

Stereo Review

JANUARY 1971 • 60 CENTS

**WHAT YOU NEED TO KNOW ABOUT STEREO RECEIVERS
SEALS AND CROFTS: THE SOUND OF THE SEVENTIES?
BASSO ALEXANDER KIPNIS * THOSE "HOW TO" DISCS**



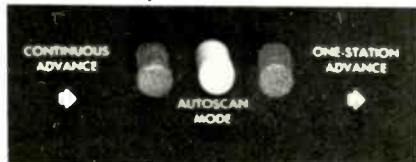
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DEC

u push-button electronic parts, for less than \$400.

with reasonable accuracy until the circuits are stabilized, after the tuner has been on for twenty minutes or so.

AutoScan is so automatic— does it take the fun out of tuning?

Everyone who has ever used the AutoScan mechanism has found it to be a more enjoyable way to tune than any other they've tried.



Here's how AutoScan tuning is accomplished: Press one of the AutoScan buttons and you automatically bring in the next station on the dial. (Even far-off stations that are marginal or completely impossible to tune in manually on other good receivers, are brought in loud and clear, automatically, by AutoScan.) Or you press another button and the AutoScan will scan the entire FM band, station by station. There's nothing further for you to do but enjoy the parade of perfectly tuned-in stations filing before you. Stop when you hear what you like.

For added convenience, remote control is standard. You can work the AutoScan from your favorite chair.

Of course, for the psychological benefit of those who still want to tune manually, the Fisher 450-T also has ultra-smooth flywheel tuning, complete with an accurate tuning meter. (Even if you never use the flywheel tuning for FM, you'll need it for AM. The 450-T has an AM section that we're extremely proud of, incorporating sophisticated circuitry to cut out interference and whistles.)

Power? Power!

With 180 watts of clean power you'll be able to drive several remote pairs of speaker systems, as well as a big, power-hungry main stereo system.

We figure there's no point in giving you all that tuning convenience without an amplifier capable of excellent transient response, and truly big, clean sound.

Go ahead, boost the bass and treble.

Baxandall tone controls (a feature of every Fisher receiver) allow you to increase the very low bass and up-

per treble without affecting the mid-range. That means no boomy or harsh side effects at higher bass and treble boost levels.

Now about IC's.

There are many reasons why the Fisher 450-T sounds as clean as it does, including a more discretionary use of IC's than is common industry practice these days.

Other receivers claim to have more IC's than Fishers.

That's fine with us.

Sure, we use IC's, FET's, MOSFET's and space-age circuitry in our receivers. And in many applications they're a definite asset.

Many, but not all.

We've found that the mere inclusion of these devices does not result in superior performance.

Careful judgment and discretion is required to make the most out of IC's, and the rest.

For example. Our engineers discovered one particular application (in one of the audio preamplifier stages) where none of the available IC's on the market could match the noise and overload performance of our special low-noise, silicon transistors.

And that's not an isolated example.

Another new IC that many manufacturers were using and advertising was tested by Fisher, and found to have subtle performance flaws. Rather than incorporate it in our equipment simply to "keep up" with our competitors, our engineers worked with the IC manufacturer and were able to improve on its signal-to-noise ratio, distortion and dynamic range. As a result, no Fisher receivers were built with the inferior version of this IC.

A few important specifications:

FM sensitivity, 2.0 uV.

FM stereo separation (at 1 kHz), 38dB.

Harmonic distortion, 0.5%.

Hum and noise, -90 dB.

Shown in large photo at right:

The Fisher 450-T, plus a pair of Fisher's best-looking bookshelf speakers (the 4-way Fisher XP-7K's, \$159.95 each), Fisher's best headphones, (the Fisher HP-100, \$39.95) and the new Fisher RC-80 stereo cassette deck with Dolby noise reduction unit built in (\$199.95).

If you're willing to tune with a knob, one of these lower-priced Fishers should interest you.

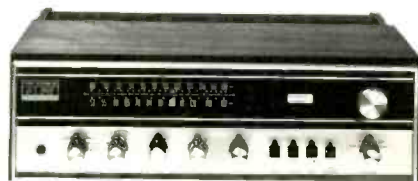


The 80-watt Fisher 201, your best buy under \$200.

If you've got less than \$200 to spend on a stereo receiver, you've got no choice.

Only one AM/FM stereo receiver in that price range offers the kind of quality Fisher considers high fidelity. And that receiver is the Fisher 201, at \$199.95.

The 201 delivers 80 watts of power (plenty to drive two pairs of Fisher speakers at concert levels without strain). It has an FM tuner section that brings in stations you wouldn't expect to receive on a \$200 receiver, and it has the same Baxandall tone controls we put into our more expensive receivers. In addition, the 201 has a black-out tuner dial that makes it extremely attractive.



The 100-watt Fisher 202, your best buy at \$249.95.

The Fisher 202 shares many features with the 201, but it has more power: 100 watts instead of 80 watts.

If you're fond of loud, low bass notes (organ pedal notes, for example) or if you have an extra-large living room to fill with music, those extra watts will come in handy.

Of course, neither the 201 nor the 202 comes with AutoScan—you have to tune them by hand, the old-fashioned way. But there are people who claim that this has the advantage of building your character.



The Fisher
We invented high fidelity.

The Fisher 450-T gives you tuning without moving parts

It's many times more accurate than a tuning knob, even if you use a meter or a scope.

If you are a regular reader of this magazine, you may already be aware that Fisher's top two-channel receiver (the 500-TX, at \$499.95) has a push-button electronic FM tuning system that makes flywheel tuning obsolete.

But it may be news to you that the identical sophisticated diode circuit with its AutoScan® push-button controls is available in a \$399.95 unit (price includes remote control).

Here's what "Audio" magazine had to say about our AutoScan electronic tuning: "AutoScan is probably more accurate in tuning to center of desired channel than can be accomplished manually."

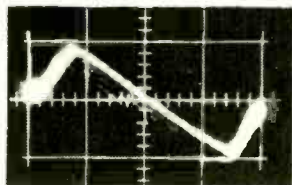
At this point in history, when other receivers are offering two and three tuning meters, oscilloscopes, words that light up, and various other devices that are supposed to help you tune in stations more accurately, we thought you might like to know why we at Fisher are putting simplified push-button tuning into all our best

receivers. And how our push-button tuning is more accurate than anybody's manual tuning, including our own.

For the moment, disregard its convenience. Diode tuning is dead-accurate, instantly.

AutoScan, a Fisher exclusive, is a purely electronic tuning system. There are no moving parts. Instead, devices called varactor diodes are used to lock in stations at their most powerful, most distortion-free tuning point. We again quote "Audio":

"Station lock-in is flawless. That is, when the AutoScan stops on a station it stops on the exact 'center' of that channel.



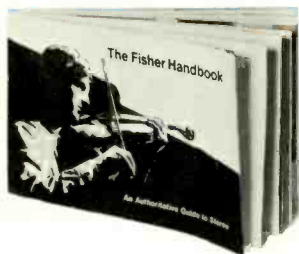
"The photograph shows the detector 'S' curve obtained using the AutoScan and letting it 'home in' on our signal. Note that it locked in on the precise center of the curve. This test, by the way, is far more severe than would be encountered in normal station selection because of the extremes of modulation we employed."

Now comes the question of how important this degree of accuracy is to you. Can you hear it?

We believe you can. There's a subtle distortion that creeps into complex orchestral material, at every volume level, when an FM station isn't precisely tuned. If you've ever tried to listen to an FM concert, and felt somewhat dissatisfied with the sound as compared to records or tape, it could be a tuning problem. No tuner or receiver can be manually tuned as accurately as the Fisher 450-T with AutoScan (except, of course, the Fisher 500-TX). Our engineers estimate that tuning accuracy is at least ten times greater with AutoScan than with manual tuning.

Also, AutoScan accuracy requires no warm-up. Stations can be locked in instantly, as soon as the receiver is switched on. That's important, because even some of the best manual tuning systems can't be tuned

Free! \$2 value!



Send for your free copy of The Fisher Handbook, a fact-filled 72-page guide to high fidelity. This full-color reference book also includes complete information on all Fisher stereo components.

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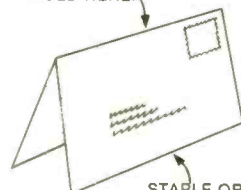
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PRICES SLIGHTLY HIGHER IN THE FAR WEST.

Now your index finger is a more accurate tuning aid than a meter or an oscilloscope.





An audio engineer talks about the new VM professionals.

Murray Allen owns one of the world's keenest ears. He played sax and clarinet with big name bands like Skitch Henderson's and Bobby Sherwood's before becoming an engineer. And has done sessions for Bobby Melton, The Hi-Lo's, Julie London and many other famous names. Murray was one of the first to experiment in multi-track recording and recently pioneered in the use of 16-track. He is now with Universal Recording Studios where he engineers records and commercials, including the Schlitz and United Air Lines television campaigns which are currently on the air. He was also Audio Consultant to Science Research Associates.

"The VM professionals are really worthy of the name. I've never seen so much professional control in home-type equipment.

"The VM 1521 receiver, for example, does a lot of things even more expensive units I've played with can't.

"The bass and treble controls really give you a lot of room. And it's got a high and low filter you can switch in and out. The separation is terrific, too.

"I mean you can take something like a bass and clarinet duo and completely isolate the bass on one channel, then completely isolate the clarinet on the other.

"Another thing, I live in an area where FM is very Rfy. The VM 1521 has a new filter that handles it better than anything I've heard.

"The speakers are something else, too. VM calls them the Spiral Reflex System. Built on the twin wave theory. That's very efficient. And clean. Really clean. Especially the percussions. Even the transients don't get distorted. It even gets those low guitar sounds.

"And I really like the VM 1555 automatic turntable. The cueing. The belt-driven platter. The extra length on the tone arm. The photo-electric tripping mechanism. All of them are terrific.

"And the spindle gently lowers records all the way down to the stopped platter. Really takes good care of them.

"You know how hard it is to reproduce a clean piano or harp. Well, the 1555 does a beautiful job. Absolutely no wow.

"I listened to an album I engineered on a VM professional rig, and I can honestly say it was closer to the master tape than I'd ever heard. I could even hear tape noise which is really rare.

"I've decided to take my VM professional outfit to my office. Every day I deal with people who really know a good sound when they hear it.

"And it always pays to make a good impression."

For engineering specs on the complete VM Professional Series write:

VM CORPORATION

Dept. 74, P.O. Box 1247, Benton Harbor, Michigan 49022 or call direct, Area Code 616-925-8841.

(Ask for Dept. 74.)



The VM PROFESSIONAL 1521
Semiconductor complement: 49 transistors, 30 diodes, 3 ICs, 2 MOSFETs • FM circuit: four ganged front end with 2 dual gate MOSFETs for lower cross modulation, greater sensitivity and overload; 5 pole phase linear toroidal filters and 2 ICs for selectivity, sensitivity and limiting that surpasses all previous standards in this price range
• AMPLIFIER: Power output/bandwidth: 40 watts RMS/channel power at less than 0.5% distortion; bandwidth 9.30 KHz
• IM distortion: less than 0.5%
• Frequency response: +1 db 20 Hz-20 KHz • TUNER: Sensitivity: 1.9 uv for 30 db quieting • Signal to noise ratio: -75 db • Capture ratio: 1.8 db
• Selectivity: -75 db
• SM 100% MOD distortion: less than 0.5% • Stereo separation: 40 db at 1 Hz • Image rejection: -90 db • IF rejection: -100 db
• Spurious response rejection: -100 db
• Comes complete with cabinet of oiled walnut veneer hardwood at no extra cost. (Model 1520, same as above except 25 watts RMS/channel power.)

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FORMERLY HI FI/STEREO REVIEW

Stereo Review

JANUARY 1971 • VOLUME 26 • NUMBER 1

THE MUSIC

THE BASIC REPERTOIRE

Richard Strauss' Don Quixote.....MARTIN BOOKSPAN.....55

WHAT TO DO WHEN THE MUSIC STOPS

Probing the Schwann catalog's "Spoken and Miscellaneous" entries.....PAUL KRESH.....57

INTRODUCING SEALS AND CROFTS

Will this be the Post-Rock sound of the Seventies?.....DEBORAH LANDAU.....62

BASSO ALEXANDER KIPNIS

An eightieth-birthday appreciation.....PAUL HUME.....70

SCHUBERT, FISCHER-DIESKAU, AND MOORE

DGG's monumental lieder compendium is a recording landmark.....GEORGE JELLINEK.....90

BEYOND THE BASIC REPERTOIRE

Beethoven's Thirty-two Variations in C Minor.....ROBERT S. CLARK.....92

THE 35th ANNUAL OLD FIDDLERS' CONVENTION

"A living musical culture, almost casually preserved".....DEBORAH LANDAU.....98

THE EQUIPMENT

AUDIO QUESTIONS AND ANSWERS

Advice on readers' technical problems.....LARRY KLEIN.....18

NEW PRODUCTS

A roundup of the latest high-fidelity equipment.....22

AUDIO BASICS

Evaluating Speakers.....RALPH HODGES.....32

TECHNICAL TALK

Are Components Getting Better?; Hirsch-Houck laboratory tests of the Empire Troubador Record player, the Altec Lansing 714A AM/FM receiver, the Sony SS-9500 speaker system, and the Magnecord 2001 tape deck.....JULIAN D. HIRSCH.....37

RECEIVERS TODAY

Summing up the present state of the receiver art.....JULIAN D. HIRSCH.....66

TAPE HORIZONS

People Play Games.....CRAIG STARK.....108

THE REVIEWS

BEST RECORDINGS OF THE MONTH.....74

CLASSICAL.....79

ENTERTAINMENT.....95

STEREO TAPE.....103

THE REGULARS

EDITORIALLY SPEAKING.....WILLIAM ANDERSON.....4

LETTERS TO THE EDITOR.....8

GOING ON RECORD.....JAMES GOODFRIEND.....51

ADVERTISERS' INDEX.....108

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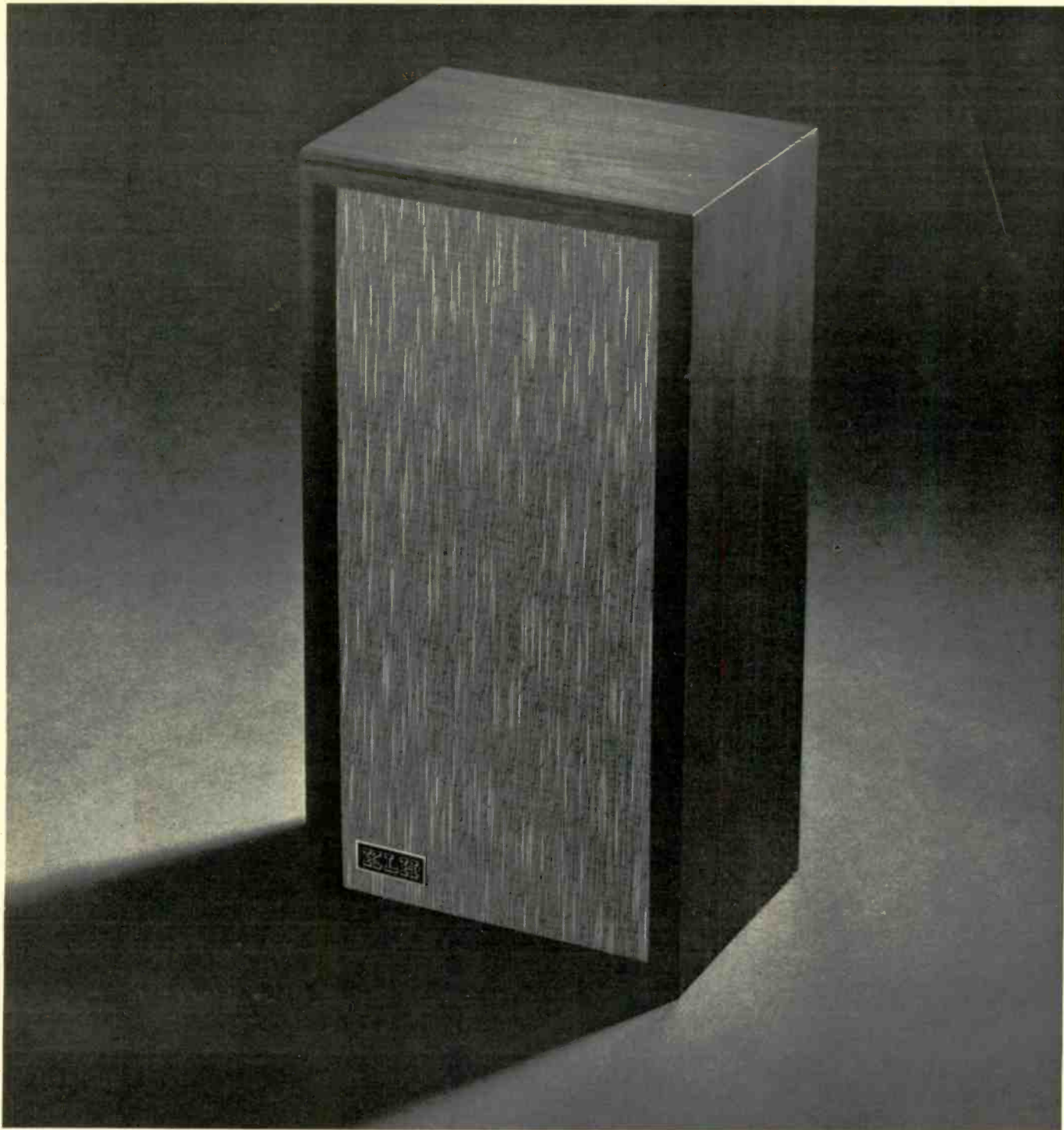
By WILLIAM ANDERSON

SLICING IT THIN

JUST OFF the record presses at this writing is Volume One of RCA's projected four-volume "British Blues Archive Series for Collectors." Performers on the disc are the Savoy Brown Blues Band, Eric Clapton, John Mayall, and others, and the series is trumpeted as "a recorded document of blues that represents the roots of a musical revolution." Well, "Archive Series" translates fairly easily as "reissues," but "roots of a musical revolution" is something of a mind-bender when one reflects how young and recently celebrated these British blues performers are, and how old and comparatively anonymous are the *real* musical roots of which they are only Xerox copies. But that is a subject for another day. What riveted my attention to Volume One was not a musical impression but a tactile one—a startled response to an album so thin and flexible that I doubted at first that it contained a record. But it was all there—plastic wrap, jacket, inner sleeve, and disc—a canny triumph of the packaging art. The jacket is not the usual cardboard, but a heavy white paper with an embossed "leatherette" finish. A window in this opens onto the inner sleeve, which bears a full-color reproduction of a smashing *assemblage* (artist unidentified) evocative of Old Blighty. And inside *that* is the heart of the matter, one of RCA's new 30-mils-thin, 90-grams-light phono discs (the usual figures are 50 mils and 135 grams).

How long, a number of readers have been asking, has this been going on? Since about 5 million records (roughly six months) ago, when RCA's new computer-controlled disc-pressing facility went on stream in Indianapolis. The figure comes from a paper, "A New Profile for LP Records," presented by an RCA engineer last October at the 39th convention of the Audio Engineering Society, a professional group whose transactions are not exactly followed with bated breath by the general public. In striking contrast to the publicity potlatch that accompanied the introduction of its Dynagroove process six or seven years ago, RCA has made no public announcement about this significant new development, and the record jackets concerned are equally mum. If we rule out becoming modesty, it would appear that this silence derives from a public relations problem: how to present and what to call the process and/or the product. "Positive Profile" (see title of paper above) seems to have given way for now to "Dynaflex," but even that paltry bit of information is more gossip than public knowledge. In short, though it may be a combination of corporate caution and simple thoughtlessness, dropping this *fait accompli* on the record-buying public unannounced *looks* rather like high-handed incivility.

It is hardly surprising, in these days of galloping consumerism and Nader's Raiders, that reactions to these Balkanesque shenanigans have been negative. The disappearance of 45 grams of vinyl could hardly go unnoticed, and interpretations of what it means go well beyond the image of the butcher's thumb. This is doubly unfortunate just now, for the quality of record pressings has lately become a hot topic on this side of the Atlantic, and the entry of an unexplained new factor can only further confuse already confused issues. The AES paper indicates there are unexceptionable technical and economic considerations that make a positive case for Dynaflex. RCA ought to take its courage in its hands and present its story to the audio public promptly, accompanying the presentation (if suggestions are in order) with a pair of demonstration recordings identical except as to pressing process—one old style, one new. If the public is not to come to dark conclusions, it must have enlightening information, and it would be good to have this in hand well before other record producers—as they surely will—bring out their own versions of the skinny disc.



Trade down to the KLH Seventeen.

The KLH Seventeen costs \$74.95.

But, unfortunately, a lot of people feel they have to spend more to get really great speakers.

So they sink most of their budget into a pair of super-duper loudspeakers. Then they try to save a few bucks by buying a so-so receiver. Figuring they can always trade up later.

But what happens is the inexpensive receiver chokes itself trying to drive inefficient, expensive loudspeakers.

And that's usually enough to make most people lose interest in their stereo system. So they forget about trading up, down, or

sideways and just let all that shiny new equipment collect dust.

But we think we can satisfy people looking for high-priced sound. With our Seventeen. One reviewer even wrote "Its sound matches or surpasses most other speakers we have heard which sell for twice the price."

The Seventeen effortlessly produces rich, full-bodied bass response. (In fact, only slightly less than our now-famous Model Six.) The highs are clean and unfurry and they snop through the room with all the resonance and presence of the live performance itself.

And, most important, the Seventeen will do all this hooked to a relatively low-power receiver.

So, which would you rather have?

A moderately priced stereo system which delivers an extraordinary amount of sound?

Or an expensive pair of bookends?

If you'd like some technical information on the KLH Model Seventeen, write us.

Our address is 30 Cross Street, Cambridge, Mass. 02139, or better yet, visit your KLH dealer.



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65784 MELANIE—
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67509 GRASSROOTS
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33469 BEST OF BUF-
FALO SPRINGFIELD
Atco LP, 8TR, CASS



33088 MOZART—
Piano Quartets
Vangu LP



30628 JACKSON 5
Third Album
Motow LP, 8TR, CASS



67511 STEPPENWOLF
—7
Dunhi LP, 8TR, CASS



44753 TRAFFIC—John
Barleycorn Must Die
UniAr LP, 8TR, CASS



30622 TEMPTATIONS
Greatest Hits, Vol. 2
Gordy LP, 8TR, CASS



12286 DUSCHENES
RECORDER QUARTET
Baroq LP



33083 COUNTRY JOE
& FISH—CJ Fish
Vangu LP, 8TR, CASS



65779 MELANIE—Candies
In Rain
Budda LP, 8TR, CASS



66703 CURTIS MAY-
FIELD—Curtis
Curto LP, 8TR, CASS



38358 VIKKI CARR—
Nashville By Carr
Liber LP, 8TR, CASS



33077 JOAN BAEZ—
One Day at a Time
Vangu LP, 8TR, CASS



42693 KING CRIMSON
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—If You Go Away
Phili LP



28113 A MUSICAL
SEANCE
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39089 5TH DIMENSION
—Greatest Hits
SouCi LP, 8TR, CASS



12121 3 CENTURIES OF
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Pirou LP, 8TR, CASS



16759 TCHAIKOVSKY
—1812 Overture
Mercu LP, 8TR, CASS



17317 CASALS—
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Phil LP



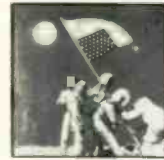
42673 LED ZEPPLIN
II
Atlan LP, 8TR, CASS



30607 FOUR TOPS—
Still Waters Run Deep
Motow LP, 8TR, CASS



44745 BOBBY GOLDS-
BORO—Greatest Hits
UniAr LP, 8TR, CASS



38364 CANNED HEAT
—Future Blues
Liber LP, 8TR, CASS



42765 ROBERTA
FLACK—Chapter Two
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38367 SUGARLOAF
Liber LP, 8TR, CASS



17719 HDLST—The
Planets
MusGu LP



44712 MIDNIGHT COW-
BOY—Soundtrack
UniAr LP, 8TR, CASS



67510 THREE DOG
NIGHT—Naturally
Dunhi LP, 8TR, CASS



39071 5TH DIMENSION
—Age of Aquarius
SouCi LP, 8TR, CASS



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—Gone Is Love
Phili LP, 8TR, CASS



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LOVIN' SPOONFUL
KamSu LP, 8TR, CASS



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Muffins
Phili LP, 8TR, CASS



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—Here Comes Bobby
Motow LP, 8TR, CASS



66595 BOBBY
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—Here Comes Bobby
Metro LP, 8TR, CASS



17008 HANDEL—
Messiah (3 records)
Phili LP



31787 MAMAS &
PAPAS—16 Greatest
Hits
Dunhi LP, 8TR, CASS



31979 JOHN COLTRANE
—Transition
Impul LP



66671 RARE EARTH
—Ecology
RarEa LP, 8TR, CASS



44758 FERRANTE &
TEICHER—Love Is
A Soft Touch
UniAr LP, 8TR, CASS



42770 IRON BUTTER-
FLY—Metamorphosis
Atco LP, 8TR, CASS



42704 CROSBY,
STILLS, NASH &
YOUNG—Deja Vu
Atlan LP, 8TR, CASS



38359 IKE & TINA
TURNER—Come
Together
Liber LP, 8TR, CASS



44728 FERRANTE &
TEICHER—Play
Midnight Cowboy
UniAr LP, 8TR, CASS



43860 ERROLL GAR-
NER—Feeling Is
Believing
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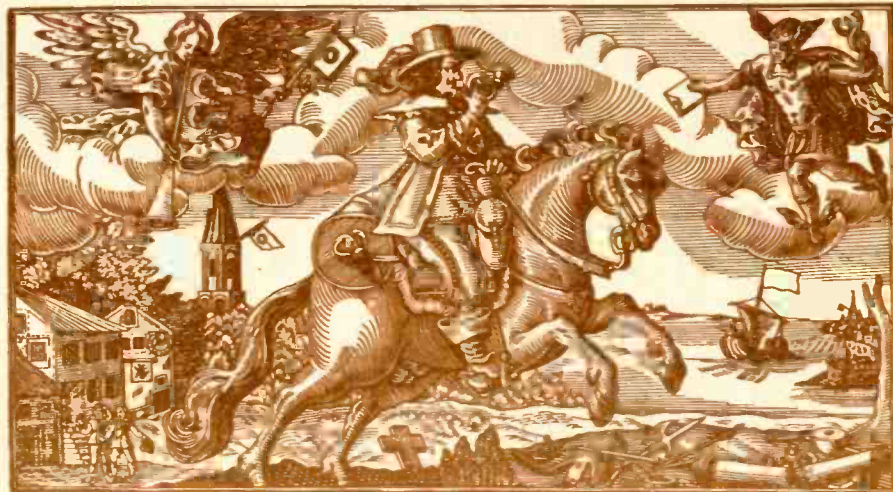
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LETTERS TO THE EDITOR

Grace Slick

● In Rex Reed's interview with Grace Slick (November) she stated that, in effect, opera is dead because it isn't *current*! I have news for this vocally untrained screamer of rock-'n'-roll. A hundred years from now people of taste will still be thrilling to Verdi and Wagner while Grace Slick won't even be a footnote in musical history. She would be laughable if it were not for her espousal of drugs. That makes her dangerous! It irritates me that any record company gives this sort of person an outlet. Is the profit made on rock-'n'-roll so all-important that it is worth the destruction of our children?

JAMES BURNS
Hollywood, Calif.

● I would like to thank STEREO REVIEW for publishing "Rex Reed Talks to Grace Slick." This is a most revealing and disturbing insight into the whys and wherefores of our youthful rebellion for a long-time member of the Establishment. The article should be printed and reprinted in magazines and newspapers until it has been brought to the attention of every member of the Establishment who cares for our descendants and our country, not just so they can learn of Grace Slick and her Washington Airships or Franklin Helicopters or whatever they are, but so they can understand how sick these young people are and, perhaps, find a way to help them. If not, heaven help this country, for surely we're "goners."

J. ED NEWMAN
Roanoke, Va.

● Having been a most (some say probably the most) enthusiastic follower of both the Great Society (for as long as it lasted) and the Jefferson Airplane since their respective pre-recorded inception, I love you for the article on Grace. Thanks.

CAROLYN POHLMAN
Birmingham, Mich.

● I am a seventy-one-year-old square who has never been turned on by rock music. I've enjoyed music all my life, from church concerts in England, to the idols of vaudeville, to Al Jolson doing *Sonny Boy* in the first talkie, which turned entertainment on its ear. But my hi-fi set is the jewel of my life, a creation that puts the musical spectrum at my feet, and brings the masters alive in all their glory.

The Rex Reed/Grace Slick interview certainly put the younger generation into focus in a most hilarious and truthful way. Truth is a relative quantity that is searched for by each successive generation, and once found, reveals the need for further searching.

AL JOWETT
Tucson, Ariz.

The Iron Butterfly

● Peter Reilly writes an enormously glib account (November) of Jeanette MacDonald (and others) and the film operettas of the 1930's. One can easily see that Mr. Reilly is far more interested in impressing readers with Mr. Reilly than in communicating the essence of the subject he so carelessly rolls around and then spits out; he not only lacks creditable taste, he is uncouth as well.

It is unfortunate that the article and the subject matter cannot be dealt with concurrently by readers. It is unfair, really, because for those who have not had the pleasure of being a part of that lost time of the film operetta, distorted values have been presented which may mislead an otherwise appreciative audience. One has only to be involved with the lightness and the style of *Naughty Marietta* to be very moved by MacDonald and Eddy singing *Ah, Sweet Mystery of Life*.

Mr. Reilly is merely another Player Queen: too much and too venomously he doth protest.

DON SCOTT
San Jose, Calif.

Mr. Reilly replies: "The passions that Jeanette MacDonald can arouse after all these years are, of course, one kind of evidence of her unique powers—I did, after all, call her 'the prima donna assoluta of film operetta . . . of which she was the undisputed and authentic mistress.' I will match my respect for what she was able to accomplish in her special sphere with Mr. Scott's any day, though I would like to think that it is unclouded with that sentimentality that is always the enemy of candor."

From Prague to Linz

● Let me be among the first to "congratulate" you for an issue that will probably be a collector's item. I refer, of course, to October's "Basic Repertoire": the Mozart "Linz" Symphony is No. 36, not No. 38. Evidently someone had his cities mixed up, the correct title

(Continued on page 10)

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of No. 38 being "Prague." Incidentally, the table of contents lists the "Linz" Symphony correctly.

Your magazine is tops. Keep up the good work, but watch those symphony names and numbers—or someday we readers might see "Beethoven, Symphony No. 5 in C Minor, 'Pastoral'."

S. LOEB
Brooklyn, N. Y.

The Sound of Words

● I was extremely impressed by the astute, compelling, and intelligent pro-Establishment thoughts uttered by anti-Establishment-looking Bill Graham (October). But I was shocked and offended by the uncalled-for obscenity in the first sentence under "Graham Cracks" (also repeated in the body of the text). The smutty

word used added nothing to the realism of the Bill Graham drama and was in extremely bad taste.

BARTON KING
Citrus Heights, Calif.

According to the Random House Dictionary: "schmuck—n. Slang. fool; oaf; jerk. [Yiddish; akin to OHG smocko, OE smoc . . .]"

● I am dismayed that you allow a literary aberration which should have died a timely death at the dawn of the 20th century to appear in your magazine. I refer to the use of Latin and/or French phrases in the article "De Mortibus Musicorum" (November).

This form of intellectual snobbishness is invariably an attempt on the part of the perpetrator to appear more educated or more cul-

tured than his obviously (at least in his sight) inferior audience. Such phrases as "je m'en fiche du monde," and "vie et oeuvre" show not the ignorance of the reader but the painful lack of self-confidence of the writer.

I can cure my temporary feelings of inadequacy by consulting a French or Latin dictionary; however, the literary *sans nobilis* is incurable, *je ne sais quoi?*

JOHN SHERROD
Danville, Pa.

The Editor (equally dismayed) replies: "Particulars first: since the basic vocabulary of medicine is Latin (though there is an increasing tendency toward the vernacular prescription), it seems to me both natural and amusing (academic humor also has its place) that an article by a pathologist on the late medical histories of a group of composers should be titled 'De Mortibus Musicorum.' There can be few English-speaking readers who could substantiate a claim to total ignorance of Latin roots, but if such there be, they could hardly miss the 'translation' in the first sentence of the story. As for 'je m'en fiche,' that Gallic pungency comes in handy for a simple reason: it would not have been possible to use the English equivalent 'I don't give a . . .'. Either, for the sense of the observation, is right on the button, but the French phrase, through a slight shift of perceptual gears, insulates the sense of propriety. A Frenchman, I imagine, would find an English vulgarity useful in the same situation. Though it cannot be denied that there is a style that uses the right foreign word or phrase for the wrong reasons, such is not the case here. I will, however, give Mr. Sherrod a point on 'vie et oeuvre.' And I am pleased that, even while making a point of his militant parochialism, Mr. Sherrod nonetheless has access to both a French and a Latin dictionary."

Fantasia

● Recently I had the opportunity to see Walt Disney's *Fantasia*. Until that time I had seldom given much time to classical recordings, which now seems unforgivable. As I play more and more music of this type, I am becoming more and more hooked.

Since *Fantasia* served as my awakening, I feel it is appropriate to begin my classical collection with pieces from the movie. Could you help me out by listing the selections played in the movie?

ROBERT W. BRULEY, JR.
Wayzata, Minn.

The musical works used in Fantasia are, in the order of their appearance in the movie: J. S. Bach's Toccata and Fugue in D Minor, Tchaikovsky's Nutcracker Suite, Dukas' Sorcerer's Apprentice, Stravinsky's Rite of Spring, Beethoven's Symphony No. 6 ("Pastoral"), Ponchielli's Dance of the Hours, Moussorgsky's Night on Bald Mountain, and Schubert's Ave Maria. There is a recording of the film score, too—Disneyland WDX 101—and it will be reviewed in a forthcoming issue. But Mr. Bruley and others should know that several of the selections used in the film were drastically cut.

Matron of the Arts

● I believe Tom Jones is looked upon and judged in most cases from the man's point of view ("Tom Jones: Singer Without a Song," September). I wonder if it isn't jealousy. Some

(Continued on page 14)



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—Martin Gottfried among them—have even implied that Tom Jones is a fag. Never—but of course, men who wish they had the same sex appeal as Tom are going to start these nasty, vicious rumors.

As a woman of forty, I suppose I'd be considered a "matron" of the arts. However, it has been a long time since I've enjoyed a singer so much and listened to a voice that gave me such pleasure. The last time I felt this way was when I was in my 'teens and Frankie Laine first recorded *That's My Desire*.

Tom Jones not only has an excellent voice, but is very versatile in that he can sing any type of song beautifully—rock, soul, jazz, ballads—not like the Joe Cockers of today, who are the idols of the teenyboppers. Sure, the younger generation may attend a Tom Jones concert to see him gyrate—but then again, they

did that in my day also with Elvis Presley and Frank Sinatra, who are both accomplished entertainers today. Most of those silly, screaming girls in Tom's audiences are plants anyway, which is a pity because he certainly doesn't have to create a phony sex image: he *is* sexy! He also has a very nice face, but unfortunately, no one looks at the upper half of his torso. Today's generation has forced him into living up to the sex-symbol image it expects of him.

ELAINE AUERBACH
Flushing, N. Y.

Ligeti and Distortion

● In the October issue, Eric Salzman's review of the new releases from Heliodor/Wergo of György Ligeti's music compares the complete compositions with some of the fragments which

appeared in the film *2001: A Space Odyssey*. He states, "For one thing, the optical soundtracks distort the music so much that most *2001* viewers came away with the impression that they had heard electronic music."

Optical soundtracks? I have always been under the impression that the soundtracks of Cinerama films, and of standard 70-mm films as well, were recorded and reproduced on six-channel magnetic film. Indeed, Hazard Reeves, the developer of the Cinerama sound system, was recording and reproducing an undistorted, wide-range, and wide-stage sonic image of what an orchestra really sounds like as far back as 1952, when many record companies were still recording an entire orchestra with a single omni-directional microphone.

The music was intentionally distorted by Stanley Kubrick, who after all, was primarily concerned with setting the proper "atmosphere" for his film, not in giving a concert. In fact, Ligeti successfully sued MGM for this distortion.

JAMES C. DELOTEL
Clarksville, Ind.

Mr. Salzman replies: "Having suffered through the inadequacies of optical tracks so many times—both as an ordinary film-goer and as a composer—I tend automatically to blame all film sound problems on that rather antiquated method. There are in fact magnetic systems in use, and Mr. DeLotel is quite correct in pointing out that the Cinerama system is one of these. It is also true that Ligeti won a suit charging willful distortion of his music. Not knowing the details of the case, I had always assumed that 'distortion' in this case meant chopping up the music, not actually junking it up sonically. What I heard in the theater sounded like system distortion rather than any kind of intentional mucking about. I even seem to remember that the Strausses, J. and R., didn't fare so well either. Frankly, at this distant point in time, I'm just not sure."

Electric Mahler

● I enjoyed David Hall's review of the Mahler Second in the October issue. I think it important to review records with historical perspective in mind where appropriate. But he goofed in stating that the Ormandy Minneapolis Symphony Orchestra recording of the "Resurrection" was the first complete electrical recording of any Mahler symphony. That honor belongs to (hold onto your seat!) the New Symphony Orchestra of Tokio [sic] conducted by Viscount Konoye (brother of the famous Premier of Japan in the Thirties). They recorded the Mahler Fourth for Japanese Parlophone (E10009/14) in May, 1930. Sakaye Kitasawa sang the *Wunderhorn* song in the last movement in German.

This recording has long been considered a legend. Recently I borrowed and taped it, so I can bear witness that it exists corporeally. It is complete in all but the most Beckmesserish sense: a few bars are inexplicably missing from the third movement.

GERALD S. FOX
Bethpage, N. Y.

Mr. Hall comments: "Between the writing of my review and the receipt of Mr. Fox's letter, I have seen and heard the Japanese recording of which he speaks. A tape of the recording is now available for on-premises audition at the Rodgers and Hammerstein Archives of Recorded Sound, the New York Public Library, Lincoln Center."

