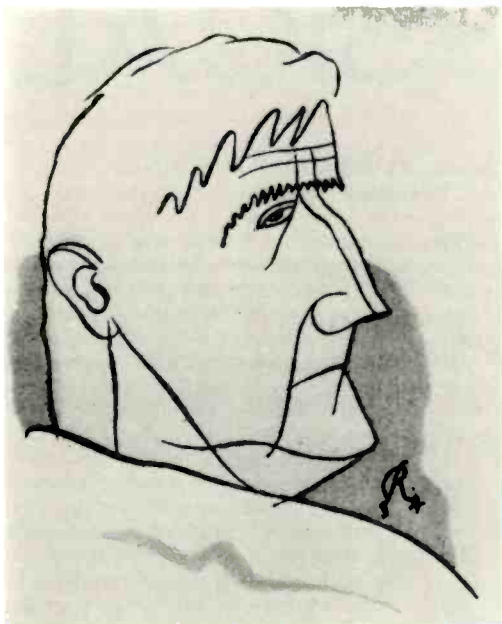
BEETHOVEN: *Piano Sonatas: No. 1, in F Minor, Op. 2, No. 1; No. 4, in E-flat Major, Op. 10, No. 1.* (Continued on page 94)

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓢ = four-track cartridge
- Ⓣ = eight-track cartridge
- ⓐ = cassette

Monophonic recordings are indicated by the symbol (M); all others are stereo.

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The Many Sides of Ralph Vaughan Williams

Three new discs show the English master's versatility

By DAVID HALL

LEAVING out of account several hundred folk-song and hymn settings and arrangements, the musical output of England's great symphonist Ralph Vaughan Williams during a creative life that lasted more than sixty years includes some two hundred and fifty works for virtually every performing medium (including radio and film scores). A third of this can justly be called music of major substance, comprising as it does nine symphonies, five operas, a dozen big choral works, a half-dozen concerted pieces, eight chamber works, and half a dozen other orchestral pieces including the *Tallis Fantasia* and the "masque for dancing," *Job*. Except for such major omissions as the operas, much of Vaughan Williams' oeuvre has been available on long-playing discs at one time or another. Still, on the recordings I have for review here, three works—*Sancta Civitas*, *Benedicite*, and *An Oxford Elegy*—are firsts (if we omit a pre-stereo organ-accompanied version of *Sancta Civitas* on the Music Library label).

Sancta Civitas and *Flos Campi*, the earliest two of the seven works offered on these three discs, could hardly provide a sharper contrast to one another. *Sancta Civitas* is a mystic-modal narrative evocation of the Revelation of St. John, with tenor and baritone soloists, choirs placed at varying distances from the listener, and orchestra. *Flos Campi* adds a highly personal neo-Impressionist exoticism to the prevailing modal flavor in evoking the heady perfumes of the Songs of Songs (*Flos Campi*—"Flower of the Field"—is "the

Rose of Sharon... the lily of the valley"). For all the explicit imagery, musical and programmatic, no words are sung in *Flos Campi*; the solo viola carries the languorous "narrative" here, in colloquy with a modest orchestra and a small chorus singing wordlessly.

Coupled with *Sancta Civitas* (the pressing reviewed here is an imported Odeon disc, but Angel will release the recording in the U.S. shortly) is *Benedicite*, an extroverted and rumbustious work—a song of praise to God, with words drawn in part from the Anglican Prayer Book and in part from John Austin's poem "Hark, My Soul." In the latter, the soprano soloist—the excellent Heather Harper here—provides, with choral interjections, a necessary contrast to the rather unrelenting vigor of the opening and closing sections. The *Five Variants of "Dives and Lazarus"* is a pleasant folk-tune study composed for the 1939 World's Fair in New York and given its premiere at Carnegie Hall in June of that year—a minor chip from the English master's workbench.

The *Serenade to Music* (1938) is one of Vaughan Williams' loveliest occasional works. Composed for the jubilee of Sir Henry Wood, the conductor whose Prom concerts provided two generations of Londoners with a major education in the symphonic repertoire, the *Serenade* is an idyllic setting of the apostrophe to music from Act Five, Scene 1, of Shakespeare's *Merchant of Venice*.

With the Fifth Symphony, we are drenched in the quintessential mystical-modal polypho-

ny of Vaughan Williams in its purest and most intense form. Like Verdi and César Franck, Vaughan Williams wrote his finest works after the age of sixty (except for the noble *Tallis Fantasia*). Moved as I am by the "Pastoral" Symphony, and shaken as I am by the fierce F Minor and E Minor symphonies, it is the Fifth that I find the most nearly perfect in form and most profound in substance.

IN *An Oxford Elegy*, we find Vaughan Williams tackling that seemingly most intractable of performing media, the accompanied narration. Berlioz in *Lélio*, Richard Strauss in *Enoch Arden*, Schoenberg in *A Survivor from Warsaw*, and Stravinsky in *L'Histoire du Soldat* and *Persephone* have all essayed this medium with varied success. In such works, much—very much—depends on the narrator and his manner of delivery. The spoken text of *An Oxford Elegy* is derived from parts of two highly personal yet restrained elegiac poems of Matthew Arnold, *The Scholar Gypsy* and *Thyrsis*. The poetic idiom is in the most highly cultivated romantic, post-Victorian pastoral manner, and may not appeal to devotees of Dylan Thomas or E.E. Cummings. But for those who can assimilate the idiom and penetrate to the poetic substance, for those who can share the Englishman's profound sense of place, *An Oxford Elegy*, after a number of hearings, will assume an almost unbearable poignancy.

As for the recorded performances here, I find them, one and all, just about perfect. It is especially gratifying to have the original version of *Serenade to Music*, with sixteen solo voices, in a recording done under controlled studio conditions—Leonard Bernstein's (Columbia MS 7177) is taken from the public performance at the opening of Philharmonic Hall in New York. A word is in order concerning Sir Adrian Boult's reading of the Fifth Symphony: it is far more restrained than the late Sir John Barbirolli's 1963 performance on Angel. The range of dynamics is more restricted, the rhythm more sternly controlled, but the resulting ensemble balances are more just and the finer points of the Scherzo and slow movement emerge in the most exquisite detail. Like most great musical works, Vaughan Williams' Fifth Symphony can support more than one recorded interpretation, and I would not be without this one. Stereophiles, by the way, will exult in the *Sancta Civitas*.

VAUGHAN WILLIAMS: *Sancta Civitas* (1923-25); *Benedicite* (1929). Ian Partridge (tenor); John Shirley-Quirk (baritone); Heather Harper (soprano); Boys of King's College Choir, Cambridge; Bach Choir; London Symphony Orchestra, David Willcocks cond. ODEON ASD 2422 \$5.98.

VAUGHAN WILLIAMS: *Serenade to Music* (1938); *Symphony No. 5, in D* (1938-43). Sixteen solo singers; London Philharmonic Orchestra, Sir Adrian Boult cond. ANGEL S 36698 \$5.98.

VAUGHAN WILLIAMS: *Flos Campi* (1925); *Five Variants of "Dives and Lazarus"* (1939); *An Oxford Elegy* (1949). Cecil Aronowitz (viola); John Westbrook (speaker); King's College Choir, Cambridge; Jacques Orchestra, David Willcocks cond. ANGEL S 36699 \$5.98.



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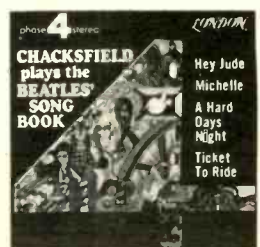
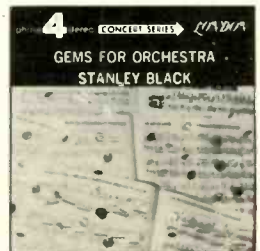
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Performance: Poised, often eloquent
Recording: Excellent

Claudio Arrau does very impressive playing in this compendium release of seven Beethoven sonatas taken from all three periods of the composer's creative life. This issue is Volume Two of a projected set of the whole thirty-two, an earlier volume having been released in the spring of last year and reviewed in the June issue of this magazine.

I must say that, though I do not think Arrau is the only pianist around who can make the

Beethoven sonatas into exciting experiences, he is always a musician to reckon with. His playing in this group of sonatas is very much like his work in the first volume, and with (I hope) the consent of my colleague David Hall, who reviewed that set, I'll say that these performances, too, are ones of "poised weightiness—beautiful, imposing, but a trifle chilly and forbidding."

Arrau has a way, sometimes, as in the Op. 31, No. 2, Sonata, of holding the tempo just below the point where it would flow naturally, and using this extra "elbow room" for detailed, expressive purposes. It's a method that works, and yet I find it lends a certain remoteness. At the same time, I suspect that this is one of those moments when the difference between a recital-hall performance and a recorded one is apparent. In the recital hall, one

would hang on every note, and gain a sense of depth from the enforced concentration. With a recording I, personally, feel like a hound dog straining at the leash.

In the earlier sonatas, such as Op. 7 and Op. 2, Arrau gives fluent, intelligent performances, with affable tempos and a neatly classical exposition of the ideas. His biggest guns are saved for the later works. In the Op. 110 Sonata, a really monumental piece in itself, Arrau's sense of philosophical grandeur, his beautiful tone, and his innate lyricism produce stunning expressiveness. I think that, like the earlier volume of sonatas, this one may call forth some controversy. Arrau is something of an original. But that's all right with me. L.T.

BEETHOVEN: *Quartet No. 14, in C-sharp Minor, Op. 131*. The Yale Quartet. VANGUARD CARDINAL VCS 10062 \$3.98.

BEETHOVEN: *Quartet No. 14, in C-sharp Minor, Op. 131*. Quartetto Italiano. PHILIPS 802915LY \$5.98.

Performances: Both excellent
Recordings: Both excellent

These two recordings of the Beethoven C Minor String Quartet are excellent additions to a surprisingly short list of separately available records of the piece. The Budapest's marvelous recording of the work can be obtained only with the complete five-disc Columbia album of the late Beethoven quartets, and other separate choices are limited to just two: the Juilliard and the Vlach Quartets.

Both the Yale Quartet and the Quartetto Italiano have made extremely distinguished contributions to the Beethoven bicentennial year. Each ensemble has looked at the music with a fresh and cultivated eye, and their playing is anything but routine or tradition-bound. Indeed, there are one or two unusual aspects to each of their interpretations, and it is an odd coincidence that the first of these I noticed—the very slow tempo of the opening section—is shared by both.

Both groups have taken the opening *Adagio, ma non troppo* at such daringly slow tempos that one's first reaction is to cry out "No, no—it's *Adagio non troppo!*" Because of this slow tempo, on the first few listenings the Yale Quartet's opening seems a little over-controlled, even bloodless, and the Quartetto Italiano's even slower tempo is made credible only by the ensemble's somewhat ruddier sense of tone-color. But these first impressions quickly fade. After a few more playings, the Yale Quartet's strong and utterly regular pulse begins to provide its own kind of subterranean pleasure, and their ultra-clean delineation of Beethoven's fugal counterpoint, though pushing to the boundaries of abstraction, offers an interestingly uncompromising dimension of expression.

Again in the *Andante, ma non troppo* which begins the fourth section of the work, both quartets take the tempo to the outer limits of slowness. And again, after an initial surprise, the tempo becomes convincing. I must admit, though, that the *Andante* is perilously close to an *Adagio* in both cases. I suppose this simply proves what everybody already knows: that tempo in pre-twentieth-century music is, within limits, a very subjective thing.

There is much freshness and immediacy in each recording. Except for the slow tempos I've mentioned, there are no radical departures from the expected, but each ensemble has

(Continued on page 96)

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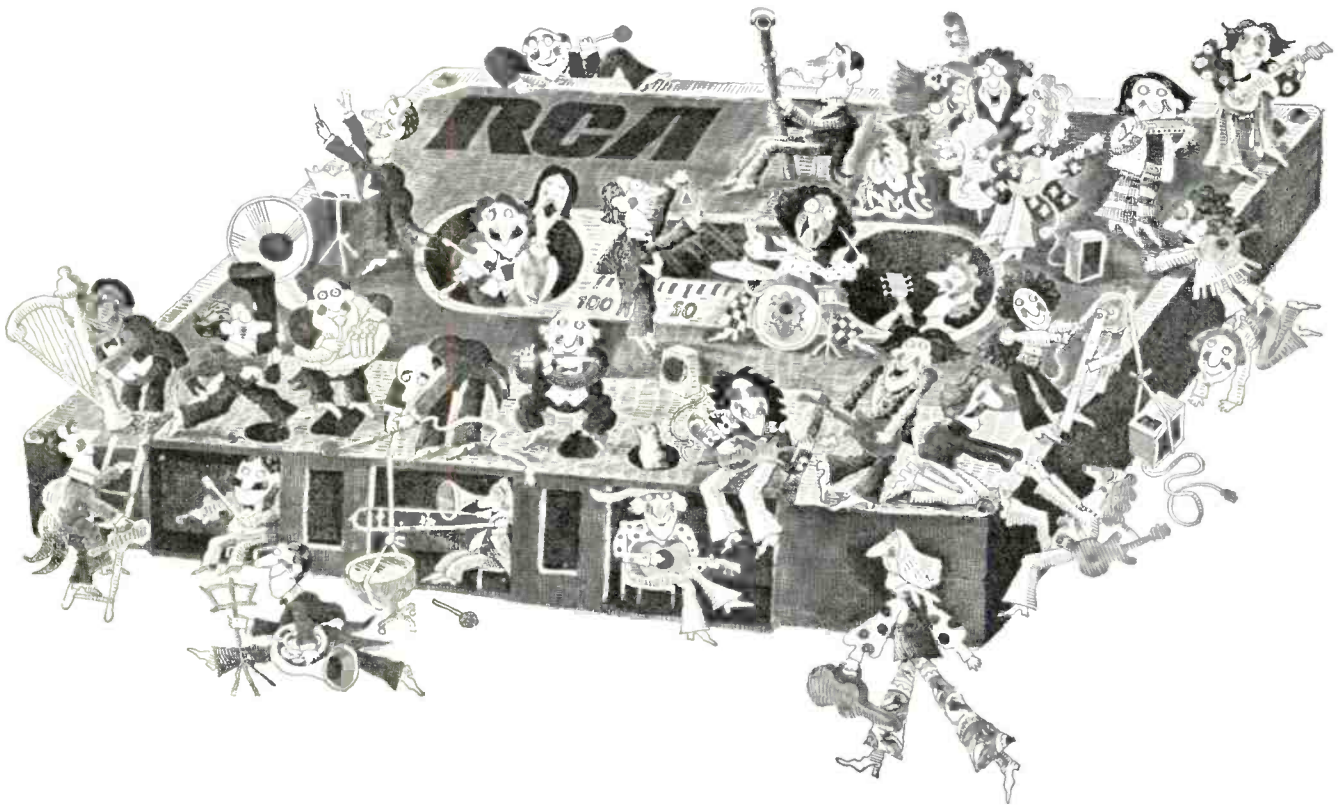
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breathed life into Op. 131 and made its own ensemble's personality markedly evident in the process. My own preference is for the Yale Quartet's version by a slight margin. The ensemble's penchant for a kind of clean lyricism and preciseness matches my own. Objectively speaking, however, the two recordings are of like quality, and that fine. *L.T.*

BIZET: *Carmen*. Grace Bumbry (mezzo-soprano), Carmen; Mirella Freni (soprano), Micaela; Jon Vickers (tenor), Don José; Kostas Paskalis (baritone), Escamillo; Eliane Lublin (soprano), Frasquita; Viorica Cortes (soprano), Mercedes; Bernard Gontcharenko (bass), Zuniga; Claude Meloni (baritone), Morales; Michel Trempont (baritone), Dancairo; Albert Voli (tenor), Remendado. Chorus and Orchestra of the Théâtre National de l'Opéra, Rafael Frühbeck de Burgos cond. ANGEL SCL 3767 three discs \$17.94.

Performance: Unsatisfactory
Recording: Good

Why, one might ask, should the company that already owns the *two* best versions of *Carmen* in the catalog find it necessary to record yet another one? There is, it so happens, one answer: Angel's new album presents Bizet's original Opéra Comique conception, with spoken passages instead of the familiar recitatives by Ernest Guiraud heard in most productions. So far so good—but, unfortunately, no further. Having made a gesture toward authenticity, the producers then saw fit to entrust the spoken passages to a group of French actors, while allowing the opera to be sung by a group of distinctly non-Gallic principals. The voices don't match, dramatic illusion is shattered, and the effort completely misfires.

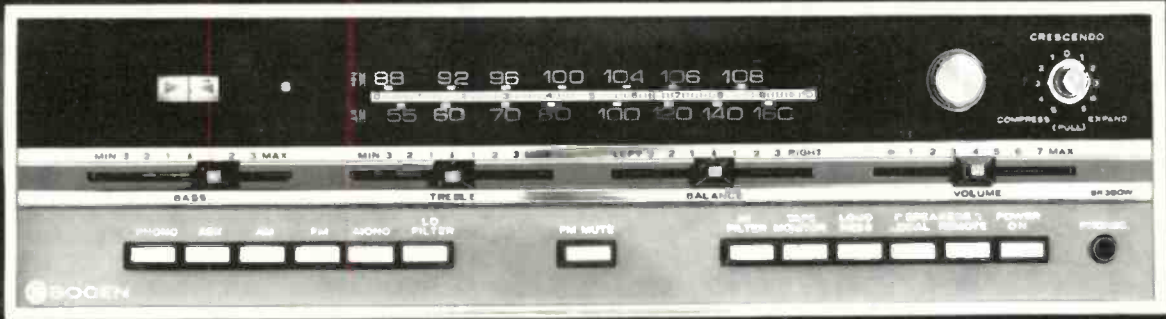
I find this *Carmen* an almost unmitigated fiasco. Alongside that of the uniquely individual Beecham, the occasionally eccentric but frequently spellbinding Karajan, and the less individualistic but consistently alive and shipshape Prêtre, the musical direction of Frühbeck de Burgos appears slack and disinterested. I must reluctantly conclude that he doesn't care much for this opera, for he imparts to it no feeling for illuminating detail, no rhythmic spark, no precision, no well-balanced vocal ensemble or rich-textured orchestral tone. He provides superficial timebeating and avoids major disasters, and that is about all.

Grace Bumbry is not a subtly seductive Carmen, but she is a thoroughly competent one, and it is clear that a more inspiring conductor would have elicited a richer and tonally better controlled performance from her. Mirella Freni is a fine Micaela; her tone is fresh and sweet, her style appealingly straightforward. And there the credits end.

Jon Vickers is an unidiomatic, ungratifying Don José, with a tone production that moves disconcertingly in and out of different timbres, and is consequently unable to sustain a *legato* line. Kostas Paskalis sings Escamillo with a brusque swagger that is not out of character. Yet I prefer the intrinsic rightness of phrasing and diction of such French singers as Massard or Blanc (in the earlier Angel sets) or, failing that, the *tonal* suavity of a Robert Merrill (RCA). The remainder of the cast is totally undistinguished, and I prefer to forget what they do when they join in such ensembles as the Gypsy Song or the Quintet. Even the engineers seem to have caught the virus of indifference that permeates this production. *G.J.*

(Continued on page 98)

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Performance: Excellent
Recording: Superb

It's been a long time since I've heard as much Couperin harpsichord music as I have this past week, and, I must confess, it's been a delight. The six sides Alan Curtis has so excellently recorded for Vox, and for which Professor Wil-

frid Mellers of the University of York provided splendid liner notes, include performances of eight *Ordres* (or *Suites*), each preceded by a *Prelude* in the same key. The *Ordres* were selected from the first two volumes of a set of four published by Couperin. He played them at the court of Louis XIV, where he was court musician. The *Préludes* come from a set that Couperin published in 1717 as a supplement to his *L'Art de toucher le Clavecin*.

Both harpsichordist Alan Curtis and the recording company obviously went out of their way to assure the authenticity of this sturdy issue. The harpsichord on which Curtis plays is a beautiful instrument, made by Blanchet in Couperin's lifetime—one on which it is possible that the composer himself played. This instrument, lent by its present owner for the recording, has been kept in, or put into, perfect

condition. Its sound is surpassingly rich, with a more burnished, throaty tone than most modern harpsichords produce. It is indeed a striking memento of the past.

In terms of performance style, Curtis has also taken pains to duplicate what is said to have been the French rhythmic practice of the period, by playing stepwise groups of eighth or sixteenth notes unequally, most often lingering on the first note of each pair.

This introduces a special element of fluidity into the highly ornamented music. Whether or not Couperin would have approved the performer's manner of execution is difficult for modern listeners to say. Since rhythmic freedoms could not be notated, and were introduced more or less intuitively by performers of the period, depending on musical context and on their taste, we in the twentieth century also have to rely somewhat on intuition in judging the correctness of a present-day performance.