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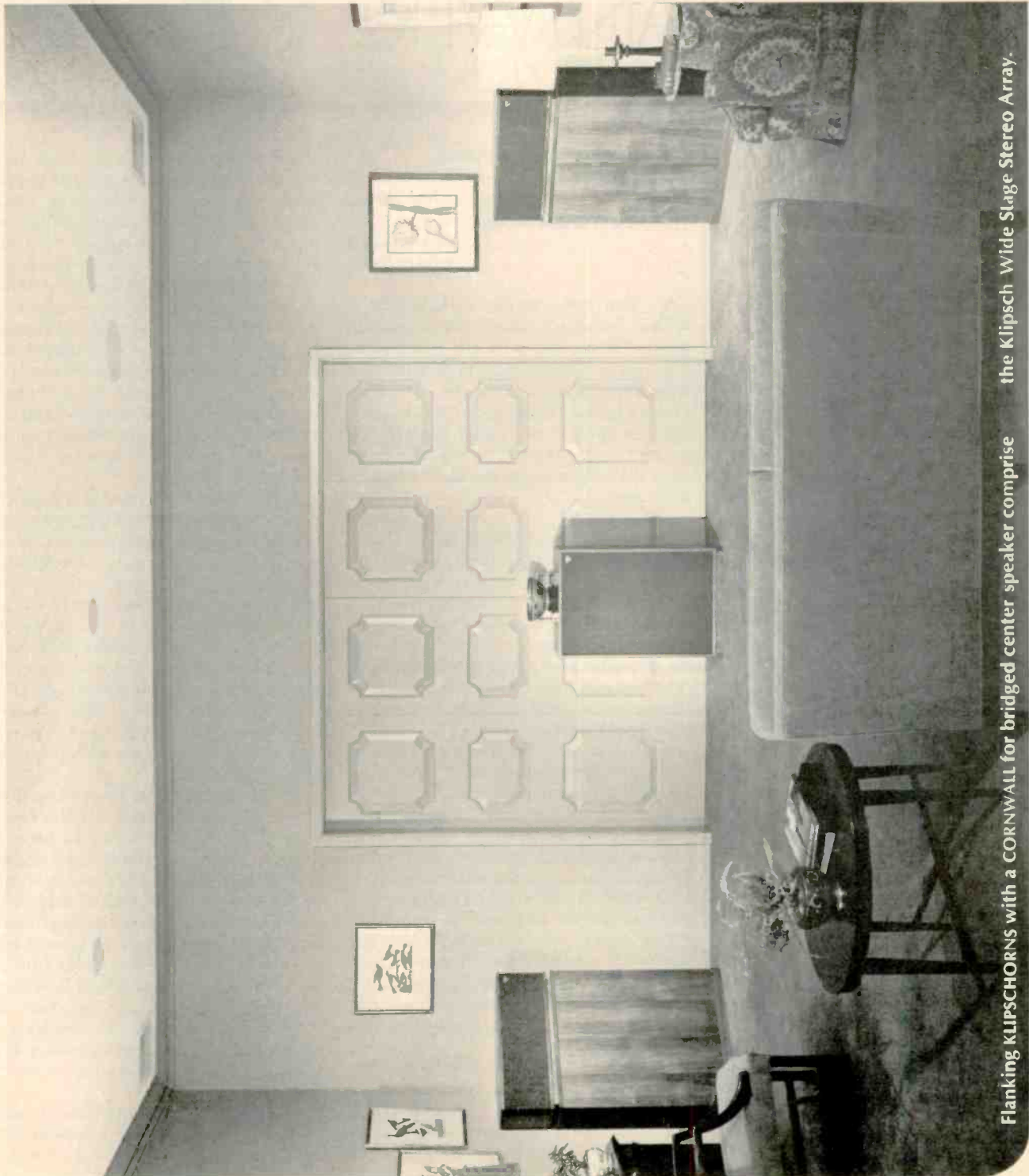
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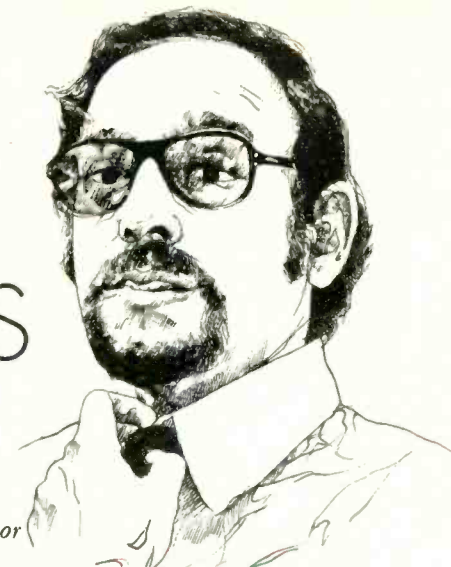


CIRCLE NO. 45 ON READER SERVICE CARD

16

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



Oil on Troubled Recorders

Q. *Is there any general recommendation as to how often one should oil a tape recorder mechanism?*

PETER DESALVO
Denver, Colo.

A. You will probably be better off if you don't, unless the instruction manual that came with the equipment tells exactly when, where, how much, and what grade of oil to use. The cost of replacing rubber drive components damaged by sprayed oil would probably be greater than the cost of repairing any wear that might occur because of lack of lubricant.

Tracking Warped Records

Q. *I have a problem undoubtedly similar to that of many audiophiles desiring to upgrade their stereo systems. I want to replace the original magnetic cartridge with conical stylus supplied with my turntable with a new top-rated elliptical-stylus cartridge. However, because of the recommended range of stylus pressure of the new cartridge (0.75 to 1.5 grams), I suspect that I won't be able to play many of my records since their warpage will probably cause tracking problems. I now use between 1.5 and 2 grams with my present cartridge and any records unplayable or sonically poor because of warpage are returned to the dealer.*

Is there an elliptical-stylus cartridge that will operate well with no increase in record wear at over 1.5 grams? I note that one major turntable manufacturer advertises that his latest model tracks at 0.1 gram. What records, pray tell, are unwarped enough to be trackable with that low a stylus force?

WILLIAM R. GOWEN
Great Lakes, Ill.

A. Whether a cartridge and tone arm (they must be considered as a team) will track a warped record properly

is not really determined by the stylus force used. Let's analyze what happens when a warped record is played. On the uphill side of a warp, there is increased pressure of the stylus against the groove because the record is literally pushing the arm upward against friction in its vertical pivot and—more important—against the inertia of the arm-cartridge combination. Inertia is a property of mass described by Newton. The gist of Newton's law is that objects at rest remain at rest and objects in motion remain in motion—unless an outside force is applied to start or stop them. The greater the mass, the greater the inertia.

If the tone arm's inertia is high (because tone-arm mass is high), stylus force may increase on the upward side of a warp to four or five times the original setting because the stylus must exert that much more force on the arm to get it to rise. After the crest of the warp is achieved, a different problem is faced. Inertia now tends to keep the arm traveling upward while the downward side of the warp falls away from it. Effective stylus force decreases rapidly, and the stylus may in fact lose contact with the record groove completely.

Increasing the stylus force beyond that needed to track a perfectly flat record lessens the stylus' tendency to leave the groove, for equally complicated reasons. If there is an effective diminution of force of 2 grams at the downhill side of the warp, and the tone-arm tracking force is set at 1½ grams, then the stylus will leave the groove. On the other hand, if the stylus is set for 3 grams, there is still one gram left to hold things together—but the amount of pressure occurring on the groove wall during the upward side of the warp will be excessive, to say the least.

To return to your questions: I would not suggest that you get a heavier-tracking elliptical stylus. Perhaps it's not ratio-

(Continued on page 20)

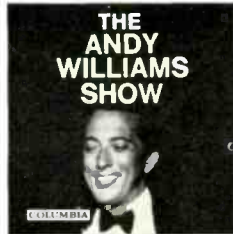
STEREO REVIEW

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

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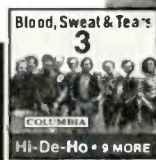
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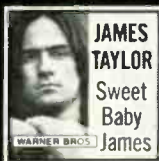
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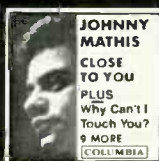
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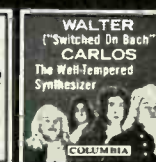
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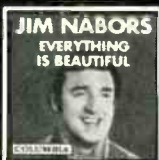
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JUST LOOK AT THE FABULOUS SELECTION of best-sellers the Columbia Stereo Tape Club is now offering new members! The greatest stars . . . the biggest hits . . . and all available in the incomparable stereo fidelity of 4-track reel-to-reel tape! To introduce you to the Club, you may select any 5 of the stereo tapes shown here, and we'll send them to you for only one dollar! That's right . . . 5 STEREO TAPES for only \$1.00, and all you need to do is agree to purchase as few as five more tapes during the coming two years.

AS A MEMBER you will receive, every four weeks, a copy of the Club's entertaining and informative music magazine. Each issue describes the regular selections for each musical interest . . . hits from every field of music, from scores of different labels.

If you do not want a tape in any month—just tell us so by returning the selection card by the date specified . . . or you may use the card to order any of the other tapes offered. If you want only the regular selection for your musical interest, you need do nothing—it will be shipped to you automatically. And from time to time, the Club will offer some special tapes which you may reject by returning the special dated form provided . . . or accept by doing nothing.

YOUR OWN CHARGE ACCOUNT! Upon enrollment, we will open a charge account in your name. You pay for your tapes only after you've received them. They will be mailed and billed to you at the regular Club price of \$7.98 (occasional Original Cast recordings somewhat higher), plus a mailing and handling charge.

FANTASTIC BONUS PLAN! Once you've completed your enrollment agreement, for every tape you purchase you will be entitled to an additional stereo tape of your choice for only \$2.00 . . . or you may choose one FREE tape for every two tapes you buy.

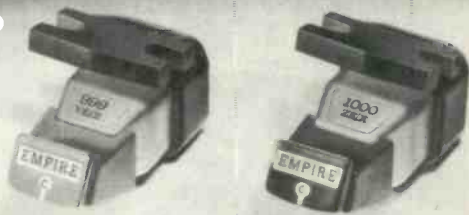
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These long playing cartridges will outperform any long playing records you own.



Here are two exciting stereo cartridges that barely touch your records, yet track them like radar, at forces so low that your records will be good as new after years of use.

1000ZE/X "Measurement Standard" —Tracks as low as 0.1 gram in laboratory playback arms. List Price—\$99.95.

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 K Hz 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 mil hand polished miniature diamond for exceptional low mass.

999VE/X "Professional" — Recommended tracking force $\frac{1}{4}$ to $1\frac{1}{4}$ grams. List Price—\$79.95.

Write for your free copy of "1971 Guide to Sound Design:" Empire Scientific Corp., 1055 Stewart Avenue, Garden City, N.Y. 11530.

EMPIRE



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CIRCLE NO. 16 ON READER SERVICE CARD

nal, but 2-gram ellipticals make me nervous because of their very small contact area and consequent heavy pressure on the groove walls. Rather, I would look into the matter of the tone arm. Does your turntable have a modern, high-quality tone arm with low bearing-friction, low mass, and with that mass concentrated as much as possible near the pivot? If not, then your first order of business should be to get one that does. You will probably find that the warp-tracking problem at low stylus forces is not anywhere near as severe as you thought it was.

Long-Distance AM Reception

Q. *I live in an area that has two or three AM stations that come on strong, but with the equipment I have, it is very difficult to get any stations with reasonable fidelity outside the Des Moines area. I should like, for example, to be able to tune in AM stations within about a 600-mile radius with reasonable fidelity. Is there an AM tuner that will do that for me?*

I have a second question concerning AM antennas. All of the equipment I have seen within the last twenty or thirty years has built-in antennas. Is there any way in which AM reception can be improved by using outdoor antennas?

JAMES A. ORCUTT
Des Moines, Ia.

A. Sorry, Mr. Orcutt, but I doubt that any component "hi-fi" AM tuner will do what you want. In fact, I suspect it is not possible with any practical component receiver. A good communications receiver such as radio amateurs use will pick up AM stations at a great distance, but selective fading and co-channel interference result in a signal with little entertainment value. The AM-tuning sections of stereo receivers are much too broad and unselective to be useful. (The broad tuning improves fidelity, but not long-distance reception.)

Built-in antennas are not intended to pick up distant signals because the overall result would be interference with local stations. Unlike the situation with FM, where a tuner with a good capture ratio will lock onto the stronger of two stations broadcasting on the same frequency and completely reject the other, an AM tuner will play them both simultaneously. Increasing the sensitivity of the tuner or using a more sensitive antenna will simply worsen matters. Communications receivers, which are usually very expensive, discriminate between signals by means of precision-tuned narrow-band circuits that limit the audio-frequency response.

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

RUM & ORANGE. IT'S A SCREWDRIWER MADE WITH RUM. DON'T KNOCK IT TILL YOU'VE TRIED IT.



Most screwdrivers taste like they were made with orange juice and nothing but orange juice.

And that is because most screwdrivers have been made by mixing orange juice with something that has little taste of its own.

A Rum & Orange tastes like orange juice, too. But since rum does have a taste, it compliments orange juice and makes it taste even better.

At least, Puerto Rican Rums do. They are not sweet and syrupy. Which means that their flavor is not likely to overpower the orange juice.

Make your next screwdriver with White or Silver Puerto Rican Rum.

You'll see how a glass of orange juice can taste a little more like something you sip on a balmy evening.

And a little less like what you drink at the breakfast table.

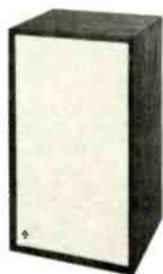
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*A free recipe book is yours for the asking.
Write Rums of Puerto Rico, 666 Fifth Ave., New York, 10019*

NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

Audionics Model Ten Speaker

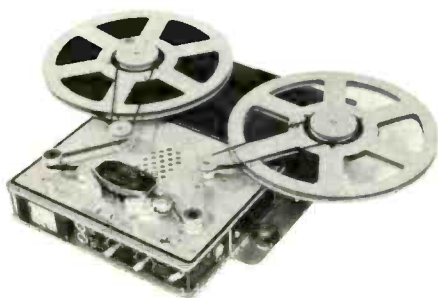


● AUDIONICS is marketing two speaker systems, the two-way Model Ten and the three-way Model Ten Type A, which is physically identical to the Model Ten except for the addition of a $\frac{5}{8}$ -inch Mylar dome tweeter. The speakers have frequency responses of 38 to 13,000 Hz (Model Ten) and 38 to 20,000 Hz (Model Ten Type A), both ± 5 dB. Each system employs a 10-inch acoustic-suspension woofer that crosses over to a $3\frac{3}{4}$ -inch cone mid-range speaker with dome center at 200 Hz.

Power-handling capability is 70 watts of program material; a minimum of at least 10 watts continuous amplifier power per channel is recommended. Both systems have a nominal impedance of 8 ohms. Enclosures are walnut-veneer finished and measure 24 x 14 x 10 $\frac{1}{2}$ inches. Either white (shown) or dark brown grille cloths are available. Prices of the two speakers: Model Ten, \$69.95; Model Ten Type A, \$89.95.

Circle 149 on reader service card

Stellavox Sp 7 Tape Recorder



● GOTHAM AUDIO is importing the Stellavox Sp 7, an unusually flexible battery-operated portable tape recorder intended for professional applications. In its standard configuration the Sp 7 comes with a head assembly equalized and biased for 7 $\frac{1}{2}$ -ips half-track stereo recording with 3M 200-Series tapes. Included among other plug-in head assemblies available as accessories are modules preadjusted for 15-ips full-track (mono) and 3 $\frac{3}{4}$ -ips half-track recording. Each assembly contains erase, record, and playback heads, plus a special head to be used in conjunction with an optional oscillator module for recording a film-synchronizing track on the tape. (Different noncompatible sync-track configurations are used in the mono and stereo head assemblies. A third audio track (instead of the sync) can be recorded with the stereo synchronizing head.) Tape speeds of 30, 15, 7 $\frac{1}{2}$, or 3 $\frac{3}{4}$ ips are selectable through a rotary switch.

Input facilities include connectors for dynamic or condenser microphones (an energizing voltage is available at the jacks for condenser microphones), optional mixers, and standard line sources. Outputs for

line and headphones are provided; the unit will also play back through a built-in 3 $\frac{1}{2}$ -inch speaker powered by a 1-watt amplifier. Among the control facilities are dual recording-level meters and controls, source/tape switch, automatic recording-level control, and meters for monitoring the synchronizing pilot tone and motor speed, which is electronically regulated and adjustable. Minimum specifications for 7 $\frac{1}{2}$ -ips stereo operation: frequency response, 30 to 16,000 Hz ± 2 dB; wow and flutter, 0.1 per cent; signal-to-noise ratio, 55 dB. The unit operates on twelve AA cells and accommodates tape reels up to 5 inches in diameter (7- and 10 $\frac{1}{2}$ -inch reels with optional outriggers shown). Among other accessories available will be an a.c. power supply with charging facilities for Nicad batteries, a portable battery-operated power amplifier with speaker, a carrying case, microphones, stands, and cables. The Sp 7 weighs 7 $\frac{1}{2}$ pounds with tape and batteries, and measures 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$ x 3 inches. A tinted plastic cover is provided. Price of the standard-configuration deck (7 $\frac{1}{2}$ ips, half-track): \$1,570.

Circle 150 on reader service card

Kari-a-Tape Containers



● MODERN ALBUM'S Kari-a-Tape cassette and eight-track cartridge containers are styled to resemble attaché cases. The KAM-9 (shown) has room for nine cassettes and a portable cassette recorder/player with microphone, and costs \$14.95. The KA-27 (\$14.95) accommodates 27 cassettes, and the 8T-27 (\$16.95) will hold

twenty-seven eight-track cartridges with labels showing. All are constructed of leather-embossed impact-resistant plastic and are lockable. The interior inserts for the tape cartridges are of molded plastic. Available colors: black with red interior and grey with black interior.

Circle 151 on reader service card

Marantz Model 30 Amplifier



● MARANTZ'S Model 30 integrated amplifier is rated at 60 watts per channel (continuous power over the entire audio band, both channels driven into 8 ohms) with less than 0.15 per cent harmonic or intermodulation distortion at rated output or below. Hum and noise are -74 dB for the phono inputs. Protective devices act at the input and output stages to prevent damage to amplifier or speakers from over-

load or component failure. The Model 30 has input facilities for two magnetic phono cartridges, two auxiliary sources, tuner, and a tape machine without electronics. Slider-type bass and treble controls for each channel are provided, as are a high-cut filter that acts at 5,000 and 9,000 Hz and a low-cut filter for roll-off below 50 or 100 Hz. A tone-control selector switch

(Continued on page 30)

STEREO REVIEW

When you know what it takes to make a TEAC, you know why professional people wax lyrical about our A-7030.

This is a no-nonsense pro-quality tape deck, with unrivalled sound reproduction at 15 or 7½ ips. A streamlined solenoid control system for effortless operation. A system that makes cueing as easy as pushing a button. Automatic rewind and shutoff for built-in convenience.

The A-7030 is the sum of many systems, and the sum of our savvy in producing them. It's the head of our whole fine family of tape decks.

So if somebody wants to write a sonnet on it, we've got a great line for them.



SOUNDS LIKE POETRY TO THE PROS.

A-7030

- Dual-speed hysteresis-synchronous motor for capstan drive
- Two heavy duty 6-pole capacitor-start induction motors for reel drive
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CIRCLE NO. 42 ON READER SERVICE CARD



**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 gimballed 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. 



Exquisite Martell. There's nothing lost in translation.

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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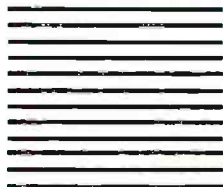
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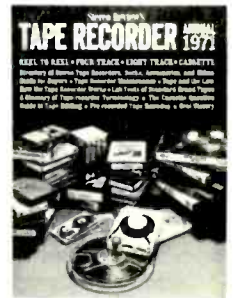


1971 Stereo/Hi-Fi Directory — the complete guide to everything you need for your home music system. You'll find everything available from all the manufacturers: amplifiers • tuners • receivers • changers • tape machines — cartridge, cassette and reel-to-reel • speakers, cabinets • compact hi-fi systems •

cartridges, arms, accessories. Picture-crammed pages and complete, accurate, reliable facts on every piece of equipment including full technical specifications, model numbers, dimensions, special features, optional accessories and manufacturers prices.

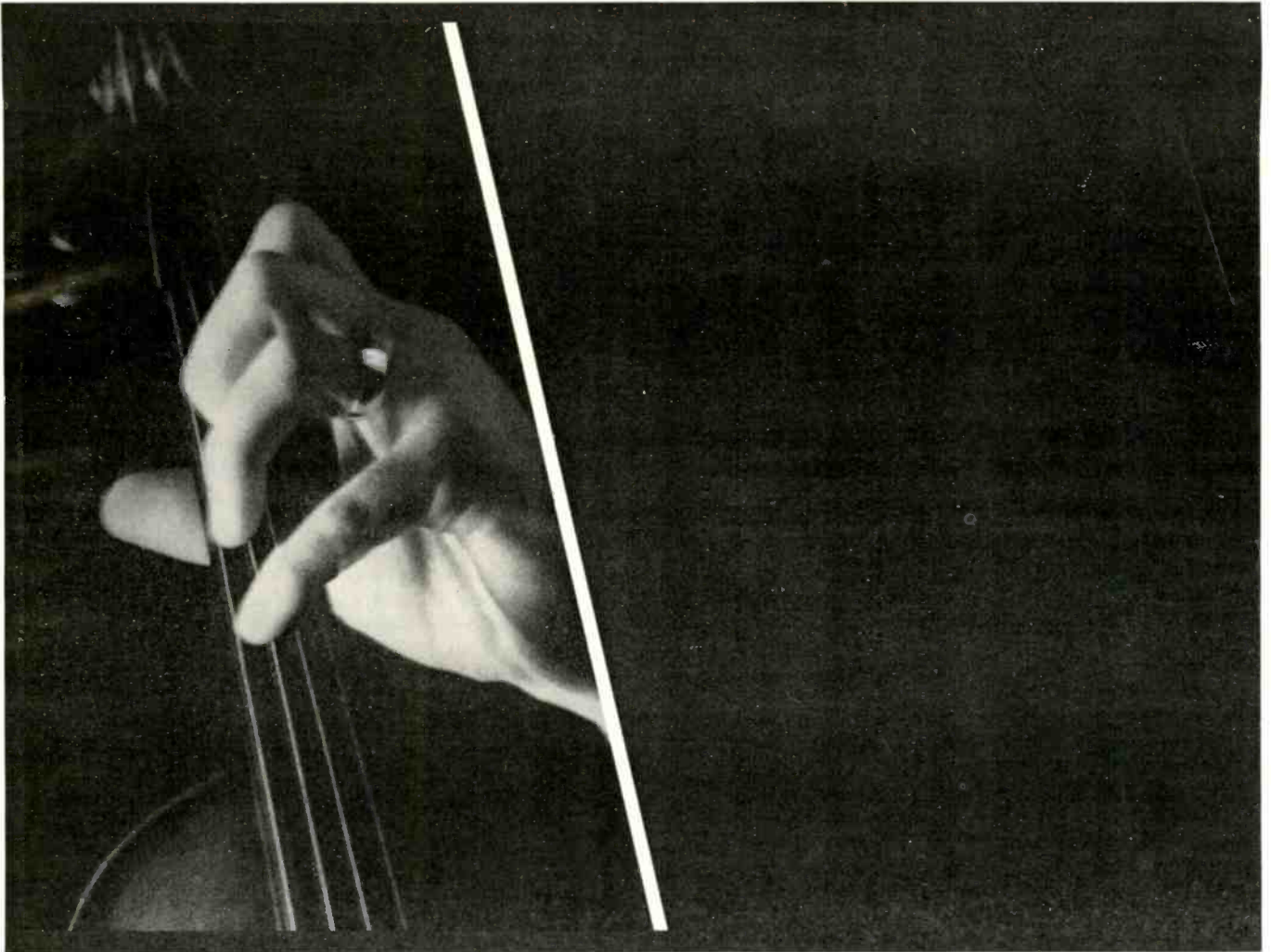
1971 Tape Recorder

Annual—the complete guide to what's available and how to choose what's best for you—**WHAT TO BUY:** reel-to-reel recorders • 4 and 8 track cartridge players • cassettes; **HOW TO USE IT:** taping off the air • tape editing • using test tapes; **TAPE TACTICS:** tape recorder maintenance • replacing a tape head • using an oscilloscope—*plus* a complete directory of manufacturers • glossary of tape recorder terminology • fact filled tape recorder directory covering—Video tape recorders • Recorders, players, transports • Combination "Music Center" Machines • Raw Tape • Tape accessories—Microphones... **PLUS** a roundup of the best pre-recorded tapes of the year.

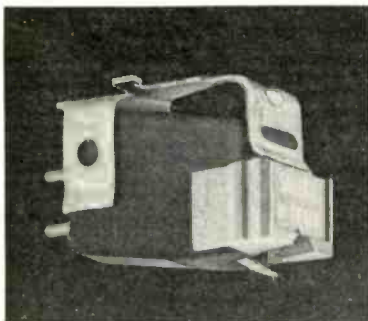


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To receive your copies of the all new 1971 **Stereo/Hi-Fi Directory** and **Tape Recorder Annual**, circle the following numbers: **STEREO/HI-FI DIRECTORY #135. TAPE RECORDER ANNUAL #136.**



Second fiddle? Hardly.



The Shure M91E cartridge cannot, alas, track as well as the incomparable V-15 Type II Improved, but then, no cartridge can. What the M91E can do is out-track everything else. Stereo Review (Feb., '69) said, "The listening quality of the Shure M91E was excellent . . . it virtually matched the performance of the V-15 Type II in its ability to track the highest recorded levels to be found on modern recordings." High Fidelity (July, '69) agreed: "Its sound is about as neutral and uncolored as any pickup we've auditioned; clean, smooth, well balanced across the range . . . a first class 'tracker.'" We at Shure agree. We ought to know, because we introduced the concept of trackability. The M91E for now (only \$49.95)—the V-15 Type II Improved later. Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill. 60204.



NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

defeats the tone controls or introduces loudness compensation. Other rotary knobs control volume, balance, mode, and connect to the amplifier's output or to either, both, or neither of two pairs of speakers. There are tape-monitor and power switches and a second set of tape inputs

and outputs on the front panel. A stereo-headphone jack that will drive low-impedance phones is always energized. Dimensions of the amplifier are $15\frac{3}{8} \times 5\frac{3}{4} \times 14$ inches. Price: \$495. A walnut cabinet for the amplifier is available for \$32.50.

Circle 152 on reader service card

Sony STR-6065 Receiver

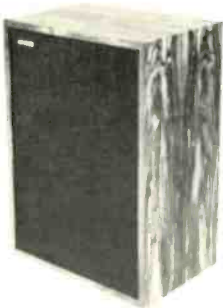


● SONY has introduced two new AM/stereo FM receivers, the Models STR-6055 and STR-6065 (shown). The 6055 has a continuous power output of 30 watts per channel from 20 to 20,000 Hz with both channels driven into 8-ohm loads. The 6065 delivers 50 watts per channel continuous under the same conditions. Both receivers have power bandwidths of 15 to 30,000 Hz and less than 0.2 per cent harmonic and intermodulation distortion at their rated outputs. Signal-to-noise ratios are 70 dB (phono input) and 90 dB (high-level inputs) for both. The FM sections of the 6055 and 6065 have IHF sensitivities of 2.6 and 2.2 microvolts, respectively. Other FM specifications, identical for both units, include capture ratios of 1.5 dB, 80-dB selectivity, 90-dB i.f. rejection, and 100-dB spurious rejection. Control facilities for the two receivers are also similar. A lever switch works in conjunction with a rotary

selector to choose AM, stereo or mono FM, auxiliary 1 or 2 (a front-panel input), or phono inputs (the 6065 has two phono inputs). There are separate bass and treble controls for each channel, a five-position mode switch, high-cut filter, loudness compensation, FM interstation-noise muting, and a switching control for two pairs of stereo speakers. A tuning meter reads channel center for FM and signal strength for AM. There are also a tape-monitor switch and stereo-headphone jack. The 6055 has split-knob volume controls for the two stereo channels, while the 6065 uses a single master volume control and concentrically mounted balance control. Both receivers measure approximately $17\frac{1}{2} \times 6 \times 14$ inches and take the same optional walnut cabinet (\$26.50). Prices of the two receivers: STR-6055, \$299.50; STR-6065, \$399.50.

Circle 153 on reader service card

Infinity Systems 2000 Speaker System



● INFINITY SYSTEMS has introduced a line of speaker systems that employ electrostatic high-frequency reproducers. Among the systems available are the Model 2000, a floor-standing model ($26 \times 18 \times 12$ inches) that has a 12-inch woofer, $4\frac{1}{2}$ -inch mid-range, and two electrostatic tweeter elements with a total radiating area of $13\frac{1}{2}$ inches. The tweeters, which cover the range from 1,800 to 30,000 Hz, are angled relative to one another and mounted so as to radiate from both front and rear of the enclosure. The mid-range is a cone driver that operates from 1,800 down to 300 Hz,

where the 12-inch woofer back-loaded by a resistively damped, ported transmission line takes over. The overall response of the 4-ohm system is $30 \text{ to } 30,000 \text{ Hz} \pm 3 \text{ dB}$. Power-handling capability is 125 to 130 watts program material; an amplifier with a capability of at least 30 watts of continuous power output per channel is recommended. The electrostatic elements are energized by a built-in power supply that is plugged into an a.c. outlet. Prices: \$279 with walnut enclosure; in a rosewood cabinet, \$306.90.

Circle 154 on reader service card

Fisher WS-80 Speaker



● FISHER has brought out two new "omnidirectional" speaker systems with 360-degree horizontal sound-radiation patterns. The walnut enclosures for both systems are similar in appearance but differ in size. The WS-80 (shown) is a three-way design (8-inch woofer, $5\frac{3}{4}$ -inch mid-range, and 3-inch tweeter) with all drivers facing upward. The mid-range and tweeter units are mounted coaxially beneath the grille-cloth portion of the speaker's upper surface. The woofer, which operates on the air-suspension principle, occupies the other side of the enclosure. Frequency response of the WS-80 is 35 to 20,000 Hz; crossover frequencies are at 400 and 1,500 Hz. A

two-position control permits adjustment of the tweeter's output. The system has a power-handling capability of 30 watts program material and physical dimensions of $18 \times 11 \times 18\frac{3}{4}$ inches. The WS-70, which measures $15\frac{1}{2} \times 9\frac{1}{2} \times 16\frac{1}{2}$ inches, is a two-way system with a 6-inch woofer and 3-inch tweeter. Its frequency response is 39 to 18,000 Hz, and its power-handling capability is 20 watts program material. Crossover between the two drivers occurs at 1,500 Hz; there is a two-position high-frequency control. Prices of the two speakers are \$99.95 (WS-80) and \$79.95 (WS-70).

Circle 155 on reader service card

STEREO REVIEW

With and without Dolby, that is.

The new CAD5 comes with. The original CAD4 without. Which leaves you with the logical question of whether you want to be with or without.

Unless you've recently arrived on this planet, you know that Dolby is special circuitry that reduces tape hiss to the point where it's virtually eliminated.

At the moment, only Harman-Kardon and two others offer Dolbyized cassette decks. We're sure you'll consider all three. That is, if you consider the advantages of Dolby worth the extra cost in the first place.

The choice among non-Dolbyized cassette decks is either

tougher or easier to make, depending on how you look at it. It's tougher because there are so many brands available. It's easier, because none of them can match the track record of Harman-Kardon's CAD4.

Electronics World, in comparing the CAD4 to several other top quality cassette machines, summed up their findings by saying: "The Harman-Kardon CAD4 is the best of the group in performance..."

More recently, Julian Hirsch, reporting in Stereo Review on his tests of 17 decks, paid this tribute to the CAD4: "The time-tested Harman-Kardon CAD4 was well able to hold

its own among comparably priced contemporary designs...a tribute to its basically sound design and construction."

If you've had any experience at all with tape recorders, you know that reliability is as important as electronic performance. And when you can have both in the same unit, the choice is clear.

Now back to the CAD5, which took "the best" and made it even better. Not just by adding Dolby, but by incorporating other advances as well. Such as equalization and bias adjustments for the new chromium dioxide low noise tape. And even more extended high frequency response.

We realize that you have a lot to think about. And we'll be pleased to send you detailed literature on both of our cassette decks. Then you can have the last word.

Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.



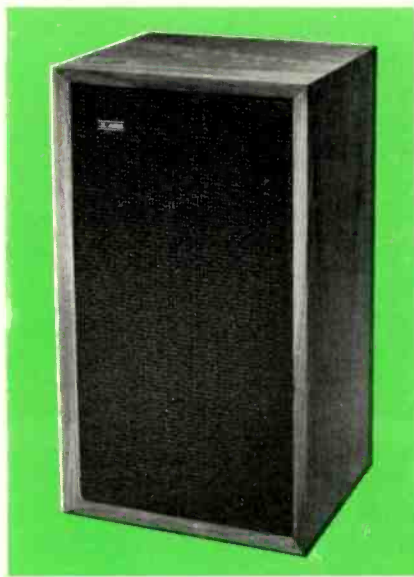
CAD5
(with Dolby)
\$229.95
CAD4
(without Dolby)
\$159.95

harman kardon

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Now the last word in cassette decks comes with and without.

NEW, TRANSPARENT AND BEAUTIFUL.



ADC's brand new 450A is a "high transparency" speaker system for the perfectionist who wants to own the best bookshelf system money can buy.

This two-way system avoids the use of complex crossover networks and the resultant phase distortion. By enabling the majority of the audio spectrum to be radiated by the high frequency unit, we achieve essentially a "single point source". The low frequency driver is then left to do the demanding but uncomplicated job of reproducing the low and basically non-directional portion of the audio spectrum.

The result is an extremely transparent true-to-life bookshelf speaker system you must hear to appreciate.

ADC 450A SPECIFICATIONS

Type . . . Full-sized bookshelf.
Cabinet . . . Oiled Walnut.
Dimensions . . . 25" H x 14" W
x 12 3/8" D.
Weight . . . 50 lbs. each.
Frequency Response . . . 25 Hz to 30
kHz \pm 3 dB (measured in average
listening room).
Speakers (2) . . . 3/4" "point source"
wide range tweeter and 12" high
compliance woofer.
Nominal Impedance . . . 6 ohms (for
optimum performance from
transistorized amplifiers).
Power Required . . . 10 watts RMS
minimum.
Price . . . \$150 (suggested resale).



AUDIO FOR AUDIOPHILES

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32

AUDIO BASICS

By RALPH HODGES



EVALUATING SPEAKERS

TECHNICAL EDITOR Larry Klein recently suggested that in a sense we no longer appraise speakers by their merits, but by their faults. In a backhanded sort of way, this is a compliment to the high-fidelity speaker industry. Today's top systems do a fine job on the lows and highs that posed problems only a few years ago. The faults—or at least the most audible ones—usually occur somewhere in between, and their satisfactory elimination does not require new design principles, but merely painstaking attention to the old ones.

"Coloration" is a highly descriptive term for these aberrations. Whatever the actual electromechanical cause of a coloration, it amounts in the end to the tendency of a speaker to favor one relatively small group of frequencies over the others. (A "dip" in the response—*i.e.*, the neglect of a small band of frequencies—does not seem to be as noticeable.) Such an artificial emphasis or peak is especially annoying in the mid-range, where the ear is most sensitive and where much of the energy content of music is located. A peak at the center of the mid-range band often distorts the "acoustic environment" of the recording and can add a raucous quality. The instrument (or voice) may seem closer and more full-bodied, but it will lack openness and fail to convey a sense of the space in which it was originally recorded. A lower mid-range emphasis gives a spurious impression of increased bass, but also a thickened, heavy, over-resonant texture and a loss of clarity. And an exaggerated upper mid-range puts a harsh edge on the sound of brass, violins, and other instruments with concentrated harmonics in that region.

At one time certain colorations were not only tolerated but even exploited by manufacturers who hoped to dazzle the customer in the audio showroom. I can recall being mightily impressed on several occasions by now-obsolete speakers playing music of the sort they were rather cunningly designed to reproduce—and enhance. And only a few months ago I was told by the manufacturer of a very fine line of speakers that he had considered incorporating an emphasis in the lower mid-range (or upper-bass) in one of his models because he thought juke-box-oriented consumers would expect it. But this practice is usually held in low esteem today, and for good reason. Once you become aware of a coloration in your speaker system, it becomes difficult to ignore it. Even when the result is not actually irritating (as harshness would be), the ever-present "personality" of the speaker—the predictability it imposes on all musical effects—becomes wearing after a short time.

STEREO REVIEW is grateful to Hans H. Fantel, who has ably handled this column in the magazine since its beginning. Pressing commitments have made his continuing to write Audio Basics impossible, but he will continue to contribute occasional feature articles to the magazine.

STEREO REVIEW



Another "Plus"
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"MIKE-MIXING" IN ANY MODE


MODEL KR-6160 with Dynamic Microphone

KENWOOD creates a magnificent new stereo receiver—with superabundant power, superb performance, and the most imaginative touch of all: Its own dynamic microphone for "mike-mixing" in any mode with front panel sound level control. Another KENWOOD "plus" to enhance your stereo enjoyment.

Specifications: Power Output, (± 1 dB) 260 watts @ 4 ohms; (RMS) 90/90 watts @ 4 ohms ■ Frequency Response, 15-40k Hz ± 1.5 dB ■ Power Bandwidth (IHF), 12-30k Hz ■ Sensitivity (IHF), 1.6 μ V ■ Capture Ratio, 1.5 dB ■ Selectivity (IHF), 55 dB ■ Stereo Separation, 35 dB at 1k Hz ■ Price, \$379.95 ■ Genuine walnut cabinet, \$19.95

Features: Input Jacks for 2 Phono's, 2 Aux, Tape Deck ■ Output Terminals for 3 sets of Stereo Speakers plus Center Channel ■ Separate Preamp Output, Main Amp Input ■ Front Panel Speaker Selector Switch ■ Step-type Tone Controls for Bass, Treble and Mid-range to provide a continuously variable presence control

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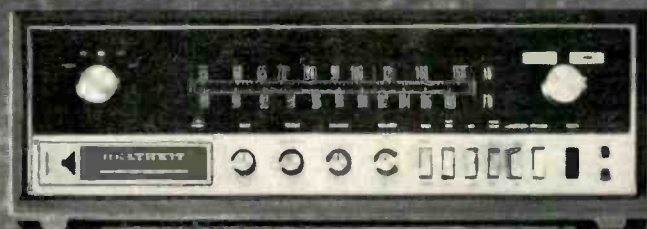
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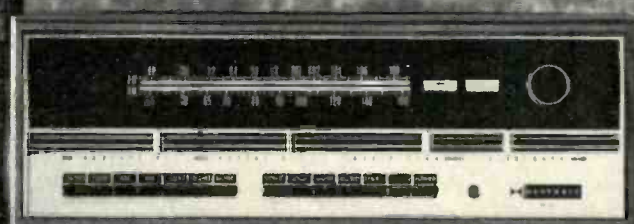
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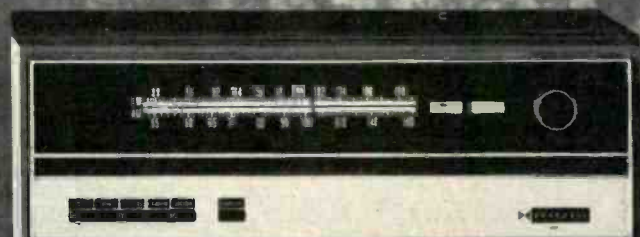
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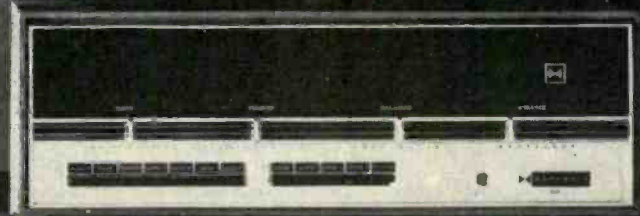
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A The incomparable AR-15...a classic

Acclaimed by experts & owners alike as the finest stereo receiver...at any price.

Extremely sensitive FM performance. Special design FET FM tuner delivers 1.8 uV sensitivity...pulls in stations you didn't know existed. Harmonic & IM distortion less than 0.5% assures clean, quiet listening. Crystal IF filters provide better than 70 dB selectivity & eliminate IF alignment forever.

Powerful amplifier delivers 150 watts IHF...100 watts RMS...clean response that's virtually flat from 8 Hz to 40 kHz...Harmonic & IM distortion both less than 0.5%, even at full output. Full control facilities...input level controls for both channels of all inputs...stereo only, stereo threshold & phase controls...noise filter...loudness...tone flat. Plus easy, enjoyable assembly and built-in service facilities.

The choice is clear...the AR-15 is the world's finest...order yours now.

Kit AR-15 (less cabinet), 35 lbs. \$349.95*
 Assembled ARW-15 (less cabinet), 35 lbs. \$540.00*
 Assembled AE-16, walnut cabinet, 10 lbs. \$ 24.95*

B The AJ-15 stereo tuner

The remarkable FM/FM Stereo tuner portion of the famous AR-15 above, for the man who already has a good stereo amplifier.

Superior FM performance...the exclusive Heath-designed tuner pulls in stations from distances other tuners can't even approach...and does it with such superb quietness that you'll wonder how you got along without an AJ-15 before. Two crystal filters in the IF provide an ideally-shaped IF bandpass, over 70 dB selectivity and minimum phase shift.

Other features include automatic noise-operated FM squelch...stereo threshold control...stereo only switch...adjustable phase control...two calibrated tuning meters...and the famous Heath manual that makes assembly fast & simple.

Get superior stereo FM performance...order your AJ-15 now.

Kit AJ-15 (less cabinet), 18 lbs. \$189.95*
 Assembled AE-18, walnut cabinet, 8 lbs. \$ 19.95*

C The AA-15 stereo amplifier

The feature-packed stereo amplifier section of the famous AR-15 above, for the man who already owns a good stereo tuner.

150 watts dynamic music power...delivers the cleanest, most natural sound you'll ever hear. Provides an honest 100 watts RMS...enormous reserves of power to handle sudden peaks without clipping or distortion...to drive any speaker system. Response of 8 Hz to 40,000 Hz. Harmonic & IM distortion both less than 0.5%...even at full output on both channels.

Other features include complete input level controls for both channels of all inputs...main and remote speaker switches & connections...two stereo headphone jacks on the front panel...tone-flat and loudness switches plus a host of other professional features.

For the highest performance stereo you'll ever hear, order your AA-15 now.

Kit AA-15 (less cabinet), 28 lbs. \$179.95*
 Assembled AE-18, walnut cabinet, 8 lbs. \$ 19.95*

D The new AR-29...exceptional value

Recognized by experts as the world's finest medium-power stereo receiver.

New performance standards for stereo amplifiers...unquestionably one of the finest available. 100 watts IHF...70 watts RMS...drives even the most inefficient speakers. Harmonic & IM distortion are the best in the industry: less than 0.25% at full output on both channels. Frequency response is ruler-flat, 7-60,000 Hz.

Superb FM-stereo reception. Factory aligned FET FM tuner delivers 1.8 uV sensitivity. A computer-designed 9-pole L-C filter provides over 70 dB adjacent channel selectivity. "Mute" function attenuates between-station FM noise... "Blend" reduces on-station FM hiss. Plus complete controls to satisfy the most discriminating audio fan...easy assembly...exclusive Heath built-in self-service.

Looking for a medium-power receiver? The AR-29 delivers more features & performance for a lot less money. Order now.

Kit AR-29 (less cabinet), 34 lbs. \$285.00*
 Assembled AE-19, pecan cabinet, 9 lbs. \$ 19.95*

E The new AJ-29 stereo tuner

The remarkable tuner section of the famous AR-29 above.

Clean, sensitive FM-stereo reception. Factory assembled & aligned FM tuner boasts 1.8 uV sensitivity for outstanding station-pulling power...FET design assures superior overload characteristics. Computer-designed 9-pole L-C filter in the IF strip gives 70 dB selectivity, superior separation, eliminates IF alignment forever.

Other features include "Blend" function to attenuate any on-station FM hiss... "Mute" function to attenuate between-station FM noise...AM that sounds like FM... "Black Magic" Panel lighting...modular plug-in circuit board design...fast, easy assembly...plus exclusive Heath built-in self-service.

For concert-hall FM stereo realism, order your AJ-29 now.

Kit AJ-29 (less cabinet), 19 lbs. \$169.95*
 Assembled AE-19, pecan cabinet, 9 lbs. \$ 19.95*

F The new AA-29 stereo amplifier

The extraordinary amplifier section of the famous AR-29 above.

Power to spare. Delivers 100 watts IHF...70 watts RMS...enough to drive even the most inefficient speaker systems with ample reserves. Frequency response is a straight line from 7-60,000 Hz. Harmonic & IM distortion are below the measuring capabilities of most equipment: less than 0.25% at full output.

Other features include additional auxiliary and tuner inputs, separate input level controls for both channels of all inputs, positive circuit protection to protect the outputs from damage, front panel stereo headphone jack, modular plug-in circuit board construction and exclusive Heath built-in self-service.

For high performance and modest price, order your AA-29 now.

Kit AA-29 (less cabinet), 27 lbs. \$149.95*
 Assembled AE-19, pecan cabinet, 9 lbs. \$ 19.95*

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TECHNICAL TALK

By JULIAN D. HIRSCH



● ARE COMPONENTS REALLY GETTING BETTER?

Manufacturers' advertisements frequently quote (with STEREO REVIEW's permission) from our published reports on their products. If we have concluded, after testing loudspeaker A, that it is superior in some important respects to all others we have tested, we say so in our test report. Manufacturer A, quite understandably, quotes that opinion (remember, it is only our considered, but nevertheless fallible, opinion) in his advertisements.

Some months later, we may test a speaker from manufacturer B and find that it slightly outpoints speaker A. Manufacturer B then quotes from our report in *his* advertising. At this point we may find two or three advertisements in the same issue of STEREO REVIEW for competing speakers, each quoting Julian Hirsch, Hirsch-Houck Laboratories, or simply STEREO REVIEW as saying that it is "the best." It is natural for a reader to question this situation, which obviously can apply to any type of audio component—I use speakers only as an example. The immediate question is: Which, if any, of the apparently conflicting claims can be believed?

It is obvious that one must consider the time sequence of events. Speaker A may have been in our opinion the best we had ever tested at the time we tested it, but that did not prevent speaker B, coming along a few months later, from being even better. Then, remember that most quotes are excerpts, and although they seldom distort the sense of the original report, they do omit qualifying comments that refer to size, price, or other matters that may influence one's choice.

However, we have found it to be a fact that speakers (and other components) *are* constantly getting better and that an *average* performer among this year's models may well be superior to most speakers that were available three or four years ago. In general, what we are experiencing is an overall up-grading of quality in the low- and medium-price units, rather than major breakthroughs in performance. With some exceptions, the "best" products of two or three years ago are very nearly as good as the "best" of today. I would like to emphasize (as I have in the past) that there is seldom an absolute "best" for everyone in every situation in any audio component, and especially not in speakers. Since

JANUARY 1971

no component will ever "feel" right to everybody, and no speaker currently available is a perfect reproducer, personal taste inevitably enters into a final judgment of quality when one compares faults against advantages.

A reader recently asked a provocative question, which I wish I could answer. He wondered how some of the older, very popular speakers would fare if compared with their present-day successors. Obviously, it would be impractical to acquire "classic" audio components for such a test program, since we are very fully occupied trying to keep pace with 1971's developments. It is unfortunate that many of our older equipment reviews cannot be compared, point by point, with our current reviews. Over the years, we have continuously revised and refined our test methods and instrumentation, so that we can now obtain a wealth of information that was not previously available.

I have reviewed some of the tests we have made over the years (there are well over one thousand of them, so this was necessarily a limited sampling) to see how the older components would stack up against today's equipment. Even with the advantage of hindsight, I do not believe that I would make any significant changes in our past published reports. However, it is clear that the total performance of most modern components is strikingly better than almost anything that was available a decade ago. I am not even considering the technological advances of stereo and solid state devices, merely the absolute performance obtainable.

FM tuner sensitivity, on the average, has increased over the past ten or fifteen years, though not to any degree that could mat-

ter to most users. Happily, we are no longer plagued with station drift. Amplifiers are substantially better, with distortion levels approaching unmeasurable values. The "0.1 per cent distortion" that was a rarity in 1950 is commonplace today. Turntables—including automatic types—have much lower rumble than even the better, and much heavier, units of pre-stereo times.

Phono cartridges are incomparably better these days. One does not have to go back a decade to hear an audible improvement in phonograph reproduction—a couple of years is more than sufficient. Tape-recorder technology has advanced so dramatically that it is now possible to get

TESTED THIS MONTH



Empire Troubador Record Player
Altec Lansing 714A Receiver
Sony SS-9500 Speaker System
Magnecord 2001 Tape Deck

almost an octave more high-frequency response at $17\frac{1}{8}$ ips than a good semi-professional machine of 1950 could realize at $7\frac{1}{2}$ ips.

When it comes to speakers, I would have to depend largely on memory of how something sounded years ago, which would be most unreliable! However, Larry Klein tells me that he once bought at auction (for \$25) a large fifteen-year-old system that was highly esteemed in its day and sold for about \$260 when new. It was in good working condition, but he was nevertheless appalled by

the bass boom and treble screech that were typical of systems of that period.

I suspect that almost any of today's compact speaker systems selling for less than \$100 would prove to be far superior to most conventionally designed speakers of the Fifties or early Sixties. Progress in audio, as elsewhere, is continuous, and I cannot imagine how today's components will stack up against those that will be available in 1990—but I hope to be able to present a follow-up report at that time!

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

EMPIRE TROUBADOR RECORD PLAYER



● THE Troubador record-playing system consists of Empire's 598 three-speed ($33\frac{1}{3}$, 45, and 78 rpm) turntable and its 990 tone arm. The two-piece turntable platter assembly has an impressively massive central section, 10 inches in diameter and more than 2 inches thick. A cast, machined outer rings slips snugly over this to bring the overall diameter to $11\frac{3}{4}$ inches. A mat with concentric ribs supports a record of any size by its outer edge, so that the grooves never contact the mat. At the center is a retractable large-hub adapter for 45-rpm discs. A stroboscopic pattern surrounding it has markings for the three operating speeds.

The platter bearing well and tone arm are both mounted on a rigid three-armed inner suspension isolated from the turntable motorboard by pneumatically damped springs. A hysteresis-synchronous motor, secured to the motorboard by resilient mountings, drives the platter by means of a flexible belt. Speed change is accomplished by manually shifting the belt's position on the motor's stepped drive shaft. Operating speeds can be fine-tuned with a screw that tilts the motor.

The 990 tone arm has miniature ball bearings in both its horizontal and vertical pivots. After it has been balanced by means of an elastically isolated counterweight, stylus force (up to 4 grams) and anti-skating compensation are applied by spiral springs, each with its own calibrated adjustment knob. The action of the arm's cueing lever is damped in both the up and down directions. An unusual operating feature called "Dynalift" employs a shielded magnet fixed to the tone-arm base to raise the arm from the disc surface automatically at the end of play. (The magnet housing can be tilted out of the way to disconnect this function if desired.)

All the external parts of the Troubador are finished in satin gold. The motorboard dimensions are $16 \times 13\frac{1}{2}$ inches, with $3\frac{1}{2}$ inches clearance required below the motor-

board and $3\frac{1}{4}$ inches above for custom installation. Price: \$199.95. An optional walnut base with a Plexiglas dust-cover assembly ($17\frac{1}{2} \times 15\frac{1}{8} \times 8$ inches) is available for \$34.95. The 990 tone arm can be purchased separately for \$74.95.

Laboratory Measurements. In our measurements of the 598 turntable we found the wow and flutter to be very nearly at the residual limits of our test equipment. At $33\frac{1}{3}$ rpm, wow and flutter were respectively 0.03 and 0.02 per cent; at 45 rpm they were 0.04 and 0.025 per cent; and at 78 rpm they were both 0.02 per cent. Operating speeds were exact and were not affected by line-voltage changes. The turntable, in spite of its mass, reached full speed in less than 2 seconds after being turned on.

Our unweighted rumble measurements cannot be correlated with Empire's figures, which are weighted to allow for the different audibility of various rumble frequencies. We measured -36 dB for combined vertical and lateral rumble, and with vertical components rejected by paralleling the two channels the rumble was -40 dB. Most of this was below 30 Hz (and completely inaudible), as evidenced by the fact that with a 30-Hz high-pass filter in the signal path the output reading dropped to -45 dB, the residual hum and noise level of our test set-up. At no time in our use of the Troubador system could any rumble be heard.

The 990 arm's tracking-force dial was accurate within 0.2 gram when the arm was balanced to be horizontal at zero force. If it was balanced so that the stylus just touched the record at zero force, the dial readings were accurate within the 0.05-gram resolution of our balance gauge.

The phono cartridge mounts on a removable plastic slide held in the arm shell by a thumb screw. According to Empire's instructions, when the cartridge is mounted so that the stylus lines up with the end of the slide, the overhang is correct for minimum tracking error. We found the error to be about 0.3 degree per inch over the outer half of the record, and zero at radii of 3 inches or less. This is about as low a tracking error as is possible with a pivoted arm of this length.

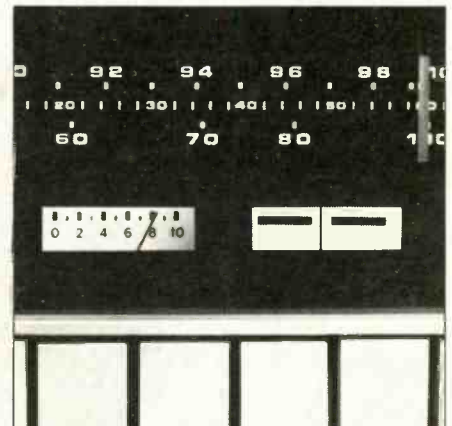
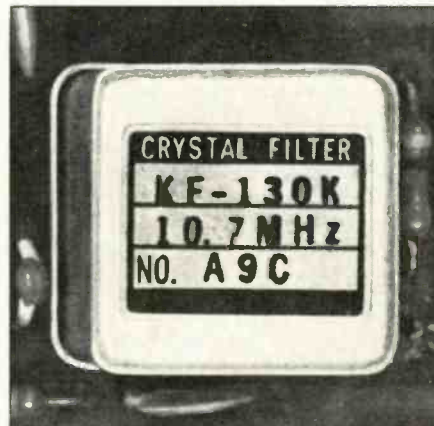
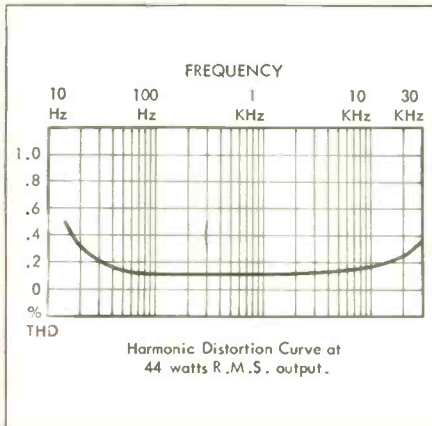
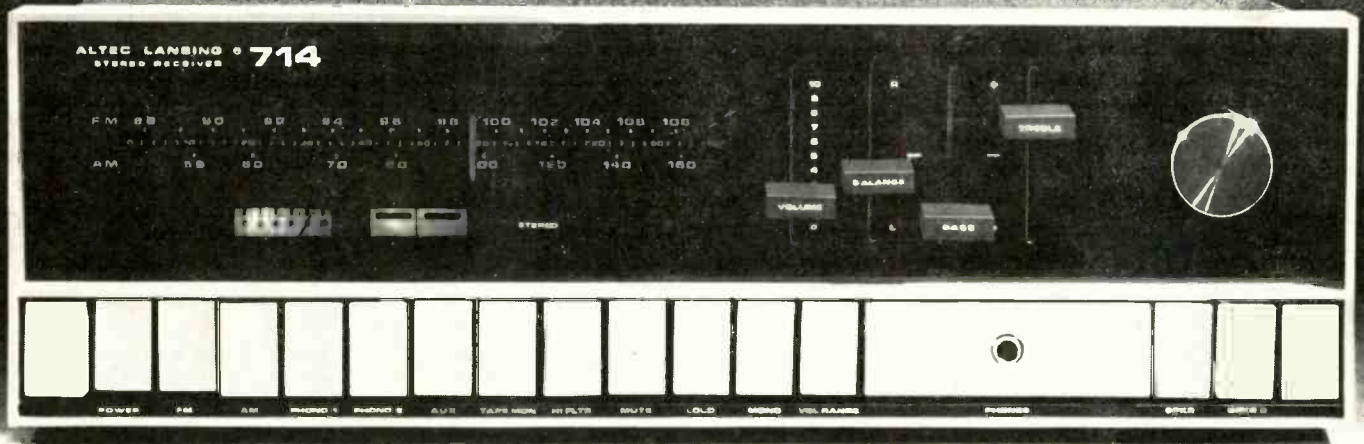
Empire's recommended anti-skating force was correct for preventing the arm from skating on an ungrooved disc. However, the anti-skating compensation had to be set to the equivalent of a gram higher to achieve equal distortion in both channels at high recorded velocities—which in our view is the preferred test.

Use Tests. Mounting the 990 arm on the 598 turntable was the easiest tone-arm installation we have performed in a long time. It fits into a single mounting hole where it is locked in place by a set screw, and the signal-cable assembly

(Continued on page 40)

STEREO REVIEW

Altec's new 714A receiver. It's built a little better.



With 44/44 watts RMS power at all frequencies from 15 Hz to over 20 KHz (at less than 0.5% distortion). Most receivers meet their power specifications in the mid-band but fall way short at the critical low and high frequencies. The above curve shows the typical low distortion at all frequencies from the new 714A receiver at 44 watts RMS per channel. For comparison purposes, we also rate the 714A conservatively at 180 watts IHF music power at 4 ohms. This means that the 714A will handle everything from a full orchestration to a rock concert at any volume level with power to spare.

With 2 crystal filters and the newest IC's. Ordinary receivers are built with adjustable wire-wound filters that occasionally require periodic realignment. And unfortunately, they are not always able to separate two close stations. So we built the new 714A with crystal filters. In fact, 2 crystal filters that are individually precision aligned and guaranteed to stay that way. To give you better selectivity. And more precise tuning. The new 714A also features 3 FET's and a 4 gang tuning condenser for high sensitivity

And with a lot of other features like these. Separate illuminated signal strength and center tuning meters on the front panel. A full 7 inch tuning scale and black-out dial. The newest slide controls for volume, balance, bass and treble. Positive-contact pushbuttons for all functions. Spring loaded speaker terminals for solid-contact connections.

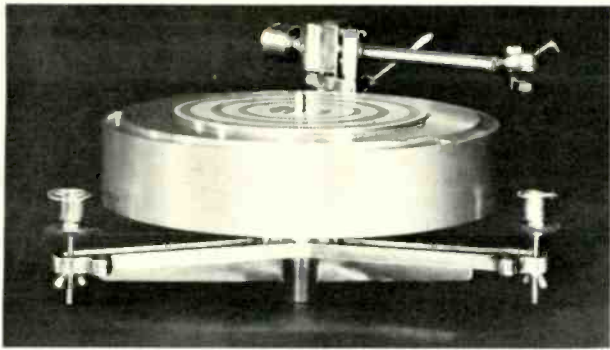
Altec's new 714A AM/FM Stereo Receiver sells for \$399.00. It's at your local Altec hi-fi dealer's. Along with all the other new Altec stereo components —including a new tuner pre-amp, new bi-amp speaker systems and all-new high-performance music centers.

For a complete catalog, write to: Altec Lansing, 1515 South Main Street Ave., Anaheim, California 92803.

Built a little better.



A QUALITY COMPANY OF LTV LING ALTEC, INC.



The isolated "sub-assembly" inside the base of the Troubador. The tone-arm base is fixed to the same rigid internal structure.

supplied simply plugs into the bottom of the arm post. Since the arm and turntable move as a unit, isolated from external influences by the spring suspension, the system is highly resistant to mechanical shock and acoustic feedback. We

operated it directly in front of a loudspeaker and could not induce acoustic feedback under any conditions. The cueing lever operated very smoothly in both lift and drop modes. The stylus invariably returned to the same groove it left—something that cannot be said for the vast majority of the cueing devices we have tested.

The "feel" of the arm—a very important, quite subjective, and often disregarded aspect of tone-arm design—was superb. The finger lift is correctly proportioned and shaped, and in short, everything operated with the precision implied by the solid, precise construction and fine finish of the arm.

Conclusions. The massive, rugged appearance of the 598 turntable is more than skin deep. It is constructed of metal castings and machined parts throughout. The Empire Troubador is not only one of the better record-playing systems we have seen, but it must rank among the handsomest. The optional walnut and Plexiglas base cover lets it be seen and appreciated visually as well as aurally. This is one component that deserves to be kept in plain view.

For more information, circle 156 on reader service card

ALTEC LANSING 714A AM/FM RECEIVER



● THE FM tuner of Altec's 714A receiver has an FET front end, followed by an integrated-circuit i.f. amplifier using two crystal filters. The "black-out" tuning dial lights up in a soft green when the unit is turned on. The two tuning meters (relative signal strength and zero-center FM tuning) are illuminated clearly but unobtrusively in a bluish-white glow when the FM tuner is in use. During AM reception, only the signal-strength meter is illuminated. Both meters are dark when any other input is used. Stereo-FM switching is automatic, with a red STEREO indication on the dial face. The only rotary control knob on the Altec 714A is the tuning control. The tone controls, balance control, and volume control are vertically oriented slider potentiometers. All other control functions are performed by a row of fourteen pushbutton switches, occupying nearly the full width of the front panel along its bottom edge. These switches are mostly of the push-on/push-off type. At the left is the power switch, followed by five interlocked input-selector buttons (FM, AM, two magnetic phono inputs, and AUX). Continuing to the right we find tape-monitor, high-cut filter, FM muting, loudness compensation, and mono switches, and a

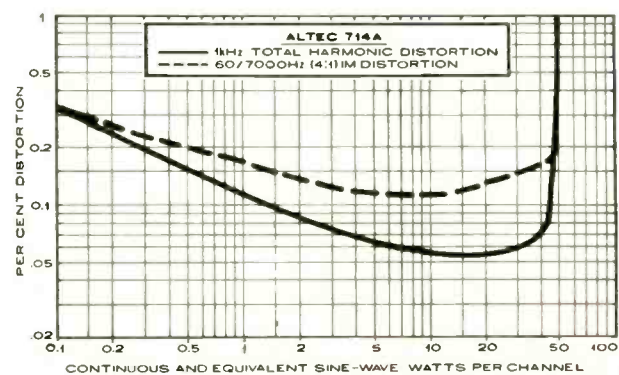
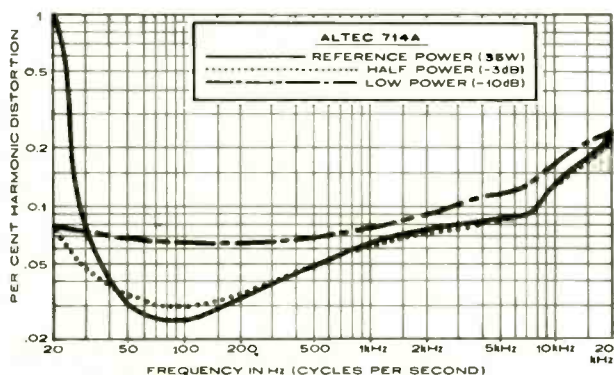
"volume-range" switch that reduces the audio gain by 10 dB. This last can be used to lower the volume temporarily or to improve the characteristics of the loudness compensation by changing the setting of the volume control for a given listening level.

At the right end of the pushbutton line-up are the switches for the two sets of speaker outputs, which can be engaged singly or in combination or left off for headphone listening. The stereo headphone jack to the left of the speaker switch can be left covered by a plastic button, if headphones are not used with any regularity. All the inputs and outputs are in the rear of the receiver, together with an AM ferrite-rod antenna and two a.c. outlets. The pre-amplifier outputs and power amplifier inputs are brought out to separate jacks that are normally joined by short jumper cables. These jacks permit external active equalizers (such as the Altec "Acousta-Voicette") or other accessories to be included in the amplifier signal path, without interfering with the tape-monitoring input/output jacks sometimes usurped for this purpose. The speaker terminals are spring loaded, require no screwdriver for connecting the speakers, and are relatively immune to accidental short circuits. A center-channel output jack can provide a mono signal to an external amplifier and speaker, if desired.

The overall dimensions of the Altec 714A are approximately 16½ x 5¼ x 13¼ inches. Price: \$399. An optional walnut cabinet is \$25.50 more.

Laboratory Measurements. Altec rates the 714A at 44 watts per channel into 8-ohm loads, with both channels driven. Over most of the audio range, it easily met this

(Continued on page 44)



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+28 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 FE[™].

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.

Pioneer Electronics U.S.A. Corp.,
17E Commerce Road, Carlstadt,
New Jersey 07072.

 **PIONEER**[®]

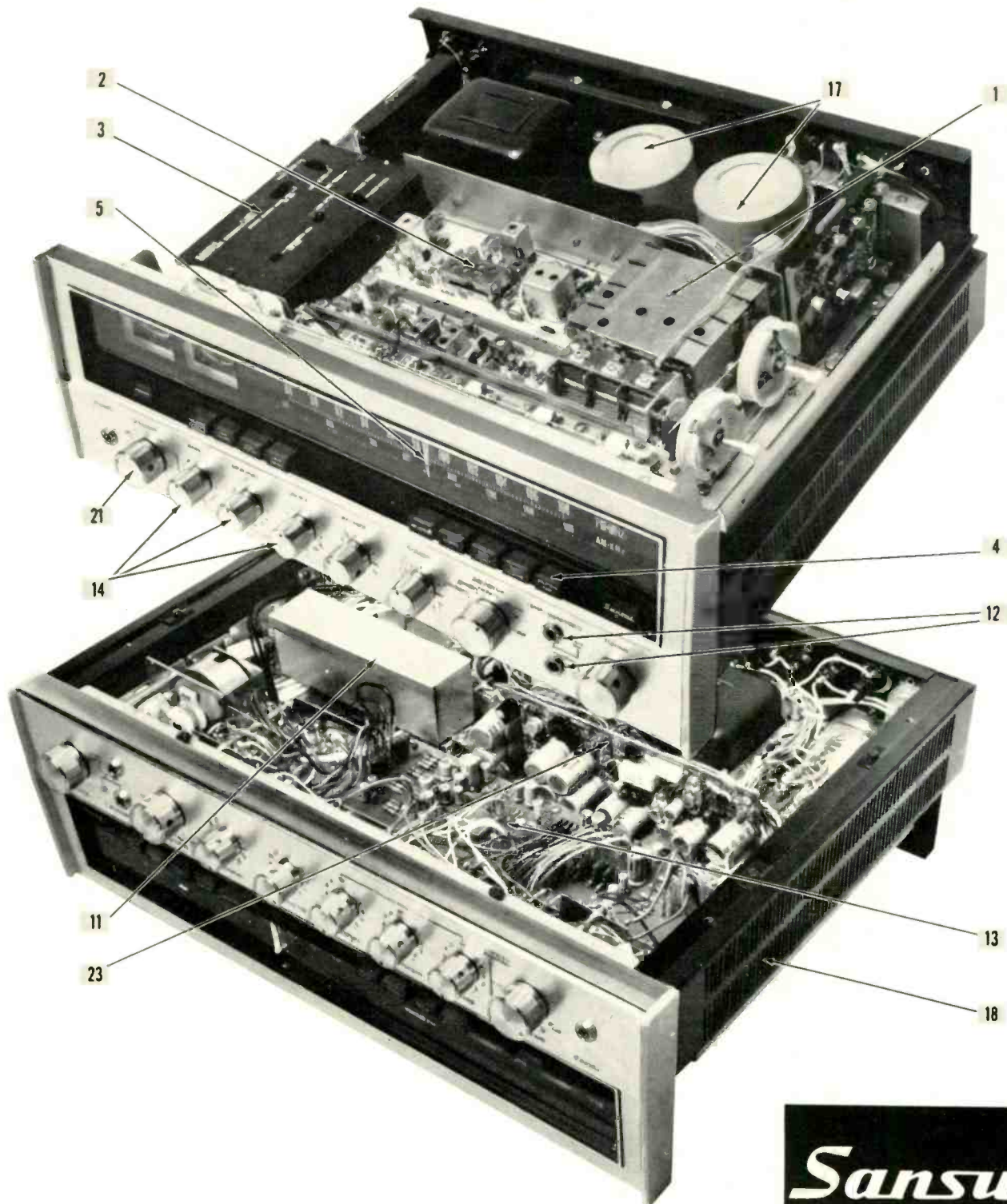


THE GREAT

A NEW STANDARD OF EXCELLENCE

Some time ago, Sansui engineers were given a blank check. "Create the finest receiver in the world today," they were told. "Put in everything you ever wanted to see in your own equipment." And that's what they did. Today the Sansui EIGHT is a reality—the proudest achievement of a company renowned the world over as a leader in sound reproduction.

Take the features. Take the specs. Compare the Sansui EIGHT to anything you have ever seen or heard. Go to your franchised Sansui dealer today for a demonstration of the receiver that will become the standard of excellence by which others are judged. \$499.95.



Sansui®

STEREO REVIEW

SANSUI EIGHT:



1 Ultrasensitive FM Front End Two RF amplifiers and one mixer amplifier use three costly, low-noise, dual-gated metal-oxide silicon field-effect transistors (3 MOSFET's) and a 4-gang frequency-linear tuning capacitor. These combine to give the EIGHT its great edge in such areas as FM intermodulation distortion, sensitivity (1.7 microvolts IHF), signal-to-noise (better than 65 db) and image-frequency, IF and spurious-response rejection (all better than 100 db).

2 Three-IC IF Amplifier with Crystal/Block Filter A three-stage differential amplifier, executed with integrated circuits, is combined with a sharply selective crystal filter and a block filter to give steep-sided response. This helps keep distortion very low (FM harmonic distortion is less than 0.5%), improves capture ratio (1.5 db) and stereo separation (better than 35 db at 400 Hz) and minimizes phase shift.

3 Sharp-Cut Multiplex Carrier Filter A two-stage LC sharp-cutoff filter really keeps the subcarrier out of the audio circuits. Where some leaks through, as in most FM receivers, you get increased intermodulation distortion and interference with the bias oscillator of tape recorders, which then mars all off-the-air home recordings.

4 FM Muting Switch and Adjuster The switch cuts off all interstation hiss during tuning, if you wish. The level adjuster permits precise setting to cut off (or avoid cutting off) weak stations, as desired.

5 FM Linear-Scale Wide-Dial Design The linear scale is uniformly graduated in 250-kHz steps. The blackout design features a smoked glass through which the dial shows only when the tuner is in use. The illuminated dial pointer also blacks out during non-use of the tuner.



6 Large Tuning Meters For pinpoint accuracy, one meter indicates signal strength (on FM or AM) while the other indicates exact FM center channel for minimum distortion and noise.

7 Dual Impedance Antenna Terminals The usual 300-ohm balanced antenna input, plus a 75-ohm unbalanced input for the coaxial cables used in remote or noisy areas, or in master-antenna distribution systems.

8 FET AM Tuner Most receiver designs ignore AM capability. The EIGHT uses two FET's along with a 3-gang tuning capacitor for high sensitivity and selectivity. A high-impedance antenna circuit also helps reduce interstation interference.



9 Unique Pantograph Antenna A dual swivel-arm mount, exclusive with Sansui, lets you draw the large AM bar antenna away from the chassis and orient for best reception, or fold it into the back panel to protect it against mishandling.

10 Smooth-Tuning Dial Pointer A large fly-wheel plus a precision nylon gear permit accu-

rate, velvet-smooth tuning action and prevent slipping or jamming.

11 Three-Stage Equalizer Amplifier Emitter-to-emitter negative feedback is used in a three-stage amplifier realized with silicon transistors chosen for their low noise. The results: improved stability, excellent signal-to-noise ratio, negligible distortion, high stability and extremely large dynamic range—it will handle cartridges with very high and very low output levels.

12 Multi-Deck Tape Capability Two tape monitor circuits are brought out to a choice of pin-jack and 3-contact phone-type terminals on the front and rear panels. Play, record and monitor on either circuit. Or copy from one deck to the other via the Tape Monitor Switch.

13 Negative-Feedback Control Amplifier To minimize distortion, the tone-control circuit is driven by a two-stage circuit using both AC and DC negative feedback.

14 Triple Tone Controls Separate controls for bass, treble and midrange. And they're not the regular continuous controls. Each is an 11-position switch carefully calibrated in db steps of boost and cut for the same adjustment precision used in studio work.

15 Sharp-Cut High and Low Filters Both high- and low-frequency filters use special transistors in emitter-follower negative-feedback circuits to provide sharp cutoff (12 db/octave).

16 Direct-Coupled Power Amplifier A two-stage differential amplifier is directly coupled to a complementary Darlington amplifier that uses no output capacitors and is driven by two power supplies, positive and negative. Negative feedback is uniformly effective at all frequencies, beyond the upper limits of audibility and down into the DC range—and the damping factor holds up very steadily down into the extremely low frequencies. The result: drastic reduction of intermodulation distortion not only in the amplifier itself, but in any speaker system connected to it.

17 Jumbo Filter Capacitors Two enormous power-supply capacitors—8000 microfarads each—contribute to the extraordinary specifications of the EIGHT: 200 watts of IHF music power, 80 watts continuous power per channel. Distortion factor of 0.3% at rated output. Power bandwidth of 10 to 40,000 Hz (at levels of normal use, way down to 5 Hz and up to 50,000 Hz, ± 1 db). Even when driven to maximum output, the EIGHT will deliver the cleanest, most distortionless sound you have ever heard.

18 King-Size Heat Sink No overheating transistors even with continuous drive to maximum output.

19 Total Protection Extra transistors are used in a sophisticated circuit especially for temperature compensation. A special stabilizing circuit polices the differential amplifier. A power-limiting circuit and six quick-acting fuses protect the power transistors against overcurrent. And a completely separate circuit, using a silicon-controlled rectifier (SCR), safeguards your speakers against any possible damage.

20 Separable Pre- and Power Amplifiers Not only can the preamp and power amplifier be electrically separated, but the option can be used simply by flicking a front-panel switch. Use them separately to connect electronic crossovers for speaker systems. Or separate them to use the preamp as a versatile control amplifier for tape recording or studio-type

work while the power amplifier acts as a line or main amplifier.

21 Three-System Multi-Mode Speaker Capability Connect up to three speaker systems and switch-select any one or two different combinations of two. A special mode switch for one of these outputs permits it to drive two monophonic speakers for monitoring, or it can be used for a center-channel output.

22 Stereo Balance Check Circuit Turn on the Balance Check Switch and the tuning meter becomes a zero-center balance meter for precise matching of right and left channels.

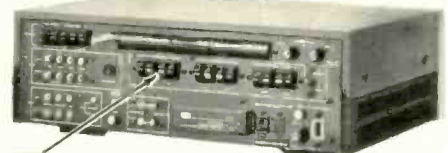
23 Independent Power-Supply Circuits There's one each for the output stage, driver, control amplifier, head amplifier and tuner, with the last four separately stabilized to eliminate power fluctuation. This isolation blocks the interaction between one section and another that degrades performance in most integrated receivers. The Sansui EIGHT thus performs like a combination of separate tuner, control amplifier and power amplifier.

24 Plug-In-Board Functional Construction Each functional section is on its own printed-circuit board that plugs into the main chassis. This simplifies service—that is, if you should ever need service.

25 Mode Switches Flick a switch to change from stereo to mono. Flick another to choose between normal and reverse stereo.

26 Two Phono Inputs Accommodate two phonographs at the same time, or choose either input for ideal match to one cartridge.

27 Separate Input Level Adjusters Back-panel controls for FM and AM permit matching to level of phono output so that all functions reproduce at the same level for a given setting of the volume control.



28 Quick-Connect Terminals Exclusive push-button, foolproof terminals grip connecting leads for antennas and speakers. No fumbling with screwdrivers and wire twisting. Just insert wire end and release.

29 Universal Supply-Voltage Adaptability A changeover socket for power-supply input voltage adjusts to eight different a-c supply-source levels, for use anywhere in the world.

30 Detachable AC Line Cord

31 Program Indicators Illuminated legends on a dark background indicate all selected functions except AM and FM. For the latter two, the tuning dial and pointer also light up.

32 FM Stereo Indicator Illuminated legend lets you know when the FM source is transmitting in stereo, even when you've selected FM mono.

33 Integral Walnut Cabinet No need for a separate cabinet. The EIGHT comes inside its own furniture-finished walnut cabinet. And it has legs that can be adjusted for a custom fit to the shelf or other furniture on which it is placed.

The Sansui Great EIGHT. The receiver for connoisseurs. Now on demonstration at your franchised Sansui dealer.