My guess would be that Curtis has achieved a very close approximation of Couperin's eighteenth-century manner. Certainly, he has made the unequal notes a central factor in his interpretations. If anything is wrong with them, it might be that he seems not always to be relaxed and unselfconscious in their execution. A slight sense of stiffness and determination sometimes robs them of the very fluidity they were meant to provide. Nevertheless, Curtis' playing is so very fine that it seems a bit mean to quibble. His clarification of the ornament-encrusted melodic lines is admirable; registrations are handsome; the technical requirements of these *Préludes* and *Ordres* are met by his fingers with skill to spare. The recording itself is an achievement of which Vox can be proud, for the sound is sumptuous and compelling. *L.T.*

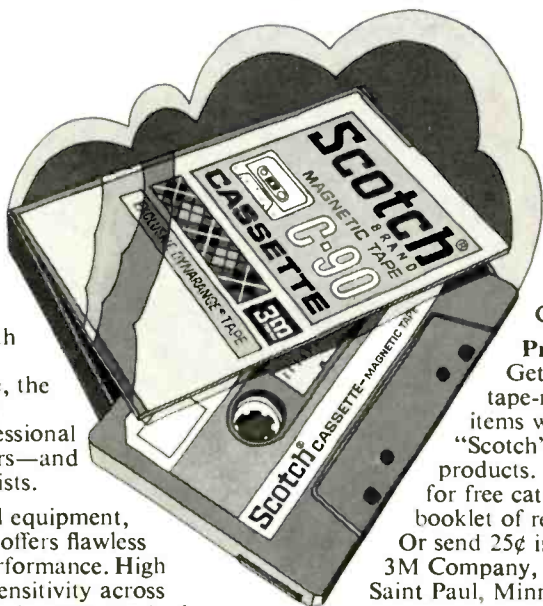
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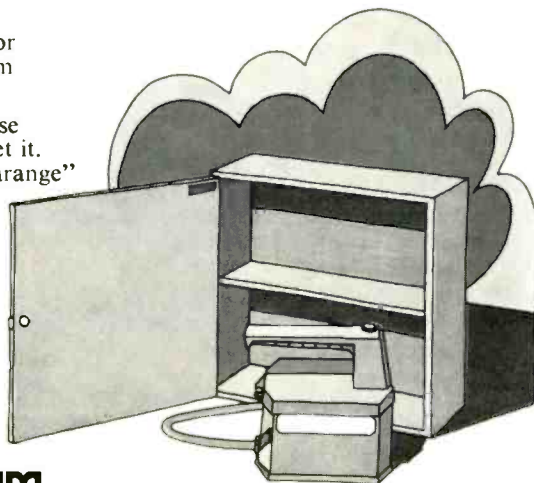
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RECORDING OF SPECIAL MERIT

DVOŘÁK: *String Quintet, in G Major, Op. 77; Waltzes, Op. 54: No. 1, in A Major; No. 4, in D Major.* Members of the Berlin Philharmonic Octet. PHILIPS SAL 3688 \$5.98.

Performance: A-1
Recording: Very fine

Dvořák's String Quintet, Op. 77, with double-bass was originally his Op. 18, composed in 1875, the year of the charming String Serenade. Publisher Fritz Simrock was not above palming off early works by his composers as new pieces, simply by assigning them a later opus number, as was done here, in this instance much against Dvořák's will. In any event, the G Major Quintet is amiable, if a bit lengthy, in the outer movements, and positively captivating in the dance-flavored scherzo and the nocturne-like slow movement. The pair of waltzes from Op. 54, arranged by Dvořák from a set of eight for piano, makes for a delectable bonus, much in the spirit of the "Creampuffs" repertoire.

The performance by the Berlin string players could hardly be improved upon for zest and warmth, and the recording is flawless. *D.II.*

FRANCK: *Symphony in D Minor.* Orchestre de Paris, Herbert von Karajan cond. ANGEL S 36729 \$5.98, © 4XS 36729 \$7.98.

Performance: Highly refined
Recording: Good

There seem to be two highly divergent schools of thought among conductors who essay the Franck Symphony. There are those who favor an "outer-directed" reading, sinewy and ur-

(Continued on page 100)

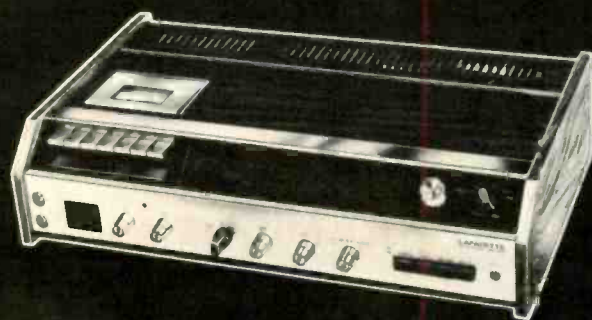
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gent, conveying unmistakably the victory-through-struggle (or doubt?) pattern. Toscanini, Munch, and Paray are the exemplars here. Then there are those who go for the introverted mystical approach—Klemperer and Karajan strike me as the most immediate examples. The late Pierre Monteux in his recorded performance with the Chicago Symphony seems to have encompassed both worlds. In any event, a stopwatch check showed a ten-second difference between Paray and Karajan in the playing of the first three bars!

Karajan brings to bear the refinement of phrasing and dynamics that is familiar to all who have heard his DGG Berlin Philharmonic recordings over the past few years. I'm not sure that this kind of fussiness works for the long first movement, but it does wonders for the middle movement, which for me has seldom sounded more poetic and altogether intriguing than here. Too often, conductors regard this *Allegretto* as something to be gotten through in order to get back to wowing the audience with the dramatics that characterize the first movement and recur in the last. Karajan does not, but I do wish that he had given us a more urgent treatment of the finale than here.

Outstanding in this, Karajan's first recording with the Orchestre de Paris, is the woodwind playing, with special bouquets to the English horn soloist in the *Allegretto*. The French brass, however, has yet to match the blend and brilliance of the Berliners.

The recorded sound is spacious in both breadth and depth, and in this instance at least, a bit darker than the DGG Berlin product. D.H.

HINDEMITH: *Symphony in E-flat; Symphonic Metamorphosis on Themes by Carl Maria von Weber*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7426 \$5.98.

Performance: Very good
Recording: Very good

Hindemith in a light-hearted mood reminds me not so much, as Edward Downes' excellent program notes suggest, of a Triton splashing around in a Lorenzo Bernini fountain (why the obscure Lorenzo instead of his far better-known son?) but rather of a herd of hippos frolicking in the Rhine. The burly good humor is always carefully, fluently, and somewhat pompously expressed. Of the two works here, I much prefer the *Metamorphosis*, a rare attempt by Hindemith to turn the *Gebrauchsmusik* idea into symphonic pops. It is, at least, genuinely good-hearted and often amusing in its heavy-handed way. For me, the *Symphony* is almost a total loss, an extreme reaction engendered in part by the knowledge of the disastrous impact that Hindemithian works like this one had on American music for a couple of decades. But I am not fond of fat symphonic rhetoric of any sort. Anyway, if any of this music suits your taste, you will find it done to Bernsteinian perfection, and very well recorded too. E.S.

MILHAUD: *Concerto No. 1, for Piano and Orchestra; La Création du Monde (Quartet Version)*. **JOLIVET:** *Concerto for Piano and Orchestra*. Philippe Entremont (piano); Trio a Cordes Français. Orchestre de la Société des Concerts du Conservatoire, Darius Milhaud and André Jolivet cond. COLUMBIA MS 7432 \$5.98.

Performance: Very good
Recording: Excellent

(Continued on page 103)

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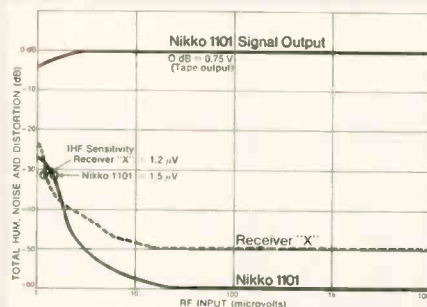
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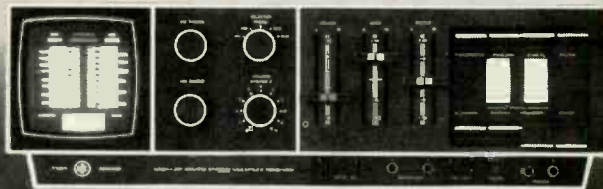
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The Milhaud Concerto is made of some of that composer's charming *bon vivant* music. It says what it has to say with wit and spirit and then stops. The Jolivet is a noisy, rambling, crashing bore. Milhaud's own arrangement of his score for the ballet *La Création du Monde* is a real curiosity. This jazz-inspired music would seem to be unimaginable without its very distinctive orchestration, but Milhaud, at his publisher's request (French publishers have always liked obscure arrangements of their pieces), has somehow managed to turn it into very attractive chamber music. It is eminently successful in the hands of Entremont and the excellent French string trio. Entremont is equally effective in the concertos; the Conservatoire Orchestra is good if not great. Excellent and persuasive recordings. *E.S.*

RECORDING OF SPECIAL MERIT

MOZART: *Rondo in A Minor (K. 511)*; *Sonata in A Minor (K. 310)*; *Sonata in D Major*

London



VLADIMIR ASHKENAZY

Emotional involvement in Mozart works

(K. 576). Vladimir Ashkenazy (piano). LONDON CS 6659 \$5.98.

Performance: Mixed excellences
Recording: Very fine

It is fairly obvious from Vladimir Ashkenazy's involvement with Mozart, mainly through a series of recordings of concertos and instrumental music, that this is a composer particularly close to his heart. I yield to no one in my admiration for Ashkenazy's art, but I would submit that in the past his Mozart recordings, for all their refinement and elegance, have been somewhat uncommitted emotionally. The touch has been exquisite, the technique impeccable, and the phrasing superbly delineated, but still there was, at least for me, a feeling of reserve—coolness, if you will—and an apparent unwillingness to probe Mozart's inner tensions too deeply.

In his latest Mozart recording, two sonatas and the A Minor Rondo, Ashkenazy adds the missing ingredient, at least in part, and the results are examples of the finest Mozart playing to be heard today. On the first side, the pianist gives us the last sonata, K. 576 in D Major, a work particularly rich in contrapuntal techniques. Ashkenazy interprets it gorgeously, with a wide dynamic range, plenty of senti-

ment, and sparkle. He knows exactly which features to play up, which to minimize, and where all the important accents lie, and he seems to have an infallible instinct for the right tempo. Both in this sonata and the great A Minor Rondo, which completes the side, the pianist avoids blowing the music up romantically. This is especially obvious in the Rondo, which bespeaks a mood of resignation rather than emotional anguish. It is a perfectly valid interpretation, but overall I find this low-key approach a little too unemotional. The music emerges as a perfect polished jewel, but without the sense of personal involvement.

The playing on the second side, containing the A Minor Sonata, K. 310, came as a shock to me, for all of a sudden the music is enlarged to tragic proportions. This is a big work, and Ashkenazy drops his classical reserve, giving the music a full-blooded quality totally unlike that of his other Mozart interpretations. If anything, the pianist even hits a little too hard in the *fortes*, but the overall effect is stunning. For me, it is the finest performance of this sonata since Lipatti's late-Forties recording, reissued on Odyssey 32 16 0320. To be a bit picky, I would have to add that throughout the recital, Ashkenazy is not always as spontaneous as he might be; one has the feeling that he is being deliberate at times, that he is trying to *interpret*; but, on the other hand, his performances here are a far cry from the too common mincing approach to Mozart which has neither emotion nor *galant* feeling.

In sum, this is Mozart of extraordinarily high quality, in part refined and elegant but in part charged with an emotional involvement that one hopes will continue to be a feature of Ashkenazy's future recordings of the composer. The sonic reproduction is superior. *I.K.*

RECORDING OF SPECIAL MERIT

MOZART: *Serenade No. 11, in E-flat Major (K. 375)*; *Serenade No. 12, in C Minor (K. 388)*. Netherlands Wind Ensemble. Edo de Waart cond. PHILIPS 802907 LY \$5.98.

Performance: Superb
Recording: Superb

The Netherlands Wind Ensemble, which has recorded two of Mozart's most enchanting Serenades, K. 375 (octet version) and K. 388, is an extremely elegant ensemble of young musicians. Under the direction of Edo de Waart, they have achieved here unusually graceful and feeling interpretations of both works. Especially in the E-flat Serenade, their intonation and control of dynamic nuance is utterly perfect; tone quality, whether from oboes, clarinets, horns, or bassoons, is consistently lovely, without the slightest hint of a raw edge or forcing at any point. The C-Minor Serenade, intrinsically more severe and Haydnesque, is difficult to bring up to the elegance-quotient of the E-flat. The *Menuetto*, for instance, in straightforward and unadorned canon, will have its say in its own fashion, and there is very little performers can do to polish its somewhat rugged surfaces. But good tone, good phrasing, and warm musicianship do all that's necessary. These qualities the Netherlands Wind Ensemble has, and they give the work a communicative and handsome reading, sensitively wrought and clean. *L.T.*

SCARLATTI, A.: *Cantata, "Su le Sponde del Tebro"* (see BACH, J. S.: *Cantata*)

(Continued on page 105)

THE PROFESSIONAL CAPABILITY FACTOR

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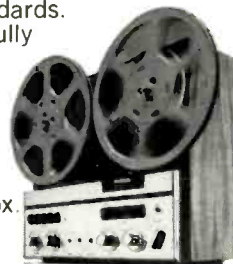
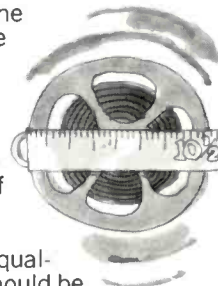
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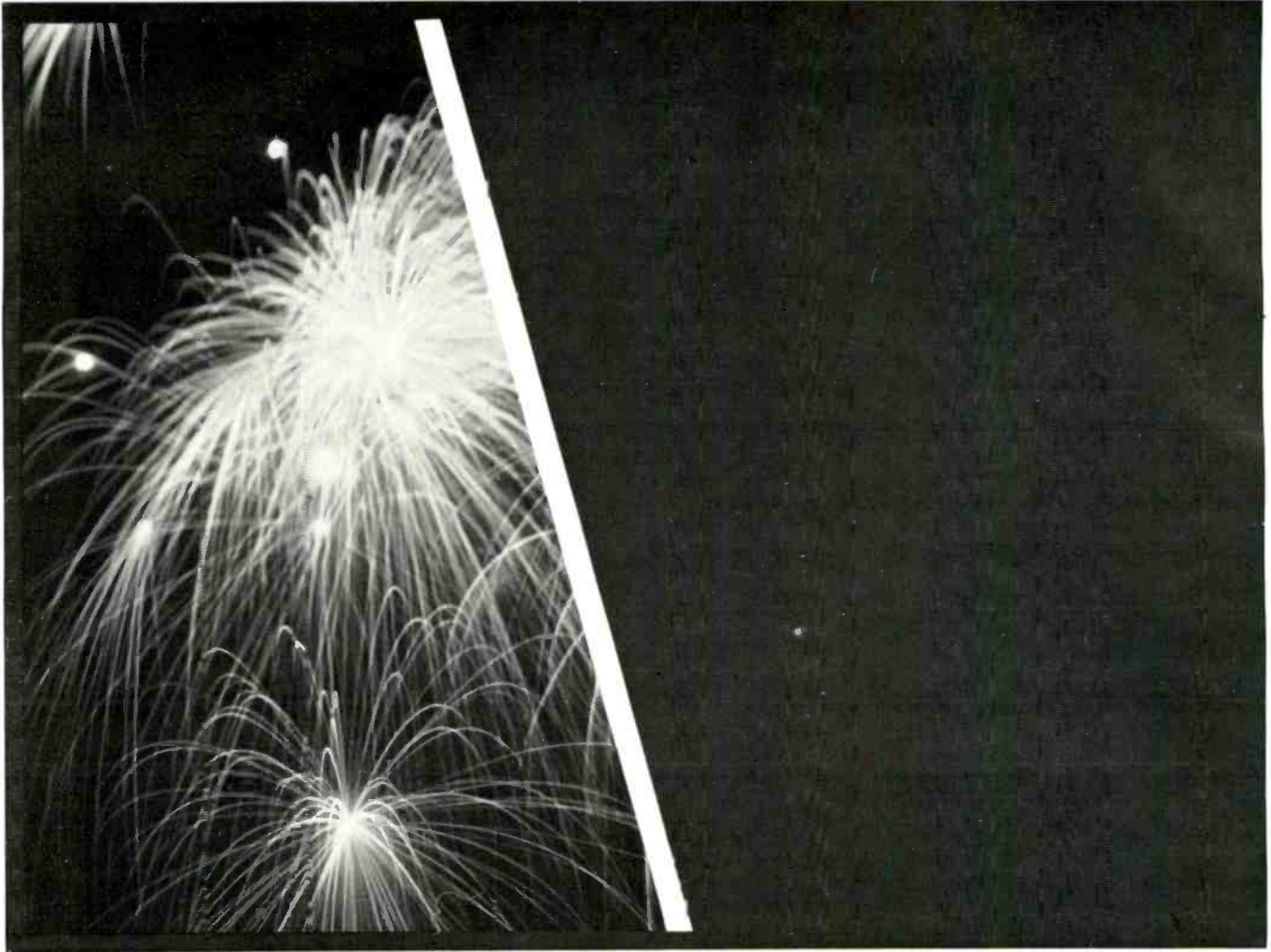
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STEREO REVIEW

RECORDING OF SPECIAL MERIT

SCHUMAN: *Symphony No. 3; Symphony No. 5, for Strings.* New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7442 \$5.98.

Performance: Good to brilliant
Recording: Adequate to superb

It is my earnest hope that William Schuman's ultimate recognition will be for the best of his compositions rather than for his involvement in the power structure governing the U.S. cultural establishment. For in his Third, Fifth, and Sixth symphonies and in the best of his writing for chorus, Schuman has produced music of towering eloquence and granitic power. The Fifth Symphony is perhaps the most brilliantly successful work of the rounding-off period that preceded his move into a more chromatically textured musical language (Violin Concerto and Sixth Symphony). The whole first movement grows out of a twelve-measure speech-rhythm motive. The subsequent rhythmic and polyphonic developments, for me, are comparable to the most daring and superbly controlled aerial acrobatics. In the sharpest contrast there follows a superbly poised and profoundly lyrical slow movement, in which canonical development plays a major role in the intensification of its peculiarly expressive rhetoric. The rondo-finale is sheer fun and games—the "joyous science" of a creator in total command of his craft.

Bernstein and his string players bring off an absolutely compelling and brilliant reading of the score, one which leads me to feel that, though this may not be the "biggest" of Schuman's youthful works, it is surely the quintessential one.

The Third Symphony, dating from three years earlier, stands as Schuman's first major success, having won the New York Critics' Award for the 1941-42 season. It was given its premiere by Serge Koussevitzky and the Boston Symphony Orchestra; and upon referring to my air-check acetate discs of that period, I still find the Koussevitzky performances the ones by which all subsequent attempts must be judged. Eugene Ormandy and the Philadelphia Orchestra did the first commercial recording in 1951, followed by Leonard Bernstein and the New York Philharmonic a decade later. The present disc offers that same performance, compressed with remarkable success onto a single side instead of the original two.

In a fine performance, the Schuman Third still makes exciting and heady listening, even as it approaches its thirtieth year. Despite a tendency to break the steady pace of the Passacaglia by slowing the tempo for a transitional brass-percussion episode between variations, Bernstein's performance is a fine one, reaching its peak in the Chorale and Toccata. The snare drum "rim shots" are heard to splendid advantage as they whip the final pages toward their explosive conclusion. My one reservation about the recorded sound in the Third Symphony is a somewhat excessive reverberation that clouds the musical texture at times. The sonics of the String Symphony are perfect. *D.H.*

SCHUMANN: *Kreisleriana, Op. 16; Andantino from Sonata No. 3, in F Minor, Op. 14.* Vladimir Horowitz (piano). COLUMBIA MS 7264 \$5.98.

Performance: Dull
Recording: Adequate

When Liszt realized that being the most dazzling

virtuoso of them all was a rather footling distinction, he abruptly gave up his concert career to concentrate instead on more soul-satisfying activities like composition. The history of Vladimir Horowitz suggests a similar disenchantment with the cult of flying fingers. But, not possessing any apparent talent for the creative side of music, Horowitz has had to be content with turning himself into a different kind of pianist—an altogether more serious, restrained artist than the keyboard gymnast of the Twenties and Thirties. As with Liszt, one has to admire the honesty and the deepening sense of values that led to such a transformation. But the sad thing demonstrated by those Horowitz performances I have heard in the new phase of his career that began a few years ago is that, along with the meretriciousness, much of the magic has been purged from his playing too. Shorn of the fireworks, he emerges as a depressingly commonplace musician who goes through the motions of dutiful interpretation but lacks the re-creative perceptiveness to make the music take wing.

There are occasional felicities in his new recording of Schumann's *Kreisleriana*—a beautifully understated crescendo here, a telling accent or a finely drawn-out cadence there. Yet a comparison with the unaffected simplicity of Artur Schnabel's approach in the recent recording I reviewed earlier reveals the difference between true contact with the composer's thought and, in Horowitz's case, an unavailing attempt to "make the music go."

For in addition to the absence of any striking insights, Horowitz's interpretation is marred by little mannerisms that amount, I suppose, to a hankering after the old, unregenerate, masterful ways. The rhythmic distortions in the sixth piece are as good an example as any. In this wistfully poetic movement Schnabel's faster tempo and more straightforward phrasing serve the music with much greater conviction than Horowitz's thoroughly self-conscious hesitations.

Instances like this could be multiplied throughout the work. In No. 2 Schnabel integrates the recurring bass *acciacatura* into the flow of the melody, whereas Horowitz makes it stick out unnaturally, and Schnabel's faithful observation of repeats contrasts sharply with Horowitz's arbitrary treatment of the text. Horowitz's sudden whirlwind acceleration twenty-one bars before the end of No. 3 destroys the rhythmic continuity of the coda; he is distressingly arch at the start of No. 4.

Neither pianist succeeds in getting the up-beat to do the work it should in the sudden change to slow tempo near the end of the seventh piece, but Schnabel is again more direct and convincing in his phrasing of the closing bars, and in the last piece his articulation is much more faithful than that of Horowitz, who throws away the middle note of each half-bar group in a manner that destroys the logical connection of the left-hand cross-rhythm in the first episode.

I fear, then, that the new Horowitz disc has interest more as documentation than as music-making, even though the coupling adds a point in its favor. The recording, moreover, weakens the total effect by leaving the bass line somewhat in shadow. *B.J.*

SCRIABIN: *Piano Music* (see Best of the Month, page 86)

SIBELIUS: *Symphony No. 2, in D Major, Op. 43.* Berlin Philharmonic Orchestra, Okko

(Continued on page 108)

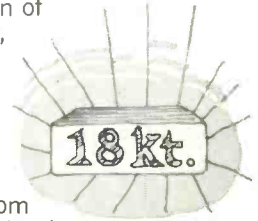
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Sir John Barbirolli (1899–1970)



Leonard Bernstein

VERDI'S REQUIEM

Two new recordings point up the importance of the conductorial imprint on a work of miraculous indestructibility

By GEORGE JELLINEK

ONE OF the many miraculous things about Verdi's Requiem Mass is that, despite the formidable challenges it poses in performance, it seems always to come off with sure-fire effectiveness. If this sounds improbable, let us look at the record, or, in this instance, the *records*. There have been fifteen major recorded versions of the work since 1930, when Carlo Sabajno completed the first Requiem in Milan (Victor M-96). I have heard them all, and the positive impressions have outweighed the negative ones in every case.

Obviously, some great vocal performances stand out in the memory, particularly the sterling foursome of Maria Caniglia, Ebe Stignani, Beniamino Gigli, and Ezio Pinza under the direction of Tullio Serafin—the interpreters of the Requiem in the days before the microgroove avalanche. But equally important has been the imprint of the conductors. The Requiem has attracted the best of them, and inspired each to equal or surpass his best efforts elsewhere. Today we no longer waste time and newsprint speculating whether or not the work is ecclesiastically "proper," nor do we find it necessary to apologize for its theatrical elements. Verdi's place of worship was the opera house. In the Requiem, he gave us his personal view of mankind's greatest drama, Death, through alternating evocations of terror and heartening glimpses of heavenly serenity. Give the Requiem a dedicated performance and it cannot fail: its appeal is honest, direct, and powerful, and it rests on formidable musical and dramatic craftsmanship.

With Sir John Barbirolli and Leonard Bernstein lately joining the ranks of its conductors, the Requiem is now available in eight versions. Both new performances represent valid views, both employ first-rate soloists, and, in the main, both serve the beauty and majesty of Verdi's music with distinction. But neither set offers the felicitous har-

mony of all elements that in my estimation makes Angel S-3649, under Carlo Maria Giulini, the most totally satisfying Requiem currently available.

Of the two new versions, Barbirolli's is the more consistent view: a lovingly detailed, leisurely statement, wholly in keeping with the measured, autumnal views of Mahler and Brahms offered in the last recordings of the late British conductor. This is the slowest of all currently available versions, and yet the pace never becomes disturbingly dragging: the musical points are made with eloquence, and the tempos are logically interrelated.

Three of Barbirolli's vocalists are superb, and Montserrat Caballé may well be the most satisfying interpreter ever to have recorded the taxing but glorious soprano part. Her voice is a shade lighter than the ideal, but it is used with great resourcefulness and surprising strength in the lower mid-range, and she has no difficulty in soaring over the ensembles when she must. What makes her contribution truly superior, however, is her unceasing flow of warm, even, velvety sound and her always expressive phrasing. As examples, I would cite the crystalline rendering of "justus sit securus" (measures 320-321), the sustained high A-flat that concludes the *Offertorio*, and the capping off of a beautiful "Liberate me" with the magical *dolcissimo* phrase as the key changes to B-flat on "et lux perpetua luceat eis."

Fiorenza Cossotto matches Caballé's phrases with equal artistry in their duets; she sings with a strong and lustrous tone throughout, and contributes a beautiful solo in "Liber scriptus." Ruggero Raimondi's dark basso has the ominous dignity required, and he makes much of the dramatic opportunity offered in the "Mors stupebit" episode. In this instance, the young Italian bass competes against himself, for he is the bass soloist in the Columbia set as well, and there—thanks to a more advantageous sonic placement by Columbia's

engineers—his performance is even more impressive.

The uniform excellence of Angel's other artists is not matched by tenor Jon Vickers, who is a sensitive and intelligent singer, but whose tone production is irregular and, even at its best, hardly sensuous. In choosing to sing "Hostias" in a semi-crooned falsetto he may have followed Gigli's example (without Gigli's tone and technique), but his adopting the same approach for "Quid sum miser" in the conclusion of the *Tuba mirum* is quite mystifying. And his "Ingemisco" does not exhibit the required smoothness and flowing legato.

In sum, we have a distinguished performance here, strengthened by a fine choral contribution, but one that is somewhat vitiated by the tenor and—possibly for some, though not for me—by Barbirolli's rather deliberate tempos.

BERNSTEIN'S treatment of the score is decidedly more controversial. This, too, is an expansive, relatively slow-paced Requiem—except for the *Sanctus*, which is brisk and, I think, brilliant. While listening to Bernstein's blithe and mercurial disposition of this brief movement's intricacies, it suddenly became clear to me that Verdi was not trying to prove here (as I had always supposed) that he could compete with the Germans on their contrapuntal ground. On the contrary, the *Sanctus* looks ahead to the mock-religious chorales and fugues in *Falstaff*. I may be wrong, but I find Bernstein's approach here refreshing and revelatory. By contrast, Barbirolli in this section sounds proper—and also plodding.

Elsewhere, however, I find more to cavil about. Whether it was Bernstein or the producer who so ordered things, I find the spotlighting of the timpani in the "Kyrie Eleison" quite vulgar, some dynamic transitions ("Te decet hymnus," for one) too violent, and the

Tuba mirum quite hysterical. There is an irresistible drive and fury about the *Dies Irae*, but this music can sound quite exciting enough without so much excessive temperament added. There are many instances of beauty and illumination in Bernstein's treatment of the score (I was particularly struck by the rich brass chords leading to "Judex ergo cum sedebit" in measures 183-184), but also a number of questionable uses of dynamics, and, unfortunately, the "Libera me" section is rather unsatisfying *in toto*.

Columbia's vocalists are praiseworthy. Aside from Ruggero Raimondi, who actually surpasses himself, another distinct plus *vis-à-vis* the Angel set is Plácido Domingo, whose voice possesses the sensuous Italianate quality I miss in Vickers' singing. Domingo, on the other hand, sings quite operatically throughout, permitting himself (with Bernstein's evident blessing) heavier dynamics than those demanded by the score. Martina Arroyo's voice is eminently right in timbre; her singing is intensely dramatic and nearly always impressive, but without the exquisite polish and phrasing exhibited by Caballé in the rival set. The same relationship prevails between Josephine Veasey's very satisfying contribution and the more voluptuous one of Fiorenza Cossotto.

Technically, both sets are excellent. Columbia's aural perspective reveals more textural detail and is generally more flattering to the voices. Angel favors a more homogeneous sound, and this may be more faithful to concert-hall realism.

How do these new Requiems compare with the six others that are currently found in the catalog? For me, Angel's Giulini strikes the ideal balance between the score's theatrical and devotional elements. The tempos are always just, the *Dies Irae* is very exciting without excessive fury, and the chorus is superb. Christa Ludwig, Nicolai Gedda, and Nicolai Ghiaurov are tops, and Elisabeth Schwarzkopf summons the full range of her art to triumph over the soprano's music, for which her voice is not ideally suited. Columbia M2S-707 offers an unassailably right musical interpretation by Eugene Ormandy, with excellent solo singing by Maureen Forrester and Richard Tucker and satisfactory performances by Lucine Amara and George London.

Two soprano superstars somewhat miscast in the Requiem diminish the otherwise impressive qualities of London 1275 as well as RCA LSC-7040. To offset Joan Sutherland's inconsistent (though frequently brilliant) singing, there is exceptional work by mezzo Marilyn Horne and tenor Luciano Pavarotti in the former, with Georg Solti as the constantly exciting but not overly meticulous

conductor. In the RCA set, the conductor is Leinsdorf (less consistently exciting, but remarkably precise), and the soloists are the exceptionally fine Carlo Bergonzi, the thoroughly satisfying Ezio Flagello, the competent Lili Chookasian, and the ill-at-ease Birgit Nilsson.

That leaves the Toscanini set (RCA 6018, mono), an important document of an exciting interpretation which, I am sure, all "modern" conductors have studied in great detail. Its cramped 1951 sound is further handicapped by imperfect balances and audience noises, but the singing (Nelli, Barbieri, Di Stefano, Siepi) is good, and there is that "on the scene" aura of intensity and authority about the performance that commands very special attention. And a word should also be added about the Moscow performance under Igor Markevitch (Parliament S-154), conducted with febrile excitement and sung with surprising effectiveness by four Russian artists, however unaccustomed they may be to Requiem-singing.

VERDI: Requiem. Montserrat Caballé (soprano), Fiorenza Cossotto (mezzo-soprano), Jon Vickers (tenor), Ruggero Raimondi (bass); New Philharmonia Chorus and Orchestra, Sir John Barbirolli cond. ANGEL S 3757 two discs \$11.96.

VERDI: Requiem. Martina Arroyo (soprano), Josephine Veasey (mezzo-soprano), Plácido Domingo (tenor), Ruggero Raimondi (bass); London Symphony Orchestra and Chorus, Leonard Bernstein cond. COLUMBIA M2 30060 two discs \$11.96.

GIUSEPPE VERDI
Engraving by C. Deblois (1867)



Verdi's Requiem: A Table of Timings (in minutes and seconds)

	Toscanini (RCA)	Ormandy (Columbia)	Solti (London)	Giulini (Angel)	Bernstein (Columbia)	Barbirolli (Angel)
Requiem & Kyrie	7:35	9:06	9:05	9:22	10:27	9:59
Dies Irae	34:02	36:42	36:45	38:24	39:12	40:45
Offertorio	9:29	9:28	10:08	10:50	11:26	10:55
Sanctus	2:40	2:48	2:34	2:50	2:20	3:05
Agnus Dei	4:24	5:15	4:53	5:19	5:50	5:58
Lux aeterna	5:29	6:15	6:40	6:40	6:28	6:30
Libera me	12:46	13:18	13:30	13:45	13:28	14:33
	76:25	82:52	83:35	87:10	89:11	91:45

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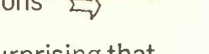
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Kamu cond. DEUTSCHE GRAMMOPHON
2530021 \$5.98.

Performance: Lyric emphasis
Recording: Good

Okko Kamu, a twenty-six-year-old Finnish conductor, was named winner of the international competition for young conductors recently established by Herbert von Karajan as a European counterpart to the prestigious Dimitri Mitropoulos Competition on this side of the Atlantic. It is understandable that, for the recording that is part of the Award, Mr. Kamu would want to choose his repertoire from the work of his great countryman Jean Sibelius. But, as with a talented young American Negro conductor who chose to make his major disc debut with the Tchaikovsky "Patbétique" Symphony, I question here the wisdom and desirability of

choosing the most recorded of all the Sibelius symphonies. Among the ten currently available performances, at least half—those by Szell, Maazel, Dorati, Ormandy, and Bernstein—are competitive on an interpretive and sonic level, or both.

The only other relatively recent recording of the Sibelius Second Symphony by a Finnish conductor—the deleted Crossroads disc by the late Tauno Hannikainen—is miles away in spirit from Mr. Kamu's reading. Sinew and architectural balance were the hallmarks of the Hannikainen interpretation, while Kamu has searched out all the lyrical poetic elements to be found in the score, to the detriment, I feel, of its equally essential victory-through-struggle rhetoric. Save for the dramatic outbursts in the slow movement, the big moments, especially the exultant ending, just don't come through.

To some extent, I sense this reading as the sort that might have been given by Furtwängler during his lifetime, but I suspect even he would have made more of the finale.

Despite this not altogether successful start, I hope that we shall be hearing more from Mr. Kamu, and in something other than thrice-familiar Sibelius—perhaps even in music by some of his immensely gifted contemporaries in Finland, Joonas Kokkonen, for example.

D.H.

RECORDING OF SPECIAL MERIT

STANLEY: *Concertos for Strings and Continuo, Op. 2: No. 1 in D Major; No. 2 in B Minor; No. 3 in G Major; No. 5 in A Minor; No. 6 in B-flat Major.* Charles Spinks (harpichord continuo); Hurwitz Chamber Orchestra, Emanuel Hurwitz cond. L'OISEAU-LYRE SOL 315 \$5.95.

Performance: Scintillating
Recording: Excellent

John Stanley (1713-86), the blind English organist and composer, held several important posts during his life, including that of organist of All Hallows and St. Andrew's, director of concert and oratorio series, and, toward the end of his life, Master of the King's Band. Among his orchestral works are the Six Concertos in Seven Parts, Op. 2, which were published in 1742; as one might imagine from a composer only one generation removed from Handel, there are plenty of Handelian influences in these scores. Those familiar with the music of Boyce will know what to expect: a wealth of fresh-sounding melodies, not too complicated fugal sections, and a welcome brevity. These are not great works, in the sense that Handel's *concerti grossi* are, but they are thoroughly engaging pieces all the same, and the five out of the six that are included in this recording receive crisp, alert-sounding performances. The ensemble, backed by some excellent harpsichord continuo work, has the best characteristics of the several British chamber orchestras now practicing. This disc, aided by detailed recording, is a delight.

I.K.

STOCKHAUSEN: *Opus 1970.* Aloys Kontarsky (piano); Johannes G. Fritsch (electric viola); Herald Bojé (electronium); Rolf Gehlhaar (tamtam); realization by the composer. DEUTSCHE GRAMMOPHON 139461 \$5.98.

Performance: Essentially electronic
Recording: Composer's option

This one is for the cultists. In some of his earlier electronic pieces, most notably *Gesang der Jünglinge*, Stockhausen showed occasional striking traces of the imaginative that was so sorely lacking in the arid wastes of his instrumental compositions. But gradually the temptation to turn all aspects of composing into a private game overtook this side of his activity too, and pointless pseudo-intellectual noodling reached its apogee in the stupefyingly pretentious vapidity of *Hymnen*, released by Deutsche Grammophon a few months ago.

Opus 1970, which is a sort of homage to Beethoven, offers a little more in the way of simple musical experience, but only because the snippets of Beethoven with which it plays around are distorted less thoroughly than were the bits of national anthems that provided the stuff of *Hymnen*. Insofar as there are pleasures to be gleaned from the piece, they lie in the occasional chances of greeting an old favorite

(Continued on page 110)

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it
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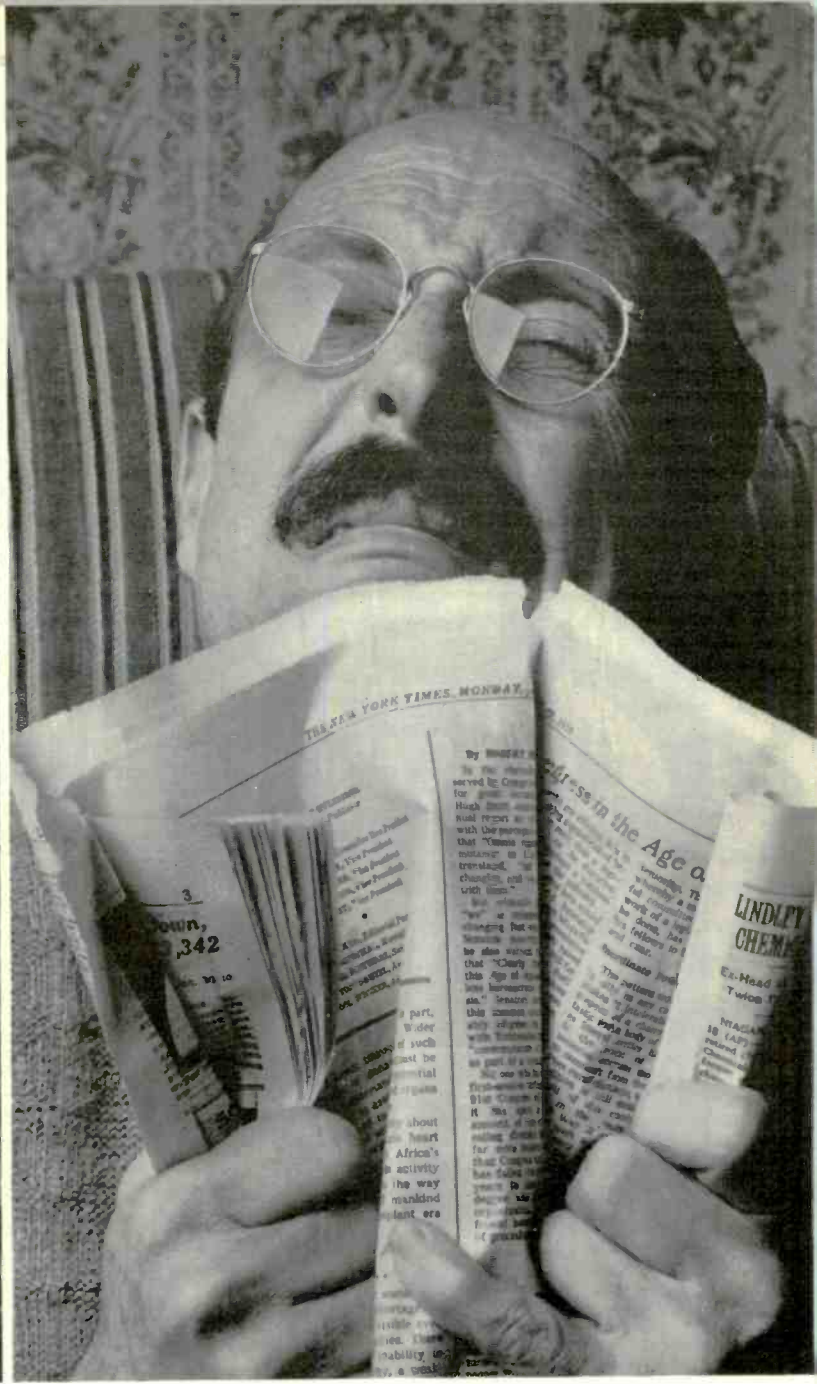
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CIRCLE NO. 55 ON READER SERVICE CARD

tune as it flits by, and I shall not rob the listener of his fun by listing the quotations and so anticipating him in his own game of Beethoven-spotting.

Each of the four instrumentalists is equipped with a tape recorder (or "magnetophone," as the liner note grandly has it) carrying a selection of Beethoven fragments, which he switches on and off at will. The resultant hodgepodge has been intermixed by Stockhausen with the direct instrumental contributions. And apart from a brief section soon after the start of the second side that sounds like a mildly inventive electronic meta-fugue on the main theme of the finale of the Third Piano Concerto, the whole thing has been done without a shred of creative imagination. I find a number of the sounds literally painful to the ear, and even those that are not evoke nothing more

impressive in the mind than plumbing malfunctions, hogs rooting for food, or the wheels of antediluvian boxcars screeching their rusty way over long-disused tracks.

You may conclude from this diatribe that I am just a hopeless old fuddy-duddy. To clarify my position, let me say that I greatly enjoy such distantly related essays in recomposition as those of, say, Lukas Foss in his *Baroque Variations* and *Cello Concert*. There the trick has been managed with wit, and the product is something with a logic and, yes, a beauty of its own. But bouts of mental masturbation like *Opus 1970* neither have nor, in my judgment, ever will have anything to do with art. *B.J.*

RECORDING OF SPECIAL MERIT

STRAUSS, R: *Suite from Der Rosenkavalier*

er; Don Juan, Op. 20; München (Commemorative Waltz). London Symphony Orchestra, André Previn cond. RCA LSC 3135 \$5.98.

Performance: Gorgeously sensual
Recording: Wholly appropriate

There are more than a dozen recordings of Strauss' youthful tone poem, *Don Juan* currently available, and most of the big-name conductors are represented; but for me André Previn holds his own in fine fashion in a performance brimful of impetuosity and passion. The *Rosenkavalier* Suite, using the sequence authorized by the composer in 1945, is as gorgeously sensual as any performance I've ever heard, not excluding Ormandy's fine version for Columbia with the Philadelphia Orchestra. A pleasing and affectionate waltz tribute composed by Strauss for his native city, available here for the first time on records, rounds out the disc.

All told, this is a fine package, marked by beautiful orchestral performance and exceptionally lovely recorded sound. *D.H.*

TCHAIKOVSKY: *Eugene Onegin* (see Best of the Month, page 85)

LAZAR WEINER: *Songs and Musical Settings of Yiddish Poetry*. *Yiddish: A Gebet; Ich Hob Far Dir a Sod a Zisn; Tzela-Tzeldi; Monoton; Ergetz Vait; A Maysele*; and ten others. Bianca Sauler (soprano); Lazar Weiner (piano). NAO-MI 1001 \$5.50 postpaid (available from Naomi Smith, 310 West 97th Street, New York, N.Y. 10021).