SANSUI ELECTRONICS CORP. Woodside, New York 11377 • Gardena, California 90274

SANSUI ELECTRIC CO., LTD., Tokyo, Japan • Frankfurt a M., West Germany

Electronic Distributors (Canada), British Columbia

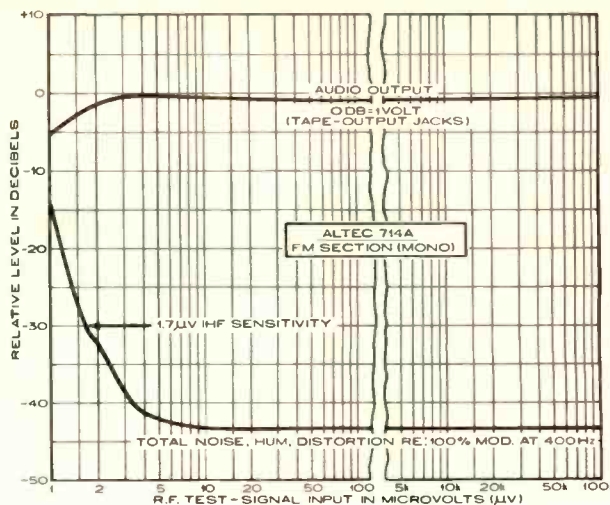
JANUARY 1971

CIRCLE NO. 35 ON READER SERVICE CARD

specification, delivering about 50 watts per channel at 1,000 Hz with less than 1 per cent distortion. The distortion was under 0.3 per cent up to about 49 watts, and well under 0.1 per cent at most output levels under 45 watts. Into 4-ohm loads, the maximum power was about 56 watts, and into 16 ohms it was 32 watts. At frequencies below 50 Hz, the distortion rose rapidly at the rated 44 watts. We used 35 watts per channel as a "full-power" reference level, since the distortion was about 1 per cent at 20 Hz for that output. From 27 to 8,000 Hz, the full-power distortion was under 0.1 per cent, climbing to 0.25 per cent at 20,000 Hz. At half power or less, the distortion was similar to the full power value at most frequencies, and did not exceed 0.08 per cent at the lower limit of 20 Hz.

The phono equalization accuracy was within ± 1.3 dB over its range. The high filter is rated to have a 12-dB-per-octave slope above 6,000 Hz. In our test sample it reduced the response by 3 dB as low as 3,500 Hz and did not attain the specified slope within the audio bandwidth. Hum and noise were very low—74 to 78 dB below 10 watts on all inputs. One phono input required only 0.75 millivolt for 10 watts output and overloaded at 33 millivolts. To accommodate higher-output cartridges, the second phono input requires $2\frac{1}{2}$ times as much signal, and it overloads at a correspondingly higher level.

The FM tuner IHF sensitivity was 1.7 microvolts (rated 1.9 microvolts), and its distortion was 0.73 per cent at the full 75-kHz deviation. The FM signal-to-noise ratio at full quieting was 72.5 dB, which is very good. Stereo FM separation was 36 dB between 1,000 and 2,000 Hz, 17 dB at 30 Hz, and 20 dB at 15,000 Hz. The AM tuner, which was not tested, sounded good—better than average, in our judgment.



Use Tests. Styling, of course, is a totally subjective matter, but it is obvious that the Altec 714A is unlike any other receiver in this respect, and it may have a special appeal to those who are disenchanted with the customary array of control knobs on modern receivers. Although the 714A has all these controls and then some, its design makes them most unobtrusive. The Altec 714A is a worthy addition to the growing roster of fine stereo receivers. The pushbutton controls have a positive, definite action, and the tuning knob operates with a very smooth and light feel. In its general performance and listening quality, it is comparable to the best we have tested, and its audio power is sufficient to drive almost any speaker used in the home.

For more information, circle 157 on reader service card

SONY SS-9500 SPEAKER SYSTEM



● SONY's SS-9500 speaker system is an omnidirectional design in the shape of a convex cylinder. Six full-range, 4-inch acoustic-suspension drivers are spaced around the upper periphery of the enclosure. The system has a nominal impedance of 6 ohms, and is rated to handle 50 watts of program material. It weighs about 31 pounds and can be used as an end table or as a stool when the reversible (black on one

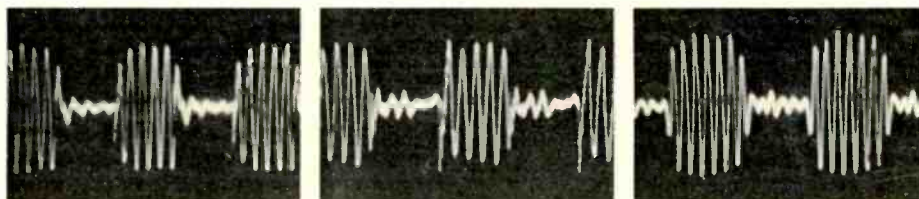
side, red on the other) foam-filled cushion supplied is fitted into its recessed top. About $23\frac{1}{2}$ inches high and 16 inches in diameter at its widest, the SS-9500 is available in walnut and ash finishes. Price: \$149.50.

Test Results: Measuring the performance of an omnidirectional speaker system presents certain difficulties. (The term "omnidirectional" is used here to distinguish the SS-9500 from conventional speakers that radiate sound entirely from a front surface facing the listening area. The Sony SS-9500 is essentially omnidirectional in the horizontal plane). Our multiple-microphone live-room technique serves over most of the frequency range, but the single close-up microphone used to measure high-frequency and low-frequency response, tone bursts, and distortion causes problems. When set up within two feet of the speaker, it responds mostly to only one driver, with some contribution (and sometimes cancellation) from the adjacent drivers.

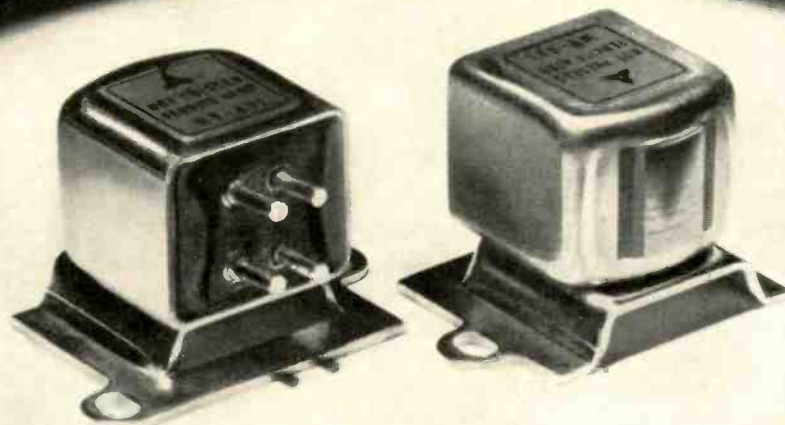
When we plotted our corrected composite frequency-response curve, it looked very good except for a dip at about 200 Hz. That was the result of our close miking, and did not represent the response of the speaker. If the "hole" is ignored (it could not be heard, either with program material or test tones), the SS-9500 had a response within ± 4 dB

(Continued on page 46)

The Sony SS-9500's tone-burst response—good at all frequencies—is shown at (left to right) 80, 800, and 7,000 Hz.



WARNING: The guarantee on these tape heads is due to expire in 1995




The newly developed pressure-sintered ferrite record and playback heads in the Concord Mark III tape deck carry a 25 year guarantee. These diamond-hard heads maintain their original high standard of performance longer than any others. There's no significant headwear, no deterioration in frequency response or signal-to-noise ratio — even under conditions of constant use.

But, there's more to recommend the Mark III than just the heads. The hysteresis synchronous drive motor assures a speed accuracy of 99.7% with line voltage variation of from 100 to 128 volts. Three heads with a 2-micron gap playback head deliver a 20 to 27,000 Hz response. It has advance-design IC preamplifiers—four of them. A unique flip-up head cover for easy access, and head-gap position markings for precise editing. Dynamic muting suppresses hiss. The tape transport mechanism assures a fast start-up—you don't miss a note. Two tape tension arms stamp out burble. A special flutter filter eliminates flutter due to tape

scrape, clogging action. Consider these capabilities — sound-on-sound, variable echo, cue/pause control, independent record-indicator lights for each channel, and two calibrated VU meters. The Mark III, under \$250. The Mark II, under \$200 is similar to the Mark III except that it has ferrite erase head and high-Mu laminated recording and playback heads.

The top-of-the-line Mark IV has all of the performance quality and convenience of the Mark II plus dual capstan electronic automatic reverse and continuous play, no metal foil or signal required on the tape. Under \$300.

Today, buy the tape deck that you'll still be enjoying in 1995. For free Concord Comparison Chart, write to: Concord Electronics Corporation, 1935 Armacost Avenue, Los Angeles, Calif. 90025. Subsidiary of Ehrenreich Photo-Optical Ind., Inc. 



Concord Mark III

One of the special long-throw full-range drivers used in the Sony system is shown at right. Its power rating, magnet size, and excursion potential belie its small size.



from 57 to 15,000 Hz, which is excellent performance.

At a 1-watt drive level, the low-frequency harmonic distortion was 2.5 per cent at 100 Hz, 5 per cent at 75 Hz, and 8 per cent at 60 Hz. At 10 watts drive, the distortion figures were approximately doubled. These distortion levels are slightly higher than we are accustomed to measuring on speakers in this price range.

Since the response above about 5,000 Hz was largely measured by the closest microphone, responding to only a couple of the system's drivers, the results were not truly representative of the total output from the system. This

was proved by our "simulated live-*vs.*-recorded" comparison, where a dulling of the extreme highs could be heard. Fortunately, a moderate treble boost from amplifier tone controls was all that was required for correction. The end result was a very good replica of the "live" sound, close to the best we have heard.

The SS-9500 had good tone-burst response at all frequencies. Its minimum impedance was slightly over the rated 6 ohms in the 500 to 1,000-Hz region, rising smoothly to 20 ohms at 20,000 Hz. System resonance was at 90 Hz, where the impedance reached 35 ohms.

Listening Tests. How does it sound? In our opinion, very good! Our first listening impression was of an open, airy quality, which we have come to associate with good omnidirectional speakers.

The SS-9500's reproduction of practically all musical and vocal program material left little to be desired, since it could deliver a strong and reasonably clean output down to between 50 and 60 Hz. Since it is perhaps 5 dB more efficient than most popular bookshelf speaker systems, a 1-watt signal drives it to a healthy listening level. As a bonus, it happens to be quite uncritical in respect to placement in the room. The effective high-frequency output may be influenced considerably by the absorption characteristics of certain rooms, but our experience indicates that good tone controls can satisfactorily compensate for this. Overall, the sound was clean, sweet, and well balanced, and the array of tiny drivers in the fully sealed enclosure delivered an astonishing volume without audible distortion.

For more information, circle 158 on reader service card

MAGNECORD 2001 TAPE DECK

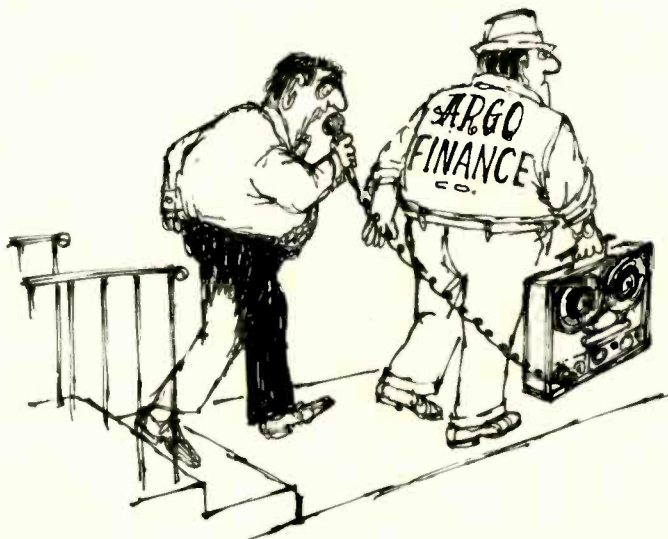


● MAGNECORD's new Lab Series 2001, manufactured by Telex, is a de luxe tape deck designed for home use, but with the construction and operating features commonly associated with professional machines. It is a three-motor, two-speed (7½ and 3¾ ips) quarter-track stereo machine with solenoid-operated transport functions. Seven pushbuttons below the head covers select the operating modes. These include CUE and record-interlock as well as the usual stop, play, fast-forward, rewind, and record. Transport speed can be changed with the tape stationary or in motion. In addition, if the deck is put into the record mode and the power switched off, it will re-engage the tape drive and resume recording when power is again applied. A timer can therefore be used to operate the deck.

The transport of the 2001 is a three-head design with a large flywheel flutter filter and two spring-loaded tension arms, one of which activates an automatic shutoff. It can be operated horizontally or vertically, or at any intermediate angle. Individual recording-level controls for each channel

are concentrically mounted on slip-clutch shafts. They include controls for both microphone and auxiliary inputs, which can be mixed. The playback-level controls for each channel are also concentrically mounted, as are a tape-monitor switch and a separate non-interlocked equalization switch for the two tape speeds. Between the two illuminated VU meters is a recording-mode switch with positions for left, right, and stereo. Red lights for both channels come on when they are set for recording. There are two microphone input jacks and two stereo-headphone jacks on the front panel.

The Magnecord 2001 can accommodate tape reels up to
(Continued on page 48)





Sound in the Round

The most advanced speaker
in the stereo world.



Sleek, black and omni-directional, the 5303 virtually eliminates tight polar patterns on the upper highs. Gives you deep, full timbered bass on the ultra lows. Banishes that bothersome "hole in the middle." Ends nailing your chair down to that one "best" spot common with conventional speakers. Gives you the freedom to roam around your own room, enveloped in rich stereo sound.

The 5303 utilizes four woofers and four horn tweeters. Flawlessly reproduces the 20 to 20,000 Hz

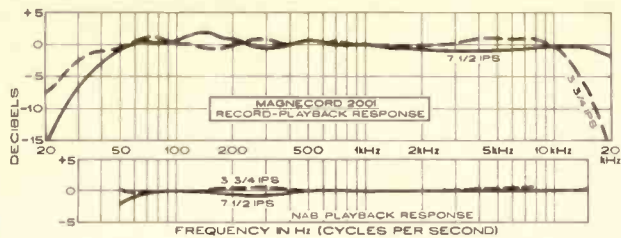
range. Handles up to 80 watts input with ease. Can be mounted on stand (included), or hung from ceiling to give you more living space.

If your tastes are more traditional, then check out JVC's Model 5340. It handles up to 80 watts. Integrates a cellular horn in its powerful 4-way speaker system. There are many other fine speakers in the JVC line. See and hear them at your nearest JVC dealer. He will be proud to demonstrate them, just as you will be proud to own them.



JVC Catching On Fast

JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378



8¼ inches in diameter. It is normally supplied with a walnut base, but an optional aluminum-frame cabinet-mount accessory and a portable carrying case are also available. On its walnut base, the deck measures approximately 14½ x 8 x 19 inches; it weighs about 40 pounds. Price is \$795.

Laboratory Measurements. The manufacturer's specifications for the Magnecord 2001 are very conservative. As a result, we had the happy experience of testing a recorder that not only met all its specifications, but in most cases far surpassed them. The playback frequency response, with Ampex quarter-track test tapes, was essentially within ±1 dB from 50 to 15,000 Hz at 7½ ips, and ±1 dB from 50 to 7,500 Hz at 3¾ ips. The manufacturer's ratings are ±3 dB over the same frequency ranges. The record-playback frequency response, with the recommended 3M Type 202 tape, was +1.5, -3 dB from 30 to 13,000 Hz (rated ±3 dB, 30 to 10,000 Hz) at 3¾ ips. At 7½ ips, it was ±2 dB from 40 to 23,500 Hz (rated ±2 dB from 45 to 18,000 Hz).

The signal-to-noise ratio, referred to 0 VU, was 50 dB at the high speed and 48.5 dB at the lower speed. Magnecord ratings (based on the 3 per cent distortion level, which they say occurs at +5 VU) are 52 dB and 48 dB, respectively. On our test machine, 3 per cent distortion was not reached until the equivalent of a +8 VU level was applied,

resulting in very impressive signal-to-noise ratios of 58 dB and 56.5 dB at the two speeds. With maximum gain settings, the signal-to-noise ratio through the microphone inputs was about 2.5 to 4 dB worse, which is still very good.

About 180 millivolts at the line inputs, or 0.2 millivolt at the microphone inputs, produced a 0 VU recording level, and the playback output from 0 VU was 0.98 volt. Wow and flutter were 0.015 per cent and 0.07 per cent at 3¾ ips. At 7½ ips, flutter was a very low 0.045 per cent, and wow was unmeasurable—less than 0.01 per cent. Tape speed was exact, and at high speeds the transport moved 1,200 feet of tape in 81 seconds.

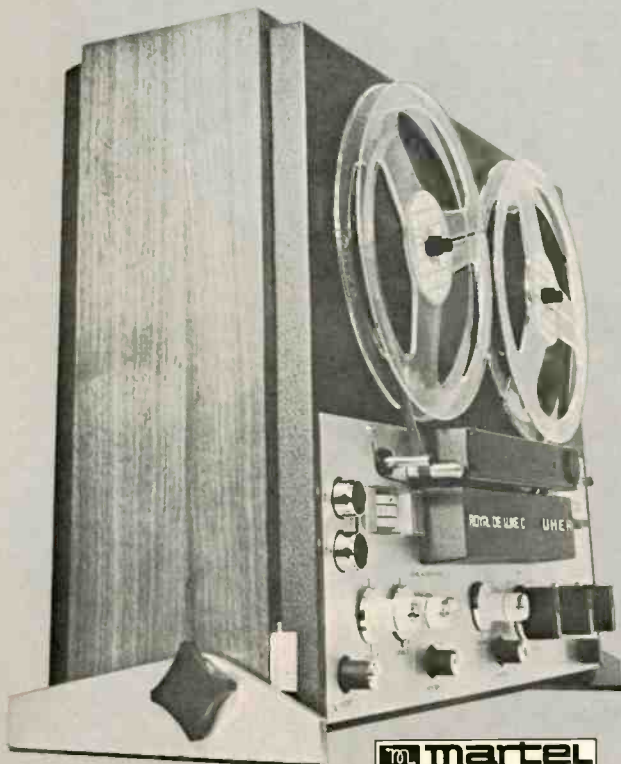
Use Tests. All transport controls on the 2001 are mechanically interlocked to prevent accidental tape erasure or spillage. However, we found it possible to "beat" the interlock and go into the record mode without first pressing the record-safety button, even when the transport was in fast forward or rewind! This is not likely to happen accidentally in normal use, but we would caution against arbitrarily pushing the buttons out of normal operating sequence.

The headphone jacks are designed to drive 600-ohm phones. With 8-ohm phones the volume level is probably acceptable for monitoring, depending upon the efficiency of the phones, but not for serious listening.

With the caliber of measured performance exhibited by the Magnecord 2001, one would expect it to be a very fine sounding machine, and so it was. At 3¾ ips, absolutely no change in frequency response or noise level could be heard when recording stereo FM broadcasts, and there was only a slight loss of the highest frequencies when recording interstation hiss (a very severe test of a recorder). At 7½ ips, even the hiss was reproduced with negligible alteration. Clearly this recorder can meet the most exacting requirements of the serious tape hobbyist.

For more information, circle 159 on reader service card

More features than any other Tape Recorder!



TOL martel
ELECTRONICS

A bold statement. But it's one we can prove. The UHER 10,000 Tape Recorder is not only a truly superior recording instrument from the standpoint of high fidelity performance and the ultimate in quality of construction, but it has all the operating features that even the most advanced audio enthusiast could wish for. It is a COMPLETE instrument — the one that High Fidelity Magazine called the "do-everything" tape recorder".

It takes a whole lot of space to list all the features and all the capabilities of the UHER 10,000. So we invite you to write for the UHER 10,000 Fact Sheet and High Fidelity's exhaustive report on the UHER 10,000 — we'll be happy to mail them to you immediately. And for those who want a tape deck only, the UHER 9500 has all the features of the 10,000 except for the amplifiers and speakers.

We'll also send you data on the other UHER tape recording instruments, the finest you can buy, with a model engineered to fit YOUR particular requirements.

For more than 20 years UHER has had the enviable reputation of being manufacturers of the ones that the experts use as a standard of comparison. If the time has arrived when you are looking for the best in tape recording equipment, then the time has arrived for you to get acquainted with UHER.

There can only
be ONE "best"....

UHER
by martel

LOS ANGELES — 2339 SOUTH COTNER AVENUE
NEW YORK — 1199 BROADWAY
CHICAGO — 3182 NORTH MILWAUKEE

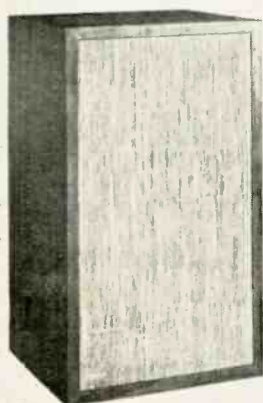


4-Dimensional Stereo



FRONT

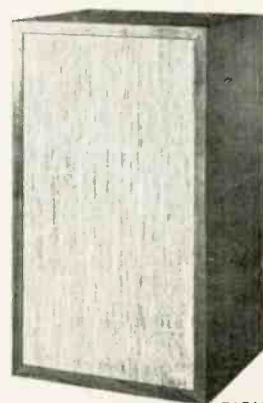
with the Dynaco SCA-80.



LEFT



SCA-80 (\$169.95 kit, \$249.95 assembled)



RIGHT

The Dynaco SCA-80 is a high quality two-channel stereo control amplifier incorporating patented circuitry* so you can enjoy the Dynaco system of four dimensional stereo (front and back as well as the usual left and right) by adding just two more loudspeakers . . . just two more speakers.

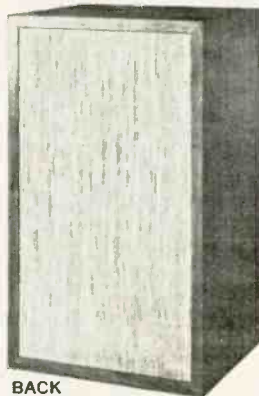
In addition to recordings made specifically for the Dynaco system, many of your existing stereo recordings (disc and tape) already include the phase relationships required for four dimensional playback. You can use present stereo phonograph cartridges or tape recorders without any modifications. Four dimensional programs are now being received by existing FM stereo tuners.

*U. S. patent #3,417,203

The Dynaco four-dimensional system fully utilizes material already on stereo recordings. It faithfully reproduces in your own listening room the acoustical environment in which the recording was made.

Dynaco four-dimensional sound can be played back through the SCA-80 (or the PAT-4 or PAS-3x preamplifier and any stereo power amplifier) with a total of four loudspeakers, connected as Dynaco specifies. This configuration is completely compatible with playback of all stereophonic and monophonic recordings, and enhances virtually all stereophonic material.

Write for full details on how you can connect four speakers to enjoy Dynaco four-dimensional stereo.



BACK

Dynaco A-25 speakers (\$79.95 each—assembled only)

dynaco inc.

3060 JEFFERSON ST., PHILA., PA. 19121

IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK

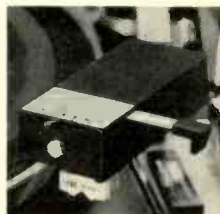
Extravagance in the pursuit of excellence is no vice.

At first blush, \$225 for a record playing instrument would appear to be rather expensive. That is about \$50 more than today's acknowledged standard in record playing instruments, our own Miracord 50H. But, if you're one of those people who derive great satisfaction from an instrument that is precise in every detail and offers meaningful features not available anywhere, then the new Miracord 770H is designed for you.

The 770H takes for granted all features that exist in the finest of turntables available today. It shares all of the im-



portant exclusive 50H features—Papst hysteresis synchronous motor; external stylus overhang adjustment with built-in gauge; massive, dynamically balanced turntable and cueing in both manual and automatic modes. To these features, the 770H has added several that are new, that never existed before, and that



will contribute to flawless play and greater enjoyment from your records. Such features include TRU/TRACK, an adjustable head that can be set so that the cartridge assumes the precise 15 degree vertical angle for any number of records when used automatically, or for a single record when used manually. There's a variable speed control with digital stroboscopic speed indicator. Not only can you adjust the speed of the 770H over a 6% range, but you can restore it to the precise originally selected speed (33 or 45 rpm) with the help of a built-in illuminated stroboscopic speed indicator. Digital readouts of the exact speed are always visible on the rim of the turntable.

Another breakthrough is the built-in ionic elapsed time stylus wear indicator which keeps tabs, by the hour, of precisely how long your stylus has been in use. It even reminds you to check your stylus.



So, you see, the rewards of the 770H for the music lover more than compensate for the enthusiasm of our engineers. See it at selected audio specialists or write for full color brochure. Benjamin Electronic Sound Corporation, Farmingdale, New York 11735/a division of Instrument Systems Corp.

Miracord 770H



GOING ON RECORD

By JAMES GOODFRIEND
Music Editor



HOW PEOPLE BUY RECORDS

I THINK there must be few manufacturers of anything who would not give a great deal to number among their customers the 250 record collectors whose letters form the basis of this month's column. I say this for several reasons—the average letter showed its author to be unquestionably intelligent, sophisticated in both cultural and commercial areas, and, in a way that seems peculiarly difficult to pin down, just generally *nice*—and for one reason in particular: the average respondent was not merely willing to meet the manufacturer halfway in a sales exchange, he was, in fact, ready to go to almost any lengths to obtain the record of his choice. That sort of eagerness to buy, it seems to me, must be exceedingly rare outside of matters of life and death.

This column, then (to give its background to those unfamiliar with it), deals with the results of the informal questionnaire on record-buying habits published in the July 1970 *STEREO REVIEW*. Space limitations forbid much more than a straightforward account of the voting, but I must add that the letters received provide enough information, both asked-for and volunteered, for a good deal of detailed commentary. Some of that commentary will, I hope, be the basis of future articles. For the present, though, even the numbers alone will, I am sure, be of interest. The term "record buyer" refers, in this column, only to one of the respondents. Extrapolation to a wider public is not without risk.

Record buyers prefer to buy their records in person from a record store. The voting on this question was quite decisive: 181 out of 200 expressed such a preference (not every respondent answered every question, hence the numbers will vary). Twenty-two preferred to buy by mail, and thirty-seven either had no preference or liked both equally but for different reasons. Although the reasons for such preference

were not asked, many readers volunteered them, and those who preferred stores gave such reasons as the opportunity to browse and become further familiar with the available repertoire, the relative ease of returning a defective record for replacement, the opportunity to talk about records and ask for advice (more rarely mentioned than the others), and the ability to take one's purchases home and listen to them that day or evening. Mail-order purchase was defended by some as offering a wider choice of records, better price, the convenience of home delivery, and lending itself to a more dispassionate, hence more rational, method of selection. It was also attacked by others as offering none of these.

It is interesting that fully one-third (sixty-one) of those who *preferred* to buy in stores wrote that by necessity they were forced to buy by mail, "necessity" meaning, in this instance, the lack of any adequate store within reachable distance. This information was not specifically asked for, and there is at least a presumption that had it been, the number would have been still higher. Even as it is, however, the statement that one-third of those record buyers who would like to patronize a record store cannot find one with adequate stock and/or competitive prices is significant in describing one aspect of the current illness of the classical record industry.

The second question inquired if buyers would purchase a record *only* if it could be found in a store. Several readers were a trifle confused by the question. What I was trying to test here is the truth of the record business canard that a record must be physically *there* when the potential customer walks into the store, or else no sale. This has always been at the root of the marketing philosophy of pop records, but merchandisers of classical music have come to believe in it too. It is *not* true for our respondents (and before going any further

with this I should report that 118 readers said that they buy mostly or exclusively classical records, nineteen that they buy almost exclusively pops, and sixty-four that they buy both in varying ratios). Over three-quarters of those who answered this question (151 out of 194) affirmed that if they did not find the record they wanted in a store they would find some other means of obtaining it, either through special order or by mail. Most of the forty-three who said they would buy it *only* in a store added that they would return to the store a second or third time for it, or try other stores before giving up.

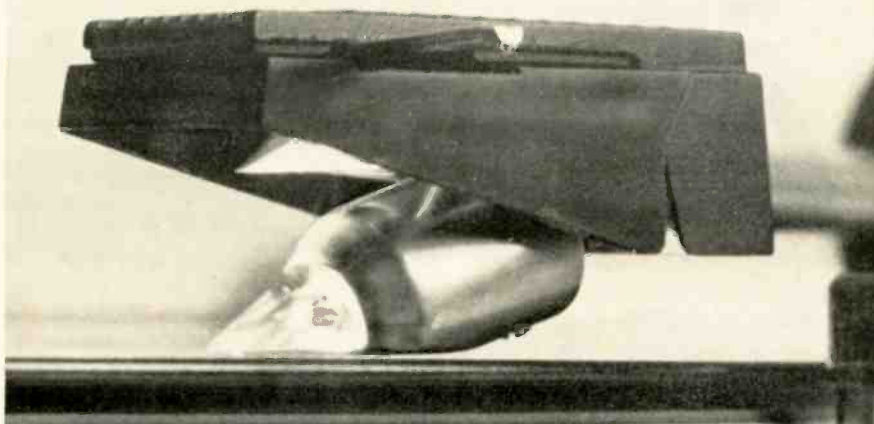
Questions three and four had to do with the necessity of hearing and seeing a record before purchasing it. The questions were not phrased specifically enough, and many people failed to understand exactly what was being asked for. In spite of misunderstanding, the voting was so lopsidedly in one direction that it would be fair to assume that most buyers neither have to hear nor see a record in order to buy it. Of course, part of this rests on the further question of whether they *can* hear it before they buy it. Forty-nine people who said they would like to hear it added that they could not. Only three mentioned that listening before buying was possible for them.

Eighty-one respondents confessed that their record purchases were influenced by the cover design; 126 claimed to be exempt from such influence. Obviously, the word "influence" made this a loaded question, and it is a trifle surprising that as many admitted to it as did. One hundred and twenty-four buyers wrote that they glanced at the liner notes before purchasing a record, as opposed to eighty who said they did not and eleven who admitted that they did but insisted that it in no way affected their decision. The true import of these two questions and their answers is simple if a bit below the surface. It is that if a record manufacturer feels that he has released a disc of unusual interest he has a method—apart from advertising and air-play—of getting his message to at least a good percentage of those who are his potential customers. A cover *can* attract attention; a liner note *can* explain a record.

NOT unexpectedly, since most of the respondents can be assumed to be regular readers of *STEREO REVIEW*, published reviews are a powerful catalyst in their purchase of records. One hundred and eighty-six readers find themselves on occasion turned on, off, or both by a review, against thirty-five who are not and fourteen who are susceptible only to a general consensus of critical opinion. On the contrary, the most overwhelmingly negative vote in the entire questionnaire resulted from the query, "Do you ask a salesman's advice?" One hundred and eighty-three readers out of 220 answered (with an astonishing

(Continued on page 52)

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

Bang & Olufsen of America, Inc.

525 EAST MONTROSE • WOOD DALE, ILLINOIS 60101

number of emphatics, vulgarities, and profanities), "No." The knowledgeable record salesman, whom I know to be in short supply at present in New York City, has apparently vanished everywhere else too.

Respondents expressed their willingness to place a special order (through a store) for a record by about a two to one ratio; their stores are apparently willing to accept such orders by about a six to one ratio. However, almost half of the buyers willing to place special orders complained about the poor quality of the service, long waits, occasional complete lack of success, higher prices, sometimes an additional charge over and above the list price, and lack of return privilege.

In terms of *what* records they buy, 109 collectors know exactly which record they want on any given occasion, eighty-eight have a list of records from which they will make a selection, thirty-five have a general idea of the sort of thing they want, twenty-two are open to suggestion, and 119 are open to impulse. These numbers, of course, total more than 250; many collectors buy in different ways at different times.

Record shopping is considered to be an occasion (pleasant) by 104 out of 172 answerers of that question. A slight degree of misunderstanding may have altered the numbers here, but the overall balance is probably correct. Most buyers shop in several stores rather than give their patronage on an exclusive basis (117 to 52), and of those to whom such a question applies, more small-town dwellers will shop in a bigger city store than in their local shops (fifty-nine to forty, plus twenty-three who shop in both). Almost equal numbers of respondents added the information that they buy (a) wherever the price is lowest, (b) wherever a large stock is to be found, or (c) where they can be sure of being able to return a defective record.

PROBABLY most readers had never considered setting a goal for themselves as to how many records they ultimately wanted. Of those who were willing to answer the question, four said less than one hundred, twenty said less than five hundred, eighteen less than a thousand, and ninety upwards of a thousand to infinity.

The "gut" question of the survey was the one that asked if readers would be willing to pay a higher average price for better quality. I think the answer will surprise a lot of people, both in the industry and out of it. The vote was 143 to forty-nine, the larger number being those willing to pay more for more. Lest anyone take this as a signal to raise prices alone, I should say that the letters were filled with bitter complaints about the general quality of records today. The vote should be taken as an indication that quality is an important factor in the record market—so important that people will not only demand it, but are willing to pay for it. Someone should be listening.

CAN YOU GUESS

WHICH FACTOR IS MOST RESPONSIBLE FOR THE LEADING POSITION OF THE BOSE 901 DIRECT/REFLECTING® SPEAKER SYSTEM?

IS IT:

1 The Rave Reviews?

(Circle the number at the bottom of this page on your reader service card for complete reprints of the nine reviews and a list of BOSE dealers in your area.)

2 The 12 Years of Research? — research that went

beyond the collection of graphs and numerical data into the basic problems of correlating the perception of music with speaker design parameters.

(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.)

3 The Sound of Music Through the 901?

(Enjoy it at your nearest BOSE dealer or in the more comfortable surroundings of your friend's home.)

THE ANSWER:

(AS INDICATED BY CUSTOMER SURVEYS)

The research made it all possible and the rave reviews cause people to listen to the BOSE 901. BUT, the surveys show that the sound of the 901 is, by far, the major reason that owners of large and small speakers trade for the 901 and that newcomers to stereo select the 901. That's how it should be — you are not buying reviews or research the relevance of which rests completely upon the 901's ability to produce music with a fidelity that you will immediately recognize as superior. You are buying sound.

LISTEN TO THE BOSE 901 IN DIRECT COMPARISON WITH ANY OTHER SPEAKERS, REGARDLESS OF SIZE OR PRICE. YOU WILL ONLY APPRECIATE WHY WE MAKE THIS REQUEST AFTER YOU HAVE MADE THE EXPERIMENT.



Bose 901
DIRECT/REFLECTING®
Speaker System —
\$476 the Stereo Pair,
including Active
Equalizer. Slightly
higher west and
south Walnut
facing and
pedestal base extra

You can hear the difference now.

THE **BOSE** CORP.®

East Natick Industrial Park Natick, Massachusetts 01760

"We have never tested a recorder at this price level that could match the 1200U. Its only real competition would seem to come from the \$500-and-up class of recorders."

— STEREO REVIEW, 1969

When it comes to performance, our A-1200U is the only professional-quality machine on the market for less than \$300. And we wouldn't con you pros.

True, this deck isn't set up with professional rack mountings, studio output lines or N.A.B. reels — it's designed for home use. But it's right at home with a lot of pros we know. And some of them insist on taking it to work in professional broadcast operation, too.

Why not? This model meets most of the accepted broadcast standards. If you heard one on the air, you'd never know the difference between the 1200 and a pro deck with all those fancy fittings.

It's our kind of craftsmanship, your kind of cost. Plenty of unique features, too, including everything it takes to make a TEAC.

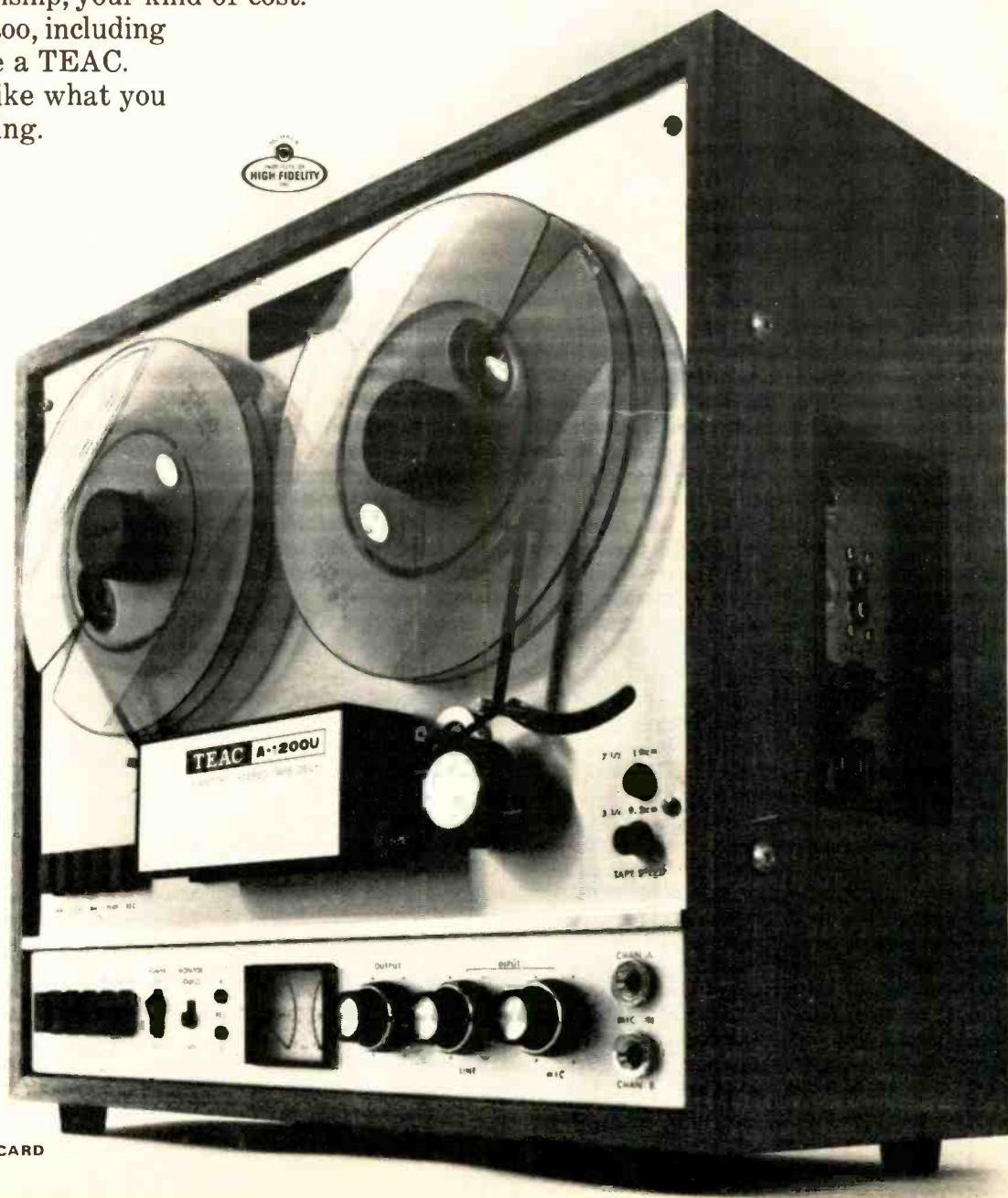
So play it by ear. You'll like what you hear. And hearing is believing.

TEAC

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

A-1200U

- Triple-motored drive system
- 3 precision heads for instant off-the-tape monitoring
- ADD recording for built-in sound-on-sound
- Mike-line mixing
- 4 independent preamplifiers
- Automatic tape lifter
- All-pushbutton controls
- Stereo echo for special sound effects



Richard Strauss' **Don Quixote**

IN THE four years between 1895 and 1898, Richard Strauss produced four of his richest and most fully-realized orchestral scores: the symphonic poems *Till Eulenspiegel's Merry Pranks* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1897), and *Ein Heldenleben* (1898). A convincing case could be made for the proposition that *Don Quixote* is the finest of the Strauss symphonic poems, and, hence, his orchestral masterpiece.