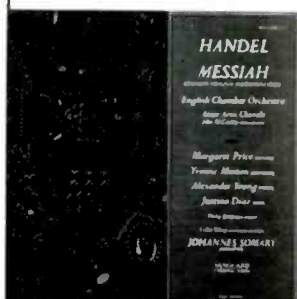
Performance: Subtle and poignant
Recording: Good

Lazar Weiner is the music director of Central Synagogue in New York City, and I have had occasion before to hear these "musical settings of Yiddish poetry." Hearing them again on this beautifully programmed disc, I was amazed once more by the purity and subtlety of this music. We are accustomed to think of Yiddish songs in terms of an extroverted folk music—lusty wedding-dance rhythms, Eastern European intonations, sentimental self-pitying sob-songs, sticky lullabies. None of that is here. These are art songs, and their kinship is far more with the whole-tone milieu of Debussy and Ravel than with the usual Yiddish folk material. The poetry is arresting in its subtlety. Here are taut, allusive word pictures by the symbolist Lutzky, with wry music to match: a song about a scrap of paper that wafers itself suicidally to a stretch of railway track; another about a street crouching tensely awaiting rain; one of a beard that flees from its owner and "like a waving banner, flutters in the wind. . . ." There are prayers, too, and brief musical sighs of sorrow, some love songs, and a quiet cradle song. The program culminates in an ambitious arrangement of L. Magister's *The Words of the Prophet*, a dream of a day when men will tell their children of a time when there was war and bloodshed but "no one, no one will ever believe them." It is difficult to say how much of the gentle, Gallic tone of these songs stems from their authorship and how much from Mr. Weiner's sensitive settings. In any case, it is all moving to hear, and Miss Sauler, with her bright, clear, well-trained soprano, makes the most of it without ever straining or showing off. Mr. Weiner's accompaniments are admirably restrained and consistently appropriate. *P.K.*

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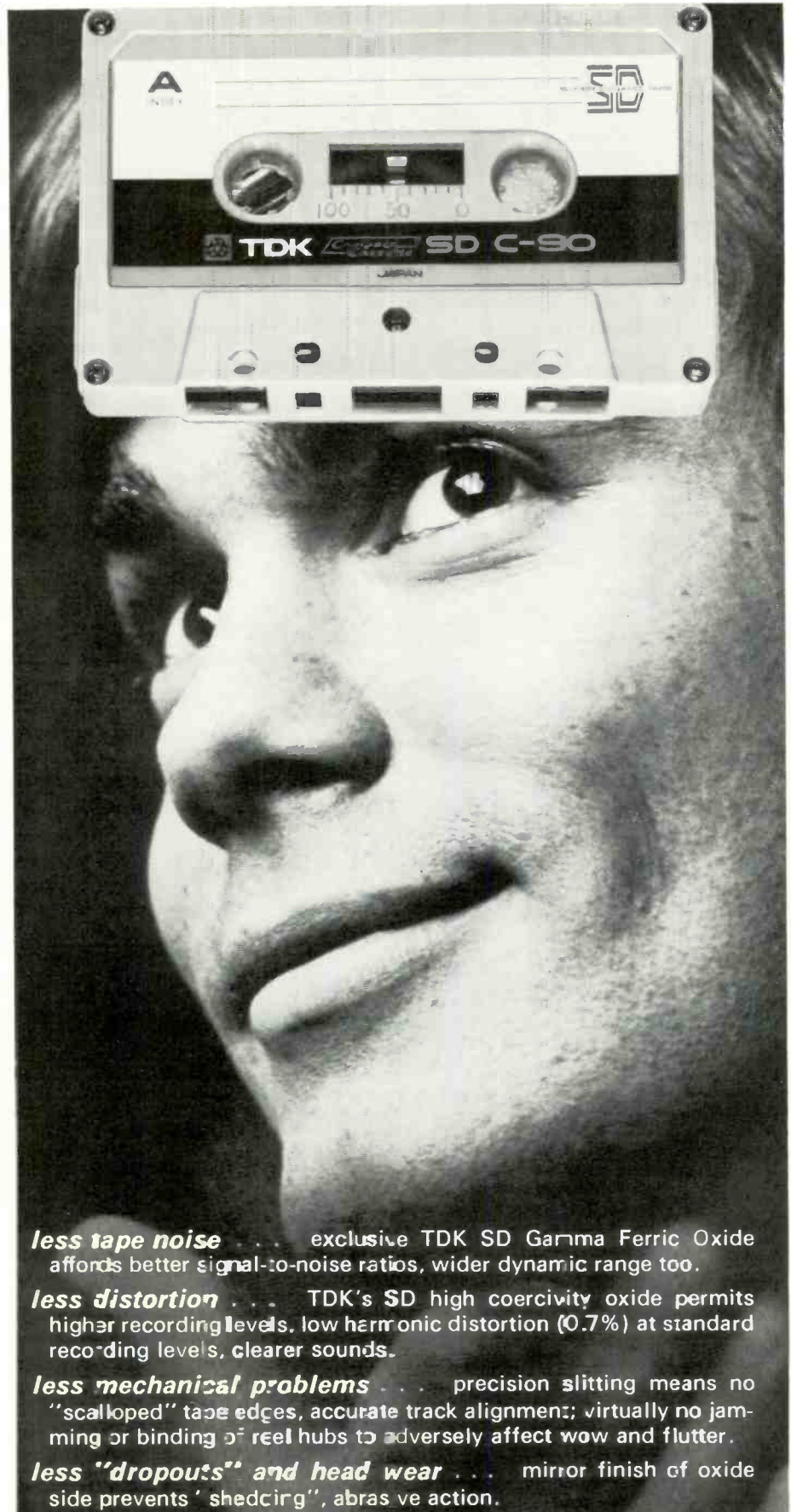
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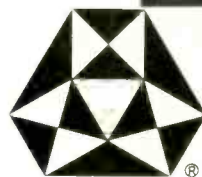
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Performance: Spectacular
Recording: Splendid (surfaces noisy)

Forty-six American boys and fourteen men,

one extraordinary British director, Brian Runnett, and the organist Lowell Lacey. That makes up the most remarkable organization of its kind I've ever heard. Anyone who has even the most remote fondness for choral singing should run right out and buy this record; I guarantee he'll love it. Intonation is utterly faultless and pure, diction is suave, the rhythmic sense in such jazzy works as Britten's *Missa brevis* or Debussy's *Quand j'ay ouy le tabourin* is vivaciousness incarnate. Elsewhere, everywhere, musicianship deeply cultivated and altogether inspired. And those high B-flats! L.T.

E. POWER BIGGS: *Historic Organs of France*. F. Couperin: *Fanfare and Rondeau*. "Bruit de Guerre" (10 Ordre): *Offertoire sur les grands jeux (Messe pour les Couvents)*. Le Bègue: *Basse de Trompette (2 Livre)*. Balbastre: *Noel*. "Ju-

seph est bien marié." Clérambault: *Caprice sur les grands jeux (Suite de 2 Ton)*. L. Couperin: *Chaconnes in C Major, C Minor, G Minor, and D Minor*. Dandrieu: *Noel*. "Or nous dites Marie": *Noel*. "Quand le Sauveur Jésus-Christ fut né de Marie." E. Power Biggs (Silbermann organs of the Abbey Church of Marmoutier and the Abbey Church of Ebersmunster). COLUMBIA MS 7438 \$5.98.

Performance: Colorful
Recording: Excellent

This is the latest in E. Power Biggs' celebrated series devoted to historic organs; it features an excellent choice of registrations, all of which reveal the instruments and their potential exceptionally well. The organist has also chosen intelligently among the wide repertoire, his understanding of the performing styles is most commendable (except perhaps for the lack of some *inégales* in, for example, the Louis Couperin Chaconnes), and his playing has considerable vivacity. Both instruments are typical of the French organ sound in their richness and in the penetrating quality of some of their characteristic reed stops. Overall, it's a very expertly organized program, and one that should bring considerable pleasure to the organ enthusiast. The reproduction of both instruments is realistic, but the loud passages at the very end of each side tend to become constricted. I.K.

RECORDING OF SPECIAL MERIT

NICOLAI GHIAUROV: *Great Scenes from Verdi*. *Nabucco: Gli arredi festivi*. . . *Sperate, o figli! (Act I, Scene 1): Va, pensiero*. . . *Oh, chi piange (Act III, Scene 2)*. *Macbeth: Come dal ciel precipita (Act II)*. *I Vespri Siciliani: O tu, Palermo*. *Simon Boccanegra: Il lacerato spirito*. Nicolai Ghiaurov (bass); Ambrosian Singers; London Symphony Orchestra, Claudio Abbado cond. LONDON OS 26146 \$5.98.

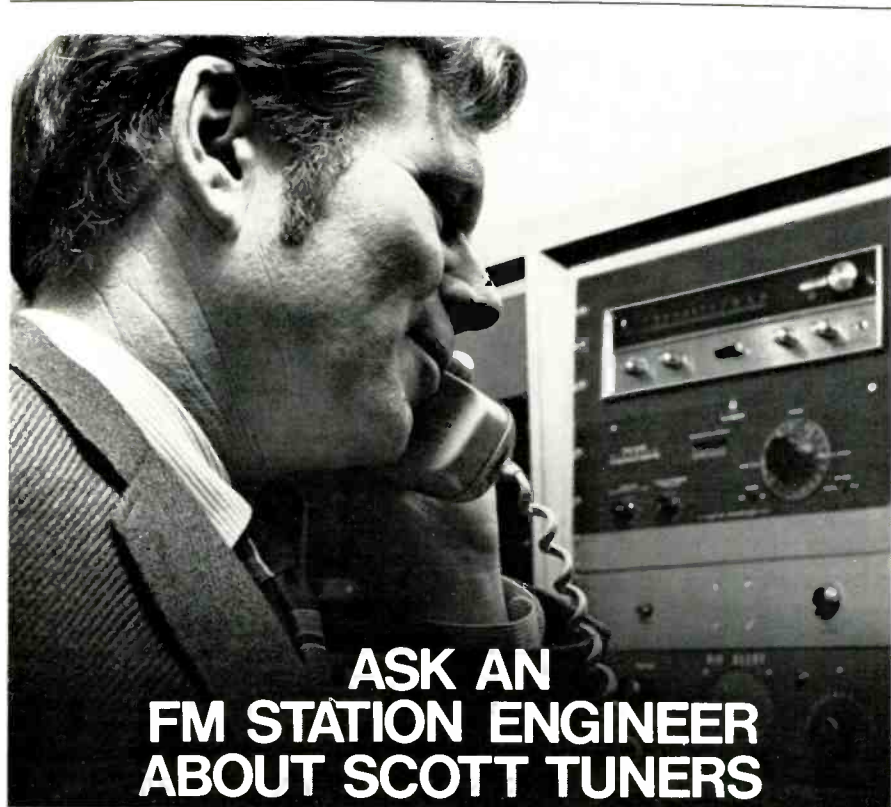
Performance: First-rate
Recording: Excellent

This is a well-planned recital, showcasing Nicolai Ghiaurov's exceptional art in imposing scenes requiring (in four cases out of five) choral participation. None of the scenes is frequently heard, and it is safe to say that—for the moment, at least—none is likely to get a better performance anywhere.

Ghiaurov voices the rousing Italian revolutionary sentiments Verdi gave his Old Testament prophet in *Nabucco* with great dignity and a firmly sustained *legato*. The writing is very challenging here, taxing the singer at both extremes, but Ghiaurov manages the *tessitura* impressively, if not entirely without effort. The *Macbeth* scene is that of Banquo's murder: the ensemble of the murderers is rather low-grade Verdi, but the aria is on a higher level of inspiration, and it is done smoothly and effectively. The scenes of *Procida (I Vespri Siciliani)* and *Fiesco (Simon Boccanegra)* are, of course, from the bass-repertoire treasure chest, and Ghiaurov's sonorous delivery does them justice. Only the end of *Fiesco's* aria brings some disappointment, for Ghiaurov sings the line "*Pre-ga Maria, per me!*" almost casually on one breath, instead of pausing meaningfully for the last two notes as Kipnis, Pinza, and Christoff did, with infinitely greater effectiveness for this listener.

Abbado elicits fine choral and orchestral performances, but I found his pacing for the choral "*Va, pensiero*" and the aria "*O tu, Palermo*" somewhat lacking in excitement. The re-

(Continued on page 114)



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NOVEMBER 1970

CIRCLE NO. 68 ON READER SERVICE CARD

corded sound is first-rate; full texts and informative notes are supplied. G.J.

CLAUDIA MUZIO: *Opera Recital.* Bellini: *La Sonnambula: Ah! non credea mirarti.* Norma: *Casta Diva.* Verdi: *Il Trovatore: Tacea la notte.* La *Traviata: Addio del passato. La forza del destino: Pace, pace, mio Dio.* Boito: *Mefistofele: L'altra notte in fondo al mare.* Mascagni: *Cavalleria rusticana: Voi lo sapete.* Puccini: *La Bobème: Sì, mi chiamano Mimi; Donde lieta usci.* Tosca: *Vissi d'arte.* Giordano: *Andrea Chénier: La mamma morta.* Cilea: *L'Arlesiana: Esser madre è un inferno.* Adriana Lecouvreur: *Poveri fiori.* Claudia Muzio (soprano); orchestra, Lorenzo Molajoli cond. SERAPHIM 60111 \$2.98.

Performance: Treasurable
Recording: Dated

This Seraphim reissue returns to currency, at half the price, the discontinued Angel "Great Recording of the Century" disc, COLC 101, containing a generous portion of Claudia Muzio's Milan recordings made in the early 1930's. The dramatic powers of the legendary diva are captured here in their fullest glory, often rendering certain vocal shortcomings insignificant. The shortcomings are nonetheless present, and listeners should be aware of them before measuring this recital against Claudia Muzio the legend.

Muzio was the great tragedienne of singing. Tragedy, which pursued her steadily in life until her untimely end in 1936, pervades every one of these interpretations. It haunts the priceless *Traviata* and *Mefistofele* arias (which are superb and probably unsurpassed), it is a presentiment in Mimi's first-act scene, and it

reasserts itself in full force in "*Donde lieta usci.*" Everywhere, she exhibits the intensity and total immersion of the singing actress, and yet her histrionics are never excessive. Her "*Pace, pace*" is more inward than customary, and there are some lovely pianissimos; her "*Vissi d'arte*" is uncommonly restrained. Muzio was a *spinto* verging on a full-fledged dramatic soprano—her Bellini is not notable for the perfection of *fioriture*. And there are many strained notes in the high register and several instances of painful flattening. Do not look for tonal perfection here, but if you value penetrating characterization and a poetic rendering of texts, these flawed yet cherishable mementoes of a great diva will bring you pleasure. Technically, the disc is satisfactory; the originals, as I recall them, were never considered landmarks in recorded sound. G.J.

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WILLIAM READ: *The "Now" Sound of the Old Harpsichord.* Bach: *Italian Concerto.* Handel: *Air and Variations, "The Harmonious Blacksmith"* (paraphrase and ornamentations by Read). Rameau: *Suite in A Minor.* William Read (harpsichord). RCA LSC 3157 \$5.98.

Performance: Technically brilliant
Recording: Good but raw

I have very mixed reactions to this recording. William Read, the harpsichordist who made it, is a virtuoso of the first water, and some of his playing, particularly in final sections of the Rameau A Minor Suite, is as flashy as any I've heard on the harpsichord for a long time. His instrument, a Rutkowski and Robinette, seems to have been built for extreme flexibility of coupling and registration, and Read employs an unusually varied palette, with color changes taking place so constantly and intricately that some listeners may find them excessive. Add to this the fact that the microphones appear to have been placed inside the harpsichord, right over the strings, and it adds up to an exceedingly big and bright, but also unremittingly aggressive, sound. Lots of muscle and derring-do, but not much sweetness and lyricism, even in movements where these are the point of the music. L.T.

RECORDING OF SPECIAL MERIT

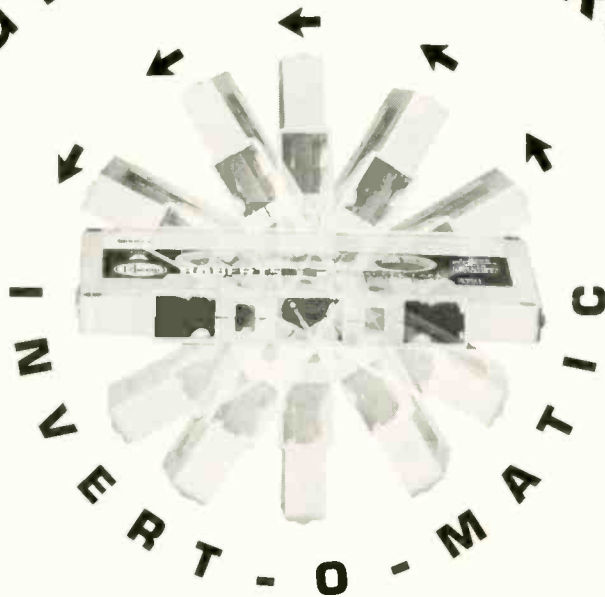
PINCHAS ZUKERMAN: *Recital.* Vieuxtemps: *Violin Concerto No. 5, in A Minor, Op. 37.* Saint-Saëns: *Introduction and Rondo Capriccioso, Op. 28.* Chausson: *Poème, Op. 25.* Weinawski: *Concert Polonaise, in D Major, Op. 4.* Pinchas Zukerman (violin); London Symphony Orchestra, Charles Mackerras cond. COLUMBIA MS 7422 \$5.98.

Performance: Brilliant
Recording: Very good

The prodigiously gifted Pinchas Zukerman reaffirms here the impressions that led critics to shower superlatives on his recording debut last year (the Mendelssohn and Tchaikovsky concertos, Columbia MS 7313). To be sure, we could have managed without another *Poème* or *Introduction and Rondo Capriccioso*, but virtuosity on Zukerman's level discourages grumbling of this kind. This is youthful playing in the best sense of the word: effusively Romantic and full of fire and bravado. His tone is spun gold and his technique is superbly assured. As for the Vieuxtemps A Minor Concerto, the catalog offers Heifetz and Grumiaux as alternates, but Zukerman's achievement is on a comparable level. What more need be said about this remarkable recording? G.J.

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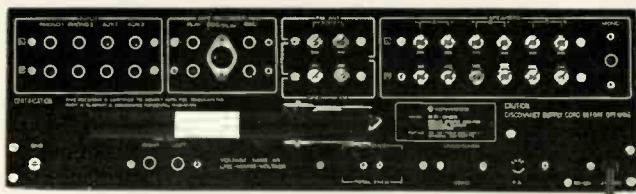
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ENTERTAINMENT

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Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH
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GINGER BAKER'S AIR FORCE. Ginger Baker and Remi Kabaka (drums); Steve Winwood (vocals, organ); Jeanette Jacobs (vocals); Denny Laine (vocals, guitar); Chris Wood (flute, tenor sax); Rick Grech (bass, violin); Graham Bond (alto sax); Harold McNair (tenor sax, flute); Phil Seamen (percussion). *Da Da Man: Early in the Morning; Don't Care; Toad; Aiko Baiye; Man of Constant Sorrow; Do What You Like; Doin' It.* ATCO SD 2-703 two discs \$9.96, Ⓜ J 703 (7½) \$9.95, Ⓞ J 8703 \$9.95, Ⓞ J 5703 \$9.95.

Performance: Not together
 Recording: A bit muddy

From Cream to Blind Faith to this is not the best direction, artistically, for a drummer to travel. But here's Ginger Baker, and he has dragged some good musicians with him, two of them, Steve Winwood and Rick Grech, from Blind Faith (but not for long; Winwood and Chris Wood, also heard here, had returned to Traffic by the time this recording was released). Baker is a potentially brilliant drummer, and was brilliant at times with Cream, but he does some pretty unimaginative thumping here, and so much of it besides.

Most of the problems are about what you would expect of a group of all-stars assembled because they are all-stars, rather than because they can play together. As an example of the reverse, the members of the Jefferson Airplane are not great musicians, but together they are a great band. Only on *Early in the Morning* and *Don't Care* can I hear Ginger's Air Force getting its machinery aloft. Most of the time, it's like another air force I know about: big, cumbersome, pretentious, bureaucratic, inefficient, and uneconomical.

The sonics make one think the recording was done by the lowest bidder; the sound lacks punch and the stereo is vague, even for a "live" recording (this one was made at the Albert Hall in London). This thing may come to be known as the TFX of the music industry.

But my two-year-old daughter loved the jacket design, which appears to have been drawn by a surrealist cartoonist just about her age.

N. C.

RECORDING OF SPECIAL MERIT

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- Ⓞ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

Avenue. Booker T. & the M.G.'s (instrumentals). *Medley: Golden Slumbers. Carry that Weight. The End. Here Comes the Sun. Come Together: Something: Medley: Because You Never Give Me Your Money: Medley: Sun King, Mean Mr. Mustard, Polythene Pam, She Came in Through the Bathroom Window, I Want You, She's So Heavy.* STAX STS 2027 \$4.98.

Performance: Bettering the Beatles
 Recording: Excellent

The wondrous thing about the Beatles is that they are so easily improved upon by other artists while remaining uniquely brilliant them-

Elektra



TIM BUCKLEY

A singer-songwriter for the long haul

selves. One of the best improvements ever made on the Beatles is the current album by Booker T. & The M.G.'s, titled "McLemore Avenue." The album's title and art constitute a ticklish inside joke. Something familiar about the way the four funky Memphis soul brothers are striding across the road? Why "McLemore Avenue" for a title? Take a look at the songs. Remind you of somebody? Sure, all of them are by the Beatles. Why, of course, it's the same as the photo of the Beatles crossing Abbey Road on their album; and all the songs are the same, though not in the same sequence. What a groove! If you are smiling at the joke right now, be prepared to keep smiling through both sides of the album's more-than-pleasant soul sound.