The hero of Cervantes' novel stimulated Strauss' imagination and set in motion many of the elements that often inform his more important scores: the feeling for the bizarre, warm and memorable melodies, and the general fire and passion that characterize this composer's most inspired moments. In *Don Quixote* all these things are brought together at their most consistent and convincing level.

Structurally the score consists of an Introduction, ten variations, and a Finale, each of the variations portraying a different episode in the Cervantes novel. The entire work is woven together ingeniously and is played without pause. The "voice" of Don Quixote de la Mancha is the solo cello, and his faithful squire, Sancho Panza, is personified by the solo viola (but when his theme is first heard, it is assigned to the bass clarinet and tenor tuba). The printed orchestral score contains no hint of the programmatic content of the music; the only explanatory notes occur as captions above the two portions of the theme when they first appear: the first part is identified as "Don Quixote, the Knight of the sorrowful Countenance," and the second part is simply labeled "Sancho Panza." But Strauss' reduction of the score for two pianos is copiously annotated with specific identifications of the several sections with corresponding events in the novel.

The Introduction sets the stage for the hero's loss of sanity; then Strauss announces the two-part theme that throughout the score will identify the characters of Don Quixote and Sancho Panza. The variations that follow treat these episodes successively: the Adventure with the Windmills; the Battle with the Sheep; Colloquies of the Knight and Squire; the Adventure with the Pilgrims; The Knight's Vigil; the False Dulcinea; the Ride Through the Air (in which Strauss calls for a wind-machine, a scoring effect that gave *Don Quixote* early notoriety); the Voyage in the Enchanted Boat; the Combat with the Two Magicians; and the Defeat of Don Quixote. In the Finale,

Strauss vividly portrays the moment of Don Quixote's death with a descending solo cello *glissando* that is most moving.

Of the half-dozen currently available recorded performances of the score, all but Karajan's pompously self-conscious version (Deutsche Grammophon 139009) have considerable merit. The newest of them is Leonard Bernstein's warmly lyrical account (Columbia M 30067), in which the New York Philharmonic's principal cellist, Lorne Munroe, delivers a reading of the Don Quixote role that is full of tender compassion. Munroe also recorded the score some half-dozen or so years ago, when he was the principal cellist of the Philadelphia Orchestra; that performance (Columbia MS 6515), with Eugene Ormandy conducting, is a more extroverted one than the newer release with Bernstein. And, surprisingly, the Ormandy performance displays much more vivid recorded sound.

Lorin Maazel's recording (London CS 6593) has very much the same basic qualities as the Ormandy: a vigorous dynamism and superbly clear sonic reproduction. Maazel's soloist, the principal cellist of the Vienna Philharmonic, Emanuel Brabec, is altogether a stronger personality than Pierre Fournier (the cellist in Karajan's recording) or Munroe in either of his recorded performances. So dominant a cellist will not be to everyone's liking in this score; in that case, Rudolf Kempe's recording with Paul Tortelier as cellist (Seraphim S 60122) may be the most satisfying choice. Both Kempe and Tortelier take a somewhat understated view of the score, with results that in the main are quite attractive. And the sonic reproduction, though now about a decade old, is still amazingly clear and lifelike. The remaining available disc, led by Fritz Reiner with Antonio Janigro as his cellist (RCA LSS 2384), is my own favorite among them all. Reiner, more successfully than any other conductor now listed in the catalog, was able to unify the separate sections of the work into a great and fulfilling arc, at the same time illuminating the individual details. Here again, the decade-old sound is still surprisingly clean, well-balanced, and forward.

Of the available reel-to-reel tape versions, my first recommendation would be George Szell's (Epic EC 815), a performance that has virtues similar to those of the Reiner disc version, and in glowing sound as well.

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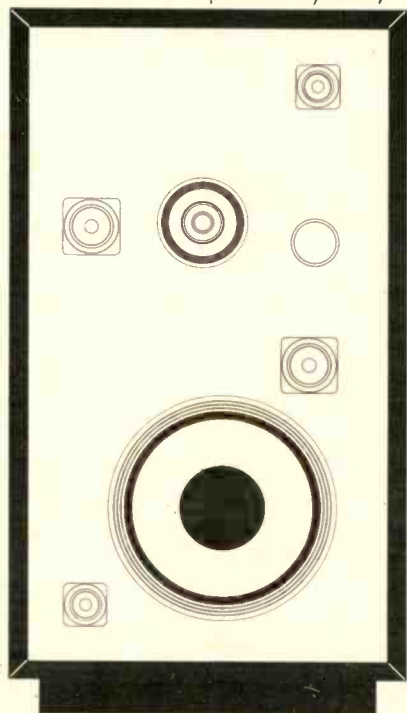
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What To Do When the Music Stops

By Paul Kresh

"THE flesh is sad, alas!" wrote Stéphane Mallarmé, overcome by *ennui*, "and I have read all the books." Do you feel the same way sometimes about the phonograph? Has your appetite for music sickened and died of surfeit? Have you heard all the plays, poems, stories, and stand-up comedians available on records? Never mind! The recording industry stands ready to take up your case. You can turn on with Timothy Leary; deafen yourself with the sounds of sports cars, motorboats, and motorcycles; drift away into the forest dim to the songs of many kinds of birds; and lull yourself to sleep to the rhythms of the sea. You can hearken to the laughter of hyenas and the chatter of chimpanzees, or submit to the results of underwater interviews with porpoises at varying rates of speed. Should all these sounds from nature and mechanical contrivances fail to cheer, you can always turn to the human voice and try learning languages, yoga, seduction, hypnosis, and how to prevent fluoridation in your community—all on your own home phonograph. Why, there are more than forty records devoted to railroad sounds alone! There are albums featuring the roar of rockets into space and the blood-curdling hiss of death-dealing missiles. There are records to tell you how to stop smoking, improve your sex life, lose weight, and train your dog. And Pickwick International has released a record, put together by a Long Island City dentist whose hobby is botany, called "Music to Grow Plants By."

I have just returned from a journey of several weeks' duration to the outer limits of the record catalog, and, except for a slight impairment to my hearing, I feel I am a better human being for it. I have learned to do many things—how to seduce through witchcraft, how to cast my own horoscope, how to live with love, and how to hypnotize myself. I have been brainwashed by the ultra-Right and the ultra-Left in illuminating encounters with the politics of

paranoia. I have also undergone Basic Training with both the Marines and the U.S. Air Force, spent a numbing hour eavesdropping on the gabble and shrieks of children at a summer camp, and slogged through the jungles of Vietnam with our fighting men. I was the man. I was there. And I am back, like Lazarus from the dead, to tell you all about it.

The most exalting and instructive experience to be undergone in the self-help department is no doubt Louise Huebner's "Seduction Through Witchcraft" (Warner Bros. 1819). Miss Huebner, billed as a "sixth-generation witch, a third-generation astrologer, and a psychic," calls herself the Official Witch of Los Angeles County. Her discourse is drawn from her best-selling, much-advertised book *Power Through Witchcraft*. The book, however, cannot supply the weird background music and homely, down-to-earth New York accent in which the Official Witch of Los Angeles descants on such matters as fighting demon spells "for energy," arranging "effective orgies," and mastering "the earthquake spell for unwanted lovers." Miss Huebner suggests that you listen to her record in a dark room while burning incense and "one candle."

With the mysterious music on Miss Huebner's record murmuring in the background, and maybe *two* candles—one burning before each of your loudspeakers, and the proper Turkish beans and "coleopterous charms" assembled on your work table, you are sure to make yourself irresistible; all you have to do, according to Miss Heubner, is to bathe "in warm water fragrant with passion flowers," repeat your name ninety-nine times, boil water in a cauldron for nine full minutes (either to attract or repel demons—it is difficult to recall just now in the light of day), and prepare for "absolute mastery over your loved one," saying to yourself before trysting time, "I control; I am the power."

The listener who has been put in the proper mood by "Seduction Through Witchcraft" should not hesitate to submit himself to the "Satanic Mass" led by Anton Szandor LaVey (Morgenstrum Records MM6660), a service "recorded live at the Church of Satan in San Francisco," where Mr. LaVey serves as High Priest. The Satanic Mass opens, logically, with a hymn to Satan, followed by an invocation to Darkness, a consecration of the Chalice of Ecstasy, a summoning forth of Demons and Devils, and a supplication to "demonic inhabitants of the Infernal Empire" to destroy those who would harm Satan's followers. Then comes an invocation "applied towards the conjuration of lust," a benediction, and a final hymn to Satan. The record also contains a segment devoted to the Satanic Baptism of Mr. LaVey's three-year-old daughter Zina, as recorded in 1967. Since the entire

Satanic Mass takes up only one side of this self-consciously Mephistophelean recording, side two is given over to readings from the Satanic Bible, which, as it happens, was written by Mr. LaVey.

Even more down to earth than the Satanic Mass is "The Astrology Album" (Columbia CS 9489), which offers "your horoscope and character analysis in music and narration." The music is pretty swinging goods, and the album features, by the oddest coincidence, interviews with Columbia's own recording stars, including Jeremy Clyde of Chad & Jeremy, David Crosby once of the Byrds, and John Merrill of the Peanut Butter Conspiracy. "The Astrology Album" is aimed at youth and might conceivably disappoint any listener over the age of six. The school market is kept well in mind. Those born under the sign of Taurus, for example, are told, "You'll do well in school if you don't let yourself get lazy." As one born under the sign of Sagittarius, the Archer, ("conversational brilliance . . . moods"), I naturally was interested to learn that some sensational things might happen if I would only get myself involved in a love affair with a Gemini. With the prospective aid of "Seduction Through Witchcraft," I was all set up to go out and attend to this, but I learned from another record, "Discover yourself Through Astrology" (Universal City Records 73011), that my best bet was to keep away from Gemini altogether; these two signs could never get along.

If you really want to improve your love life, though, I recommend the three-record set "Live with Love" (Transatlantic Records CVP 811, 812, and 813), which comes with the endorsement of the British Marriage Guidance Council. "Letters have been received from Marriage Guidance Clinics all over the world," say the manufacturers, "thanking us for producing these records . . ." "Live with Love" is presided over by Dr. Keith Cameron (*nom de disque*), who is described as "an eminent authority on sexual education and marriage guidance." "Let us begin with the egg," Dr. Cameron suggests, in a voice that sounded to me like Peter Sellers doing an imitation of Boris Karloff, and he goes on to explain that sex and love are not the same thing, as well as to offer ways to overcome boredom in marriage and establish "a meaningful relationship."

THOSE who have learned Dr. Cameron's lessons well will probably be ready before long to spend a little time with Dr. Benjamin Spock and "Dr. Spock Talks with New Mothers" (Caedmon TC1228). This is the Dr. Spock we have somewhat lost sight of lately as he has busied himself with anti-war activities, but he certainly has a way with mothers, dispensing smooth wisdom on such matters as the fretful baby,

the use of the pacifier, thumb-sucking, and the sleep patterns of tiny tots. These were all very reassuring, and I, for one, was sleeping soundly, thumb in mouth, even before the disc was over. Dr. Spock's book, *Baby and Child Care*, has reportedly sold more copies than any volume since the Bible. I don't know how well his record has sold, but it is "warm, homey" advice as advertised, and offers solutions to myriad miniscule problems, none related to politics.

The same can scarcely be said of "Building Balanced Children" (Key LP770), in which W. Cleon Skousen, described as a former "Administrative Supervisor under J. Edgar Hoover in Washington, D. C.," and the father of an alarming number of children of his own, gives his advice to an audience of parents on how to cope with their offspring from the moment of birth to the hour of attaining maturity. Mr. Skousen plumps for common-sense advice, heart-to-heart talks with dad, and "stick-to-it-iveness," with the assurance that no matter how horrible the stage a child is passing through, he will probably "level off" eventually and snap out of it. Before he is finished talking, however, Mr. Skousen, who is the author of *The Naked Communist*, gets rather shrill on the subject of psychoanalysis and psychiatry. According to Mr. Skousen, if you send your child to a psychoanalyst, he is going to be brainwashed "in violation of the basic principles of the American Founding Fathers." Mr. Skousen can also be heard on another Key Record with the scary title "Instant Insanity Drugs." We'll get to that. Right now, I feel that we ought to pause before leaving the subject of sex and marriage as dealt with on phonograph records for a look at "Homosexuality in the American Male" (Probe ST2652). Probe's slogan is "Sound where there has been silence." (Others in the series include "LSD" and "Why Did Lenny Bruce Die?") "Homosexuality in the American Male" is a rather elaborate production, complete with lurid mood music and interviews about what has been called "the love that formerly dared not speak its name and now will not shut up." During the course of a documentary as deliberately sensational as any tabloid's coverage of

"... Your dog will become a real friend and companion"



the subject, but in a tone that abstains manfully from patronage or disapproval, an anonymous narrator takes the listener on tours of gay bars and interviews hustlers, "homophiles" of every description, a prison chaplain, and a twenty-three-year-old married homosexual whose wife tells the microphone, "It doesn't bother me." A West Point graduate once threatened with blackmail tells why he won't give up steambaths ("You can see the merchandise."). I was particularly taken by a talk with a young man described as the editor of a magazine called *U.S. Cruise and World Report*. I understand that there was to be a companion album exploring the problems and experiences of prostitutes taped "live" in red-light districts, but the whole series has been cancelled.

SELF-HELP recordings also abound on matters far afield from the building of better infants and balanced children. Most of them put a surprising amount of emphasis on breathing—a habit I thought I had managed pretty well over the years.

From England, for example, comes "Common Sense Yoga Exercises" (Argo RG 513/4), two very full LP recordings featuring the persistent voice of a man named José Ainge, and accompanied by a thirty-seven page booklet offering a "Key to Body and Mind Adjustment" which it wore me out just to glance through. There are photographs of people standing on their heads, descriptions of every sort of exercise from the "Lotus Pose" to the "Fish Posture" and the "Half Spine Twist," a trick that could throw your back out for a week. Ainge's *big* thing, however, is breathing. He starts right out on the record telling you, "It's most essential to know how to breathe correctly," and apparently, expects you to keep it up even when standing on your head to cure migraine, a condition that might be brought on by listening to too many yoga records.

The rigors of yoga mastered, you will next, of course, want to give up smoking. There are several records designed to help you do this. "The Record Way to Stop Smoking" (Living Record Library LR3) offers the voice of Joseph Lampl, "founder of the Academy of Applied Mental Sciences." "Place yourself in a comfortable position," Mr. Lampl advises, and repeat to yourself, "My legs are relaxed, my arms are relaxed and my entire body is relaxed. I have a good mind and I will *use* it to *aid* and *help* me." Then it starts: "Empty the breath completely from the lungs . . . you will have happy dreams." Yes, but the cigarette dangling from my limp fingers threatened to burn down the house.

"End the Cigarette Habit Through Self-Hypnosis" (Folkways FX 6231), written and narrated by Leslie M. Le Cron, author of *Self Hypnotism* and "California



state-certified psychologist," had a similar effect on me. "Please make yourself comfortable," Mr. Le Cron began, as he sought to hypnotize me out of the smoking habit. The Le Cron method may work for you; it turns out that I am among the one out of every twenty people who cannot be hypnotized. I learned this once again by listening to another record called "Sounds of Self-Hypnosis Through Relaxation" (Folkways FX 6104). Mrs. Lee B. Steiner, another certified psychologist and "consultant in personal problems since 1932," was doing fine with me for a while. She had me down on my study floor with my arms spread out; I was perfectly willing to cooperate with her in every way. My eyes were closed, and when she told me to think of a canoe drifting over the placid waters of a lake, I instantly tried to do so—approaching the whole subject with "sincerity and diligence," as she counseled. Later on, however, Mrs. Steiner told me to lift one of my arms and *hold it stiff*. She then asked me to try to bend it and assured me I would find out *that I couldn't*. Lying there on my floor, with Mrs. Steiner's voice coming to me softly from the turning record, I tried to bend my arm. And bend it I did—with no difficulty at all! That is how I found out I am the one person in twenty who can't be hypnotized.

Self-help of another sort is suggested in the record entitled "Turn On, Tune In, Drop Out" (ESP 1027). Here, the elusive Dr. Timothy Leary, addressing himself to "people under the age of forty," advises the young to "be cool and be kind" and recounts his attempts to be "the holiest man of my generation" by becoming a missionary for the use of consciousness-expanding drugs, especially LSD. In "The Psychedelic Experience," Dr. Leary joins with two other PhD's, Dr. Ralph Metzner and Dr. Richard Alpert (Broadside BRX 6018—Broadside seems to be a division of Folkways), to conduct the listener on a round-"trip," presumably with the aid of LSD. Crawly sound effects accompany the traveler on this journey to the "clear light of the void." "The goal of the trip is ecstasy," Dr. Leary told me, in a mournful voice strangely reminiscent of Rod McKuen's. Side

one is labeled "Going Out," and side two "Coming Back." Going both ways cold turkey, I found the voyage through the "clear light of the void" less eventful than commuting on the Penn Central Railroad, where things *do* happen.

LSD has also come to the attention of W. Cleon Skousen (the fellow who would have us build balanced children without the aid of Communist psychiatrists) in "Instant Insanity Drugs" (Key KLP 1101). On the cover of Mr. Skousen's record is a picture of a suitcase with the legend: "This one piece of luggage could carry enough LSD to incapacitate every man, woman, and child in the U.S. What are you going to do about it?" Mr. Skousen blames campus riots on drugs and prescribes "home religious activity" and "a wholesome group of associates" as the best way to kick the habit. I don't have to tell you where he stands on the subject of Timothy Leary. One gathers that LSD is simply a Communist plot; one might gather as much about almost everything, judging from most of the records put out by Key. In "The Case Against Fluoridation" (KLP 730), for example, Granville F. Knight, M.D., seems to be offering a set of plausible arguments about the dangers of universal fluoridation of our waters and the side effects the chemical can have on people's teeth; suddenly he is describing the process as a method of "poisoning our water supply"—a threat to the whole body politic as well as the pancreas. He also tells an apparently devastated audience that fluoridation "may lead to complete subjugation of our people" and "provide our enemies with opportunities for sabotage." Not only will we wind up with pyorrhea from fluoridated water, according to Dr. Knight; before long, our "enemies" will be substituting "nerve gas" for the fluorides to render us helpless—and, of course, LSD to enervate our will.

Key even supplies its own disc of right-wing folk music to counteract the apparent menace of all those Pete Seegers and Bob Dylans. In place of Dylan they offer Tony Dolan, the Tom Lehrer of the Right, in "Cry the Beloved Country" (Key KLP 1122), "tentatively and provocative songs" in the course of which

Mr. Dolan, warbling in a pure, cool, and truculent baritone, denounces the SDS, Joan Baez, and Alger Hiss. Of Dr. Spock he sings, "No other protest movement needs a baby doctor more." He does a talking blues about the New York *Times*: "When I read the *Times*—I get to wishin' that that Gutenberg fella should have minded his own business. . . ."

I was hoping to be supplied with some underground left-wing albums to balance all this, but apparently not much of the energy of the ultra-left is being channeled into spoken records these days. They are busy with other projects. An example I did get hold of from that side of the political street is "Electric Newspaper—Hiroshima Day" (ESP 1034). This is a wild collage in which interviews with Luci Johnson and broadcasts describing her wedding in the nation's Capital are mixed in with rock music, electronic noises, atomic explosions, and an interview with a boastful fellow named "Hairy," who, while the commentators are reporting soberly on Luci's big day on the left channel, dominates the right one with explicit rundowns of his many and varied sexual triumphs.

IT was with considerable relief that I turned to "A Dog's Life" (Folkways FD 5580). This was a broadcast some years ago on the CBS Radio Workshop, one of those prize-winning documentaries conceived and recorded by the resourceful Tony Schwartz. When Mr. Schwartz set out to adopt a dog, he decided to tape the entire process as a "story in sound." It starts with an interview of the prospective dog-owner at a Dog Adoption Center and proceeds through a harrowing set of experiences that include being turned down by taxis and buses as he attempts to get his worried new dog home; the process of naming her; advice he gets from a little girl on how to housebreak the animal; attempts to civilize the dog at a dog training school; and, as a climax to thrill all dog-lovers, the episode of a false pregnancy put right by injections of hormonal tranquilizers. Tina, the "wire-haired fox-terrier cross," who is the star of "A Dog's Life," is possessed of a striking bark that adds considerable color to the whole adventure.

Little of the agile humor that makes "A Dog's Life" a pleasure to share is to be found in "How to Train Your Dog" (Somerset SF 26500), wherein dog-trainer John Kellogg tells in businesslike tones how to turn a "canine pet" into a "well-behaved, well-adapted member of the community." He promises that if you follow his method, "your dog will become a real friend and companion rather than just another dog." I tried to tell my beagle this, but she refused even to enter the room while Mr. Kellogg was giving his course.

There is practically no kind of sound—animal, vegetable, or mechanical—that Folkways records does not have in stock. Not only do they provide "Sounds of Animals" (Folkways 6124), but "Sounds of Camp" (Folkways 6105), "Sounds of Carnival Merry Go-Round" (Folkways 6126), "Sounds of Insects" (Folkways 6178), "Sounds of Medicine" (Folkways 6127), "Sounds of Sea Animals" (Folkways 6125), and even "Sounds of Science Fiction" (Folkways 6250)—an album that might propel you right through a time warp into the distant future. I tried a few of them. "Sounds of Animals," one I sampled, offers a homey fellow named Nicholas G. Collias with a Farmer Brown voice who introduces you to the languages of pumas, lions, elephants, hipopotami, chimpanzees, peccaries, rhesus monkeys, rhinoceroses, and a tiger—all animals so vocal that their conversation sometimes threatens to drown out the narration track entirely. On side two, farm animals are heard from, and the program concludes with "vocalizations" by goats and sheep.

"Sounds of Sea Animals" is something else. I had never heard a snapping shrimp, a toad fish, a sea catfish, a white grunt, or a manatee before, and I am not sure I ever want to hear any of them again. Side two of "Sounds of Sea Animals" is devoted to porpoises. There are "domestic" ones and wild ones, whistling and grunting and, for all I know, idly gossiping at various speeds and volumes. Having heard porpoises talk, I felt fully ready to listen to whales sing. "Songs of the Humpback Whale" (CRM) provided the music, along with a whole bookful of information on these cetacean warblers, who sound less like birds than cats on a backyard fence.

"Prof. C. Northcote Parkinson Explains Parkinson's Law" (Listening Library AA 3301) is the perfect antidote to all this. The listener can loll comfortably, breathing at his own rate, as the "Darwin of the Managerial Revolution" divulges in a leisurely, civilized drone his theory that "work expands to fill the time available for its completion," explaining such non-urgent matters as how subordinates multiply, the proportion of status to the illegibility of an executive's signature, and such basic laws of business as that "time spent by the budget committee on any item is in inverse proportion to the amount of the money to be spent." Dr. Parkinson's quiet wit and professorial whimsy transported me a long way from "Seduction Through Witchcraft," "Instant Insanity Drugs," and "The Case Against Fluoridation." I can only recommend him as a means of bringing you gently back to civilization from Out There when you have heard enough records likely to turn you on, off, and out of your head. And then again, there's always music.



INTRODUCING
SEALS & CROFTS

Here it is Post-Rock already,
and a pair of neo-classic
synthesizers have arisen
to offer a provocative sample
of what may turn out to be
the sound of the Seventies

By **DEBORAH LANDAU**



IT WAS a cool fall morning and the four of us—Jimmy Seals, Dash Crofts, Bobby Lichtig (their bass player), and I—were animatedly discussing Seals & Crofts' relatively new and quite suddenly successful music career.

"Actually, I think the biggest influence in our music has been Baha'i," said Dash, lounging comfortably back in his red polo shirt and blue jeans. "We felt the spirit of Bahauallah's writings and put this feeling into our songs."

Bahauallah? Baha'i? Wait a minute . . . !

Bahauallah, it seems, was a nineteenth-century Persian prophet who, as Jimmy softly went on to explain, "claimed that all religions were looking for the return of a messiah or world redeemer, and that He was the One."

"The Baha'i Faith," Dash continued, "teaches the unity of people of all races, creeds, religions, politics, and truths." Dedicated to a world free of hate, prejudice, and war, it aims to enable people of all lands to live together in harmony. Being a Baha'i, as Seals and Crofts readily testify, entails changes in all facets of a person's life.

"I've been a Baha'i for about four years and Jimmy's been one for about three, three and a half. In living according to Baha'i teachings, we have changed many of our concepts, our awarenesses of our lives, and therefore our music has changed too. It's actually another awareness that we've come into—a matter of evolution, so to speak. You start out writing songs like 'the leaves are green and the sky is blue and I love you and you love me'—very simple lyrics—but you grow into a much, much broader awareness of life, of love, and of unity. It's really great to be able to say something real in your music."

"Your whole being goes through a spiritual and a physical change," Seals explains. His mouth and chin are circled by a thick moustache and a goatee—not necessarily a part of his religion. "Every person who's ever truly followed a religion—any of the great religions—has certainly experienced this."

Jimmy pushes the cap back a little further on his head and says, "All the lyrics on our first album are inspired by the writings of Bahauallah, and I think this makes a difference."

The words of one of the songs, *The Seven Valleys*, were actually taken from the Baha'i writings and put to music, and there are references in other songs. I asked him the meaning of the lines:

"Earth is my mother, no other, my sanctuary;

But earth is my prison, my grave and my mortuary"

which appear in one of them. And in a thoughtful, almost poetic manner, Jimmy (who wrote all the songs that appear on this album) answered, "Well, we were all put here. We didn't have any choice about getting here. Even in reality earth is a prison, because, as Bahauallah says, the soul is like a bird in a cage, and when the cage is broken the bird flies free. The same thing happens when you've never heard truth before. The real Truth. When you find that, you break your cage. Then you can soar in the air or

do anything else you want to do."

I was curious what they meant by the song *In Tune*.

"There are universal laws that people are already in tune to. They just haven't heard of Baha'i," Dash said smiling. "Actually, Baha'i is only a label, like I have to have a name, Dash, and he has to have a name, Jimmy, to identify each other with."

"In Persia 'Baha'i' means light."

"It also means the followers of Bahauallah. Actually Baha'i recognizes all the other religions. It's all one story, it's always been one story, and it will continue to be one story."

"Like a book with many chapters," Jimmy adds. "Bahauallah says to love your own kind, human beings," he continues. "That's what we feel when we play, and I think the audience can tell."

"So what we mean by the song *In Tune* is becoming in tune to these universal laws that govern our lives."

IN the song *Not Be Found*, there's a line that says "the taste of smoke is ecstasy." I couldn't help but think it was a reference to pot, but Seals says otherwise. "To taste the smoke of one's own desires is what we usually call ecstasy. We think that we're in ecstasy whenever we have all the material wealth that we need. If only man knew and could get far enough into it to experience the other, the real ecstasy, he would see the difference."

I pointed out that many people claim to have found some of the hallucinogens useful as a means to religious enlightenment, but both singers, as Baha'is, look negatively upon the use of drugs, at least as a means of spiritual growth.

"People are looking in all kinds of paths in search of the Truth, and drugs can sometimes give you glimpses of things—but not necessarily a clear picture," Dash says.

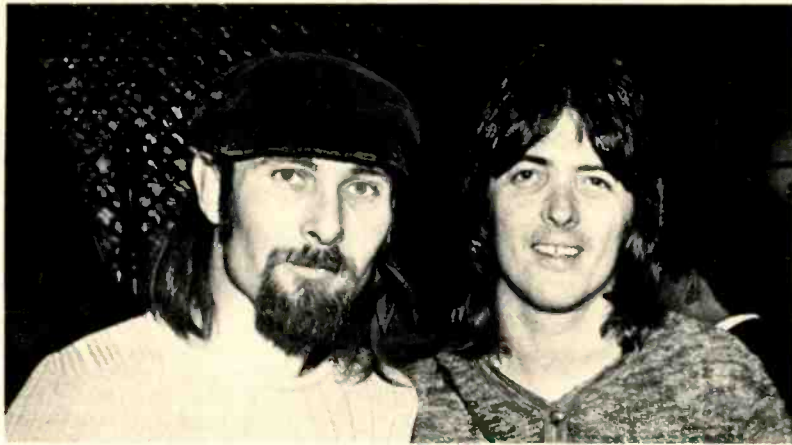
"If a person feels that narcotics have helped him to realize certain things," Jimmy picks up, "what couldn't he do if he had the Truth? He could go ten times past what he knew under narcotics."

I was wondering, at that point, just why this particular religion was so appealing. Certainly the Baha'i teaching of love among all mankind must contribute to it. After all, wasn't "love" the keyword of the Sixties, the hope of the younger generation for a more peaceful, livable world? And perhaps Baha'i retains some of the feeling of mystery that the more familiar beliefs have lost for us. Just then Dash answered, at least in part, my unspoken question.

"For the first time we have found our Down Home." (That, by the way, is the name of their new album.) "We have become real for the first time in our lives and are not following any idle fantasies or imaginings."

I tried several times to steer the conversation more specifically to their music, only to find that for these two artists, their religion and their music are inseparable.

"We're not *selling* religion through our music," Dash



THE SOUND OF SEALS AND CROFTS

By Eric Salzman

WITHIN its short life span, rock has already passed through an evolution that took classical music four hundred years and jazz at least forty to pass through. The Golden Age—that happy time when the best was first—has already passed, and the split between gum-chewing pop rock and experimental/revolutionary rock has already been evident for some time. At such moments neo-classicism appears. Hence the Great Blues Revival. Hence the return to country soil and to roots: Eric Clapton, the Band—and Seals and Crofts. In every art there are those who say something new, those who pander and exploit, and those who express themselves freshly in the tradition. The situation is no different in rock/pop with its occasional Hendrix, its proliferation of Monkees, and its honest Seals and Crofts.

Seals and Crofts are a pair of West-Coast troubadours with a religious/mystical bent and a musical style that can be pin-pointed somewhere between the Beatles, Dylan, and the Incredible String Band, and original folk sources. The precise, musicological description for the basic Seals/Crofts style would, I believe, run something like this: "settin' an' playin' in the rocker on the back porch." (Sorry for all those technical terms, but they're quite unavoidable.) This means a simple, engaging, modal melodic style, and basic traditional harmonies with a few "rule-breaking" parallel fifths. The rhythmic pulse is steady with a few charming Beatles-style elisions. The stylistic influences range from blues to country and folk to England to the Orient, but the heart is really always down home. This is all mere description, however; it scarcely begins to suggest the lyric-poetic imagination at work in these composer-performers.

Except in the widest and vaguest sense, theirs is not really rock music at

all. In their live performances Seals and Crofts often appear with only a bass—no drummer at all. Seals plays folk guitar and Crofts plays the twanging mandolin. Occasionally Seals picks up the fiddle and plays that (country style) to somebody else's guitar.

The recording style—even in the second and simpler album—is a bit more sophisticated; there are sidemen, arrangements, and even electric instruments. But the basic down-home style comes through intact, at times enhanced by the ingenious and musical production ideas of John Simon.

It is instructive to compare Seals and Crofts' new record with their first release. The first album ("Seals and Crofts") is marked throughout by a kind of metaphysical pastoralism—quotations from the writings of the Baha'i and all—and a folk-and-Oriental style that is highly and obviously derivative—mostly direct from the Beatles. The second album ("Down Home") is not only much more independent of those seductive influences, it is that much more direct and imaginative in communication. The musical lyricism of the first album is conveyed in a series of highly artificial poetic images, a lot of musical reminiscences, and a vastly over-arranged and over-produced sound. In the

second, the musical, poetic, and production ideas are one to one. Metaphysics is replaced by parable and metaphor. The musical style is wider, funkier, bluesier, truer to its roots. The orchestra is gone and so are the extraneous studio gimmicks.

WHAT is constant between the two albums is the incredible clarity, the artists' knack of absorbing diverse elements and making them their own (like the Beatles themselves), and their ability to take subtle and even rather profound notions (musical, poetical, philosophical) and express them in a simple, direct, enormously effective way. *In Tune* and *Earth (Is My Mother)* are the key concept songs from the first album, *Hollow Reed* from the second. But the fresh bloom of innocence and naïveté, everywhere evident in the first album, has worn off by the second, to be replaced by something more worldly, more real. Their Songs of Innocence are now complemented by Songs of Experience. Something almost apocalyptic comes through the sound of *Purple Hand* or its anti-apocalyptic answer, *Gabriel Go On Home* ("Gabriel your face is red, be careful you hurt your head and wind up dead"). Or the fable of *Tin Town*, or *Cotton Mouth*, a low-down song about a snake—a mean, hypnotic, four-minute masterpiece followed by an astonishing thirty-eight seconds of country music.

Although this album goes beyond the absolute simplicity of their live performances, it gives their songs an evocative and appropriate frame—folk in a very musical rock context. This obviously comes from their new producer John Simon, who contributes a mean piano on several cuts, as well as other first-class side men, some fine arrangements, and a sensitive mix. Seals, Crofts, and Simon have produced an honest, evocative, and beautiful album in a time of plastic bubble-gum and holy hype. Even more astonishing, they have produced not the sweet, innocent, pastoral, unbelievable best-of-all-possible-world optimism of their first album, but a deeper kind of looking up, and one that finds a truer musical expression.

SEALS AND CROFTS. Jimmy Seals and Dash Crofts (vocals and instrumentals); Louie Shelton (bass); Jim Gordon (drums); Vic Feldman (percussion); Bill Holman Orchestra (instrumental accompaniment). *See My Life*; *Sea of Consciousness*; *Seldom's Sister*; *Not Be Found*; *Birthday of My Thoughts*; *In Tune*; *Cows of Gladness*; *Earth*; *Seven Valleys*; *Jekyll and Hyde*; *Ashes in the Snow*; *Reprise*: *See My Life*. BELL TA 5001 \$4.98, © 8500 \$6.98, © 55001 \$6.98.

SEALS AND CROFTS: *Down Home*. Jimmy Seals and Dash Crofts (vocals and instrumentals); John Simon (piano); John Hall (electric guitar); Greg Thomas (drums); Paul Harris (organ); Harvey Brooks, Jim Rolleston, Eddie Rich (bass). *Ridin' Thumb*; *Hand Me Down Shoe*; *Purple Hand*; *Robin*; *Hollow Reed*; *Gabriel Go On Home*; *Tin Town*; *Today*; *Cotton Mouth*; *Granny Will Your Dog Bite?*; *Leave*. BELL TA 5004 \$4.98, © 85004 \$6.98, © 55004 \$6.98.

continued, earnest and straightforward, "but the concepts of Baha'i do come out in it—like the concept of the oneness of mankind. Well, these concepts come through in our music because we're involved in the unification of this planet. Naturally, then, our lyrics are going to lean toward world unity, world oneness, the oneness of everything. We don't try to put it on anybody through music."

"Another thing." Jimmy lights a cigarette. "It's not so much a thing of *putting* it in there. It's that it becomes you after a while. You think with a different mind than you did before. Your feelings are different. So when you sit down to write a song, whether you want to be affected by it or not, you are. A lot of people take it to be fanatical and think of us as missionaries or something, but . . ."

"We're merely Baha'is being ourselves," Dash smilingly concluded. "Religion is just the way we live our lives."

"That's sort of what the song, *See My Life*, on the first album is about, too. A kind of sum total of our feelings and our lives." Dash pushes some hair out of his eyes. "Baha'is don't try to convert anybody or force it on anybody. It's merely something to be shared with another person and it is up to him to take it or not. One of the principles of the faith is independent investigation, so nobody has to take my word or Jimmy's word for it. They can investigate on their own—it's an individual trip. There's unity and diversity. It's very beautiful."

I commented that each of them really seems to understand the other completely—sometimes to the extent of finishing each others' sentences.

"That's one of the reasons we got together professionally." Dash reflected. "Because we've always had a communication with each other and our phrasings and our thoughts are a lot alike."

It's evident in their singing, in the unbelievably beautiful harmonizing they create.

"We have the same tastes," adds Seals.

"Yes. Even though our backgrounds were in different kinds of music. I was raised around classical music. Jimmy was raised around, oh, country-rock. Then we both evolved through all kinds of rock—kind of country, kind of classical, jazz . . . all kinds of music. We've known each other most of our lives—we're both originally from Texas—and we worked in groups together, but never together as a duo or never together on these particular instruments, so

A SEALS AND CROFTS SAMPLER

THROUGH the cooperation of Bell Records, STEREO REVIEW is pleased to be able to offer a 45-rpm stereo single of Seals and Crofts singing four songs drawn from their first two albums. *See My Life*, *In Tune*, *Hollow Reed*, and *Leave* form a capsule but comprehensive view of their composing and performing talents. To get your copy, send 25¢ to S. Larabee, STEREO REVIEW, 1 Park Avenue, New York, N. Y. 10016.

it's really a brand new beginning for both of us. That started just about two years ago. Now I play dulcimer and Jimmy plays fiddle and guitar."

Their present music is upliftingly joyful, pleasantly sweet, warmly soothing. It could be compared to Simon & Garfunkel's, in sound and in mood, and Seals and Crofts have already been compared to the Beatles, to Crosby, Stills & Nash, to the Incredible String Band.

"We call it . . ." Dash searches his mind for the expression, ". . . music of the spirit, I guess." He shrugs his shoulders and grins disarmingly. "We've been trying to think of a classification for it since we started playing it, and it's kind of hard to find one." He looks over at Bobby who is sitting alone on the couch. Quietly. "How would you classify this music, Bobby?"

Bobby smiles. "The closest we can come to it I suppose would be folk-rock. It has elements of folk and elements of rock and classical, and a taste of jazz. I think what's happening now is that people are beginning to accept music for whatever it is. It doesn't have to be *called* anything special. If what it is is good, then it's accepted at face value."

"I THINK our music is a combination of the Eastern part of the world and the Western," Jimmy interjects. "We've had people from Greece, Israel, England and France, China, everywhere, listen to our music and say, 'Oh, it's music from the old country.' And it really seemed strange to us because we didn't realize it ourselves until we started comparing our work with, for example, Persian music, which, when you listen to it, is really very close to ours. And we had no knowledge of this at all beforehand. So it's just something that happened."