There's hardly a musician alive whose ears don't pick up like Disney's Goofy whenever Steve Cropper starts a guitar solo. My ears stood up a lot with this album, for the solos are

hot and heavy on both Steve's guitar and on Booker T.'s organ. Like the great originals these boys are, they've brought a few paving bricks of their own to Abbey Road. First, they cleverly lump most of the songs into brilliant medleys lasting, mostly, fifteen minutes or more. Only *Something* stands all by itself—more than four minutes of climactic bliss. As the hypnotic Memphis meter of the first medley closes with *Come Together*, there is a brief silence, and then the bass strings begin it. Immediately joining in is a piano which giddily segues into heavy organ, and above it all, Steve Cropper's guitar. Under it all is the beat, togetherness, and a rapport such as few other groups can achieve—all the while having a good time. Effervescence boils out of Booker T. & the M.G.'s like an automatic washer with too much soap. It's a gentle humor that never interferes with the basic musical truths so beautifully presented here.

"McLemore Avenue" is a delicious homemade icebox cake of layer upon layer of honest down-to-earth ingredients: Memphis sound, black and white soul, solos and ensemble playing, brilliant music, all iced over with good humor. It's delectable and it's unbeatable. R.R.

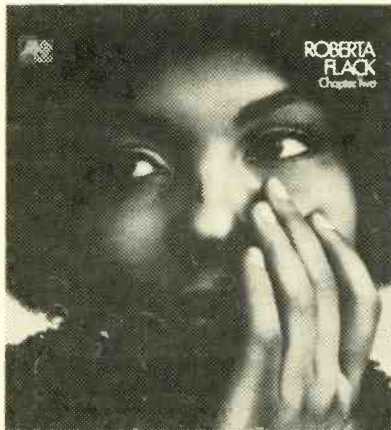
TIM BUCKLEY: *Lorca*. Tim Buckley (vocals, twelve-string guitar); instrumental accompaniment. *Lorca: Anonymous Proposition; I Had a Talk With My Woman; Driftin'; Nobody Walkin'* ELEKTRA EKS 74074 \$4.98.

Performance: Eclectic
 Recording: Fair to good

All right, all you complainers about being condemned to the present—here's your chance. Tim Buckley, a young, long-haired, supposedly hip (meaning conscious of the youth-worshipping life style being marketed all about him) singer-songwriter here presents music for the Long Haul: a classical (?) art song (*Lorca*) and a jazz (?) something-or-other (*Anonymous Proposition*) and three other pieces intended to be almost as timeless. Buckley has never toppled any walls commercially, and this shows why; he doesn't compromise.

He has an incredible voice—it takes one to sing *Lorca* and *Anonymous Proposition*, with their long lines doubling back upon themselves. I'm considerably impressed with *Lorca*, and find it reminiscent in a weird sort of way of Gershwin, but *Proposition* doesn't have its substance or sophistication, and the electric guitar sounds disembodied on it, as if dubbed in much later. *Lorca* runs for almost ten minutes and is a strange, experimental composition, its complex melody containing little repetition but balanced by a provocatively simple bass line. *Driftin'* is actually longer than *Anonymous Proposition* (8:10 to 7:43) but it is more like a conventional song (without being one, of course).

Roberta Flack CHAPTER TWO



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CIRCLE NO. 40 ON READER SERVICE CARD

I Had a Talk With my Woman is more like some of Buckley's past work, a rambling vehicle for philosophical bits and pieces, neither jazz nor blues nor folk, exactly. *Nobody Walkin'* represents, with *Driftin'*, Buckley's approach to the blues.

You probably know how it is to suspect that the entire world disagrees with you about something. That's the way I feel as I say I like this recording very much. So go your own way, entire world. N. C.

DAVID ALLAN COE: *Penitentiary Blues*. David Allan Coe (vocals and guitar); orchestra. *Funeral Parlor Blues; Death Row; Walkin' Bum; Age 21; Little David*; and six others. SSS INTERNATIONAL SSS 9 \$4.98, © SSS 9 \$6.95, © SSS 9 \$6.95.

Performance: Real
Recording: Good

One thing that David Allan Coe has going for him is believability. He looks like someone on a "wanted" poster, and he sounds like he might have lived through what he is singing about. *Funeral Parlor Blues* is a good sample of his work. A song about an addict who is going to see his girl for the last time in her coffin, it shows off Coe's strong voice, his talent for cruel mimicry, and his ability to wring his lyrics dry with an air of experienced desperation. In a morbid way, *Death Row* is a *funny* song about a condemned man and his surrealist order for his last meal. The song is funny enough as written, but Coe is able to imply underneath the panic of the doomed man who will try anything to delay the inevitable. *Oh, Warden* portrays the sly mush-mouthing of the old time con to the warden.

The only real fault here is that since the album is a collection of songs on the same subject and not an integrated whole, each number seems to diminish the effect of the one that succeeds it. Coe is an accomplished writer and an effective performer, and I am anxious to hear him in less depressing material. P. R.

THE DOORS: *Absolutely Live*. The Doors (vocals and instrumentals). *Who Do You Love; Medley: Alabama Song; Backdoor Man; Love Hides; Five to One; Build Me a Woman; When the Music's Over*; and five others. ELEKTRA EKS 9002 two discs \$11.98.

Performance: Doors on tour
Recording: Very Good

We're going to see more and more of these "live" concert recordings. Good economics, obviously, since performers can re-record old stuff, and the music is juiced by the stimulation that comes only from real-life audiences.

I can't help but wonder, however, if the Doors aren't falling back on "live" recordings because they're having trouble coming up with new material. The formula that was so useful for the last few years—single chord tunes, mindless lyrics, and trippy improvisations—just isn't working very well anymore.

And then there's lead singer Jim Morrison. By the time you read this, his well-publicized trial for public obscenity in Miami will probably have been concluded, one way or the other. Given the fact that the trial has been a distraction, Morrison still seems to have been making it lately more on style than content. Okay, there's nothing wrong with visual acts and, true enough, Morrison can be an enormously effective performer when he is surrounded by the shooting-star panoply of a rock concert. But all that bright ambiance doesn't

translate very well into record grooves, and what we are left with here is Morrison's singing. And that, let me assure you, is no prize at all.

The material is familiar: *Who Do You Love; Alabama Song; When the Music's Over; Soul Kitchen, etc.*, with some of Morrison's "poetry" (*The Celebration of the Lizard*) thrown in for filler. Doors freaks, of course, will be transfixed. I was bored. D.H.

RECORDING OF SPECIAL MERIT

BOB DYLAN: *Self Portrait*. Bob Dylan (vocals); with various accompaniments. *All the Tired Horses; Alberta # 1; I Forgot More than You'll Ever Know; Days of 49; Early Mornin' Rain; In Search of Little Sadie; Let It Be Me; Little Sadie; Woogie Boogie*; and fifteen others. COLUMBIA C2X 30050 \$9.98, © C2R 30050 (3 1/4) \$11.98, © C2A 30050 \$10.98, © C2T 30050 two cassettes \$6.98 each.

Performance: Dylan from all sides
Recording: Good to very good

Dylan is as enigmatic as ever. On his last recording he surprised everyone with a collection of sweet, country-style love songs. This time he has produced a double-disc set of twenty-four tracks to which he has assigned explicit importance with the title "Self Portrait." Given the title, it is perhaps worth noting that at least four or five of the songs (in addition to a couple of alternate "takes") are his versions of familiar folk and blues material. Among the examples: *Alberta* (two takes—#1 and #4), *In Search of Little Sadie* (again in two "takes"), *Belle Isle*, and *It Hurts Me Too*. Since the original versions of these tunes are pretty much in the public repertoire, Dylan is as entitled as anyone, I suppose, to assume their authorship—at least in the form in which he uses them—but it seems curious that so determinedly individualistic an artist should choose to do so on a recording so titled.

But perhaps that's just the point. Folk music has always been at the core of Dylan's music, and a true self-portrait could hardly avoid that fact. Besides, there are many other aspects of himself that Dylan has included: a few tracks from his much-heralded Isle of Wight concert last summer, a couple of instrumentals, a stunning little musical *mantra* that opens the first side titled *All the Tired Horses*, a Paul Simon tune, a Phil Spector tune, a new version of Dylan's own classic *Like a Rolling Stone*, and even a near-schmaltzy run through of (would you believe?) *Blue Moon!*

Obviously, a many-sided Dylan. Like Miles Davis, he does not choose to make life easy for those of his fans who expect him to take the predictable direction. Dylan is not the same man he was in 1964 nor, needless to say, is the world around him the same. There is much that I like about this recording, much that I don't like. Dylan is certainly a more attractive performer, from a sheer musical point of view, than he was a few years ago. Yet his increasing apoliticism makes this music, for me, strangely empty. So enigmatic will have to be the word. But, if anything is certain, it's that Dylan cannot be ignored. Whether you're a Dylanophile or phobe, you shouldn't overlook this fascinating new collection. D.H.

RECORDING OF SPECIAL MERIT

EAST OF EDEN: *Snafu*. East of Eden (vocals and instrumentals). *Have to Wback It Up*. (Continued on page 120)

STEREO REVIEW



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Performance: Very good
Recording: Excellent

According to the liner notes, East of Eden is representative of where rock is going, i.e., toward a jazz-rock fusion. I don't agree. I think we are in the twilight of the rock era, and much of what is claimed as growth in rock is actually just ornamentation. The basic reason for rock's success was its simplicity: it was often simple-mindedness, to be sure, but it was still a direct, primary means of communication that called for little formal knowledge to be appreciated or played. Jazz too was once that kind of music, and when it grew more formal it stopped being jazz.

It is sad but true that East of Eden is a five-

man group of expert and talented musicians who have brought all their expertise to bear on a jazz-rock fusion and have produced a triumph of style that is neither real rock nor real jazz. Hybirds can be beautiful, though, and this album is often stunning. From the opening band, *I Have to Whack it Up.*, with Dave Arbus on violin imitating the sound of the *sitar.*, one knows that there is an enormous amount of creative professionalism involved. Everything they do has the clean, ordered, and unfortunately cerebral profile of musical thinkers at work. It's great to listen to, but a little difficult to participate in.

The treadmill of "doing your own thing" demands that music provide the rolling cyclorama against which you run. Rock, even in its crudest and most amateurish form, does this. East of Eden demands that you listen more and

participate less. So listen to the album for the sheer pleasure of beautiful music-making in two forms, one already a part of history, and the other very shortly to be. P.R.

GEORGIE FAME: *Shorty.* Georgie Fame (vocals, organ); Collin Green (guitar); Alan Skidmore (tenor sax); Brian Odgers (bass); Harvey Burns (drums). *Oliver's Gone; Bluesology; Saskatchewan Sunrise; Parchman Farm: Is It Really the Same?; Seventh Son; Somebody Stole My Thunder; Inside Story; Fully Booked.* EPIC BN 26563 \$4.98.

Performance: Monotonous
Recording: Very good

Here's more jazzy rock, or rocky jazz, from England (where Georgie Fame is famous), recorded "live" somewhere, the best thing about it being Brian Odgers' super-cool bass notes, and the worst thing about it being Blossom Dearie's breathy liner notes. Georgie Fame's singing is second worst. He is a competent singer, but he's an early-Sixties jazz singer apparently trying to "elevate" rock. He only makes it dull and lifeless. To get an idea of what he *could* sound like, listen to the American Frank Kinsal (their voices are remarkably similar), who gets involved with his songs.

I assume Georgie plays organ here—can't tell from Miss Dearie's liner notes. It is well played, in any case, especially on *Parchman Farm*. Generally the arrangements are fairly clean but aloof; however, occasionally (as on *Is It Really the Same?*), the band sounds like an inhibited version of the Mothers of Invention. The question *Is It Really the Same?* can be answered "yes." Each note is just like the last one and it goes on and on, an incredibly boring song. Willie Dixon's *Seventh Son* isn't much better, but it's been around so long its sleep-inducing properties should be well known, even to producers of records like this. The quality of the songs is nothing to stay awake for, except *Parchman Farm*.

Will rock put life and blood back into jazz, or will jazz drain all the sap out of rock and then be unable to use it in any identifiable form? Perhaps that's a loaded question. But stay tuned anyway. N.C.

RECORDING OF SPECIAL MERIT

ROBERTA FLACK: *Chapter Two.* Roberta Flack (vocals and piano); instrumental accompaniment, Donny Hathaway and Eumir Deodato arr. *Reverend Lee; Do What You Gotta Do; Just Like a Woman; Let It Be Me*; and four others. ATLANTIC SD 1569 \$5.98.

Performance: Majestic mother lode
Recording: Excellent

I've never seen her. But it doesn't matter, because I have a fantasy image of her: an angelic, shining, pure, gentle, black madonna of the keyboard. She sits at her piano and her head is bent, Afro graciously nodding to the wizardry of her fingers. How does she do it? She makes the keys spill out all those graceful notes while her easy-flowing voice rises over, under, and above, begging the melody, just a little, to follow her, instead of the other way around. Every now and then she seems to let go of her voice entirely and her fingers tickle the song along. Who could possibly live up to this day-dream image of mine? Roberta Flack could and does.

But don't be fooled by this mental portrait. Roberta is no slip of a violet-shy lady offering
(Continued on page 122)

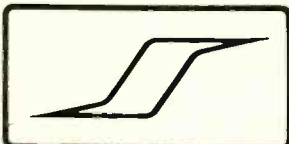
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her talent up to one and all just for easy listening. There is a small price to pay and it isn't the price of the beer, or the record, or an admission fee. The fee is the total attention Miss Flack demands while she's performing. You can hear it even over the recordings. It isn't a Nina Simone arrogance or ego, but the moxie of a modern woman demanding equal time for both her music and her rights, female and black. Listen to *Reverend Lee*, the opening song on this, her second album. The song is an amusing, slightly snarky slam at Southern Baptist morals, but instead of Roberta just throwing it our way to be digested as a quick snack, she keeps one of her majestically controlling paws on the song, so we are forced to behave like ladies and gentlemen even in the presence of a little prurient humor. Listen to the reserve she displays as she sings Jim Webb's *Do What You Gotta Do* lyrics. . . "Go on, go do what you gotta do. . . Come on back and see me when you can. . . oh yeah"—a woman smart enough to know when to give out rope and when to pull it back again. And then the very feminine plea of Dylan's *Just Like a Woman*, which she suspends for six sublime minutes. All the while a subtle string section augments the sound and the percussion clips away like a sleepy surrey winding its way home on a moonlit night.

And so it goes with this album, each song swelling to a crescendo and then melting away to become a cherished musical memory. Roberta Flack is so good I can even sit still when she sings that most constipated of songs, *The Impossible Dream*. Another strain is the "message" song *Business as Usual*, which closes the set. But Roberta Flack injects even the mundane with energy and beauty. She names her price and demands to be heard. Pay the lady and listen carefully. Even her *schmaltz* and her scoldings are thrilling. R.R.

ROB GALBRAITH: Nashville Dirt. Rob Galbraith (vocals, guitar, keyboards); various other musicians. *Jezebel of the Morning; Just an Everyday Guy; Corner of Spit and Whistle; Overcompensation; Mr. Stanton Don't Believe It;* and six others. COLUMBIA CS 1057 \$4.98.

Performance: Bright new talent
Recording: Very good

Galbraith's first album has been accompanied by some unfortunate publicity from Columbia (something to the effect that he sounds like the son of Bessie Smith). He'll survive, though, because he is a gifted song writer. Most of his melodies, in fact, are better than his lyrics, possibly because the lyrics seem too concerned with re-creating the down-home Nashville idiom that apparently is dear to Galbraith. (On the cover, a picture of Galbraith shows him wearing appropriately ragged dungarees, playing with a street mutt, and standing in front of a battered row of buildings.) Nothing wrong with that, but the music is better and more sophisticated than the lyrics. Somewhere along the way Galbraith either developed highly sensitive musical ears or else he has a helluva proficient ghost writer doing his melodies for him. Either way, it doesn't really matter, I suppose, since I liked almost all the tunes on the album, even with the lyrics' weaknesses. Galbraith's singing leaves something to be desired, but then so does Randy Newman's, and he writes pretty fair songs, too. So be sure to hear Rob Galbraith. He isn't all his publicity would have us believe, and he may not even be what he himself thinks he is, but be assured that he is a fine song writer who should be around for some time to come. D.H.

BOBBY HEBB: Bobby Hebb/Love Games. Bobby Hebb (vocals); orchestra, James Flemming, Dave Roberts, and Richard Rome. *The Love Bird Has Flown; I've Learned to Care; Good Morning World; Grin and Bear It; S.S. Soul—Part I; S.S. Soul—Part II; I'll Be Anything for You; Flower; She Broke My Heart; A Better Love; The Charms of the Arms of Love.* EPIC BN 26523 \$4.98.

Performance: Comfortable
Recording: Good

This well-paced, nicely-produced album opens with the gentle country-and-western sounds of Bobby Hebb's first song, *The Love Bird Has Flown*, which ends in a funky, gritty rock beat. Interesting love songs follow, all by Hebb, and

Richard Rome, go wild about other people's hit styles.

With *I've Learned to Care*, Hebb achieves his best effort. This potential big hit is soft, romantic, and appealing in its innocent yearnings. It could put Bobby Hebb back on the charts, where he hasn't been since 1966 with his hit *Sunny*. This song will most likely be the one picked by the big boys of the industry for Streisand, Sinatra, Bennett, et al. With its overall popular appeal, "Love Games" doesn't make any waves, but is like taking a sneaky evening dip in your own familiar swimming pool: comfortable and safe. R.R.

HOOVER. Hoover (vocals); orchestra. *I'll Say My Words; All That Keeps Ya Going; One Man's Family; Games; Kommst du doch mit mir;* and five others. EPIC BN 26537 \$4.98.

Performance: Vacuous
Recording: Slick

Treading softly in the footsteps of Nilsson and Newman comes Hoover. He's like really serious, man. The cover photo has him sitting on a tombstone with his name on it. All the songs are his compositions, and they are passable commercial vehicles, including the theme that he wrote for the new film "tick, tick, tick" called *Set Yourself Free*. Astonishingly, in the middle of all this is *Kommst du doch mit mir*, which sounds as though it were written at least twenty-five years ago for a Marlene Dietrich film. It is about that same old chocolate-bar *Fraulein* who picks up the hero and takes him to her room where they make love. He keeps on repeating the title over a Kurt Weill-Friedrich Holländer-like tune while *Schatzi* purrs and mutters away unintelligibly in the background. Meanwhile, standing 'neath the lamp post, by the barrack gate. . . . P.R.

IT'S A BEAUTIFUL DAY: Marrying Maiden. It's a Beautiful Day (vocals and instrumentals). *Don and Dewey; The Dolphins; Essence of Now; Hoedown; Galileo;* and six others. COLUMBIA CS 1058 \$4.98.

Performance: Versatile
Recording: Excellent

This is mainly a country-inflected San Francisco group which essays a few excursions into a sophisticated bluegrass sound, as in *Let a Woman Flow*. It's a Beautiful Day also includes one extraordinary track in which they seem to be trying to reintroduce the "swing" violin. The song is *Don and Dewey*, and while the violin playing of David Laflamme is expert and often witty, it still comes off as perilously close to those lock-tossing performances of good old Florian Zabach who fiddled his way to your funny bone with *The Hot Canary*. The group also does Fred Neil's *The Dolphins* in a rather broad, pseudo-country way, which doesn't make it any less an impenetrable song than I have found it to be in the past. (Dolphins, by the way, and the very real possibility of communication with them in the near future, have become fashionable. The ever-practical French have even commandeered one to assist a strip-teaser in her disrobing in a water-filled tank at the Crazy Horse Saloon in Paris. No word yet whether or not he's tried to telephone her after the show.) Everything is super-smoothly produced here, perhaps a little too smoothly. What I find missing from the group's work, however musicianly and versatile it is, is any real originality. P.R.



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In the interest of the Beautification of the American Home, we have caused to be struck a Great Poster Version of this month's Cover Portrait of Amazing Grace Slick. It is in Four Beautiful Colors, 22" by something or other, and is a LIMITED EDITION. To get yours, send two portraits of the Father of our Country (in the Federal Reserve Note edition) instanter to Airslick, c/o Stereo Review, 1 Park Avenue, New York, N.Y. 10016. Tax and postage are our treat.

all better than anything I've heard since the Micky Newbury album. Often, the lyrics are banal. Or could they just be naïve? (Is there a difference? I think so.) Banal, naïve, blue-collar, or whatever you care to call the songs, the remarkable thing about all of them, and about Bobby Hebb, too, is their innate gentleness, expressed through lyrics, easy melodies, and a warm creative voice. His voice reflects many influences and years of experience (he was the third black man ever to play *Grand Ole Opry*). Sometimes Bobby sounds like Nina Simone, which is curious, but at least positive. Other times, he sounds like a sane Joe Cocker, which I suppose could be negative, just as the expression "white soul" is often negative. Flaming originality is not Bobby's forte: even his arrangers, James Flemming, Dave Roberts, and

(Continued on page 124)

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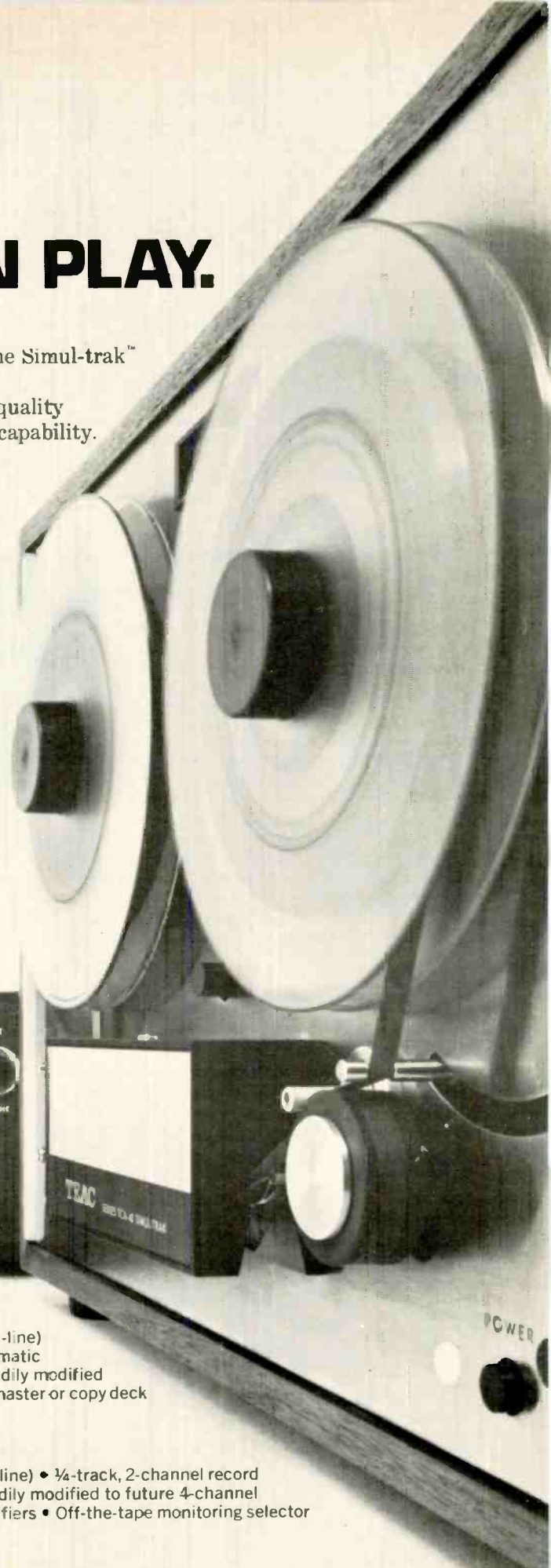
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CIRCLE NO. 62 ON READER SERVICE CARD



JEFFERSON AIRPLANE: see page 77.

RECORDING OF SPECIAL MERIT

LITTLE JOHN: *Up and Down*. Little John (vocals and instrumentals). *Lonely Years*. *Grey-Blue*. *Up and Down*. *Wood Grain Alcohol*. *Bombay Calling*. *Whirled Piece*. *New Day/It Appears To Be*. EPIC BN 26531 \$4.98.

Performance: City-slick and brilliant
Recording: Very good

Sometimes being a reviewer is hard to take, as when I put on a new album for the first time and really like it, then enthusiastically run for the jacket to see who, when, and why and am assaulted by smart-aleck liner notes and a "who-needs-you" attitude. So it was with a group called Little John and their first album, "Up and Down." I liked this five-man outfit that calls Oakland, California, home from the first organ chord leading into a song by John Hart, *Lonely Years*. The beat is highly reminiscent of a Stevie Wonder hit, but then most things of interest today are remembrances of things past (even if the past is only yesterday, or Blood, Sweat and Tears, or the jazz patterns of the Big Band Era). The sound produced by Little John is big, brassy, and bold. After the first two selections, which can be faulted only because they are so similar that it is hard to tell where one ends and the other begins, comes a seven-minute cut, *Up and Down*, and may I say it's great. The song has a fascinating drum pattern sparked with the ingenious intros of instruments. The jacket information lists only guitars, keyboards, bass, percussion, and saxophones, but what these young men do with so few instruments is a wonder to hear.

The notes hint that the album should be listened to sequentially, but I could find no correlation either musically or lyrically between the selections. Frankly, after playing the record over and over, I found I went back to *Up and Down* for more. This is music produced by young men living in a big city. It's slick, timely, influenced by many cultures, and—like big cities—professionally cold and unsentimental.

R.R.

LITTLE RICHARD: *Every Hour*. Little Richard (vocals, piano); unidentified accompaniment. *Every Hour*; *Get Rich Quick*; *Ain't Nothing Happenin'*; *Why Did You Leave Me*; *Taxi Blues*; *Please Have Mercy on Me*; *I Brought It All on Myself*; *Thinkin' Bout My Mother*. RCA CAMDEN CAS 2430(e) \$1.89.

Performance: Showing early promise
Recording: Good

LITTLE RICHARD: *The Rill Thing*. Little Richard (vocals, piano); unidentified accompaniment, Little Richard arr. *Freedom Blues*; *Greenwood*. *Mississippi*. *Two-Time Loser*. *Dew Drop Inn*; *Somebody Saw You*; *Spreadin' Natta*; *What's the Matter?*; *The Rill Thing*; *Lovesick Blues*; *I Saw Her Standing There*. REPRIS RS 6406 \$4.98, © B 6406 (3/4) \$6.95.

Performance: Mostly dated
Recording: Good

Little Richard is *thirty-five years old!* Like Elvis Presley, he is in the midst of a wildly heralded comeback. But hark: not even the most resolutely regressive rock journalist is saying that Fifties music is making a comeback. We are paying some of our debts, and Richard is among those we owe much to; he, Elvis, and to a lesser degree Chuck Berry are being welcomed back as much out of a sense of guilt as

anything, I think, and I suspect that, deep down, many of us want to get this homage-paying bit finished so we can listen to the Moody Blues or the Band or somebody. The cold fact is that Richard's most obvious imitators, the Creedence Clearwater Revival, have adapted his sound to the Seventies more successfully than he has.

In "The Rill Thing," Little Richard provides some sounds straight out of 1955—*Dew Drop Inn* and *Spreadin' Natta*. *What's the Matter?*—and tries some new things that work and some that flop. The best of these is *Freedom Blues*, not all that new, really, and the worst is *The Rill Thing*, an instrumental, an incredible bore, and ten minutes long. He has a rocking good 1955-style time with the early Beatles' *I Saw Her Standing There*—it's not a bad way to sing that one. *Tutti-Frutti* really knocked me out—fifteen years ago. "The Rill Thing" may be an important recording, but I don't think it's a very good one.

"Every Hour" is genuine early Little Rich-



LITTLE RICHARD
A rocking good 1955-style time

ard, a remake of parts of two recordings he made in 1951 and 1952, before there was such a thing as rock-and-roll. He was then a rhythm-and-blues singer with a much clearer, smoother voice than he found later. I think if he went back to that early vocal style now (if he could) and wrote a few more songs like *Freedom Blues* (and no more like *Dew Drop Inn*), his comeback might have wider appeal. The r-&-b band behind him on "Every Hour" has elements of early rock-and-roll, a big, simple beat, howling saxophone, and the beginnings of the rock guitar sound. The Camden recording contains only twenty minutes and one second of music, and my copy has bits of plastic hanging off the edges, but it has pretty good sound and is cheap, and furthermore is essential to the collection of any rock student.

In sum, I think it's great that Little Richard is now being rewarded, and that younger rock fans are finding out about him, but there's a hype going on that would have you believe he is some sort of god. He was never that. As a songwriter he had some gifts, but he was limited, and given to copying himself. As a performer he became restricted to his self-produced whirling-dervish image. As an influence he was genuine, but only one of several. N.C.

MALACHY McCOURT: *And the Children Toll the Passing of the Day*. Malachy McCourt (vocals and readings); with orchestral accompaniment. *Miracle I: In Just Spring*; *Recorder Boy: Riders to the Sea: Sailor Song*; and three other "Miracles." MERCURY SR 61258 \$4.98.

Performance: Professional Irish
Recording: Very good

Irish fancy pours out of this recording like honey over oatmeal. But, oh boy, is it lumpy! In case you don't already know, McCourt is one of those very public Irish types who makes careers out of tending bar, telling stories, reciting poetry, and the like. All very nice, as I say, but a little too lumpy. And a little too sweet, as well.

Someone named David A. Hess has taken credit for both creating and producing the record; how's that for an ego trip? He has mixed together a kind of Irish stew of poetry by children (taken from a collection by Richard Lewis), stories, reminiscences and the like by McCourt, songs of his own, a piece from the musical *Whispers on the Wind*, and an excerpt from J. M. Synge's *Riders to the Sea*.

The whole bloody mess has its moments, to be sure. There is something about the soft, slurring accent of an Irish story-teller that can make even the most mundane events come alive, and McCourt can hang in there with the best of them. But most of the material has been overproduced, overarranged, and, in the long run, overestimated. McCourt can't sing more than two notes in a row with any sort of fidelity to the pitch, and he has been enveloped in the gummiest arrangements this side of the Beechnut factory. Stay with the stories, Malachy.

D.H.

RECORDING OF SPECIAL MERIT

THE MANDRAKE MEMORIAL: *Puzzle*. The Mandrake Memorial (vocals and instrumentals). *Earthfriend Prelude*; *Earthfriend*; *Just a Blur (Version 1)*; *Tadpole*; *Kyrie*; *Ocean's Daughter*; and nine others. POPPY PYS 40006 \$4.98.

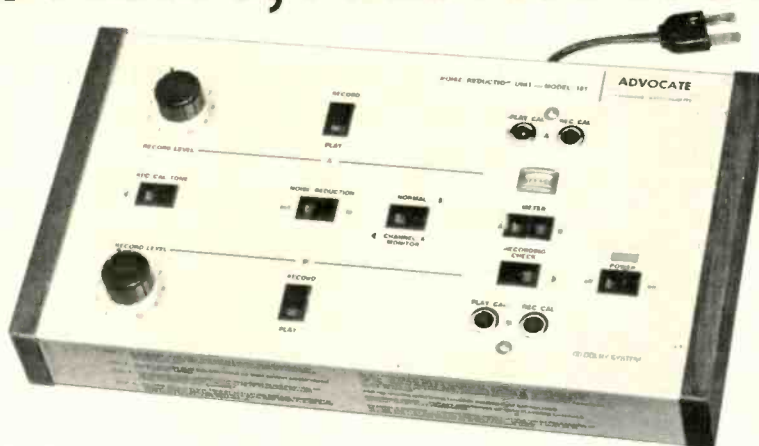
Performance: Ideal for Hallowe'en
Recording: Superior

Now that the Beatles apparently have split up, there are few groups around who can tangle with surrealism without having the experiment turn on them like Frankenstein's monster. The Mandrake Memorial, three boys with strong voices, a guitar, drums, and access to a mad scientist's sound laboratory with endless electronic resources, constitute something of an exception. They go in for tricks, but not for them are the half-measures of mere spooky touches. They go all the way, pulling out all the stops in weirdo pieces with names like *Earthfriend Prelude*, *Volcano*, and *Ocean's Daughter*, an item for which they seem to have gone out and recorded the voices of real Mediterranean sirens. There is a Kyrie put together with such wizardry you'd swear you were hearing a mammoth Handelian chorus recorded in Westminster Abbey, but, apparently, it's only the same three resourceful fellows. In *Children's Prayer*, they manage to sound like an angelic chorus of real choirboys. *Whisper Play* mutters as unnervingly as the title would indicate. It's all a successful magic show in sound, and, for further entertainment, the purchaser is provided with a round cardboard disc containing, on one side, a color photo of the trio about to be engulfed by an ocean wave. On the other, there are three orange feet that will revolve rapidly

(Continued on page 126)

STEREO REVIEW

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around a blue eye—for anyone with the gump-tion to try the thing on a turntable. P.K.

CHARLES MUSSELWHITE: *Memphis, Tennessee.* Charles Musselwhite (vocals and harmonica); orchestra. *She Used to Be Beautiful; I Got to Go; One Mint Julep; The Wolf; Trouble No More;* and six others. PARAMOUNT PAS 5012 \$4.98.

Performance: On the harmonica, great
Recording: Good

I don't think I've ever heard a lovelier performance of *Willow Weep for Me* than the one on this disc by Charles Musselwhite on harmonica. It is a superbly controlled, highly musical, and beautifully colored piece of playing. His manipulation of mood is masterly, and he rings changes on a basic theme of loneliness that are as haunting as the sight of an empty train passing through the night.

It is strange, then, that an artist who displays that kind of talent on an instrument should fall apart so completely when he sings. And unfortunately, Musselwhite has chosen to sing throughout most of this album. His voice sounds like a mixture of pulverized Presley and black blues. He is a "bayuhbee" singer—that is, whenever the lyric includes the word "baby" he seems to save up for it, making it a bone-crushing, frantic three-syllable thing so fraught with undefined emotion that one is never quite sure what "baby" is in for, good or bad. This mood of frenzy is brought to practically everything he sings: the first four bands here all sound distressingly alike. As a harmonica player Musselwhite is uniquely gifted; as a singer he is just another one. P.R.

KENNY PRICE: *Northeast Arkansas Mississippi County Bootlegger.* Kenny Price (vocals, guitar); unidentified accompaniment. *Northeast Arkansas Mississippi County Bootlegger; Six String Guitar; Brown-Eyed Handsome Man; All I Ever Wanted to Do; Day Gig; My Mountain Dew;* and four others. RCA LSP 4373 \$4.98.

Performance: Warm and promising
Recording: Very good

Kenny Price is funny, and a pretty good country singer, too, with a deep, mellow voice and an amiable quality shining through it. Several folks get kidded here, but the funniest song of all is *Six String Guitar*, a variant on the old "subtract-one" theme in folk music (*49 Bottles of Beer on the Wall*, and so forth). In this case, Kenny keeps breaking strings on his guitar while serenading his lady love. He breaks them playing loud, because she has shut the window of her room, and she did that because she heard Chet Atkins play their favorite song on the radio and... well, nothing's been the same since.

Some of the songs are not funny, though. You might expect *My Mountain Dew* to be funny, but it isn't. It's about this guy who takes to the fruit jar because his love life is all messed up; I'm sure you've run across this sort of thing before. It's a pretty nice ballad, if you don't pay too much mind to the words. Price does a nice job with two other ballads, *All I Ever Wanted to Do*, with better lyrics than *Dew*, and *She Even Woke Me Up to Say Goodbye*, which has a better melody. In fact, he seems to be able to sing a pretty fair variety of material competently and with feeling. He's backed up by stock country sounds, with a few embellishments from rock and blues here and there, and the arrangements are only a mite obtrusive.

The title tune has earned Kenny Price some

air time, and I think we'll be hearing quite a bit about him from now on. N.C.

RHINOCEROS: *Better Times Are Coming.* Rhinoceros (vocals and instrumentals). *Better Times; Old Age; Just Me; Let's Party; It's a Groovy World; Insanity; Rain Child;* and four others. ELEKTRA EKS 74075 \$4.98, © ELK M 84075 \$6.95, © ELK M 54075 \$6.95.

Performance: For fans
Recording: Good

Rhinoceros doesn't seem to show very much progress: still loud hard rock, with lots of energy, lots of noise, and little content. I will grant that their enunciation is clear, but I'm not quite sure this is an advantage on something like *It's a Groovy World*, which sounds like Rael Welch waxing on the world situation on an interview show: "And to know that people may/from all across the globe/join hands in brotherhood like we should/and make this a groovy world." All I can say is, oh, wow! P.R.

JOHNNY RIVERS: *Slim Slo Slider.* Johnny Rivers (vocals); instrumental accompaniment. *Slim Slo Slider; Wrote a Song for Everyone; Muddy River; Rainy Night in Georgia; Brass Buttons; Glory Train; Jesus Is a Soul Man; Apple Tree; Into the Mystic; Resurrection; Enemies and Friends.* IMPERIAL LP 16001 \$4.98, © B16001 (3 1/4) \$6.95.

Performance: Many good moments
Recording: Excellent

Bless you, Johnny Rivers! You have done what I hoped someone would... that is, record Van Morrison's strange and elusive songs. Johnny uses Morrison's *Slim Slo Slider* to open and close this disc. The opening is just a teaser lasting only fifty-seven seconds, but it serves to whet your appetite for the whole banana that is served up as the last song of this, Johnny's newest album. With Morrison's *Into the Mystic*, Johnny and the ensemble come together in a grand funky love song that could only belong to today and to Morrison. It's an unlikely step from Johnny's hit *Poor Side of Town* to *Slim Slo Slider*, but Rivers makes it. In fact, he's so good in this more subtle and jazz-complicated kind of music that the rest of the album suffers from too much of that good old country-and-western stuff Johnny normally likes best.

Side two holds both the Morrison songs, and side one has two by Jimi Hendrix; they are the "stars" of their sides. Two plus two make four great cuts—reason enough to own any album, especially when the Hendrix songs are *Muddy River* and *Glory Train*. For those whose musical tastes run to blue-collar, there's a compelling arrangement of *Rainy Night in Georgia*. Rivers has a voice like curling cigarette smoke—common, but at moments magically beautiful. This album has quite a few of those moments. R.R.

RECORDING OF SPECIAL MERIT

CLIVE SARSTEDT. Clive Sarstedt (vocals, guitar); instrumental accompaniment, Ray Singer and Simon Napier-Bell arr. *In a Dream; God Save the Queen; It'll Always be Winter; Looking for Jesus; Take Me Back; Anything You Want Me to Be; Mississippi Girl; Indian Boy; Good to Me.* RCA LSP 4375 \$4.98.

Performance: Excellent
Recording: Excellent

This recording jolts some of my prejudices, but I'm very fond of it anyway. Though I'll

(Continued on page 128)

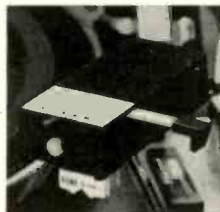
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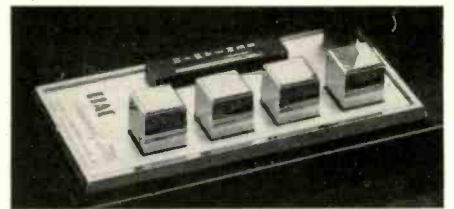
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concede that some of the lyrics are downright insipid, nevertheless my enthusiasm for the songs is considerable. Ray Singer and Simon Napier-Bell, the producer-arrangers, have trafficked in the almost off-beat in the past, but this disc is fairly straight rock, albeit embellished at times with the "neo-big-band" sound (more like that of Lighthouse than the other groups now into that sort of thing). Sarstedt is a good singer. My early impression is that he sounds a bit too much like several other singers, notably John Phillips, but there's no denying his ability to handle a considerable range and a wide variety of styles and tempos. The arrangements, despite their occasional melodrama, are bold and emotional and work often enough to make this an exciting recording.

But the songs! There's only one throw-away (*Mississippi Girl*) in the lot. *Looking for Jesus* should attract some attention; Sarstedt (who wrote all the songs) has my admiration for writing a rock spiritual that is a rock spiritual and not a multi-filtered notion of what a real backwoods spiritual must have sounded like. *It'll Always Be Winter* should attract even more attention, although its lyrics are innocuous and its arrangement schmaltzy, because the melody is so pretty. My favorite is *Good to Me*, the hardest rocker, wherein Sarstedt and a chorus and some special effects seem ultimately at ease.

This one has that rare quality in this era of superpackaging and slick mixing—excitement. The disc is one of the thinnest I've ever seen, but the quality of the grooves is exemplary.

N. C.

GRACE SLICK: see page 77, and listen also to the special 7-inch sampler available for 25 cents from L. Walker, c/o Stereo Review, 1 Park Avenue, New York, N. Y. 10016.

RECORDING OF SPECIAL MERIT

SOUL STIRRERS: *Gospel Music, Volume 1.* The Soul Stirrers (vocals). *Glory. Glory Hallelujah: End of My Journey: My Life Is in His Hands: This Is My Prayer: Seek and Ye Shall Find;* and seven others. IMPERIAL (M) LM 94007 \$4.98.

Performance: Vintage gospel
Recording: Varies—poor to fair

This is the first release in a fascinating series from Imperial. Scheduled to follow in the immediate future are collections of rhythm-&-blues, urban blues, and rural blues, apparently in a still-undetermined number of volumes.

The pieces included were recorded in Chicago during 1947-1948 by an edition of the Soul Stirrers that subsequently featured the young Sam Cooke as a lead singer. Although the personnel obviously has changed, the Soul Stirrers are still active today. As with most gospel groups, the essential stylistic focus remains pretty much the same, regardless of the individual singers involved.

What makes this recording particularly worthwhile at this point in time is the perspective it provides of at least one of the seminal influence sources for today's pop-rock-blues music. Most of the tracks were recorded at a time when it was fashionable for gospel ensembles to sing a *cappella*, unaccompanied even by the piano (and sometimes drums and bass) used by most groups today. This gives us a superb opportunity to hear right into the heart of the music—to hear the extraordinary rhythmic drive (often boosted along by a bass voice singing a part that is almost identical to what might

(Continued on page 130)

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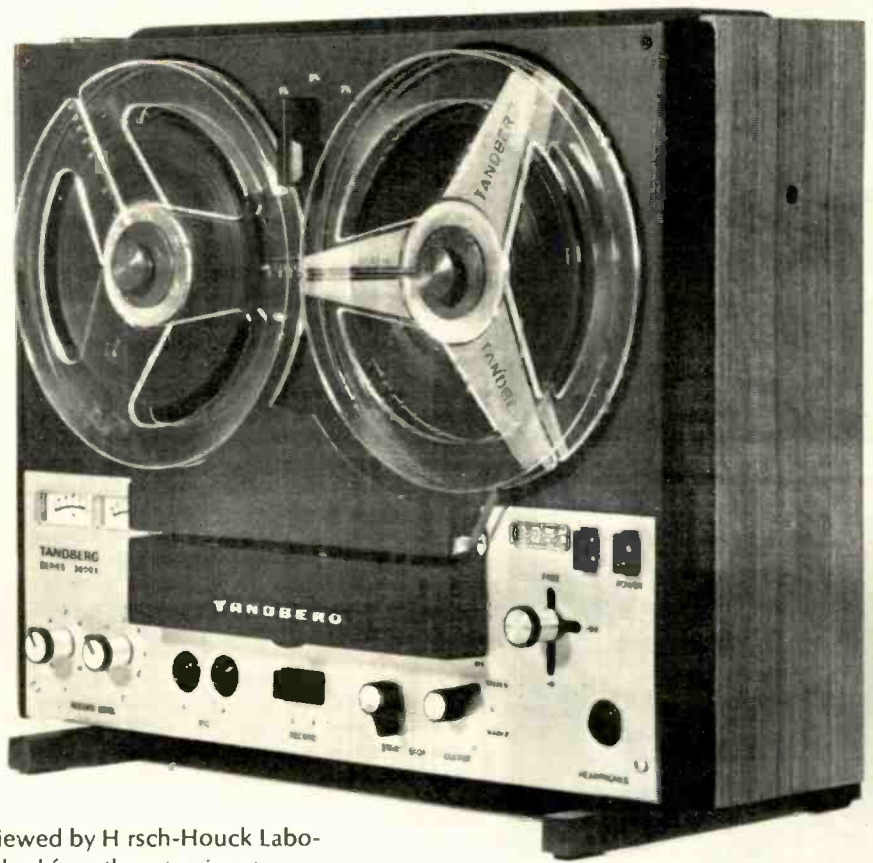
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130

be played by a string bass) that energizes even the slow, devotional pieces. The hoarse screams typical of contemporary gospel music were not common in the middle Forties, but the inclination is there, and every now and then the superb lead voice of R. H. Harris comes bursting through; and, of course, slipping, sliding blues tonality is everywhere.