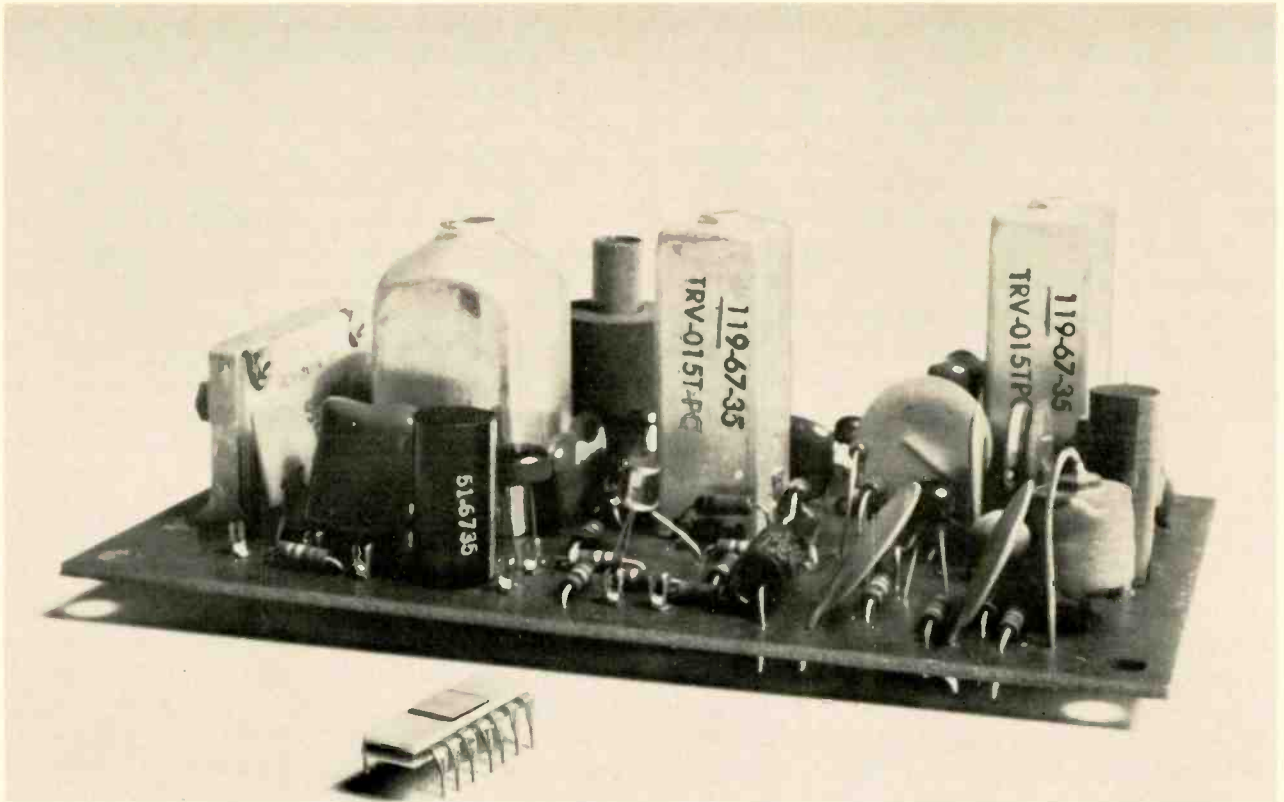
"I think we'd be better off not even to classify it," adds Dash. "Some people have called it religious music. It's not actually religious music, though it is inspired by religion. But no particular musical group influenced us, and I think that's one of the reasons that what is coming out is really us."

"Definitely. We really love doing our music, too," says Dash. "So much so that we come home after some kind of a hard rock gig and we go in the back room and play this kind of music all night. We've been in the hard rock scene for a long, long time, and we never mind hearing it and being around it. But playing it gets to be pretty tough physically after a while."

"I think more of the older people are starting to like this softer kind of music, too," Jimmy comments. "I think the only thing that turned most older people off to begin with was the loudness. There have been extreme cases where it turned *me* off."

"It's such a nice relief to just sit and play pretty stuff for a change," Dash concluded.

Speaking for myself, it's a relief—and a great pleasure—to *bear* it, too.



The tiny integrated circuit in the foreground accomplishes much the same electronic function as the larger 3" x 5" module.

RECEIVERS TODAY

The most popular audio component owes much of its success to the transistor and other miniature circuit elements

By Julian Hirsch

OLD-TIMERS among STEREO REVIEW readers will recall the dear dead days of mono, when high fidelity was a very serious business indulged in mostly by engineers (genuine and would-be), a fanatic fringe of musicians, and other esoteric types. Fifteen years or so ago a mono high-fidelity system might well have consisted of separate tuners for AM and FM, a separate pre-amplifier, and a two-piece power amplifier (the power-supply section was separate). And it was also good form to have an "I-built-it-myself" 10-cubic-foot speaker enclosure containing assorted drivers and homemade cross-over networks, plus a record player assembled from a separate arm, turntable, and base. It's easy to see why such ensembles never achieved wide popularity. Not only were they electronic eyesores with their naked chassis and tangled web of exposed connecting cables, but their assembly—not to mention maintenance and operation—required handicraft skills beyond the ability or interest of the aver-

age music lover. And their bulk was reflected in their cost.

Obviously, something had to be done if high fidelity was ever to be enlisted in the cause of mass-market music making. That something occurred around 1955, when both Bogen and Harman-Kardon had the idea of combining all the electronic works on one chassis and calling it a receiver. They each produced one model with respective price tags of \$110 and \$189.50. And from that humble beginning there evolved the component that today accounts for the bulk of stereo-equipment dollars spent.

One might imagine (if one has not been stereo shopping lately, that is) that with stereo tuners and amplifiers now incorporated into a single neat package, the problem of selection has been simplified. Unfortunately, exactly the reverse has occurred. Because of their popularity, stereo receivers have proliferated to such an astonishing extent that choosing among the perhaps two hundred units now available appears to be a task requiring the com-

bined talents of Einstein, Steinmetz, and J. Paul Getty.

With the purpose of providing some guidance to the fast-changing receiver scene, we have asked Julian Hirsch

to sort out the significant trends and to provide us with some insight into the present state of the receiver art.

—Larry Klein

IT IS, I think, no over-simplification to state that the transistor, more than any other single factor, is responsible for the success of the stereo receiver. When stereo came along, the already serious heating problem in tube receivers was doubled. A stereo receiver with a true 50-watt rating was unreasonably bulky, heavy, hot, and not particularly reliable. Transistors have low operating temperatures (compared with tubes), and, unlike tubes, can drive speakers directly without large and expensive circuit-matching output transformers. Their lower power requirements permit the power supply (a heavy and expensive part of any electric device) to be reduced somewhat in cost, weight, and size. However, as long as we insist on fully flexible receivers, with all the switches and controls that this implies and with tuning dials large enough to be read easily, the overall receiver size will probably not be too much smaller than it is today. I am still waiting for a good, powerful receiver less than 9 inches deep that can really fit on a bookshelf. Although some size reduction now seems technically feasible, receivers continue to be rather bulky.

Today's Technology

Although there have been no recent technical "break-throughs," the innovations available only in the most costly units a few years ago are now appearing in less expensive models. For example, most receivers now use integrated circuits (IC's) in their i.f. amplifiers. The high gain and good limiting characteristics of IC's are strong contributors to the excellent performance of modern receivers and tuners. Several manufacturers also use IC's to replace most of the multiplex circuitry for stereo FM reception, where they also outperform the usual discrete component circuits.

The IC is ideally suited to such special applications as a differential amplifier that will light an indicator when FM detector d.c. voltage is zero. This is the basis of the Scott "Perfectune" and Lafayette "Acritune" systems, although Lafayette uses several transistors and a number of additional components to accomplish what Scott does with little more than a single IC. Although audio-power IC's exist, and more will come along, it seems unlikely that they will appear in stereo receivers, since their power output will never match that of the husky separate power transistors used in the ever more powerful modern stereo receivers (at least not at a competitive price). The need for large heat sinks, in either case, removes whatever size advantage the IC might have. At least one manufacturer uses an IC for a low-level phono preamplifier. These and

other applications of IC's will certainly become more widespread in the future.

Permanently tuned i.f. filters (instead of i.f. transformers), introduced a few years ago in the Heath AR-15, are widely used today at all price levels. Some of the more expensive receivers (\$400 and higher) use quartz crystal filters, and a few use L-C (inductance-capacitance) filters that provide similar advantages at the same or lower cost. Most commonly, however, the i.f. filters are ceramic types, which are relatively inexpensive. They are now used in receivers in the \$200 class, as well as in some selling for twice that price. Insofar as our measurements can determine, they are quite comparable to costlier filters, and share their outstanding advantage (to you, the consumer) of never requiring re-alignment. In a few receivers, ceramic or fixed-tuned L-C filters are also used in the AM tuner, where they are equally advantageous.

Almost without exception, current receivers use field-effect transistors (FET's) as FM tuner input-stage amplifiers. The FET is more resistant to cross-modulation distortion than ordinary transistors. This means that those living near a powerful FM station will not hear its program in the background of other broadcasts or pick it up at several points on the dial. The only exceptions to the use of FET's that I have seen recently are a couple of receivers using balanced-diode mixers, which can be even better than the FET in immunity to cross-modulation, but with a slight sacrifice of sensitivity. I have also seen some use of FET's in audio tone control circuits, where their very high input impedance appears to offer some advantage over usual transistors in achieving the desired characteristics.

Performance vs. Price

In the most important areas of FM-tuner performance—sensitivity, selectivity, capture ratio, stability, and stereo separation—practically every receiver Hirsch-Houck Labs has tested in recent months has been *very* good, frequently the equal of the better separate FM tuners. Strangely, we have not found a clear correlation between price and FM performance in receivers. A few \$200 models have tested better in this respect than several other more expensive receivers.

When audio performance is considered, it then becomes quite obvious why some receivers cost so much more than others. Between \$200 and \$250 you can expect to get 15 to 25 watts per channel (never mind that this may be advertised as 90 or more watts "IHF"—we are concerned only with continuous-power output). This is

sufficient to drive most speakers, even some of the fairly inefficient low-price acoustic-suspension speakers, just as long as you don't try to match the sound-pressure levels heard at audio shows. Most \$200 receivers lack such niceties as interstation-noise muting on FM, effective scratch filters, multiple phono inputs, switched speaker outputs, and so forth.

There are many receivers priced at about \$300 that do offer these and other features, and it is in this price bracket that the average buyer can get the most performance for his money. The power output available is typically 30 to 50 watts per channel at the mid-range frequencies. In addition to having the features just mentioned as lacking in the lowest-priced receivers, the \$300 units frequently have dual tuning meters, jacks for two tape recorders, and permit electrical separation of the pre-amplifier and power-amplifier sections (for adding external equalizers or reverberation units in the amplification chain). Naturally, not all features will necessarily be found in every \$300 receiver.

For most music listeners, I feel that one of the many fine \$300 receivers should prove more than adequate. Practically any home speaker system can be driven to very loud volume levels by the more powerful receivers in this group, some of which can deliver 30 to 40 watts of clean output at 30 Hz or below. Having tested and lived with literally dozens of receivers in recent months, I would be hard put to make a choice based solely on performance. Many other factors, such as convenience features, styling, and possibly AM tuner performance, would logically influence one's choice.

The highest-price receivers, above \$400 (these price divisions are somewhat arbitrary, and there is a considerable overlap in features between adjacent categories), usually offer refinements in performance and operating ease that will appeal to those who are assembling very elaborate stereo installations, and may even be necessary for their purposes. For example, the costly receivers are usually very powerful, with typical outputs of 50 to 70 watts per channel. In addition, their audio distortion, at every power level, is usually lower than that of the lower-price receivers. To be specific: most receivers selling for \$200 or more will have mid-range distortion levels under 0.3 per cent at any power level up to 10 watts per channel, and frequently at much higher powers. This is sufficient for many—perhaps most—people. In the \$300 class, however, it is not uncommon to find the distortion below 0.1 per cent at power levels of 20 watts or so. To be sure, this caliber of performance generally will not be maintained below about 50 Hz. But for many listeners that is of minor importance. Few commercial recordings contain significant information below this frequency, and only the finest speaker systems can reproduce it cleanly.

On the other hand, with the best speaker systems it is highly desirable to be able to supply 30 or more watts per

channel with very low distortion over the entire audio-frequency range. There are several receivers whose distortion is well under 0.05 per cent at any listenable level. This kind of performance is expensive, and may not always be immediately apparent to the listener. But if you are uncompromising in your standards, it is reassuring to know that state-of-the-art audio amplifiers are to be found in some integrated receivers.

Remote tuning, either electronic or electro-mechanical, is a feature of some rather expensive receivers. Since these models are, in general, excellent performers, nothing (except money) is sacrificed by choosing one of them. On the other hand, this feature does not in any way enhance their listening performance. In this regard, try not to be unduly influenced by features you may never use. If you require these capabilities, well and good, but if not, give more weight to the basic performance of the receiver.

Technical Trends

I have observed a couple of trends in the past year or two, which, while not of fundamental importance, do affect a receiver's overall utility. At one time it was not uncommon to encounter tape-head inputs with NAB playback equalization (sometimes switchable for 3¾ or 7½ ips speeds). However, the playback-only tape deck, without electronics, is almost extinct, and the tape-head input has generally been deleted from receivers that formerly offered it. In most cases, a second magnetic-phono input has replaced the tape-head input. This is a real convenience in a de luxe installation with both a manual-play turntable and an automatic turntable. Usually the two inputs have similar characteristics, but in at least one case I've encountered they have different sensitivities. This gives the user a better chance to match the output of his cartridge to the sensitivity of the amplifier and thus avoid overload problems.

Another trend is toward linear FM-dial calibration. In areas served by only a few FM stations, this is of no importance. However, in a densely populated region—about 50 FM stations can be received in the metropolitan New York area—identifying a specific channel only from the dial reading can be difficult if the dial is calibrated at 2-MHz intervals, as many are. When the FM tuning scale is linear, a 1-MHz interval occupies the same length of dial scale at any part of the FM band, and station location is easy. This feature would be valueless if the dial calibration were not accurate as well, but so far the receivers offering linear tuning have proved to be accurately calibrated.

Final Notes

Practically all receivers include AM tuners, the sound quality of which varies from model to model. Some are quite good, some are terrible, and most fall between these extremes. If AM provides a substantial part of your listening fare, be sure to listen to a receiver before you buy it.

If your AM listening is mostly non-musical—ball games and such—almost any receiver is likely to be satisfactory.

By assembling one of the newer kits that incorporate the newer technology discussed above, it is possible to get considerably more performance per dollar. But be prepared to *earn* the money you save, since the better kits are necessarily quite complex. The results are well worth the effort, however, particularly if you like kit building.

If the lowest-price receivers (under \$200) seem to have been neglected, it is only because we have not yet tested any of them. There are some on the market, and more are certain to appear in the months to come. Extrapolating from our experience with higher-price models, I would expect them to be of quite low power (probably under 10 watts per channel), and to have less impressive distortion and sensitivity specifications. This should not impair their usefulness for many listeners, but it would not be reasonable to expect them to meet the performance standards of receivers costing twice as much.

To summarize, FM-tuner performance tends to be quite good in most receivers we have tested, with *all* of them having enough sensitivity for any but fringe-area conditions. In such cases, a tuner sensitivity of 1.5 to 1.8 microvolts is desirable, and we have found this performance

available at all price levels from \$200 up. Audio power, bandwidth, and distortion levels roughly follow the price structure in receivers. In determining your requirements in these areas you should consider such factors as speaker efficiency, room size, and, of course, your listening habits. Control flexibility and other operating refinements characterize the more expensive receivers also, with many \$300 models offering an excellent compromise between price and performance.

For the future, I see no radical developments in the offing. The widespread use of IC's and fixed-tuned i.f. filters will continue, with rewards to the consumer in the form of long-term reliability and improved overall value for the money. Receivers apparently are not getting smaller (in their depth dimension, where it would be most useful), although I cannot see why this is so. Under-\$200 receivers will continue to appear, but I must reserve judgment on them until they reach my test bench. Very high-price receivers (\$600 and over) are available, and more will doubtless come along. The market for these super-receivers exists, but they are obviously not for everyone—not while there are \$300 receivers whose tuner and amplifier performance surpasses *anything* that was available only a few years ago.

THOSE EXTRA FEATURES

● **Center-Channel Output:** This provides a monophonic or combination (L+R) signal to be fed to a speaker placed between the right- and left-channel stereo speakers, a useful adjunct when the stereo speakers do not have adequate dispersion or are too widely separated. A *powered* center-channel output connects directly to the center-channel speaker; an *unpowered* output (the most common arrangement) must first be fed through a separate external amplifier.

● **FM Local/Distant Switch:** In some reception areas a strong local station can overload the input stage of a receiver's tuner section. The station is then received at several points on the tuning dial and/or interferes with reception of other stations. In its "local" position the local/distant switch (usually found on a unit's rear panel) reduces the strength of *all* incoming signals, including that of the strong station, thus preventing interference. Under normal conditions, the switch is used in its "distant" position. (The FM input sections of some modern tuners are highly resistant to overload, however, and do not require such a switch.)

● **FM Multiplex Noise Filter:** This blends (into mono) only the *high* frequencies of a stereo FM broadcast. Some of the hiss components in a weak stereo signal are thus cancelled, but all stereo

separation is not lost (as it would be if the receiver were switched to its FM-mono position).

● **High-Cut or "Scratch" Filter:** This reduces the signal level at extremely high frequencies—where tape and FM hiss, record scratches, and surface noise are most likely to be obtrusive. Any musical material present at those frequencies will also be attenuated, but a good filter will minimize the loss.

● **Interstation-Noise Muting:** This eliminates the loud hissing or rushing noise between stations on the FM band. Because the noise-muting circuit may also eliminate very weak stations you might want to hear, there should also be a switch to deactivate the muting.

● **Loudness Compensation:** The ear is relatively insensitive to high and (mostly) low frequencies at low volume levels; loudness compensation boosts these frequencies as the volume control is turned down. Depending on the efficiency of your speakers, the level of the program source, and the characteristics of your ear, loudness compensation may or may not provide the correct amounts of boost for a given volume. Most receivers therefore have a switch that will deactivate the compensation.

● **Low-Cut or "Rumble" Filter:** This acts to reduce the extreme low frequencies where mechanical noise (rumble)

from the turntable or a disc may be present. A sharp cutoff characteristic will keep musical losses to a minimum. Since most modern turntables are very quiet in their operation, a low-cut filter is rarely needed, and many receiver manufacturers choose to omit it.

● **Magnetic-Phono Sensitivity (or Level) Switch:** Since a wide range of output levels is available among today's magnetic phono cartridges, and since preamplifier stages in receivers are usually designed to operate best at a particular signal level, a rear-panel sensitivity switch is sometimes used to match the characteristics of the amplifier to the cartridge output. Some new designs do not require such a switch.

● **Slide Controls:** Rotary knobs have been common in audio equipment since its inception, but a number of new components have slide controls that move either vertically or horizontally over a distance of two or more inches. A manufacturer's choice of slide control or rotary knob is one of aesthetic rather than technical design concern.

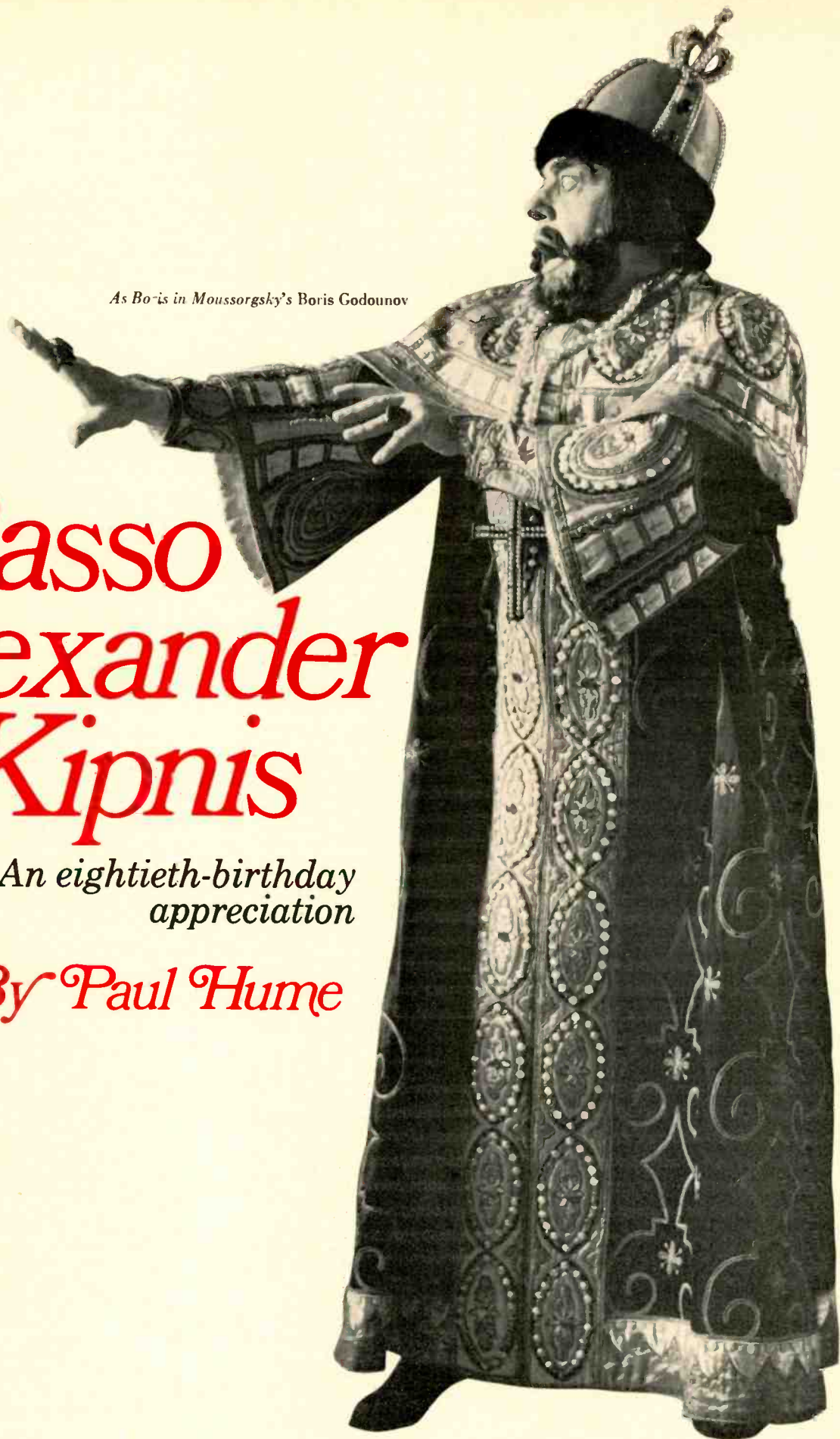
● **Speaker Switch:** Most of today's receivers have output terminals for two or more pairs of speakers—one main pair and another for remote installation. A speaker switch permits you to play either pair alone, both pairs simultaneously, or to mute speakers for headphone listening.

As Boris in Moussorgsky's Boris Godounov

*Basso
Alexander
Kipnis*

*An eightieth-birthday
appreciation*

By Paul Hume



WHEN Ignace Jan Paderewski attended the Warsaw Conservatory, they put a trombone in his hands, assuring him he would never succeed as a pianist. Thirty-four years later, in 1912, when Alexander Kipnis graduated from the same conservatory, it was as a military bandmaster. The conservatory's record for inaccurate prophecy will remain undamaged this year when Kipnis marks his eightieth birthday on February 1, for when he stopped singing, after a brilliant career that had spanned more than three decades in opera and concert, he turned not to the bandstand but back to music schools. Today the Ukrainian-born bass lives in Westport, Connecticut, and teaches at the Juilliard School of Music in New York.

Kipnis left Warsaw, studied singing in Berlin, and then made his operatic debut in 1915. From that point he progressed to engagements under batons as illustrious as those of Arturo Toscanini and Arthur Nikisch, Richard Strauss and Frederick Stock, Leo Blech, Bruno Walter, Herbert von Karajan, George Szell, and Erich Leinsdorf. His recordings are of great value both musically and historically, ranging from the memorable Good Friday scene in the 1927 Bayreuth production of *Parsifal*, with Siegfried Wagner as conductor, to the famous first album of the Brahms Song Society in which, with the collaboration of pianist Gerald Moore, Kipnis gives one of the supreme demonstrations of the art of lieder singing.

Yet, even to the most ardent Kipnis fans, the full story of the incredible versatility of this great singer's art is probably but little known. His American debut occurred in New York City on February 12, 1923, when he sang the role of Pogner in a *Meistersinger* presented at the Manhattan Opera House by the German Opera Company. The following season Kipnis went to Chicago, where he embarked upon an extraordinary period in his artistic life. Frederick Stock rarely forsook the Chicago Symphony Orchestra's podium to conduct opera, but on November 18, 1923, he did so to lead a *Siegfried* in the Chicago Civic Opera's famous home, the Auditorium Theater. The Wanderer that night was Kipnis. It was the first of thirty-two roles he was to sing with that company in ten seasons in a total of 177 performances. (These figures do not include a number of appearances on the company's regular tours.)

What will astonish even the avid Kipnis admirer is the scope of his roles there, exceeding by nineteen the number that he sang in his seven seasons with the Metropolitan. Of the Chicago thirty-two, eight were in French, including the Cardinal in *La Juive*, Zacharias in *Le Prophète*, and Méphistophélès in *Faust*. The other five were roles he sang with Mary Garden. Two of these were unusual items on the Kipnis list: Albert in *Werther* and something that must have been quite fantastic, Escamillo in *Carmen*. The remaining three, which he sang with Garden many

Kipnis Comments

Looking back over a long life devoted to music, Alexander Kipnis recalled incidents from his singing career, reminisced about his colleagues, and gave STEREO REVIEW his current opinions on a number of subjects.

"The greatest conductor I worked with was Toscanini! I was privileged to appear with him in Bayreuth, Salzburg, Vienna, Buenos Aires, and New York, singing *Tristan*, *Tannhäuser*, *Fidelio*, *The Magic Flute*, *Missa Solemnis*, the Verdi Requiem, and Beethoven's Ninth Symphony."

"Many singers with beautiful voices are poor actors, and few of them are gifted with both qualities. I greatly admired, during my career, the superb artistry of such singers as Chaliapin, Mary Garden, and Lauritz Melchior, but above all Lotte Lehmann, who had everything. Current singers whose work I like are Dietrich Fischer-Dieskau, Birgit Nilsson, Victoria de los Angeles, and Nicolai Ghiaurov."

"There are many excellent recordings today, but for my personal taste, asked to single out the one I consider indispensable, I would choose the *Ring* cycle, conducted by Solti on London Records. . . . Among my own recordings, I consider my best to be the Mozart arias, the *Four Serious Songs* of Brahms, Rachmaninoff's *O, Cease Thy Singing*, my *Boris* recording, and, above all, the Hugo Wolf songs, soon to be re-released on Seraphim."

"Regrettably, recordings have a very unfortunate effect on young singers. They listen and try to imitate what they hear, losing at the same time their own capacity for individual interpretation."

"Advice to young singers? Remember, a coach, no matter how good, is not a singing teacher, nor is even the best accompanist. Go to a singing teacher who himself (or herself) has sung professionally. And, above all, don't strive to master the art of singing by short cuts. There aren't any!"

"Here in our country, we have many good singers, but too few good conductors and stage directors. As long as our opera houses are not subsidized by the government, we have little hope of attaining and maintaining the high standards which prevail in European opera houses."

"I believe the future of serious music depends upon the ability of composers to create by inspiration, not by the brain or by mathematics. Having mostly vocal music in mind, I am still waiting for an equal in creativeness to the giants among the Classical and Romantic composers. If only the avant-garde composers would consider the possibilities, or impossibilities, of a human voice, there would be fewer victims with short-lived careers."

times, were Palémon in *Tbaïs*, the Prior in *Le Jongleur de Notre Dame*, and above all, Arkel in *Pelléas et Mélisande*. Kipnis' French was excellent, and his voice was superbly suited to these roles. Of his Arkel, Mary Garden said, "He gave the most magnificent interpretation I have ever seen." That description remained just as appropriate when he sang the role nine times at the Met.

At the same time that he was exercising his French pronunciation and style, Kipnis was giving Chicago some out-of-the-ordinary texture and weight in such Italian roles as the Marquis de Calatrava in *La Forza del Destino*, Alvisé in *La Gioconda*, alternately the King of Egypt and Ramfis in *Aïda*, Don Pedro and the High Priest in *L'Africana*, Dumas in *Andrea Chénier*, Sparafucile in *Rigoletto*, the title role in *Mefistofele*, and of course Leporello as well as an occasional Commendatore in *Don Giovanni*.

Chicago's German wing was a more enterprising section in the late 1920's than many companies outside of Germany can boast today. For it Kipnis sang, in addition to his debut in *Siegfried*, the Woodcutter in Humperdinck's lovely *Königskinder*, the Landgrave in *Tambäuser*, the King in *Lohengrin*, Marke in *Tristan*, Pogner in *Meistersinger*, Baron Ochs in *Rosenkavalier*, and Wotan in *Die Walküre*.

Also within the German sector came Eugène d'Albert's *Tiesland*, with Kipnis as Tomaso, *The Bartered Bride*, in which he sang Kezal, and *Fidelio*, in which his Rocco was as noble as Frida Leider's memorable Leonore. A glorious *Parsifal* that included Leider, René Maison, Eduard Habich, Hans Hermann Nissen, and Kipnis (as Gurnemanz) deserved more frequent performances than it received. Discussing Gurnemanz, who is so often a trial



Above left, as Gurnemanz in Wagner's *Parsifal*; above right, as Rocco in Beethoven's *Fidelio*; right, as Kezal in Smetana's *Bartered Bride*; far right, as King Philip in Verdi's *Don Carlos*.





A Kipnis Discography

- **ALEXANDER KIPNIS:** *The Art of Alexander Kipnis, Volume One.* Operatic arias by Mozart, Rossini, Verdi, and Wagner; lieder by Schubert, Wolf, and Brahms, including *Four Serious Songs*. SERAPHIM 60076.
- **ALEXANDER KIPNIS:** *The Art of Alexander Kipnis, Volume Two.* Operatic Arias by Gounod, Verdi, Wagner, and Strauss; two Russian folk songs; ten Brahms lieder. SERAPHIM 60124.
- **ALEXANDER KIPNIS:** *The Art of Alexander Kipnis, Volume Three.* Operatic arias by Mozart, Lortzing, and Wagner; lieder by Wolf. SERAPHIM 60163.
- **MOUSSORGSKY:** *Boris Godounov (excerpts).* Alexander Kipnis (bass); Victor Symphony Orchestra and Chorus, Nicolai Berezowsky cond. RCA VICTROLA VIC 1396.
- **ALEXANDER KIPNIS:** *Russian Arias and Songs.* Operatic arias by Dargomyzhsky, Rimsky-Korsakov; songs by Moussorgsky, Rachmaninoff, Gretchaninoff, Malashkin, and Stravinsky; ten Russian folk songs. RCA VICTROLA VIC 1434.
- **ALEXANDER KIPNIS:** *Lieder Recital.* Lieder by Schubert, Brahms, Schumann, Richard Strauss, and Handel. ODYSSEY M 30405.

to both singers and audiences, Kipnis told J. Bertram Fox, a well-known New York coach, "I try to keep it from boring people." Somehow when he was singing the danger never seemed to materialize.

In the Twenties and early Thirties many of the world's finest singers were members of the Chicago opera company. Kipnis' colleagues there included, in addition to those already mentioned, such noted sopranos as Rosa Raisa, Claudia Muzio, Edith Mason, Claire Dux, Florence Macbeth, Lotte Lehmann, and Eva Turner, the contraltos Louise Homer and Maria Olszewska, and such gentlemen as Tito Schipa, Antonio Cortis, Virgilio Lazzari, Charles Hackett, Georges Baklanoff, and Vanni-Marcoux. When Kipnis sang Mefistofele, his Margherita was Muzio. He sang on many nights when Raisa was Aïda, Gioconda, Rachel, or the Marschallin, a role later taken over by Leider and finally by Lehmann. The night Gladys Swarthout made her debut as the Shepherd in *Tannhäuser*, Kipnis was the Landgrave. In *Don Giovanni*, with Kipnis as Leporello, the ensemble was composed of Schipa, Vanni-Marcoux, Leider (or Raisa), and Mason.

Kipnis retains glowing memories of Chicago's Mozartean ensembles. These are easy to understand when you

consider a cast for *The Magic Flute*, in which he sang Sarastro in 1931. A lovely Czech soprano, Maria Rajdl, was the Pamina, with the Scottish coloratura Noel Eadie as the Queen of the Night. Habich sang Papageno, and for ladies-in-waiting there were no less than Leider, Olszewska, and Thelma Votipka.

Ranging through the opera world, Kipnis was a member of the companies of Munich, Berlin, Vienna, Bayreuth, and Buenos Aires. He also sang a few times in San Francisco, where he added to his repertoire the role of Nilakantha in *Lakmé*, which he subsequently sang with Lily Pons at the Met. In New York, the only parts he sang that Chicago had not heard were Hunding in *Die Walküre*, Hagen in *Götterdämmerung*, Fasolt in *Das Rheingold*, and the title role in *Boris Godounov*. The Kipnis Boris was one of the magnificent ones. He had not performed the role in Chicago because Chaliapin was singing it there the season Kipnis joined the company, and Baklanoff and Vanni-Marcoux had priority on it when the older Russian left. What must be regretted is that the Metropolitan heard Kipnis' *Boris* only twice when the singer was at his height. Ezio Pinza was impressive in some aspects of the part, but the impact of Kipnis and the original language was something not to be matched.

THANKS to the exceptional quality of practically all Kipnis recordings, the highly individual timbre of his famous voice is familiar to thousands who heard him and to the many more who are, alas for them, too young to have experienced that unique thrill. The records include some of the most distinguished Schubert, Brahms, and Wolf to be heard anywhere. Speaking of Wolf, however, one of the greatest needs for lovers of singing has been the reissuance of the Kipnis items from the Hugo Wolf Society sets in which he took an illustrious part. They will be included in "The Art of Alexander Kipnis, Volume 3" (Seraphim 60163), scheduled for release during the birthday celebrations next month. From the world of opera, his Gurnemann, Boris, Ochs, and Sarastro can be sampled in superb form on currently available reissues, and some of his less familiar roles from the French and Italian wings can be heard, though usually in German.

Musical reference works vary in the birth date they cite for Kipnis. Some say February 1, 1891; others gave February 13. The latter date is accurate according to the old Russian calendar, but he prefers to celebrate on the first. From the testimony of every person with whom I have ever discussed this great artist, he is so vividly and warmly remembered today that it is difficult to believe that February 1, 1971, will be his eightieth birthday. May it be the happiest!

Paul Hume, distinguished critic of the Washington Post, is a specialist in vocal music. He is a baritone and has sung in opera and oratorio and as a soloist in Washington and Chicago.

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



CLASSICAL

AT LONG LAST: GIACOMO MEYERBEER'S *LES HUGUENOTS*
London adds an almost legendary opera to the recording catalog

THE YEAR 1970 will be remembered in the history of recordings as the year of *Les Troyens* and *Les Huguenots*, the year of the great operatic restorations. The long absence from records of the complete *Les Troyens*, while certainly deplorable, was at least explainable: the opera has had no stage performances to speak of for more than a century. *Les Huguenots*, on the other hand, enjoyed a popularity up to about sixty years ago that rivaled that of *Aida* or *Faust*. It was immortalized by enduring memories of the legendary "seven-star" performances and by recordings of the most glamorous singers of past generations. It is true that *Les Huguenots* has also had to weather many years of contemptuous neglect in more recent history—an exaggerated reaction, perhaps, to counter the equally exaggerated veneration of our grandfathers.

But, at long last, London Records has given us this opera in a recording that is virtually complete, performed by a cast of first-line singers. My first reaction is one of great admiration for Meyerbeer's fertile imagination, his remarkable sense of theater, his exceptional understanding of the human voice, and his often striking adventurousness (for the year 1836) in harmony and orchestration. To be sure, many of his effects are blatantly calculated and undeniably repetitious. There are those carefully engineered contrasts: *pianissimo vs. fortissimo*, high-lying passages *vs.* low, massed sopranos answered by rumbling basses, and so on. And one can nearly always count on a reappearance in one guise or another of the Luther Chorale. Some of these tricks sound naïve today, others we

have heard employed with more subtlety and sophistication elsewhere. But we must view Meyerbeer in a historical context and remember that in 1836 Verdi and Wagner, both twenty-three, were still fledglings working on their first operatic efforts, that Gounod was a student, Saint-Saëns was still in his cradle, and Bizet, Moussorgsky, and Massenet were not yet born.

It is a safe assumption that all of these composers studied *Les Huguenots* and were, in varying degrees, influenced by it. The influence on Verdi is absolutely startling: there is hardly a scene that does not anticipate specific Verdian moments from *Aida*, *La forza del destino*, *Rigoletto*, *La Traviata*, and *Il Trovatore*. Listen to the Duel Septet (Act III) and ask yourself if Bizet could have written his Smuggler Quintet without it. The "Choeur de la Dispute," which follows, instantly brings to mind the quarreling cigarette girls just before Carmen makes her entrance. A broad phrase from the great duet of Act IV (which even Wagner could not resist praising) reappears in *Samson et Dalila* almost intact, and even veristic Pietro Mascagni found something worth borrowing from this venerable score (the choral ensemble that concludes the second act). So, for all its excesses, inconsistencies and superficialities, *Les Huguenots* is a remarkable opera, and we can be grateful to London Records for allowing us to enjoy its considerable pleasures.

Gratitude, however, must not keep me from noting that the producers have allowed one tragic flaw—the casting of the role of Raoul—to damage an otherwise admir-



GIACOMO MEYERBEER
Strikingly adventurous (for 1836)

able accomplishment. I will honor that accomplishment, though, by concentrating first on its many virtues.

The opera is given virtually complete, including the charming Rondeau for the page Urbain, which Meyerbeer composed for Marietta Alboni, and which appears in my ancient vocal score as a supplement. There are some minor cuts and elimination of repeats—all of extremely dispensable material. I find Richard Bonyngé's direction of the opera vital, convincing, and attentive both to the singers and to the composer's carefully contrived orchestral effects, and the chorus and orchestra perform admirably.

The standout vocal performers are Joan Sutherland and Gabriel Bacquier. Sutherland's big scene in the opening of Act II, containing the aria "*O beau pays*," is Meyerbeer at his most elaborately ingenious: a showy aria with clever choral counterpoint—vocal display, but at the same time a sure-handed musical illustration of the elegant courtly atmosphere. Sutherland's stunning vocalization is marred only by occasional scooping; her usual indistinct enunciation is not too damaging here, given the dignified, aloof character of the Queen she portrays. Gabriel Bacquier is the only French artist in the cast, and his enunciation is a delight in itself. While his voice is not a particularly sensuous instrument, he uses it with great expressive force and, with an assist from the engineers, rides over the ensemble in the brilliant Benediction Scene with impressive effect.

As Saint-Bris' daughter Valentine, Martina Arroyo is somewhat less at home than she has been in her recent Italian roles. She has laudably lightened her timbre for the requirements of this one, and though the tone is still at times overlaid with vibrato and the intonation is not always perfect, she sings her difficult music commendably. Impressive, too, is the work of Huguette Tourangeau in the taxing music of Urbain (the model for Oscar in Verdi's *Un ballo in maschera*). She sings with gusto and great vivacity, though also with some benevolent microphonic assistance. Nicola Ghiuselev's gruff voice is suitable for the kind of aggressive music Meyerbeer used to characterize Marcel, the fanatical Huguenot. But a great deal of virtuosity is required for the part (it was written with the special talents of the celebrated Levasseur in mind), and little of that emerges in Ghiuselev's singing. Dominic Cossa interprets the role of Nevers sympathetically. His high baritone is a trifle light for the assignment, but it serves to supply the desired contrast between the timbres of Nevers, Saint-Bris, and Marcel.

And so we come to the figure of Raoul de Nangis, a role created by Adolphe Nourrit and associated in the past with such brilliant artists as Caruso, Slezak, and Zenatello, and, more recently, with Lauri-Volpi, Thill, and Corelli (the Raoul of La Scala's 1962 revival)—all clarion voices, all natural interpreters of Canio, Manrico, or Radames. Nonetheless, knowing all this, the producers of this costly enterprise chose to assign the role of Raoul



JOAN SUTHERLAND: *stunning vocalization*

to a young man who might be qualified to sing Ernesto in a not-quite-first-rate production of *Don Pasquale*. This phenomenal lapse is understandable, perhaps, if we remember that fashionable conductors are nowadays permitted to learn certain operas while conducting them at the Metropolitan or at the Salzburg Festival. (Prize-fighting is a much more sensible profession. There, matching a promising welterweight against Muhammad Ali would be unthinkable.) The results might have been predicted: Raoul's arias are travesties of the composer's intentions, the ensembles are ill-balanced, the duets with Valentine are ruined. This is not only a major deficiency, but also an act of inexcusable imprudence considering the uniqueness of the project and the obvious care expended elsewhere in the production.

But the set is worth having despite its one crucial fault. There are excellent notes and interesting illustrations, and the sound, though not quite up to London's own very high standard, is satisfactory. Another *Huguenots* may be a long time in coming, but perhaps Angel will issue a disc of highlights centering around the Raoul of Nicolai Gedda. It would be a marvelous complement to the present recording.

George Jellinek

MEYERBEER: *Les Huguenots*. Joan Sutherland (soprano), Marguerite de Valois; Huguette Tourangeau (mezzo-soprano), Urbain; Anastasios Vrenios (tenor), Raoul de Nangis; Nicola Ghiuselev (bass), Marcel; Gabriel Bacquier (baritone), Count de Saint-Bris; Martina Arroyo (soprano), Valentine; Dominic Cossa (baritone), Count de Nevers; Clifford Grant (baritone), Maurevert; others. The Ambrosian Opera Chorus and New Philharmonia Orchestra, Richard Bonyngé cond. LONDON OSA 1437 four discs \$23.92.

A PIANO TONE BEAUTIFUL BEYOND DESCRIPTION

*Alicia De Larrocha's latest releases on
London form an almost perfect concert program*

SINCE I have been listening to two new albums by Alicia De Larrocha in advance pressings without jackets or liner notes, I don't know whether or not London Records thinks of them as being a two-disc recital. But the fact is, the selection of music is so delicately adjusted within a lyrical-romantic frame of reference, and Alicia De Larrocha's playing is so consistently ravishing, that it would take only the addition of something like a Beethoven sonata to make these two programs into a very satisfying full concert.

Miss De Larrocha is an ideal pianist for the music offered here. Her tone is beautiful beyond description, her control of nuance so sensitive that the simple unfolding of an arpeggio (as at the beginning of Mendelssohn's Capriccio) or of a delicate little *ostinato* (as in the Grieg *Nocturne*) becomes a major musical event. When force is required, she has plenty of decibels to call upon. But no matter how agitated or muscular a passage might become, under her fingers it never grows coarse or vulgar.

The record devoted to Spanish keyboard music is a special joy. One would expect boredom to set in at some point with so many *Canciones* and *Danzas* and *Sonelines*. It doesn't. Miss De Larrocha senses this music so intimately and lights up so many of its refinements that one becomes more aware of the great differences between Mompou, Surinach, Halffter, *et al.* than of any similari-

ties. The somewhat ritualized Spanish manner leaves more room for individuality than one would suppose. As for the playing, there could not be a more lovely revelation of this exquisite music. Nor, I think, could the recording quality itself be improved upon. *Lester Trimble*

ALICIA DE LARROCHA: *Recital. Grieg: Nocturne, Op. 54, No. 4; Sonata, Op. 7. Mendelssohn: Capriccio, Op. 33, No. 1; Variations Sérieuses, Op. 54.* Alicia De Larrocha (piano). LONDON CS 6676 \$5.98.

ALICIA DE LARROCHA: *Recital. Halffter: Danza de la Pastora; Danza de la Gitana. Surinach: Trois Chansons et Danses Espagnoles. Nin-Culmell: Tonadas, Vol. II: No. 14, Canción de labrador (Leon); No. 15, Copa castellana; No. 19, Canción otoñal (Vascongadas); No. 21, Seguidilla murciana; No. 22, Canción de trilla (Murcia); No. 24, Muñeira (Galicia). Mompou: Canción y Danza, Nos. 4, 5, and 6. Montsalvatge: Sonatine pour Yvette; Divertimento No. 2 (Habanera).* Alicia De Larrocha (piano). LONDON CS 6677 \$5.98.

ENTERTAINMENT

VOICES OF EAST HARLEM: A MUSICAL HURRICANE

*Twenty youthful talents make a zestful romp
of their first recorded outing for Elektra*

I CAN testify that encountering in the flesh the twenty bundles of talent, most of them school kids, who make up the Voices of East Harlem is both a jolting and

VOICES OF EAST HARLEM: *overpowering energy*



Elektra Records

a stimulating musical experience. It was Chuck Griffin of the East Harlem Youth Federation Association who rounded up this energetic group and set them to chanting and playing the instruments on which they accompany themselves—at least one civic-minded idea that didn't go wrong. And although a mere record can give you only a hint of the hurricane proportions of the storm these kids can sing up, Elektra is to be congratulated for compressing so much of their overpowering youthful energy into the grooves of their first recording, "Right On Be Free."

When they sing "Over my head I hear music in the air," it is enough to make an atheist think that there might just be something he's overlooking. And *Gotta Be a Change* is chanted with enough conviction to get even the most dug-in pair of heels out of the mud and into the march. I found myself nodding to their *Oh Yeah* and shaking my head rhythmically in time to their *No No No* with complete abandon. The fervor of gospel music is so well mixed in their style with a blissful rock beat that it makes "now" seem a better time, while they're singing, than it possibly can be. Texts are supplied for four of the songs should you feel—as well you might—like singing along. "Yeah, Oh Yeah" to the Voices of East Harlem!

Paul Kresh

THE VOICES OF EAST HARLEM: *Right On Be Free*. Voices of East Harlem (vocals with instrumental accompaniment). *Right On Be Free*; *Simple Song of Freedom*; *Proud Mary*; *Music in the Air*; *Oh Yeah*; *For What It's Worth*; *Let It Be Me*; *No No No*; *Shaker Life*; *Gotta Be A Change*. ELEKTRA EKS 74080 \$4.98.

WILSON PICKETT SINGS FOR GERALDINE

His new album for Atlantic is a triumphant demonstration of his uniquely boisterous style

WHEN Flip Wilson's great comic creation Geraldine Jones ("The devil made me buy this dress") talks about her masterful boyfriend "Killer" ("He wants to marry me but he can't afford to lose the alimony from his other three wives"), she might well be talking about Wilson Pickett and his new Atlantic album "Wilson Pickett in Philadelphia." It's the best Pickett album so far, and I haven't had so good a time since the days Pearl Bailey got *Tired*. A sweating, strutting, grunting egomaniac of a performer, Pickett is able to get it all laid out on two boisterous sides in a way other rhythm-and-blues singers (which Pickett essentially is) might well envy.

As a performer he seems to have less self-doubt than anyone since Casanova. He tears into a two-part *Get Me*

Back on Time, Engine Number 9 and comes out on the far side six minutes later glistening with triumph. But his two best performances here are *Come Right Here* ("baby, when you want a little lovin'") and *International Playboy* ("stories about me are constantly told . . . I'm a legend in my own time . . . I'm as famous as egg foo yong . . . I got a girl in New York . . . Rome . . . New Orleans") in which he sounds exactly as if Killer were telling Geraldine just how it is.

WILSON PICKETT: "... I'm a legend in my own time. . ."



Atlantic Records

Pickett is a vastly exciting and also a hugely funny performer. Don't wait until the devil makes you buy this record. If you do, you may find that Geraldine has already bought them all up.

Peter Reilly


WILSON PICKETT: *Wilson Pickett in Philadelphia*. Wilson Pickett (vocals); orchestra. *Run, Joey, Run*; *Days Go By*; *Ain't No Doubt About It*; *Bumble Bee*; *Help the Needy*; *Come Right Here*; *Don't Let the Green Grass Fool You*; *Get Me Back on Time, Engine Number 9*; *International Playboy*. ATLANTIC SD 8270 \$4.98, © 88270 \$6.95, © 58270 \$6.95.

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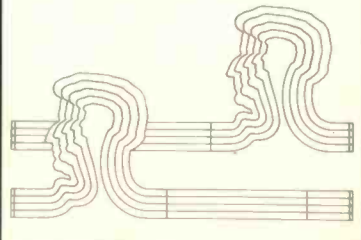
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CLASSICAL

Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK • IGOR KIPNIS
PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

BACH, C. P. E.: *Concerto, in F Major, for Two Harpsichords and Orchestra* (edited by Schwartz, Wq. 46); *Concerto, in G Major, for Organ, Strings, and Continuo* (edited and arranged by Winter, Wq. 34). Thomas Schippers and Barbara Blegen (pianos); New York Philharmonic, Thomas Schippers cond. (in Concerto in F); Vienna Baroque Ensemble, Thomas Schippers organ and cond. (in Concerto in G). COLUMBIA MS 7428 \$5.98.

Performance: Efficient but unstylish
Recording: Very good

If a conductor on occasion strays off the beaten path of repertoire and into the realm of mid-eighteenth-century music, as Thomas Schippers does here, it is of course helpful if he has an understanding of the specific stylistic requirements of the music. In the case of Carl Philip Emanuel Bach, those requirements include a refined *galant* approach, detailed phrasing and articulation, and, not the least, an awareness of the ornaments and their execution. Schippers, for all his efficiency in playing and conducting simultaneously, is rather lacking in these areas. Aside from the fact that many ornaments are incorrectly treated, there is, above all, a lack of "affect" in the playing. This is most apparent in the F Major Concerto, which is here played in a quite full-blown Romantic manner. It has a particularly gorgeous slow movement, which is not insensitively done here, but is simply done in the wrong style. The edition used, for some reason, adds oboes (not in the original), and the keyboard continuo is left out. Other than that, the performance is efficient in ensemble, if a bit too hard-hitting on the part of the two pianists (playing harpsichord parts, of course), and the orchestra plays rather too thickly throughout.

Far better is the organ concerto; there the ensemble from Vienna appears to understand the style rather better than its New York counterpart. Schippers does very well, too, with the organ manuals; his fingerwork is excellent, and his registration is clear and varied, but again there is some "affect" missing. Bach also wrote this organ concerto in a version for flute and orchestra, and it may be revealing in point of style to compare the present performance with the flute rendition by Hans-Martin Linde on DGG Archive 198435—this is how this music really ought to sound. The F Major Double

Concerto has also been recorded on the instruments for which it was written, with far more felicitous results. There is an excellent version on two harpsichords by Gustav Leonhardt and Alan Curtis on RCA Victrola VICS 1343; there is also another version on fortepiano and harpsichord (Veyron-Lacroix and Dreyfus, Westminster WST 17096) which uses the edition Schippers does, but respects the conventions more than is evident in his performance. Columbia's sound is good, but the bass line throughout lacks transparency, a fault probably of the playing rather than the recording. I.K.

Kurth Theiner



NIKOLAUS HARNONCOURT
Stylish, refined Bach cello suites

BACH, J.S.: *Goldberg Variations* (BWV 988). Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON 139455 \$5.98.

Performance: Romantic but attractive
Recording: Superior

When I first put this disc on the turntable I nearly fell off my chair, because Kempff had removed almost every appoggiatura and ornament in the Goldberg theme—which, on counting, is rather a lot of notes. At first, I considered the possibility that he was going to put them back in the repeats, but he didn't. Thus, this set of Goldbergs is obviously not one for purists, even if they could sanction the use of the piano. What does make it, by and large, an enjoyable performance in spite of the cavalier attitude toward ornaments (an attitude that, it turns out, pervades the entire work) is the sheer musicality of the playing. This is a warm, expressive interpretation in which nothing is made to sound glib or superficially bril-

liant. Yes, it is a Romantic reading, much like Edwin Fischer's of the Thirties, and that means a wide dynamic range as well as exemplary tonal and color variations. Compared with the frequent computer-style performances, this one is a pleasure to hear. Kempff does at times try too hard to stress the melodic line, and in a convoluted canon there are moments when the surging line sounds as though it might have been extracted from a late-Beethoven slow movement. Among other idiosyncrasies, there is also a tendency to raise the pulse count with a crescendo at the climax of a variation, a hit-or-miss attitude toward repeats, and, on a few occasions, a lapse into dullness or mooning about, with or without overpedaling. But the interpretation is so well thought out that the more serious failings of what in many ways is a very distinguished performance can be overlooked. The recorded sound, moreover, is undeniably superb. I.K.

RECORDING OF SPECIAL MERIT

BACH, J.S.: *6 Suites for Solo Cello* (BWV 1007-12). Nikolaus Harnoncourt (cello). MUSICAL HERITAGE SOCIETY OR B-272/3/4 three discs \$8.97 (plus 60¢ handling charge, available from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 0023).

Performance: Stylistically aware
Recording: Excellent

Anyone who is an admirer of the work of Nikolaus Harnoncourt, the leader of the Concentus Musicus of Vienna, will immediately spot this album of the complete solo cello suites of Bach as something special. Most previous recorded performances have fallen short on the all-important matter of performance practice, the proper tempos for dance movements, an understanding of Bach's articulation marks, and, of course, ornaments. Harnoncourt is acknowledged as an expert in this field, and for this reason his interpretation merits the greatest respect. Overall, in addition to most of the stylistic niceties that one doesn't hear in the other recordings (I am not familiar, unfortunately, with Wenzinger's imported version), this is a surprisingly lyrical view of the suites. Technical virtuosity is here, to be sure—you couldn't play these pieces without it—but Harnoncourt eschews flash and glitter in favor of a rather refined, almost introspective approach. He is far from dry, but, on occasion, one misses the rhetoric. The tone of his period cello is very lovely indeed, less gutsy than one hears from a modern cello. There are a few shortcomings: although Harnoncourt avoids the typical modern long-line phrasing, I don't feel he makes Bach's articulations quite as apparent as they could have been (three slurred and one

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

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

detached note, for instance, sometimes sounds like four slurred notes). Then, too, there is no varying of the repeats, something one certainly might have expected in such a stylistically aware performance. But we are given *all* the repeats, and, among many details I appreciated, there are effective longer appoggiaturas instead of the usual short, meaningless, "blipped" grace notes. The recorded sound is warm, full, and natural. *I.K.*

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Mass, in C Major, Op. 86.* Hanne-Lore Kuhse (soprano); Annelies Burmeister (alto); Peter Schreier (tenor); Theo Adam (bass); Radio Chorus of Leipzig; Robert Köbler (organ); Gewandhaus Orchestra, Leipzig, Herbert Kegel cond. TELEFUNKEN SAT 22 512 \$5.95.

Performance: Stunning
Recording: Splendid

The Beethoven bicentennial year produced a spate of recordings, and though only a few of them would seem to justify the excitement with which the year began, this one will certainly remain in my memory for a long time. It is thoroughly elevated and exciting.

Conductor Herbert Kegel, who was in overall control, should undoubtedly receive the largest bouquet for his musical achievement. However, the recording engineers deserve one too, as does Horst Neumann who, as rehearsal director of the chorus, certainly must have had a lot to do with producing the miraculously pure and unified singing which is everywhere evident here. The choral voices are extraordinarily good. But beyond that, their diction is splendid; balances, ensemble, and intonation are, for all intents and purposes, utterly perfect. As a result, among many other bonuses, inner contrapuntal voices, which usually remain unheard, are delicately emphasized, and they produce more than a few new revelations of Beethoven's intentions. And I should not forget to praise the soloists, who are first-rate, every one of them.

This is twentieth-century performance practice at its best. Everything is clarified, polished, made resonant, transparent, and rhythmically potent. At the same time, far from trampling on tradition, the style and substance of the music are even more fully respected than in performances which, by clinging to old, sometimes musty habits, hope to represent the right and sanctified way (Karl Richter's recent Deutsche Grammophon recording of this Mass, with the Bach Orchestra and Chorus of Munich, comes to mind).

It would be senseless to praise any detail of this recording above another. *Everything* is splendid. Kegel has a sense of rhythm that keeps the music constantly buoyant. His dynamic control is complete, and his *sforzandi* can be strong without becoming brutal. He makes constant changes of mood and tempo where required with no sense of discomfort at the juncture points. All is flow; all is drama; all is sense. And thematic relationships between the orchestral and vocal-choral parts are made so explicit that the Mass' special character—halfway between symphony and opera—is carried in exquisite balance. Hurrah for Beethoven! *L.T.*

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Sonatas for Piano: No. 15, in D Major, Op. 28 ("Pastoral"); No. 26, in*

E-flat Major, Op. 81a ("Les Adieux"); Bagatelle, in A Major, Op. 33, No. 4. Ivan Moravec (piano). CONNOISSEUR SOCIETY CS 2021 \$5.98.

Performance: Very good
Recording: Very good

This is as highly satisfying a Beethoven piano sonata performance as I have ever heard, on or off records. Moravec emphasizes the lyrical and poetic aspects of both sonatas, yet brings ample *brío* and virtuosity to the jubilant finale of *Les Adieux* (Beethoven preferred the title *Lebewohl*). Even so, the high point of the record for me is Moravec's utterly flawless and tonally exquisite playing of the simple little Bagatelle. The *Pastoral* Sonata recording is taken from a live concert in Italy, as evidenced by slight audience noises between movements and loud applause (well deserved) at the end. Sonics on both sides are absolutely first-rate. *D.H.*

Next Month in Stereo Review

A comprehensive
examination of the
CRISIS
in the
CLASSICAL
RECORD INDUSTRY

RECORDING OF SPECIAL MERIT

BLOCH: *Schelomo; Voice in the Wilderness.* Janos Starker (cello); Israel Philharmonic Orchestra; Zubin Mehta cond. LONDON CS 6661 \$5.98.

Performance: Excellent
Recording: Excellent

There being no shortage of good recorded performances of Bloch's *Schelomo*, this new one by Janos Starker, Zubin Mehta, and the Israel Philharmonic simply adds one more fine version to an already splendid list. *Voice in the Wilderness*, a less familiar work, has not been available on records for some time. Though it is not as strongly focussed and compelling a work as *Schelomo*, it is a handsome companion piece. Again the cello is used as the chief protagonist in a Hebraic sound-drama, but in this case the instrument functions in obbligato fashion and is less pungently in the foreground than in *Schelomo*. There are, nonetheless, extended solo passages where Starker has the whole show to himself. He plays excellently indeed in both works. The recording displays the suave, resonant sound that is a London specialty, and Mehta draws an exceedingly rich, impassioned sonority from the Israel Philharmonic. If I have any slight quibble with the recording, it has to do with the de-emphasis of detail achieved by the engineering. My own

preference would have been to bring the solo instrument a shade more "up front." It is a fact, however, that these works are aural panoramas, and London's ample, evenly balanced sound has its own rational justification. Certainly it is attractive, and positively voluptuous with color. *L.T.*

BRUBECK: *The Gates of Justice.* McHenry Boatwright (bass-baritone), Cantor Harold Orbach (tenor); Dave Brubeck Trio; Westminster Choir; Cincinnati Brass Ensemble; Erich Kunzel cond. DECCA DL 710175 \$5.98.

Performance: The original
Recording: Very good

Postscript to the above—Musical content: Kitsch. This is Dave Brubeck's second big oratorio to be released in a little over a year, and it is very similar to its predecessor in many respects: a big message work "for our times" with old-fashioned choral writing, rhythmic bounce, very effective scoring, fraternity-house combo improvisation, lots of sincere exhortations to righteousness, and page after page of pure musical kitsch. *The Gates of Justice* was commissioned for the dedication of a Jewish Temple in Cincinnati, and the composer tells us that he wished to draw parallels between the histories of oppression suffered by the Jews and the American Negro, and through this to express a vision of fraternal and religious unity as the answer to our woes. Hence a black bass-baritone and a cantorial tenor who almost always sing together, hence the mélange of styles, hence the constant tone of exhortation and would-be ecstasism. Brubeck is sincere. He strives. He strives manfully. He climbs up onto the cocktail-lounge piano and makes a joyful noise unto the Lord. And there will be those who will say: "Oh yeah; it swings. Everything will be all right if only we love God and each other." I wish it were that easy. *E.S.*

RECORDING OF SPECIAL MERIT

CAVALIERI: *Rappresentazione di Anima e di Corpo.* Teresa Zylis-Gara, Sylvia Geszty, Edda Moser, and Arleen Auger (sopranos); Tatiana Troyanos (mezzo-soprano); Paul Esswood (countertenor); Kurt Equiluz (tenor); Hermann Prey (baritone); Theo Adam, Herbert Lackner, and Ernst Gutstein (basses); Wiener Kammerchor; Capella Academica, Vienna; Ensemble Wolfgang von Karajan; Charles Mackerras cond. DEUTSCHE GRAMMOPHON ARCHIVE 2533046/7 two discs \$11.96.

Performance: Stylish spectacular
Recording: Superior

The Representation of the Soul and the Body, written by a Roman gentleman-composer for performance before an organization of devout laity and clergy, is a work of some repute in the musicological textbooks. It dates from 1600, and it is one of the earliest examples of the new monodic style of writing, as well as the first printed example of the use of a figured bass. The presentation of this work, which was minimally staged and acted, involves an allegorical confrontation between such characters as Time, Earthly Life, the World, Pleasure, the Intellect, the Soul, and the Body. The music consists of much recitative and some airs, choruses, and dance-like instrumental *ritornellos*, and the style is roughly like Monteverdi but not as sophisticated (Emilio de' Cavalieri died in 1602, when Monteverdi was only thirty-five).

(Continued on page 82)

Thoughts on George Szell



He earned every superlative, and they have all been paid him. Happily, he heard most of them while he lived.

Time said it for us all, "Szell's loss to the world of music, like Toscanini's before him, is incalculable."

Irving Kolodin, in *Saturday Review*, concluded, "... he was all music, and the size of his figure will grow as time recedes and the magnitude of his accomplishment emerges in ever greater grandeur against its background."

We knew the great privilege of working with him, of recording his favorite music with him. The cycle of Beethoven Concertos, with Emil Gilels. The Brahms Violin and Double Concertos, with David Oistrakh and Mstislav Rostropovich.

And the albums now being issued which were to become, sadly, his last—the Schubert Symphony No. 9 (The Great C-Major) and Dvořák's Symphony No. 8.

He is irreplaceable. Our only consolation lies in the knowledge that we, along with our colleagues at Columbia Records, have helped assure that the genius of George Szell will never be stilled.

As "the magnitude of his accomplishment emerges in ever greater grandeur," it will be measured largely by those recordings.

We are grateful for our role in the measuring.



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According to the textbooks again, this musical drama (not really an oratorio, though that form was to grow out of it) is of great historical importance, but many commentators deplore the stretches of dry recitative the score contains. Perhaps they might change their minds if they have the opportunity of hearing this first recording. From the opening, in which a quavery-voiced Time tells the audience in so many words that it's later than they think, through the various dialogues over temporal delights, through the scene between those relegated to Hell and those who made it to Heaven, to the final toe-tapping choruses, this work, at least in this performance, is far more entertaining than some of the Cavalli operas I've heard recently. The credit, of course, goes to Charles Mackerras, who dishes up this religious entertainment with all stops pulled.

The cast is star-quality, the characterizations are beautifully and convincingly set forth, and the style—highly difficult to master in this kind of music—is impeccable. A great many Renaissance and early Baroque instruments are used; they are intelligently divided into different groupings for different characters (the part of the Soul, for instance, is accompanied by gambas, lute, theorbo, harp, and *lira da braccio*), and they are most expertly played.

Stereo is used with maximum effectiveness, and the recording is sonically exceptional. Texts and translations are included along with all the pertinent historical discussions. This is the sort of album that people are apt to shy away from, perhaps because of its dusty historical aura. Don't make that mistake: this one is much too entertaining and much too brilliantly presented to ignore. *I.K.*

RECORDING OF SPECIAL MERIT

GRAINGER: *Shepherd's Hey; Willow Willow; I'm Seventeen Come Sunday; Bold William Taylor; There Was a Pig Went out to Dig; My Robin is to the Greenwood Gone; Lord Maxwell's Goodnight; "The Duke of Marlborough" Fanfare; Let's Dance Gay in Green Meadow; Scotch Strathspey and Reel; The Pretty Maid Milkin' her Cow; Lisbon; The Lost Lady Found; Shallow Brown.* Peter Pears (tenor); John Shirley-Quirk (baritone); Benjamin Britten (piano); Ambrosian Singers; Viola Tunnard (piano); English Chamber Orchestra, Benjamin Britten cond. LONDON CS 6632 \$5.98.

Performance: Splendid
Recording: Generally excellent

I very much like the title of this record: "Salute to Percy Grainger from Benjamin Britten, Peter Pears, John Shirley-Quirk . . ." *et al.* It really is about time someone saluted Percy Grainger. He is one of the most unjustly nearly-forgotten musical figures of our century.

Grainger, who died in New York in 1961, was a musician of far more varied attainments than his public reputation, at least in this country, ever allowed. He was, make no mistake about it, a superb pianist. He was the acknowledged greatest interpreter of Grieg, and, on the evidence of some old, noisy 78's, his Chopin and Liszt were not to be taken lightly. He was also the first pianist I ever heard play Debussy's *Golliwog's Cakewalk* as a *cakewalk* instead of as an over-accentuated finger-buster. I have had great fun playing his record of it for other pianists, watching their faces at first, and then later hearing the changes in their own interpretations of the piece.

As a composer, Grainger was noted (again, in this country) as the writer of *Country Gardens*, a typical work, I suppose, though not exactly his masterpiece. Many of those who knew it never knew he had composed anything else or, for that matter, that he was a pianist. Many of those who knew him as a pianist didn't know he composed. Well, his compositions are special, no doubt about it. He didn't write any symphonies or operas, and he liked the sound of military bands and oddly proportioned chamber groups, and, of course, he based much, if not most, of what he wrote on British folk song and dance. There is a well-known objection to such a style of composition. It goes: "But what are you going to do with your folk tune after you've played it through, Percy, except play it through again?" True, as far as it goes; but one might similarly have said to the composer of Brahms' Fourth: "It's a very nice theme you have worked out for your passacaglia, Johannes, but what are you going to do with it after you've played it through except play it through again?"

I suppose that one of the greatest delights of Grainger's music is what he found to do with the tune the second or third or fourth time around. The melody itself frequently undergoes some subtle changes, but the aural pattern against which it is set often goes joyously haywire with syncopations, deceptive or totally unexpected harmonies, kaleidoscopic changes of color, and the addition, or subtraction, of voices and words. I won't say that there is nothing else like it in music—Holst mined the same vein on occasion, Delius is more closely related than he seems at first, Malcolm Arnold has done occasional similar things, and Britten himself has not been above trying his hand at (Continued on page 84)

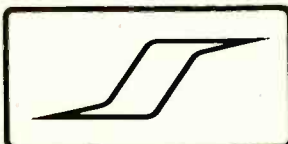
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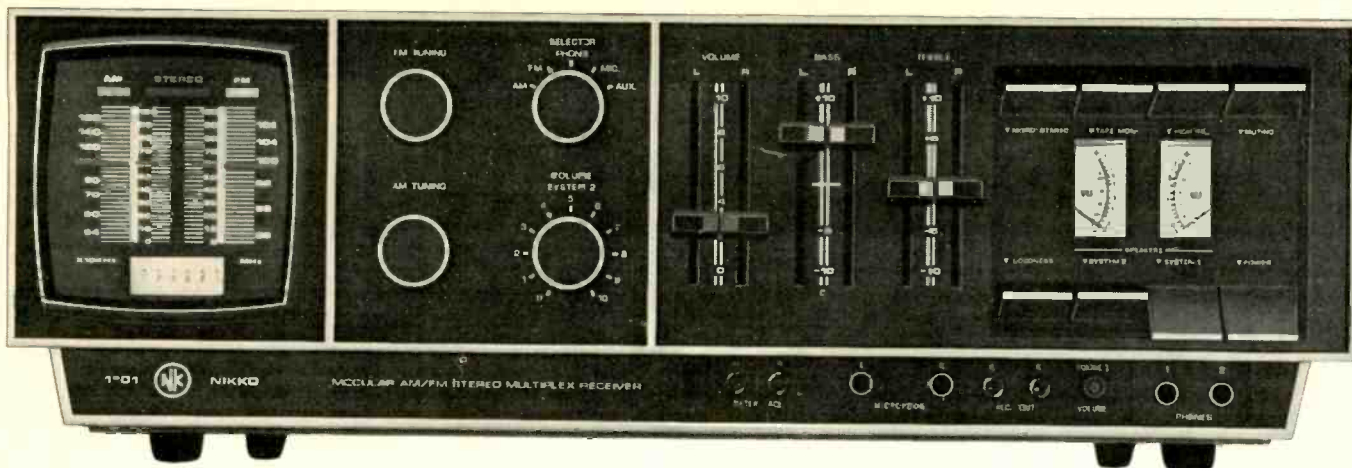
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it—but few did it with quite the unsentimental tenderness that Grainger puts forth, and none did it with quite the same impish mastery.

But I go on too long with generalities. The *Scotch Strathspey and Reel* (the text is "What shall we do with a drunken sailor") is probably the outstanding cheery piece on this record, and *My Robin is to the Greenwood Gone* (instrumental) and *Shallow Brown* probably the two best moody ones. I suggest you try to hear one of those before you make up your mind that Grainger is not elevated enough to listen to. Britten leads truly devoted performances, perhaps a shade lacking in abandon, but beautifully clear and controlled. Pears sings with incredible skill and taste, and Shirley-Quirk with a mite less skill but considerably more voice. The pianists, orchestra, and chorus are quite above criticism. The recording is clean and nicely resonant—not overdone—with a good thump to the bass drum and a nice burr on the brass. It deteriorates toward the center of the disc, but that is very difficult to avoid even with the best of today's technology. There is also a just-audible wow on part of side two, but it is only minimally disturbing. Texts for the vocal numbers are included, by the way.

I found this a gloriously entertaining record. More, please. *James Goodfriend*

GROFÉ: *Grand Canyon Suite*. André Kostelanetz and His Orchestra. *A Day in the Grand Canyon*. Johnny Cash (narrator). COLUMBIA MS 7425 \$5.98.

Performance: Too loving
Recording: Fine

The *Grand Canyon Suite* is a musical travelogue that at its best evokes all the grandeur of that 217-mile-long self-indulgent masterpiece of nature carved by the waters from the multi-colored rocks. At its worst, as in the culminating passages, the music deteriorates into the kind of overblown stuff associated with Paul Whiteman's band—but then, it was Whiteman who commissioned the work in the first place. Toscanini made a record of the suite for RCA in the Forties which puts every detail of the score into proper perspective—from the braying of the mules in *On the Trail* to the tense tone-painting of the *Cloudburst*—a breathtaking revelation of the composer's intentions that still glows with marvelous life today.

Kostelanetz has been recording the suite for Columbia since 1941 with more attention to its syncopated and sensational elements but never the same grasp of its tonal coloring as Toscanini had. This version (a reissue of Columbia CS 8422) is arresting indeed as pure sensuous sound, with a great deal of sweep in the bravura passages and loving attention to detail. At the same time, I got the feeling perhaps the conductor has come to know the score too well over the years, if such a thing is possible, and exhibits details of scoring at the expense of the whole impressionist canvas and the pulse of the piece. But more is wrong, in the form of sound effects (crickets, mule-hoofs, real thunder recorded on the site by Columbia engineers), which, granted, are confined mostly to the beginnings and endings of passages, but nonetheless intrude by their vulgar presence. Grofé did well enough with his allusions to these sounds in his clever scoring.

As for Johnny Cash, his presence at the close of the performance is a master stroke of tastelessness and self-serving commercialism on Columbia's part. He describes with a straight voice the struggles of the engineers dragging two hundred and fifty pounds of recording

equipment down to the Colorado in order to capture on tape the "scratchy hosannas" of crickets, the updraft of wind in the pines, the torrent of the Colorado, and a thunderstorm which could have been dubbed just as satisfactorily from any standard disc of sound effects. His description of how a helpless mule was persuaded to bray on location by the zealous company experts should be catalogued under "Comedy—Unconscious." *P.K.*

RECORDING OF SPECIAL MERIT

IVES: *Calcium Light Night*. Set No. 1: *The See'r, A Lecture, The New River, Like a Sick Eagle, Calcium Light Night, Incantation, Tone Roads No. 1*; Set No. 3: *At Sea, Luck and Work, Premonitions; From the Steeples and the Mountains; The Rainbow; Ann Street; Scherzo: Over the Pavements; From Set No. 2: The Indians; The Last Reader; Tone Roads No. 3; The Pond; All The Way Around and*



PERCY GRAINGER
Oil c. 1907 by Maxwell Armfield

Back; Chromatimelodtune. Orchestra, Gunther Schuller Cond. COLUMBIA MS 7318 \$5.98.

Performance: Excellent
Recording: Very Good

Among other things, Charles Ives invented the chamber orchestra. Actually he didn't invent it, he just took over the theater orchestra of his day: flute, trumpet or English horn, violins, percussion, and piano. Nor did he popularize it—most of his highly original pieces for such combinations did not come to light until many years after they were written and long after other twentieth-century composers had taken up the mixed chamber ensemble and chamber orchestra as their stock in trade. But he did, once again, anticipate everybody else and create some remarkable, curious, and extraordinary music in the bargain. Ives' greatest imaginative feats and most daring ingenuity went into his chamber ensembles. Gunther Schuller has assembled most of the extant pieces—only a few of the best-known works such as *The Unanswered Question* are missing—and added a few discoveries and reconstructions of his own. There are the incredibly far-out *Tone Roads* Nos. 1 and 3 (No. 2 never seems to have been realized), the hilarious *Over the Pavement*, the beautiful little *The Pond*, and the impressive *From the Steeples and the*

STEREO REVIEW

Mountains. Most of the music from the three *Sets* as well as *Ann Street* and *The Rainbow* are versions of songs—fully or sketch-orchestrated by Ives himself or by someone else. An exception is the title number: *Calcium Light Night*, which seems to be an original instrumental work. At least one of the others was an instrumental piece first and then had a song adapted from it! Many of the instrumentations have been realized or worked out in detail from Ives' indications by Schuller himself, a procedure of which Ives invariably approved. Schuller has also reconstructed the fantastic *Chromatimelodtune* (dig it!) in which Ives invented twelve-tone music. If there is as much genuine Ives in the piece as Schuller says there is (and the piece sounds nutty enough to be convincing), then all I have to say is that it was a hell of an unserious way to invent twelve-tone music.

Schuller has put together a first-class New York orchestra for the occasion, and the performances are first-rate in every respect but one: a seeming lack of awareness (or interest) in the vocal versions. After looking at the original songs (and texts), certain ideas about the expression and melodic character of many of these works begin to emerge. Schuller's approach is, however, self-contained and refers only to the abstract instrumental versions. Otherwise, these performances are exceptional, and they are further evidence of Schuller's continuing growth as a conductor. The sound is literally unremarkable; one is simply unaware of the recorded sound except that, in retrospect, it was serviceable and clear. E.S.

MEYERBEER: *Les Huguenots* (see Best of the Month, page 74)

RECORDING OF SPECIAL MERIT

MOZART: *Six Piano Trios* (K.254, 496, 502, 542, 548, 564). Beaux Arts Trio. PHILIPS WORLD SERIES PHC 2-022. two discs \$5.96.

Performance: Excellent
Recording: Very good

Mozart's six Piano Trios (a seventh, K.442, is not entirely of his authorship) are given beautifully sensitive performances on these discs by three exceptional chamber musicians. To my mind, the piano trio has always been one of the most difficult media in which to compose—even for a genius. At the time Mozart was making his first effort in this *genre*, the medium was relatively new. Most writing about this early Trio (K.254) denigrates it as being "primitive" in its technology, because the string parts have little independence of the piano. I'll confess that I have a special fondness for this particular work, and I'm not at all sure its acoustics don't function better than those in some later trios, where the composer grew more texturally adventurous.

In a Classical piano trio, there was no choice but to give the piano a primary position, and one's attention is bound to be drawn to Menahem Pressler's playing on this recording. He could not be a more splendid musician. His tone is elegant, as is his phrasing, his ensemble sense, and his control of dynamics. Bernard Greenhouse is an equally suave musician, and his cello tone has the warmth and fullness to bless the difficult medium with a resonant foundation.

It's just a bit of a pity that the Philips recording engineers didn't coddle Daniel Guiler's violin tone. He produces a fine, healthy sound, JANUARY 1971



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86

but it is wiry rather than ample, of the French school rather than the Russian. It would have remained in better perspective if the sound of resin on string had been softened, for the violin is mercilessly exposed as the top voice in a piano trio.

Nevertheless, this all has to do with recording, not performance. These are first-rate Mozart interpretations by a first-rate ensemble.

L.T.

PURCELL: Ayres, Songs, and Sacred Songs. *Timon of Athens: Hark how the songsters* (Z. 632/10); *King Richard the Second: Retired from any mortal's sight* (Z. 581); *The Old Bachelor: Thus to a ripe consenting maid* (Z. 607/10); *The Indian Queen: Why should men quarrel?* (Z. 630/4d); *The Prophetess: Chaconne* (Z. 627/16); *The Fairy Queen: One Charming night* (Z. 629/13); *King Arthur: Shepherd, shepherd, leave decoying* (Z. 628/16); *Come Ye Sons of Art: Strike the viol* (Z. 325/5a); *How Pleasant Is This Flowery Plain and Grove* (Z. 543); *If Ever I More Riches Did Desire: Here Let My Life* (Z. 544/5a&b); *Elegy on the Death of Queen Mary* (Z. 504); *There Ne'er Was So Wretched a Lover As I* (Z. 513); *Awake, Awake, Ye Dead* (Z. 182); *Now That the Sun Hath Veiled His Light (Evening Hymn, Z. 193)*. Deller Consort (Honor Sheppard and Suzanne Green, sopranos; Alfred Deller, countertenor; Maurice Bevan, baritone; Norman Platt, bass), Alfred Deller dir.; David Munrow and Richard Lee (recorders); Desmond Dupré (gamba); Robert Elliott (harpsichord). RCA VICTROLA VICS 1506 \$2.98.