Listen in particular to the two pieces that are markedly untraditional—*Pearl Harbor, Parts 1 & 2* and *Why I Like Roosevelt, Parts 1 & 2*—examples of a topical gospel genre that has been largely replaced today by popular blues songs. This is an unexpected gem of a reissue. D.H.

LARRY AND MYRA SPATZ: *Eat the Day.* Larry and Myra Spatz (vocals); orchestra. *The Child in Us; Tell Me Baby; Dance of the Sea; Rain in the Air; The Music Box;* and nine others. **THE ALIEN NATION** LS 101A \$5.00 (postpaid from The Alien Nation, Eliot Glasheim, Director; Route 3, Box 92A, North Augusta, South Carolina 29841).

Performance: Sincere
Recording: Good

The Alien Nation is a group of subscribers who have banded together to produce, record, and distribute the songs and performances of Larry and Myra Spatz. The Spatzes' material and delivery are almost painfully pure and "authentic" (if that last word can be applied to lyrics probably written within the last year or so) folk tradition. One could be cruel and dismiss them as "boutique" artists, yet there is so much obvious sincerity, effort, and good will here that it disarms criticism. Their music and their performance are very much in the folk mold, but their lyrics are so violently poetic, so filled with wild horses, rain, and wine, "silver rings on rosy toes," and other assorted hymnic images from life and nature that I began to feel as though I were trapped in a gigantic *pot de crème*. Not that it isn't all very nice, because it is. In something like *Eat the Day* the result is a song of real quality. But by and large the lyrics defeat their own purpose; they suffer from an air of "overfeel," much like standing with a tiresome friend to view the Grand Canyon or some other spectacular sight and not being allowed to enjoy it because the friend insists on describing how beautiful, how wonderful, how awesome, etc., it is.

I can be more enthusiastic about the Spatzes' music, for it is simple, direct, and at times quite pretty. Their performances, as I have said, are determinedly "folk," but at least they are never arch. The production of the album, also by the Spatzes, is a trifle self-indulgent, with an almost audible hush between bands that seems to say "Now for our next gentle, unpretentious little gem. . . ." What is really lacking in the whole album is a sense of involvement with the world they are so anxious to describe. In place of involvement they offer a rather wispy retreat to the earth and the simple life that has attracted all manner of artists for years and seems to hold special appeal for so many of today's younger performers. But Dylan or the Band, to mention only two, put in years of paying dues in the rough-and-tumble of pop-music life before they retreated, whereas Larry and Myra Spatz come across as something freshly arrived from a Burne-Jones never-never land. P.R.

THE STONEMANS: *In All Honesty.* The Stonemans (vocals and instrumentals). *Proud to Be Together; Colossus; Six White Horses; I'll Be Here in the Morning; According to the Plan; Who'll*

Stop the Rain; and four others. RCA LSP 4343 \$4.98.

Performance: Good
Recording: Excellent

The Stonemans are one of the better c-&-w groups around. A family of five brothers and sisters who have often appeared on national television, they bring a certain joyousness to their work; and a tinge of deep country authenticity as well. Unlike many c-&-w stars, they just *might* be for real (things like the real-life Minnie Pearl's private jet always give me a turn). In any event, this is an interesting and, for one band at least, exciting album. That band is *Colossus*, an instrumental, composed by Donna Stoneman. I'm not quite sure why it grabbed me, but it did. Its use of guitars to create a balalaika effect is a lot closer to the Russian Tea Room than to Chicken Lickin', but it is an odd and involving piece of music with the unusual merit, for country music, of being surprising. The rest of the album is a highly professional jaunt; an excellent *Who'll Stop the Rain*, a very nice *According to the Plan*, and an overall atmosphere of competence that the group seems to bring to everything. P.R.

SYLVIA SYMS: *Love Lady* (see Best of the Month, page 87)

MIKIS THEODORAKIS: *Theme Used in the Motion Picture "Z"* (and other music composed, conducted, and sung by Mikis Theodorakis). MGM SE 4670 \$4.98.

Performance: Powerful and moving
Recording: Good

Quote from *Newsweek*: "Greek exiles are fond of the story about the Athens policeman who walked his beat humming a song of composer Mikis Theodorakis, whose work is banned in Greece. A passerby overheard the policeman: 'Officer, I am surprised. You are humming Theodorakis.' Whereupon he was arrested and charged with listening to Theodorakis' music."

It's hard to believe that the powerful and stirring music of this great man—a symbol of the freedom that was once a hallmark of a great country—is banned, for political reasons, in Greece; but then it's hard to believe any of the things that are going on under the current military regime there. Mikis Theodorakis writes music that expresses the throbbing rhythms in the bloodstreams of oppressed Greeks everywhere. Much of his music has been written on toilet paper and smuggled out of the prisons where he had, until recently, been incarcerated for several years. All of it is poetry and all of it is magnificent, and much of the success of the movie *Z* stems from the music's rebellious and emotional beauty.

This record features the theme from *Z*, along with various themes from the 1962 Circle Theater of Athens production of Brendan Behan's *The Hostage*, and some songs sung at anti-government demonstrations and eventually responsible for the composer's imprisonment by the military junta. Sections of the album are brought together as a suite for voice and chamber orchestra, with Theodorakis' own voice, strong and proud, singing his own lyrics in English translations. All of it is explosive and provocative—a fitting musical tribute to a freedom-loving man.

Like Mikis Theodorakis' music, many of the Greek tragedies, mini-skirts, and the plays of Tennessee Williams are all banned in Greece

(Continued on page 132)

STEREO REVIEW

How we saved our new \$139 speaker from medium-priced boredom and conformity.

Ordinarily, there's nothing more boring than a medium-priced speaker system.

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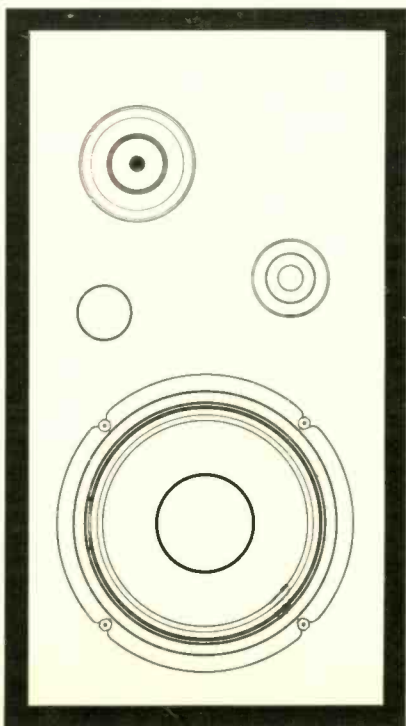
the customary parallel-type crossover network in favor of a very elegant series configuration, which gave us vastly improved phase response.

Finally, as our ultimate defiance of tradition, we listened objectively to our own speaker. Did it really sound as different as we had set out to make it? To our ears (which, after all, have a good track record), it did. The **Rectilinear XII** seems to reproduce music with a clarity and authority that few speakers, at any price, can even approximate. And certainly none at \$139.

But this is something that each prospective buyer must decide for himself. So, if you're shopping in this price range, listen carefully to the **Rectilinear XII**. And, please, be cynical, jaded and hard to please.

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R.R.

MAE WEST: Presenting the Fabulous Mae West. Mae West (vocals); orchestra, Sy Oliver cond. *Frankie and Johnny*; *My Daddy Rocks Me: All of Me*; *They Call Me Sister Honky Tonk*; *Havana for a Night*; *A Guy What Takes His Time*, and six others. DECCA DL 79016 \$5.98.

Performance: For camp followers
Recording: Fair to poor

Mae West is anywhere from seventy-eight to eighty-four years old, depending upon what source you read, all of which adds up to a lot of mileage and no end in sight. She is currently enjoying a big revival of the Late Late Show and through her rather pasted-together appearance in *Myra Breckenridge*, so somebody at Decca must have thought it a good financial investment to dig out some of her old songs from films and night clubs and collect them for an album of high camp. Frankly, I find the whole thing rather loathsome; if my grandmother went around with padded bras and Julie Christie wigs singing *They Call Me Sister Honky Tonk*, I'd have her committed.

Still, there is no denying that Mae West spells Box Office, and this album should bring in some capital gains. It isn't very good, and the "simulated stereo" gimmick on the label shouldn't fool you: The whole thing sounds like old 78's. But there are occasional items of more than routine interest here, such as the seldom-heard Oscar Hammerstein lyrics on Gonzalo Curriel's *Havana for a Night* and the unique Auntie-Mae treatment of *Frankie and Johnny*. Not a great collection, but it should help seal the legend in wax.

R.R.

COLLECTIONS

COUNTRY ROUNDUP. Tammy Wynette, Mac Curtis, Sue Richards, Charlie Rich, Jim & Jesse, Stan Hitchcock, Lucille Starr, others (vocals); various accompaniments. *Gentle on My Mind*; *Night Time Rose: It's All Over: Bye, Bye Love*; and sixteen others. EPIC EGP 504 two discs \$9.98.

Performance: Variable
Recording: Variable

This is a grab-bag from the Epic Nashville vaults. All the tunes were previously released as singles, and, as gathered together here on this two-record set for a little extra mileage, they might make a mediocre afternoon of programming on a c-&-w radio station. The two best things are Tammy Wynette's *Gentle on My Mind* and a vigorous *Ring of Fire* by Tommy Cash. It's a little creepy to hear *Ballad of the Green Berets* sung with such fervor by anyone (Austry Inman), but c-&-w often comes up with such chilling little insights into "American" feelings. Currently popular on the juke boxes and c-&-w stations (not included here) is an item titled *An Okie From Muskogee*, a doggerel exercise in smugness and bigotry aimed at the hippies which, if taken seriously, could be an incitement to the violence that so many in America seem to be longing for. I like c-&-w music that deals with cheatin' hearts, runaway mobile homes, and family crises. When it gets political I turn off.

P.R.



THEATER • FILMS

SESAME STREET BOOK AND RECORD
(see Best of the Month, page 88)

TELL ME THAT YOU LOVE ME, JUNIE MOON (Philip Springer). Original-sound-track recording. Pete Seeger and Pacific Gas and Electric (vocals and instrumentals); orchestra, Philip Springer cond. COLUMBIA OS 3540 \$5.98.

Performance: Dreary
Recording: Good

Tell Me That You Love Me, Junie Moon was an interesting novella by Marjorie Kellogg—a horror story about three physically handicapped, emotionally disturbed young people that was Gothic in conception and modern in execution. The movie Otto Preminger has made of it is merely horrible. The problems Philip Springer had in scoring a movie about a girl whose face is burned away by a maniac, a screeching homosexual in a wheelchair who has a penchant for black bellhops, and a mental patient whose love scenes are continually interrupted by epileptic fits seem too obvious to mention. He has not solved them. For no apparent reason, Pete Seeger opens and closes the score with a dokey and totally irrelevant tune called *Old Devil Time*, accompanying himself on a twelve-string guitar. From there, you can only go uphill, right? Wrong. The bongo drums of a moronic rock group called Pacific Gas and Electric disturb the peace with two boring, simple-minded rock songs in which the lyrics are successfully hidden away under modern-style mumblings. The next voice you hear is the blood-curdling scream of poor Junie Moon as the sex maniac gleefully drenches her face with car-battery acid. Liza Minnelli is a superb little actress who knows how to scream with conviction. Nothing subtle about Mr. Springer's accompaniment, either. Organ chords are an ominous warning of weird deeds afoot, borrowing heavily as they do from Bach with blasts of dissonant brass reminding us we're in Movie Land, where the music is often more suspenseful than the action. A piano waltz brainlessly defines Warren, who ironically is confined to a wheelchair and couldn't waltz if Kathryn Murray herself was jamming his brake pedal. Back to the psycho ward for a musical portrait of Arthur the epileptic that employs more Pete Seeger, waltzes, carousels, mysterious whining, some heavy breathing and an extra dose of dissonance. Poor Arthur. He wasn't that crazy. A rowdy rock number, *Elvira*, kicks off side two. Then *Junie Moon* settles down to a steady musical jumble that alternates between gushingly romantic and curiously illustrative of nothing in particular. The credits may list Philip Springer as composer (he's otherwise unfamiliar to me), but I'm wondering if he isn't really Otto Preminger. Like the movie's direction, its musical score seems phoned in from the next town.

R. R.

(Continued on page 135)

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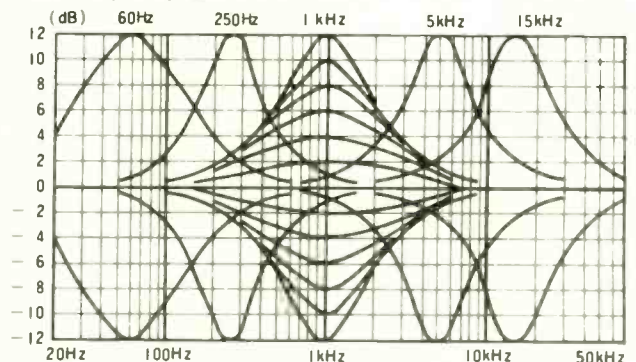
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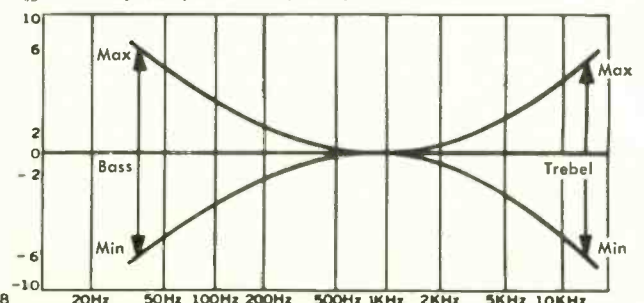
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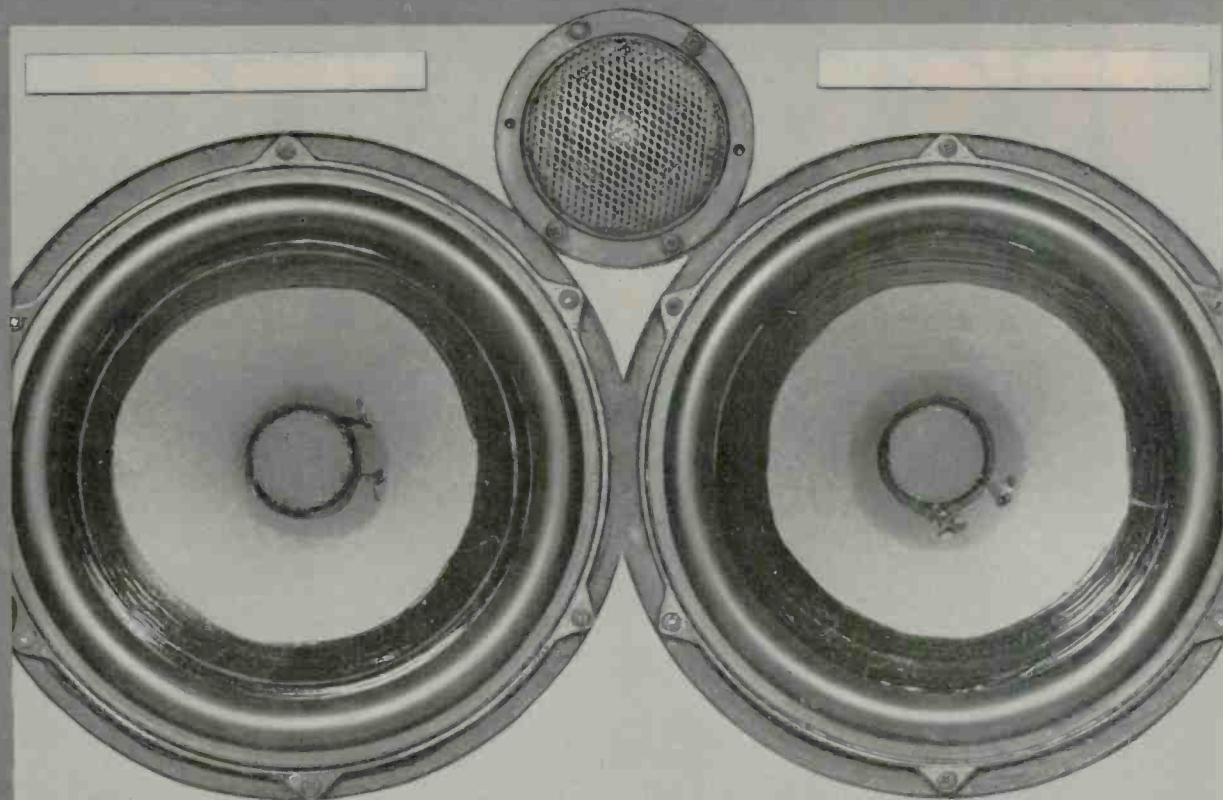
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JAZZ



GARY BARTZ NTU TROOP: HOME!
Gary Bartz (alto sax); Woody Shaw (trumpet); Albert Dailey (piano); Bob Cunningham (bass); Rashied Ali (drums). *B.A.M.; Love; Rise; Amal; It Don't Mean a Thing*. MILESTONE MSP 9027 \$4.98.

Performance: Fine young jazz altoist
Recording: Very good

At a time when jazz seems to be producing few talented newcomers, the playing of alto saxophonist Gary Bartz is a virtual light in the wilderness. He is a gifted improviser, a fine composer, and the kind of strong-willed leader who stimulates better-than-average performances from his musical associates.

The Bartz quintet was recorded "live" in March of 1969 at a concert in Baltimore, Maryland. A year and a half can be a long time to keep a recording in the can, and I don't imagine Bartz is particularly ecstatic about the delay. I wonder, in fact, if, given the delay, it might not have been better to let Bartz go into the studio and produce a more up-to-date example of his music. Because as good as this group is, the performances are too long and the solos too stretched out to do justice either to Bartz or to the other soloists.

The best track, in fact, is the shortest one—a driving, gutsy rendition of Ellington's *It Don't Mean a Thing*. It's a tune that has always helped Johnny Hodges get it on pretty well, and it has a similarly salutary effect upon Bartz. The balance of the material consists of originals, none of which compares to the Bartz pieces on his more recent recording for Milestone, "Another Earth." *D.H.*

LOU DONALDSON: Everything I Play is Funky. Lou Donaldson (alto sax); with various jazz personnel. *Everything I Do Gonb Be Funky; Hamp's Hump; Over the Rainbow*; and three others. BLUE NOTE BST 84337 \$5.98.

Performance: True to his word
Recording: Excellent

Lou Donaldson's opening gravel-voiced lyrics promise "everything he's gonh play will be funky" and as sure as Shirley Temple had dodo curls, he delivers. Donaldson and his excellent personnel take their individual directions, only to merge in a joyous flow of jazz-rock mainstream music strong enough to carry any listener for hours. Lou and ensemble create funky music, but it's funk with *legato*, and delightful to hear. Donaldson on alto sax plays moody solos while Melvin Spark on guitar capriciously takes his own merry side trips. Bassist Jimmy Lewis and drummer Idris Muhammed play steady, deep, and hypnotic rhythms. Opening with the lowdown funk of the title song, the group then swings nicely into *Hamp's Hump* and gently come together in a thoughtful and still version of *Over the Rainbow* that is funky enough to make Harold Arlen tap his foot. The flip side has three of Donaldson's original songs, once again funky and amusing and masterfully pulled together. The

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personnel changes only with Blue Mitchell replacing Eddie Williams on trumpet and Lonnie Smith trading the organ bench off to Charles Earland. If the definition of funky is earthy, how come I'm flying so high? Play it again, Lou. R.R.

RECORDING OF SPECIAL MERIT

GREAT GUITARS OF JAZZ. Tal Farlow, Howard Roberts, Oscar Moore, Barney Kessel, Herb Ellis, Wes Montgomery, Kenny Burrell (guitar); instrumental accompaniment. *Moon and Sand; Have You Met Miss Jones?; Crazy Rhythm; Relaxing at Camarillo; Born to be Blue; Stella by Starlight; All the Things You Are; A Foggy Day; East of the Sun; The Phoenix Love Theme.* MGM SE 4691 \$4.98.

Performance: Virtuoso
Recording: Good

The producers of this album have been very clever in the way they have presented the seven guitarists featured here. The title is "Great Guitars of Jazz," not "The Great," and not "Guitarists." All arguments have been closed: if you have a favorite guitarist who is missing, you really can't complain, merely hope he'll be included next time someone is clever enough to "produce" a similar album. All of the selections here have been recorded previously and are culled from half a dozen originals. The songs are standards, and are nicely segued for well-balanced audio level and tempo change. Every listener will have his own favorites. Mine just happen to be Barney Kessel's miracle of agility in *Crazy Rhythm*, and the sweet simplicity of Wes Montgomery in *Born to Be Blue*. However, when Tal Farlow starts strumming up *Stella by Starlight*, I get heady with memories of days gone by. It's a pleasure to be sad when accompanied by such virtuosity. This record is a wonderful "find" to take away when you rent that beach or mountain retreat and want something along for memory's sake without having to lug your whole record collection with you. R.R.

JOHN PATTON: *Accent on the Blues.* John Patton (organ); Marvin Cabell (saxophones, flute); James Ulmer (guitar); Leroy Williams (Drums). *Rakin' and Scrapin'; Freedom Jazz Dance; Captain Nasty; Village Lee; Lite Hit; Don't Let Me Lose This Dream.* BLUE NOTE BST 84340 \$5.98.

Performance: Faceless modern jazz
Recording: Very good

Solid, competent blues music—the players are good, and the tunes are straight out of the Art Blakey-Bobby Timmons soul style of the late Fifties, updated here and there with a smidgeon or two of John Coltrane's extended modal improvisations. This is all well and good, but it comes out sort of bloodless. This style has been examined so thoroughly, and so much more convincingly, by Jimmy Smith and Shirley Scott that it's hard to listen to Patton without recalling the origin of so many of his improvised licks. And he is clearly hampered by the absence of a string bass, an absence that forces him to play counter bass lines on the organ pedals. And even the most dexterous organist will be limited by the mechanical demands of having to do so many things at one time.

A pleasant record, then; I especially liked James Ulmer's guitar work, and nobody can fault honest, straight-ahead blues playing. It just sounds a little out-of-date. D.H.

FOLK



BLACK MUSIC OF SOUTH AMERICA—*In Praise of Oxalá and Other Gods.* Recorded in Colombia, Ecuador, and Brazil by David Lewiston. *Arrullo San Antonio; Los cholitos; Oigame Juanita; Capoeira; Samba da roda; Candomblé;* and five others. NONESUCH H 72036 \$2.98.

Performance: Black musical synthesis
Recording: Fair

I'm sorry to say that I found this a disappointing recording. The black music of South America is as richly diverse as that of Africa—perhaps more so. The catalytic encounter between African religions and Spanish Catholicism, and the blending of African rhythms with the flowing cadences of the Spanish and Portuguese languages, has resulted in a truly extraordinary variety of everyday music that has only recently begun to be heard.

Nonesuch and collector David Lewiston presumably have attempted to provide a cross-section of that music, especially as it is heard in Colombia, Ecuador, and Brazil. Too often, however, the selections segue anonymously into one another. I don't know if this is because of the monochromatic quality of the recordings, or simply because too limited a number of musical choices was available. Either way, the recording is not likely to sustain the interest of the casual listener for very long. D.H.

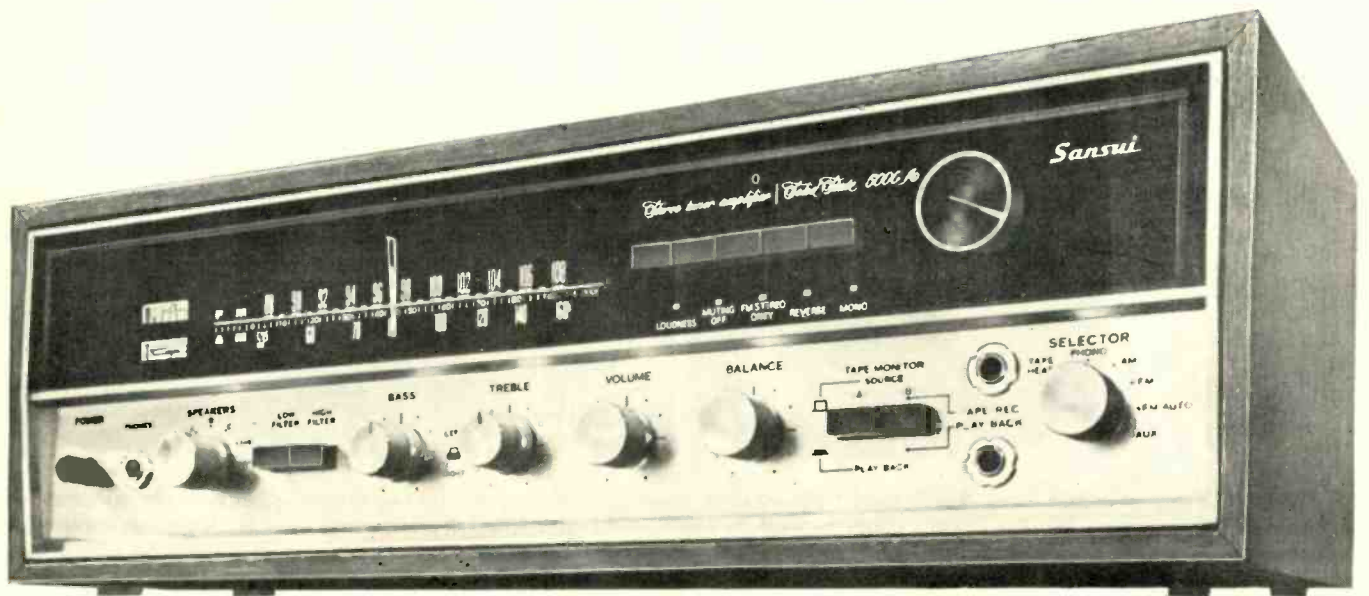
ALEXANDER ZELKIN & DENISE BERARD: *La Belle Province Québec.* Alexander Zelkin and Denise Berard (vocals); instrumental accompaniment, Alain Clavier arr. MONITOR MFS 714 \$4.98.

Performance: Fresh and exhilarating
Recording: Good

French-Canadian folk songs, as sung in Québec ever since the first French settlers got there in 1534, are as pleasant a variety of folk music as one is likely to hear in this wicked world. Some are "padding" songs designed to help the lumberjacks of the region keep to the stroke as they bring the logs downriver from the woods. Some are spinning-wheel songs the girls of old Québec sang while weaving. Some, like *A la Claire Fontaine*, are all-purpose ballads described as suitable "for dancing, work, padding, or love-making." All of them are charming, and M. Zelkin and Mlle. Berard offer them in tricky arrangements that make use of stereo in the vocal as well as the technical sense—echoing each other in intricate musical patterns with spirited choral support and spicy instrumental arrangements. I was particularly smitten with *Les Trois Hommes Noirs*, a ballad about a bride who is kidnapped by emissaries of Satan at her wedding. The texts, disappointingly, are supplied in French alone, and some of them in bewildering Québec dialect, at that. Even so, it isn't hard to get the hang of the simple plotlines in these winning ballads. P.K.

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Jeanette MacDonald and the Dear, Dead Days of Film Operetta

By Peter Reilly

Clockwise, starting near right:
Vagabond King, San Francisco,
New Moon, and Firefly.



Pictures: Culver and RCA

WITH the advent of sound in motion pictures there came, perhaps not unexpectedly, a decade-long revival of operetta as a truly popular mass entertainment form. And between 1929 and 1939 the *prima donna assoluta* of film operetta, as far as most of the world was concerned, was Miss Jeanette MacDonald. I think the average listener would be hard put to understand why, however, if the only evidence he heard was RCA Victrola's new "Jeanette MacDonald Sings San Francisco and Other Silver Screen Favorites."

First off, the packaging is something of a fraud. It suggests, with its minimal liner notes but a plethora of stills, that the songs are drawn from the original soundtracks of her films. Only one (the 1934 Merry Widow Waltz) is. *Italian Street Song* dates from 1945, and all the rest were recorded in 1950, by which time her film career had been over for several years. It is rather a dismaying album to listen to, with its spanking 1950-new arrangements backing MacDonald's by then shredded

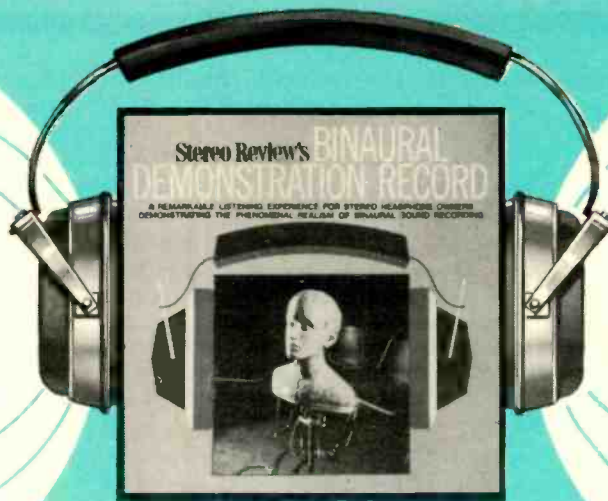
voice (it was never strong or even particularly musical to begin with), which has been goosed electronically and obviously. The album is being merchandised, I would gather, as camp. But it falls sadly short of even that, with only two exceptions: apparently even 1950's cool could not restrain the vivacious lady from throwing herself into a brave but ludicrous effort to "swing" the second chorus of *San Francisco*, an effort that has for years made this track (once available on an old ten-inch disc) a favorite of the boys in the band. Then there is the maniacal orchestration Robert Russell Bennett has affixed to *Beyond the Blue Horizon*, which Mickey Mouses (a film-scoring term that indicates exaggerated musical emphasis on every movement of a screen character) what sounds like a runaway steam engine roaring along the Riviera with MacDonald on the cowcatcher.

Listening to this album, one couldn't be convinced that MacDonald was ever anything more than a joke. Yet, oddly

enough, during her time she commanded a huge and loyal audience—millions paid to see her over and over again in a long series of vehicles, and through the years her records continued to sell. And although a long line of the most famous and beautiful singers of opera and the lyric stage paraded before the cameras to challenge her, none of them ever became a *film* singing star, a very special category of which she was the undisputed and authentic mistress.

The times, naturally, had something to do with it. When times get tough, entertainment gets soft. Hard rock, to take the most recent example, was tough, and therefore good for our recent soft times. Now, as we move into a harsher economic period, it is interesting to see the growing popularity of many soft or romantic entertainers—Simon and Garfunkel, Tom Jones, and Engelbert Humperdinck, to say nothing of the resurgence of folk and folk-influenced performers. MacDonald was certainly one of the most romantic (as

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befits an operetta heroine) entertainers ever, and she reached the heights of her popularity during one of the toughest times this nation has ever experienced—the Depression.

She had started out on the Broadway stage, and came to Hollywood after the success of the early German operetta films had convinced producers there that the public would line up and hold still for made-in-America examples of the same thing. The world-wide success of the charming *Kongress Tanzt* (still, along with the Lubitsch-Chevalier-MacDonald *Love Me Tonight*, probably as close as the screen has ever come to making a perfect operetta) had served to introduce Lillian Harvey to the world. Harvey, a young English girl living in Germany, made a series of very successful German operetta films with Willi Fritsch. Though she remained practically unknown in the English-speaking world, she would later be considered the only real rival anywhere to Jeanette MacDonald.

In her early films MacDonald appeared often with Maurice Chevalier, and under the velvety direction of Ernst Lubitsch she became a *soignée* comedienne in the European tradition, a slightly astringent foil to her bubbling boulevardier. Representative of this period on the Victrola album are the *Merry Widow Waltz* (though muddy and crackling, as early soundtracks should be, it still gives more of an idea of what MacDonald was about than all the rest of the album put together) and *Beyond the Blue Horizon* from *Monte Carlo*, which she sang with her head out the window of a train compartment, a yard-long scarf trailing behind her. This is a Hollywood steal of a scene in *Kongress Tanzt* in which Harvey rides out through the countryside in an open carriage singing *Das gibt's nur einmal*. It was stolen again in *Love Me Tonight*, when MacDonald sang Richard Rogers' *Lover* from a horse-drawn cart while being pursued by Chevalier.

Eventually, the first cycle of operetta films at Paramount drew to a close, and MacDonald found herself at liberty. Then, in 1934, Irving Thalberg invited her to Metro to replace a too-chubby Grace Moore, one of what seems in retrospect to have been a small army of *prima donnas* answering the siren call of Hollywood. After a small success in two Metro films (and being fired by Thalberg), Moore abruptly took off the poundage, moved to Columbia (which was like moving from the Ritz to the YWCA), and promptly made *One Night of Love*, one of the most successful operetta films ever done, but also, alas, Miss Moore's only hit. Gladys Swarthout also made a film or two. Lily Pons made *I Dream Too Much* (which unimpressed critics immediately

dubbed *I Scream Too Much*). But none of them seemed to have the stuff to make it over the long haul.

The long haul was where MacDonald was to shine. At Metro she fell under the admiring gaze of L. B. Mayer, who claimed to be devoted to music—particularly Viennese operetta music—and who made Miss MacDonald's films almost personal projects. Not as personal as he may have liked, perhaps (she had to buy herself an engagement ring and invent a *fiancé* to keep him at a reasonable distance), but her films were accorded top budgets and extra care. Special synching and mixing facilities were installed in the studio so that MacDonald was able to bring to the status of a high art the ability to sing on the screen without, seemingly, ever moving her mouth. (Thanks to such pioneering, Kathryn Grayson would later be able to toss off something like "*Je suis Titania*" without ever distorting the heart-shaped *moué* that was intended to indicate she was singing.)

Mayer teamed MacDonald with Nelson Eddy, a commercial stroke that, however popular with the public at the time, seems in retrospect to have dimmed her luster somewhat. With Chevalier and later with Clark Gable she showed a sexual spark, but with Eddy there appeared a rather schoolmarmish *concern*, as if she were thinking, "Good God, what's he going to do *now*?" MacDonald was never anxious to become a great dramatic actress, yet, in her own sphere, she was a very good one. She knew a comedy line when she saw one, and she also knew how to wring the maximum in dramatic effect from her rather slender vocal resources. But in the Thirties, L. B. Mayer and others were doing their bit to construct the great American cinema dream of wholesome home and loving family. In this hot-house, Andy Hardy atmosphere it must have appeared to L. B. that MacDonald was perhaps a little high-falutin' in her singing. It is reported that he called her into his office one day and told her she should try to get more *emotion* into her singing. To prove his point he sank down on his knees in front of the astonished lady and, with tears streaming down his cheeks, sang a heavily fraught version of *Eli, Eli*.

But it is this lush, highly successful Metro period that produced the Jeanette MacDonald that is most recognizable today. *Maytime*, *Rose Marie*, and *Naughty Marietta* were a few of the great successes. (Most of her hit songs from this era are represented in the Victrola album, but it would be enough to make L. B. cry real tears to hear how they sound.) By 1940, her popularity began to wane, and L. B. had new interests. He had gone on a spectacular talent hunt in Europe to cast *The*

Great Waltz, his new special project. He returned from that trip with several handfuls of goodies, including Ilona Bajmasey (Massey), who was later to star in an operetta called *At the Balalaika*, and Hedy Kiesler (Lamarr), who was, in time, to become a well known lady of letters.

MacDonald's fate was to end as a highly paid afterthought on the Metro star roster. She attempted something called *Cairo*, a suspense comedy in which, in order to avoid pursuing Nazi spies, she pretended to be part of a night-club floor show and sang a low-down version of *St. Louis Blues* (Grace Moore had once attempted *Minnie the Moocher*). The inglorious finale came when she was cast as Butch Jenkins' mother in a *Lassie* picture.

THERE haven't been many operetta pictures since then, and the only successful one I can think of (aside from the Julie Andrews musical money-gushers) is the delightful *Umbrellas of Cberbourg*, which, with its sad sweetness, has the true operetta feel. The real thing, however, is now playing only at The Old Nostalgia, and I'm afraid the new Victrola album will not get you in at the gate. Perhaps you can wait for some of MacDonald's old films to turn up on the late show. Some, such as *Love Me Tonight*, with all the dialogue spoken in verse and the Rodgers and Hart songs beautifully integrated into the plot, are well worth taping. If you can't wait for that and want to know what film operetta heroines, old-style, were all about, turn on any talk show and catch Zsa Zsa, the lone surviving practitioner of the style of that era. In reality, the runner-up "Miss Hungary of 1934" is overly made up and frequently looks like an overstuffed mattress about to sprout a spring. She is certainly corny, usually mindless, and often vulgar. But a few years ago, in the film *Moulin Rouge*, John Huston made of her a quite ravishingly beautiful Jane Avril floating down a staircase in a haze of soft-focus photography and mouthing the words to the sentimental—and beautiful—Georges Auric song *The River*. That seems to me to be the essence of operetta on film. It is an impossible illusion within an illusion. But being that impossible makes it just that much more lovely.

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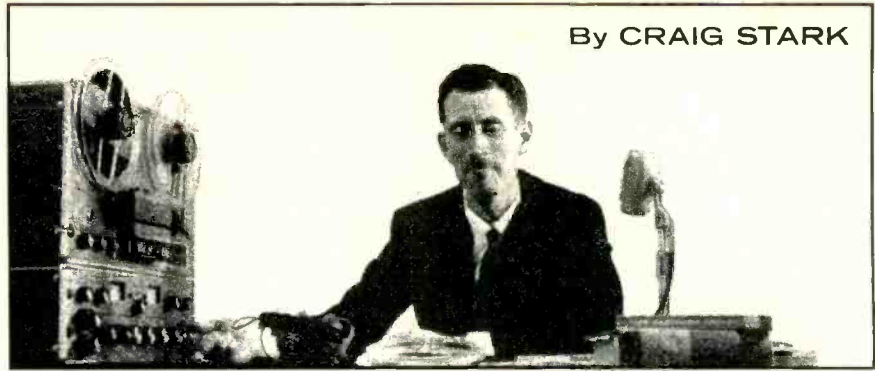
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By CRAIG STARK



TAPE HORIZONS

DRESSING UP

HOLIDAYS are coming, and with them come visitors. In the Stark household that means putting the stereo system in order and catching up on some finishing touches which combine functionality with an aesthetically satisfying appearance. Some of these little details may interest you, and can be worked on between plays while you watch the football game on TV.

Like football players, tape boxes are prone to developing trick knees. Given ordinary care all is well with them for a while, but sooner or later something is bound to give way. With the tape box it's the paper hinge, for very few manufacturers use a one-piece construction. The boxes made by others normally start out as separate halves, and, knowing the high rate of ultimate divorce, some companies make no attempt to wed the two at all.

My solution is a 7-inch length of 1½-inch-wide Mystic tape. Centered vertically and horizontally along the back of the box, it has just enough wrap-around to create a strong and flexible hinge. This treatment also confers a uniform and attractive appearance (like that of a set of bound volumes) on a row of tapes lined up on the shelf. While I use a single color for all boxes, you may wish to use different colored backings to identify either the tape lengths, speeds, or the types of selections contained. Very light shades are not a good idea, however, for they show dirt more readily.

I find the cloth Mystic tape more suitable than its plastic counterpart in this application. For one thing, it won't stretch, and, for another, it will take white lettering ink, which is excellent for titling the boxes. For the ultimate in distinguished titling, however, use a Dymo Labelmaker or its equivalent with transparent labeling tape. This produces raised white letters surrounded by the original color of the backing.

A length of leader tape spliced onto each end of the reel also combines a finished appearance with a protective function. It eliminates the danger that the first part of a valued recording will be damaged by stretching, breaking, or crinkling during threading or start-up. If you want to be absolutely official, the RIAA specifies a yellow leader at the beginning of a reel and a red leader (or "tail") for the end. I stick with white at both ends. Mylar is the usual material from which leader tapes are made, and it can be purchased with or without timing markings. While leader tape is not expensive to begin with, if you have a large collection you'll find that you can cut its cost in half by buying it in a 1,200- or 1,000-foot length (under \$3).

Leaders can also be helpful in identifying tapes when you have several reels out at once, for you can write on them with a fiber-tip pen. For my purposes, however, self-adhesive labels, available at any stationery store, are most convenient. The ½ by 1¼-inch size is about right, and I type a code number on them for each reel, correlated with my card file, before applying them to the reel. M96-72S would indicate "master tape 96, 7½ ips, two-track stereo," for example. Your collection size will dictate whether or not you want to use such a code. At any rate, a dressed-up collection will yield far greater satisfaction than the effort it requires.

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(October, 1969)

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And from the CBS Labs analysis for HIGH FIDELITY Magazine:

"With its ARIES series of speaker systems, E-V is making an obvious effort to appeal to those concerned with decor as well as with sound. The former appeal is evident in the three styles in which the new system comes (traditional, contemporary, and Spanish). The latter consideration becomes evident as you listen to the ARIES: it's a full-bodied, clean, wide-range reproducer."

(February, 1970)

Stereo Review

Finally, Hirsch-Houk Laboratories sums it all up in the pages of STEREO REVIEW:

"From the test data, one would expect the ARIES to be a smooth, clean-sounding system, and it did not disappoint us. The sound was well dispersed, with no hint that it emanated from three drivers—the result of careful choice of crossover frequencies and well-matched driver characteristics. The ARIES had a light, effortless quality with a palpable lower bass when the program material called for it. Altogether it is a fine system, as appealing to the eye as it is to the ear."

(February, 1970)

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