Performance: Pleasant
Recording: Very good

The major portion of this Purcell anthology, which has been put together with Alfred Deller's usual expertise, consists of excerpts from the composer's dramatic works. In some cases Purcell's scores were really sizable (i.e., the semi-operas *The Fairy Queen* or *King Arthur*), but in others the music hardly amounted to more than just an incidental song (*Retired from any mortal's sight* from *King Richard the Second* is Purcell's only contribution to that play). A few of these can be heard in other recordings, but largely they are unfamiliar. To the theater pieces (including the one instrumental work, the Chaconne from *The Prophetess*), there have been added several sacred songs, of which the *Evening Hymn* is the best known, plus a number of one- or two-part secular songs. There is one complete cantata (in which the soloists sing the choral section at the end), *How Pleasant Is This Flowery Plain*, and an excerpt from another, *Here Let My Life*. There are in fact rather too many excerpts here; it would have been nice for the anthology to have included more complete works. (*Strike the Viol*, for example, is hardly necessary, for Deller has recorded the complete work, *Come Ye Sons of Art*, twice before.) There is, however, a great deal of variety, and Deller's own solos are well contrasted with solos and duets of the other participants.

The performances are generally very pleasing, and the instrumental support, with the exception of an occasionally perfunctory gamba and a not too imaginative harpsichord continuo, is praiseworthy. Deller's own contributions, about half of the anthology, are as usual sensitive and full of nuance, even though some florid passages are not entirely accurate in intonation. One defect is a cavalier attitude toward ornaments, but otherwise Purcell's style is well

served. The recording is a bit reverberant but good; texts are not supplied. I.K.

SIBELIUS: Concerto, in D Minor, for Violin and Orchestra, Op. 47. Karelia Suite, Op. 11. Isaac Stern (violin, in the Concerto); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA M 30068 \$5.98.

Performance: Good, but not Stern's best
Recording: Good

This is a rather unusual coupling. The *Karelia Suite* used to be a mainstay for high-school and college graduation processions (perhaps it still is), but the same composer's Violin Concerto is one of the best of the late-Romantic works in that genre.

Of the *Karelia Suite*, little need be said. Ormandy could give it a good performance with his hands in his pockets, and it sounds as if he had both arms free for this recording.

The Violin Concerto in Isaac Stern's performance here, is a less compelling work than it can be. This is partly, I suspect, because Stern tried to make it more compelling than it can be. His reading is vigorous and masculine, rather hard-edged, and seemingly a little undecided as to whether a proper interpretive stance would be Beethovenian, bravura, or pastoral. One has to believe in Sibelius' epic-Romantic, nature-inspired, soulful, songful simplicity in order to make this concerto really come across. Stern's performance sounds as if he wasn't quite a believer, despite his honest trying. He withholds straightforward displays of passion (of which he actually has plenty to give) just at moments when this could be the only appropriate, natural response to the music. At other times, he takes care to give extra dignity to passages by slowing the tempo and putting them, as it were, in italics. But Sibelius' octaves are not Beethoven's. They are tendrils, not rocks, and they wilt under such Promethean emphasis. In short, and sad to say, this is not the best possible performance of the Sibelius Violin Concerto nor, unless memory betrays me, is it Stern's own optimum interpretation.

Ormandy carefully shepherds the orchestral part and keeps it, for the most part, discreetly in the background. Sometimes, indeed, it is too far in the background, though this may not have been his doing. The recording has a slightly opaque sonic ambience, and this adds a general cloudiness to the aural landscape. L.T.

STRAUSS, R: Don Quixote, Op. 35. Lorne Munroe (cello); William Lincer (viola); David Nadien (violin); New York Philharmonic, Leonard Bernstein cond. COLUMBIA M 30067 \$5.98.

Performance: Unconventional
Recording: Good

When Leonard Bernstein takes a hard new look at an old score, interesting things are likely to happen. In this case, old friend *Don Quixote* has been put under scrutiny, and the result is an almost mercilessly unsentimental performance. Gone are all the little warm-palmed touches which have let us know, in the past, that though Quixote may have been mad, madness is only a charade, and the world is a lovely, safe place nonetheless. This time around, we are taken into an almost expressionistic atmosphere, where insanity is a real and frightening distortion, and release into death is not quite such a cozy-bourgeois event as the nineteenth century liked to pretend. It is amazing to hear in some of Strauss' "effect" passages—of which the bleating sheep is only one out-

STEREO REVIEW

standing example—pure twentieth-century Schoenbergian expressionism.

Bernstein takes us directly into the vortex. We experience Don Quixote's insanity from the inside of his troubled mind, and the view from the inside is bleaker and much more disturbing than the one from the outside.

As one might expect, the playing of the New York Philharmonic is virtuosic, and the soloists are thoroughly splendid. The recorded sound is, for my taste, a bit "tight," though it's well-balanced and transparent. I wouldn't say that Bernstein has made a "new piece" out of *Don Quixote*, but he has certainly put forth a radically new assertion of its meaning and emotional climate. Some listeners may find the descent into chill and frightening reality a bit hard to take. Nevertheless, there is no gainsaying the conductor's remarkable interpretive imagination and control. *L.T.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

MONTSERRAT CABALLÉ: *Donizetti Rarities*. Donizetti: *Torquato Tasso: Fatal Goffredo!*; *Trono e corona (Act I)*. *Gemma di Vergy: Lascia Guido* . . . *Una voce al cor (Act I)*. *Belisario: Plauso! Voci di gioia!* . . . *Sin la tomba (Act I)*. *Parisina: Final Scene*. Montserrat Caballé (soprano); with Margreta Elkins (soprano), Ermanno Mauro (tenor), Leslie Fyson (baritone), Tom McDonnell (bass); Ambrosian Opera Chorus, London Symphony Orchestra, Carlo Felice Cillario cond. RCA LSC 3164 \$5.98.

Performance: Excellent
Recording: Excellent

Rarities indeed! According to Martin Sokol's informative notes for this release, *Torquato Tasso* (1833) and *Gemma di Vergy* (1834) have had no stagings to speak of in this century, and the same was true of *Parisina* (1833) and *Belisario* (1836) until relatively recent Italian revivals. Since *Anna Bolena* (1830) is generally considered to be Donizetti's first important opera, the four works in question are presumably mature, stageworthy creations and, some day, we may get the opportunity to know them better *in toto*.

If so, I can only hope they will be recorded with Montserrat Caballé, because she has no equal in voicing the plights of these suffering ladies with an eloquence that floats and flows with the naturalness of *bel canto*. The tones are effortless, the attacks are firm and direct, the vocal effects are sensitively managed, and there are some upward diminuendo runs that are breathtaking. There are also a few instances of marginal flattening—I do wish there weren't; I would then not have to bring up so trifling a matter in a recorded recital that comes so near to perfection.

On the basis of these excerpts, I believe *Belisario* and *Parisina* to be quite first-class Donizetti, but it seems safe to assert that Madame Caballé's singing overshadows the musicological significance of this release. RCA deserves praise for presenting fully rounded scenes with capable assisting artists, and for securing the services of Carlo Felice Cillario, obviously an authoritative and vital Donizetti stylist. Some climaxes in the *Belisario* scene sounded overmodulated on my equipment; the sound is otherwise excellent. *G.J.*

ALFRED CORTOT: *The Art of Alfred Cortot*. Chopin: *Tarantelle, Op. 43; Ballade No.*

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3, in A-flat Major, Op. 47. Chopin (arr. Liszt): *Chants polonais*, Op. 74: *Wiosna, Pierścien*. Schumann: *Papillons*, Op. 2; *Vogel als Prophet* (No. 7 of *Waldscenen*, Op. 82). Albéniz: *Malagueña* (from *Rumores de la Caledonia*); *Seguidillas* (from *Cantos de España*). Debussy: *Les Collines d'Anacapri*, *La Fille aux cheveux de lin*, *La Danse de Puck*, *Minstrels* (Nos. 5, 8, 11, and 12 of *Préludes*, Book 1). Ravel: *Sonatine*; *Jeux d'eau*. Alfred Cortot (piano). SERAPHIM © 60143 \$2.98.

Performance: Temperamental
Recording: Decent transfers

Cortot exemplifies the "Golden Age" in an aspect that I don't mind having missed. Oh, yes, he was a pianist of wonderful sensibility—Gallic sensibility, no doubt, if you go for ethnic judgments of performing style, which I don't. He had a good ear for color, and the Ravel *Sonatine* in particular is done with some lovely shadings of line and mass.

But quite apart from the notorious penchant for wrong notes, which doesn't bother me, his playing is undermined by what seems to me a disastrous lack of rhythmic poise. Held chords and silences are almost never allowed their due. The pianist is always dashing off to the next bit, for all the world as if the end of the 78-rpm side were looming (maybe it was). The breathlessness of the phrasing produces a sonic equivalent of the jerky antics we witness when silent movies are projected on the faster machines of today; and in the case of Cortot there is no such simple technical excuse.

I am no seeker after the latest novelties in performance practice. In the orchestral field, for example, I don't believe there is a conductor alive today who can hold a candle to Furtwängler in much of the classic repertoire. But legend, after all, is sometimes no more than legend. Cortot's oddly scampery reading of Schumann's *Papillons* is vastly inferior to Richter's wonderfully poetic and dignified performance on Angel, and Ivan Moravec, in several Connoisseur Society recordings, has demonstrated a far deeper understanding of both Debussy and Chopin than Cortot does here.

B.J.

ALICIA DE LARROCHA: *Works of Grieg and Mendelssohn*; *20th-Century Spanish Piano Music* (see Best of the Month, page 76)

LEONTYNE PRICE: *Prima Donna Volume 3*. Gluck: *Alceste: Divinités du Styx*. Mozart: *Don Giovanni: Non mi dir*. Verdi: *I Lombardi: Se vano è il pregare*. Simon Boccanegra: *Come in quest'ora bruna*. Flotow: *Martha: The Last Rose of Summer*. Offenbach: *La Périchole: Tu n'es pas beau*. Wagner: *Die Walküre: Du bist der Lenz*. Bizet: *Carmen: Je dis que rien ne m'épouvante*. Massenet: *Thaïs: Dis-moi que je suis belle*. Puccini: *Gianni Schicchi: O mio babbino caro*. Poulenc: *Les Dialogues des Carmélites: Mes filles, voilà que s'achève*. Leontyne Price (soprano); London Symphony Orchestra, Edward Downes cond. RCA LSC-3163 \$5.98.

Performance: Variable
Recording: Very good

The format of this release will be familiar to those acquainted with Miss Price's earlier two "Prima Donna" releases: album-type presentation, copious notes, elegant packaging with illustrations of the star ranging in style from Afro to Art Nouveau. It is all very pleasing to the eye, and a delight to the ear—most of the time.

I recall having received Miss Price's previous two "Prima Donna" recitals with enthusiasm, but this kind of display of seemingly "boundless versatility" is bound (no pun!) to reach its outer limits, and I am afraid this may be the case here. Miss Price should have resisted the temptation to tackle the music of Alceste, for which she lacks the columnar solidity of tone, or that of Sieglinde, which she can project ecstatically but not with fully supported tones and certainly not without effort (linguistic as well as technical). As for the intricate "Non mi dir," it has never been the happiest element in the artist's otherwise admirable Donna Anna. It is a respectable effort, but the florid *Allegretto* section calls for more rhythmic consistency and less effortful articulation than she provides.

The recital renews Miss Price's sterling credentials as an interpreter of Verdi and Puccini: her style of delivery is always appropriate to the music and the character, and that daredevil cadenza with an interpolated high E-flat comes off impressively in the *I Lombardi* excerpt. I liked her flavorful *Périchole* with the canny use of a husky tone and a sly portamento, and the sensuousness of the "Mirror Aria" suggests that she could be an extremely believable *Thaïs*. Finally, I am grateful to both Miss Price and to RCA for having included the Mother Superior's touching exhortation from *Les Dialogues*, a soothing oasis in the dreary desert of contemporary opera.

This is a program of many pluses and some minuses. Downes sets a lethargic pace for the opening Gluck aria; his contribution improves as the music moves along, but seldom becomes uplifting. Very good sound and balances. G.J.

THE SPOLETO FESTIVAL. Introduction by Gian Carlo Menotti. Dowland: *2 Galliards*. American Brass Quintet. Ginsberg: *Small Spoleto Mantra*; *Portland Coliseum*. Allen Ginsberg (reader). Vivaldi-Bach: *Harpichord Concerto in C Major, BWV 976*. Luciano Sgrizzi (harpichord). Donizetti: *Il Furioso all' Isola di San Domingo* (excerpts). Soloists, Chorus, and Orchestra of the Teatro Verdi di Trieste, Bruno Campanella cond. Paganini: *Quartet No. 7, in E Major*. Bartók Quartet. Tchaikovsky: *2 Songs*. Veronica Tyler (soprano); Charles Wadsworth (piano). Kremski: *Hommage à Kandinsky* (excerpts). Instrumental Ensemble "Gli Accademici" of Milan, Alain Kremski cond. Pound: *Canto XVI*. Ezra Pound (reader). Palestrina: *2 Motets*. Coro Polifonico "Oratorio SS. Stimmate" di Roma, Quinzio Petrocchi cond. MERCURY SR2-9133 two discs \$11.96.

Performance: Good
Recording: "Live" and variable

The logic of potpourris like this one escapes me. Possibly it makes a good tourist souvenir. It certainly is representative of the kind of thing that made Menotti's festival famous—even if Menotti himself is represented only by a typically charming introductory speech, and the Donizetti revival is led, not by Thomas Schippers, but by Bruno Campanella. It is pleasant to have seventeen minutes of *Il Furioso all' Isola di San Domingo* and fascinating to hear old Ezra Pound reading from his incredible *Cantos*. But it would have been still better to have a complete *Isola* or an entire Pound record in place of a quite unjustified arrangement of one of the Paganini Guitar Quartets, a big fat harpichord for Bach-Vivaldi, a mere three of nine movements of a new work by Alain Kremski, or mere bits of Dowland. Pa-

STEREO REVIEW

lestrina, Allen Ginsberg, and Tchaikovsky. The Donizetti—the major musical contribution of the album—is well performed by a largely Italian cast; it has style and intensity. Most of the other performances are good to excellent, and the recordings are reasonably effective. A very elegant booklet provides all texts—even those of the poets—in the original language but gives only summaries, not translations, for the non-English texts. Curiously enough, for a “live”-performance souvenir album, no information is given on date, location, and circumstances of recording. *E. S.*

RECORDING OF SPECIAL MERIT

JOAN SUTHERLAND: *French Opera Gala*. Offenbach: *Robinson Crusoe: Conduisez-moi vers celui*. Les Contes d'Hoffmann: *Les Oiseaux dans la charmille*. La Grande-Duchesse de Gérolstein: *Dites-lui qu'on l'a remarqué*. *Vous aimez le danger*. Meyerbeer: *Dinorah: Bellah! ma chèvre chérie*. Robert le Diable: *En vain j'espère . . . Idole de ma vie*. L'Étoile du Nord: *La, la, la, air chéri; Veille sur eux*. Charpentier: *Louise: Depuis le jour*. Auber: *Manon Lescaut: C'est l'histoire amoureuse*. Fra Diavolo: *Or son sola*. Bizet: *Les Pêcheurs de Perles: Me voilà . . . Comme autrefois*. Vasco da Gama: *Ouvre ton cœur*. Massenet: *Cendrillon: Ah que mes soeurs sont heureuses*. Gounod: *Mireille: O légère hirondelle*. Le Tribut de Zamora: *Ce Sarrasin disait*. Faust: *Si le bonheur*. Lecocq: *Le Cœur et la Main: Un soir Pérez le capitaine*. Massé: *Les Noces de Jeannette: Au bord du chemin*. Joan Sutherland (soprano); Members of the Chorus of the Grand Theatre, Geneva; L'Orchestre de la Suisse Romande, Richard Bonyngne cond. LONDON OSA 1286 two discs \$11.96.

Performance: Spectacular singing
Recording: Excellent

A glance at the above list is enough to assure Mr. and Mrs. Richard Bonyngne of a vocal connoisseur's grateful appreciation for an impressive broadening of the recorded repertoire. There is a great deal of attractive and cleverly wrought music here, even if some choices lack the distinctive marks of memorability and true originality.

Joan Sutherland is in fine vocal form. She has an exceedingly large amount of showy and intricately written music to sing, and she carries out the task without ever misplacing a note or uttering one of doubtful intonation. Outstanding, for me, in this captivating display are the catchy bolero from Lecocq's *Le Cœur et la Main*, tossed off with a nice blend of sentiment and artlessness, the difficult *Fra Diavolo*, executed with consummate ease but, surprisingly, in Italian, and the opening air from Offenbach's *Robinson Crusoe*.

Looking beneath the surface of Miss Sutherland's consistently impressive vocalism, certain reservations must be voiced. She is not a versatile interpreter and, for all the exquisite singing, she cannot convincingly recreate the saucy and vivacious Grande-Duchesse of Offenbach's imagination. Some of the romantic songs (Siebel's *Si le bonheur*, in particular) become excessively sentimental in her treatment, while *Depuis le jour*, though lovely in sound, is rather undefined in rhythm and contour.

I must re-emphasize, however, that this recital deserves high praise for imagination, industry, and an impressive level of excellence. The orchestral contribution is valuable, and the album comes equipped with full texts, informative notes, and fascinating illustrations. *G.J.*

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SCHUBERT, FISCHER-DIESKAU, AND MOORE

A Cornucopia of Song from Deutsche Grammophon

By GEORGE JELLINEK

IT WAS bound to happen, and Dietrich Fischer-Dieskau was the man (and Deutsche Grammophon the company) to do it: in two enormous volumes that together total twenty-five discs, we now have 399 songs by Franz Schubert from the precocious teenage productions of 1814 to those composed in 1828, the year of his tragically premature death. Not included are the two cycles, *Die schöne Müllerin* and *Die Winterreise*, and the pseudo-cycle *Schwanengesang*, all three of which are available in previous recordings by Fischer-Dieskau and that peerless accompanist Gerald Moore. The clearly "feminine" songs such as *Gretchen am Spinnrade*, *Die junge Nonne*, and others have also been omitted for obvious reasons.

Quality aside, the mind is staggered by the sheer quantity of music involved: laid song to song, the collections would yield some twenty-four hours of uninterrupted listening, an experience all devotees of *Lieder* are emphatically urged to avoid. Even a review of such a giant collection must be channeled into a sensible length; what follows, therefore, is a commentary on the twelve discs that make up Volume One, which covers the years 1817-1828.

The songs in this volume follow one another in chronological order, conforming to the edition of Eusebius Mandyczewski as published by Breitkopf & Härtel. The immortal *An die Musik* provides an ideal opening to the nineteen songs of 1817 (twenty-two more from that prolific year are contained in Volume Two), as well as to the collection itself. A look at the subject matter of these nineteen songs of a single year, from the playful, perky *Die Forelle* to the passionately dramatic Schiller song *Gruppe aus dem Tartarus*, affords a view characteristic of Schubert's enormous range. It embraces the pastoral, the heroic-declamatory, the mythological, and the symbolic; it includes playful greetings, ardent love confessions, and large-scale epic poems.

Among the less familiar songs in this initial group, the standouts for me are three lovely settings of lyrics by the composer's intimate friend Johann Mayrhofer: the idyllic *Auf der*

Donau and *Erlafsee*, and the spirited sailor song *Der Schiffer*. Schiller's *Das Grab*, a brief, sinister song with an appropriately bleak accompaniment, is the first in a long series dealing with burial, gravedigging, digging for treasure, and similar morbid tendencies of *Sturm und Drang* poetry. Another Schiller ballad, *Der Kampf*, is not entirely effective as a song, but I find it quite remarkably reminiscent of Beethoven, particularly of Pizarro's defiant music in *Fidelio*.

Mandyczewski's Schubert edition mistakenly attributed *Litanei auf das Fest aller Seelen* to the year 1818. It is accordingly included as the correct year of composition. *Litanei* is the high point in this group (thirteen songs in all), particularly in Fischer-Dieskau's ineffably beautiful interpretation. Italian influences are evident in some of the 1818 songs (perhaps the result of Rossini's visit to Vienna): settings of three Petrarch sonnets and *Blondel zu Marien*, with its Italian-style *fioriture*. The lovely *Der Blumenbrief* ripples along in the rhythmic pattern of *Die Forelle*, and *Das Abendrot* scales heights of near-operatic declamation; both songs have lyrics by Aloys Schreiber.

The year 1819 yielded seventeen songs, and towering over them all in dramatic impact is the powerful setting of Goethe's *Prometheus. Nachtstück* (to a poem by Mayrhofer) is no less perfect in its own way, and though *Der Wanderer* (poem by Schlegel) may be eclipsed by other Schubert songs with similar titles, it is also a moving and distinctive lyric inspiration. To this year also belong the settings of the overly sentimental *Hymnen* by Novalis and four more Schiller poems. These are variously successful, for the philosophical depth and richness of imagery in Schiller have never made the composer's task easy. *Hoffnung*, for example, is a great poem, but it cannot be called a wholly successful song. More effective is *Sehnsucht*, again reminiscent of Beethoven in the rugged strength of its declamation and in its exciting piano accompaniment, played with virtuoso refinement by Gerald Moore.

The next group contains fourteen songs

definitely dating from 1820 and three others recent scholarship has placed in other years. Nature images dominate: Uhland's *Frühlingsglaube* and Schlegel's *Der Fluss* and *Der Schiffer* may not appear in many song recitals, but it would be hard to find more beautiful songs of this genre anywhere than these Schubert settings. Mythology, another source Schubert drew upon frequently, is represented by Mayrhofer's *Der entsühnte Orest* and *Der zürnenden Diana*, not new to the Fischer-Dieskau repertoire, but rarely, if ever, heard in other recitals.

Twenty-six songs come from the years 1821 and 1822. Goethe's beautiful, philosophical *Grenzen der Menschheit* (a poem of pious humility, as if in atonement for the arrogantly defiant *Prometheus*) again shows that not even the greatest musical mastery imaginable can always turn a great poem into a great song. It is hard to imagine a more penetrating interpretation than Fischer-Dieskau's (though the microphone was used to full advantage to help the singer with his bass-baritone sonorities). On a less profound level, the group is overflowing with typical Schubertian delights: *Der Jüngling an der Quelle*, *Der Musensohn* (Goethe), and *Sei mir gegrüsst* (the first Rückert setting), as well as the lesser-known but almost equally enchanting *Nachtviolen*, *Schwanengesang*, *Ein Gleiches*, and *Willkommen und Abschied*. The last-named is a Goethe song, set to a galloping rhythm that calls *Erlkönig* to mind.

THE year 1823 saw the birth of *Die schöne Müllerin*, but there are fifteen other songs in this collection to testify to the fecundity of Schubert's inspiration. *Du bist die Ruh*, *Die Liebe hat gelogen*, and *Auf dem Wasser zu singen* need no belated praise, but song aficionados will find the waltzing charm of *Drang in die Ferne* a most delightful discovery. A weird (and somewhat unpleasant) poem called *Der Zwerg* is redeemed by Schubert's remarkably original harmonic treatment and inventive accompaniment. And here too is *Viola*, all twelve-and-a-half minutes of it, in which connection

I quote the late English music critic Richard Capell in his book on Schubert's songs: "It is one thing to be presented with an exquisite flower; it is another to be inveigled into a tour of a horticultural show. . . . The delightful music is wasted."

The eight songs from 1824 are of relatively minor interest, but the sixteen from 1825 include the majestic *Allmacht*, the restless *Auf der Bruck*, and the enchanting *Nacht und Träume*. Capell does not rate the tempestuous *Im Walde* very highly, but I find it unconventional and entirely absorbing. On the other hand, the two Sir Walter Scott settings are not particularly impressive, which is all the more remarkable when we remember that their companion piece from *The Lady of the Lake* is the enormously popular *Ave Maria* (not included here, for it too is a "feminine" song).

To the nineteen songs from 1826 belong three Shakespeare settings, of which *Ständchen* and *An Sylvia* are very familiar, the *Drinking Song* (from *Antony and Cleopatra*) less so. Most of the others in this group are new discoveries: the delightful *Im Frühling* and *Das Zugenglöcklein* and two settings of Ernst Schulze poems—*An mein Herz* and *Tiefes Leid* (the grieving mood of which anticipates *Die Winterreise*, which Schubert was to begin soon thereafter).

Die Winterreise, of course, explains the relatively small number of songs (thirteen) representing Schubert's 1827 output in this volume. There are three agreeable Italian songs based on Metastasio lyrics and dedicated to the famous basso Luigi Lablache; they attest to Schubert's mastery of a sympathetic if not wholly natural idiom. The remainder, though quite unfamiliar, is far from undistinguished. *Das Lied im Grünen* goes counter to the spirit of *Die Winterreise* with its enchanting mood of joyous springtime, and *Des Fischers Liebesglück* is a barcarolle in the composer's bright, sensuous vein.

The artificial cycle *Schwanengesang* was made up of songs Schubert wrote in 1828, the year of his death, and though the four other songs contained in this volume (particularly *Die Sterne*) are not without merit, they do not measure up to the remarkable fourteen (with lyrics by Heine, Rellstab, and Seidl) that make up the *Schwanengesang* sequence. Volume One closes with "*Abschied von der Erde*" (Farewell to Earth), a recitation set to music and sadly appropriate.

THE principal value of this release lies in its overwhelming documentation of the wide-ranging world of the Schubert songs. Many of these songs are heard here for perhaps the first time since the days of Schubert, but it is safe to say that some will be heard and recorded again as a result of DGG's pioneering effort and the adventurous enterprise of Messrs. Fischer-Dieskau and Moore. In addition to these obvious values, *Lieder* fans will find other joys in this enormous song package: an opportunity to observe how Schubert treated the same poetic text in musically different ways at different points in his life, to compare little-known and now-discovered Schubert treatments with songs better-known in other musical settings (Beethoven's *Adelaide* and Brahms' *Die Mainacht*, for example).

A collection of this magnitude cannot be without its occasional weaknesses, and yet it is hard to find an indifferent or wholly unsuccessful setting. There are times when Schubert's muse was held earthbound by second-rate poetry, though the instances where such poetry was given wings by the composer are far more frequent. Poetry and music are not always destined for holy matrimony, and Schubert in his youthful zeal at times overestimated his powers to match the poetic creations of his idols Goethe and Schiller. On the other hand, even the less successful songs are frequently redeemed by unexpected harmonic felicities, by sudden and magical modulations, or by Schubert's miraculous manner of providing a strophic song with an accompaniment that is almost unvarying, but with that "almost" significant enough to keep it from sounding repetitious.

It goes without saying that Fischer-Dieskau's accomplishment inspires amazement and deserves gratitude. Yet I cannot repress the ungrateful wish that he had undertaken this bold venture before his unparalleled energy and industry had started to exact an inevitable toll on his rich vocal resources. In strictly vocal terms, his performance runs the gamut from superb mastery to severe trial. Songs lying in his comfortable range and requiring lyric expression from *mezzo-voce* to *mezzo-forte* elicit interpretations of a delicacy, variety, and sensitivity that are unique. But there are moments where he tries for volume he cannot muster, and reaches for top notes he can produce only in a toneless and unsupported manner.

On the other hand, there can be nothing but praise for the consistent beauty and clarity of his phrasing, the firmness of intonation, the intelligent revelations of poetic detail, the unfailing taste and sense of proportion, and those reassuring indications of musicianship in matters of tempo, embellishment, and accentuation that are this artist's trademark. To say that Gerald Moore is the perfect collaborator in this venture is to be guilty of a truism. He plays with a constant flow of beautiful tone and with a stimulatingly steady rhythmic foundation that could not fail to inspire any singer. It is no disrespect to Fischer-Dieskau in this case to say that I found my attention in several instances (*Sehnsucht* and *Im Walde*, in particular) almost totally fixed on Moore's outstanding playing.

DGG's presentation of all this is worthy of such a brilliant undertaking: two elegant volumes with richly illustrated and attractive booklets containing the original texts with English and French translations, names of the poets, dates of composition, two long essays (one by Fischer-Dieskau), and several helpful indices. More in envy than in sorrow I am moved to confess that such a major cultural accomplishment could come only from Europe. May Germany and England continue to find artistic and economic formulas which make such releases possible, to compensate for our seeming inability to make them work on this side of the Atlantic.

SCHUBERT: Songs, Volumes I and II. Dietrich Fischer-Dieskau (baritone), Gerald Moore (piano). DEUTSCHE GRAMMOPHON 2720006 twelve discs \$54.00, 2720022 thirteen discs \$58.50.

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BEYOND THE BASIC REPERTOIRE

By ROBERT S. CLARK



BEETHOVEN'S 32 VARIATIONS

"THE only good music is music I have not heard before." So a friend told me not long ago, in a burst of rhetorical excess—I know him well enough to know that he, like most of us for whom music is something more than a pleasant accompaniment to life's routine, harbors a special fondness for a handful of pieces he has heard countless times and will never tire of hearing. But I think his remark indicates a healthy turn of mind: curiosity about new, exotic, and seldom-performed music pays dividends. And they go beyond the fact that in seeking fresh musical experiences the listener is likely to come upon something to add to his own cherished handful. Music's house has many rooms; the man who confines himself to one—or to a set of adjoining rooms—endangers the pleasures he finds there. For him, expectations formed by habit precede experience; the experience, following at a disadvantage, either disappoints the expectations or fulfills them only by calling forth stock responses. Pierre Boulez has said that many who attend concert and opera performances of the ubiquitous "classics" are engaged in a futile attempt to revive what they felt when they first heard these works. It cannot be done: we are always growing and changing, however fervently we may wish not to, and it is a kind of infantilism to go on just re-creating the circumstances in which we have experienced delight in the hope its keenness can be recaptured too. The man who casts his net wide, on the other hand, can come back to the familiar with his sensibility sharpened; he experiences music he knows well in a new way, and therefore with renewed pleasure.

Ruminations of this kind led me to propose to STEREO REVIEW's editor several months ago that we initiate this column, to appear frequently but perhaps not every month, and to which I would be chief but

not sole contributor. It will range through the byways of recorded music—in the "classical" catalog and elsewhere—to suggest to the reader what might lie in store for him if he will risk a few hours in exploration. Recordings will be recommended, but the column will not resemble a record review: the music will take precedence over its performance.

Near the end of her novel *A Charmed Life*, Mary McCarthy attributes to her chief character—a surrogate for the author—the conviction that the best thing one person can do for another is to pay attention. Our time (and any time, perhaps) shows us abundant examples of the intellectual impoverishment that results when attention to the world around us—its beauties, its opportunities, its lessons—is fragmented, diverted, weakened by preconceptions, and clouded by physical or emotional indulgence. This column will not be for the man who wants to listen to music while he eats dinner, writes letters, chats with his friends, or washes his socks. Really experiencing a piece of music is hearing its texture and structure, its shapes and sounds and movement, as something coherent and significant—hearing "through" its surface to its essence, which is felt rather than understood. It may take prolonged exposure; it will surely take concentration and an alert sensibility. But few pleasures are as great as finding, in a musical *terra incognita*, a fresh and unexpected bit of beauty.

BEFORE you turn away, probably with a sigh of relief, from the hype and the hyperbole of the Beethoven year, you might listen, as I have been doing, to one of the Bonn master's infrequently played solo piano works, the Thirty-two Variations on an Original Theme in C Minor. The Variations were written in Beethoven's most fertile year, 1806, along with

the "Appassionata" Sonata, the G Major Piano Concerto, the three "Rasoumovsky" Quartets, and the Fourth Symphony, but they bear little resemblance to these works. They seem rather to be a throwback to the kind of display piece with which Beethoven dazzled aristocratic Viennese audiences in the middle and late 1790's. The character of the forceful eight-bar theme, with its rising phrases leading to the "crisis" in the sixth bar, is preserved throughout the changes rung upon it: each of the variations is also eight bars long, and marks its climax with a harmonic, a tonic, or a dynamic accent in the sixth bar, just as the theme does. But the Variations are nevertheless quite individual, and several of the quieter ones are strikingly beautiful. And the final variation opens out into a long coda, a broad and imaginative treatment of the material which concludes with majestic phrases in octaves that say "Beethoven" as clearly as it can be said.

LITTLE as they may count when set against the major works, the Variations offer a remarkable mirror for the temperament of the pianist who plays them. Consider my two favorite recordings: Ivan Moravec's (Connoisseur Society CS 2000) and Claudio Arrau's (Philips SAL 3764). As I listen to the former, words such as "extrovert," "free," "willful," and "passionate" come to mind; with the latter, the words are "thoughtful," "studied," "scrupulous," and "grave." But these facile oppositions only begin to describe the difference between the two. For, curiously, Moravec's freedom is far more sophisticated than Arrau's intellectual refinement. When Beethoven calls for "*semplice*," Arrau responds with an affecting innocence. This seems to be out of Moravec's reach—the *pianissimo* quarter-note Variation No. 30, for example, is marred by his theatricality. He is certainly the more virtuosic and powerful of the two, and this tells in such passages as the really marvelous crescendo of Variation 32. But Arrau will occasionally, through care or discrimination, make a musical point where Moravec makes only a pyrotechnical one. In Variation 16, Arrau properly accents the second note in the three-note figures, and the passage moves to a good climax; Moravec loses the accent and the musical sense as well. On the other hand, Arrau can sound prosaic next to Moravec—especially in the coda, where Moravec's slight rubato in the final phrases gives them the gravity they need to round off the musical progress of the piece.

The question whether one of the two interpretations is more successful than the other is secondary, I think, to the fact that such dissimilar temperaments can find satisfying alternatives in the work. And that even a minor page from Beethoven's book offers such alternatives is further testimony, if any is needed, to the richness of his musical imagination.

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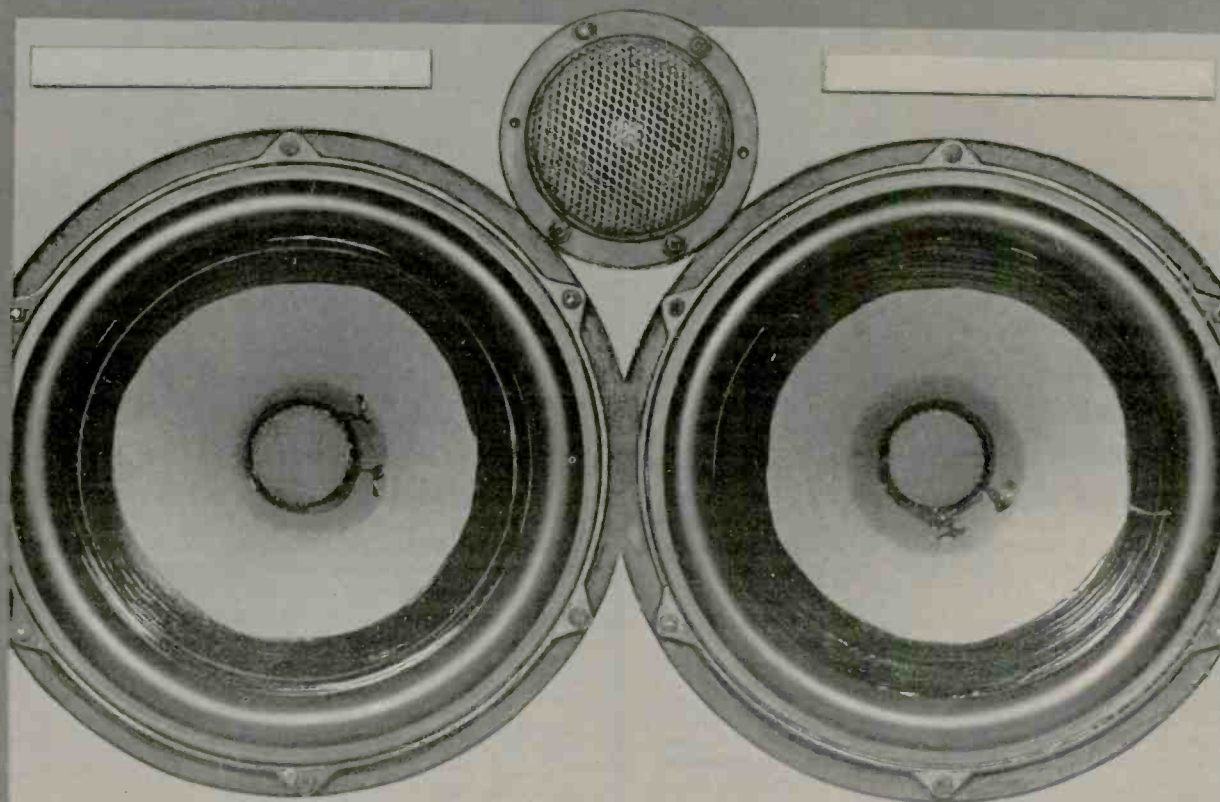
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CREEDENCE CLEARWATER REVIVAL: *Cosmo's Factory*. Creedence Clearwater Revival (vocals and instrumentals). *Ramble Tamble; Before You Accuse Me; Travelin' Band; Ooby Dooby; Lookin' Out My Back Door; Run through the Jungle*; and five others. FANTASY 8402 \$4.98, © FSY M-88402 \$6.95, © FSY M-58402 \$6.95.

Performance: Delta rock hits
Recording: Good

Unlike most of the rock reviewers of my acquaintance, I don't get turned on by Creedence Clearwater. A good, tight, well-rehearsed group it is, to be sure, but the calculation and predictability that goes into its music and performances—principally because of the iron controlling hand of John C. Fogerty—leaves me as cold as a concert by a German marching band. But, as I write this review, "Cosmo's Factory" already is comfortably ensconced at the top of the best-selling charts, so who am I to question it? Suffice it to note that three or four of the tunes included here have been issued before as singles. You Creedence fans—and I know you are legion—might enjoy the eleven-minute version of *I Heard it Through the Grapevine*; I thought it would never end.

So here it is: another entry from the most commercially productive musical group to arrive on the scene since the Beatles. But you'll never confuse the two. D.H.

FAIRPORT CONVENTION: Fairport Convention (vocals and instrumentals). *Time Will Show the Wiser; Portfolio; Chelsea Morning; Sun Shade; The Lobster; One Sure Thing; Mi Breakdown*; and five others. COTILLION SD 9024 \$4.98.

Performance: Mostly very good
Recording: Excellent

A five-man, one-girl English group, the Fairport Convention presents some very interesting tracks here. The most effective ensemble performance is of Joni Mitchell's *Chelsea Morning*, which is a lovely song to begin with, and in this performance, particularly in the solo vocal work of Judy Dyble, it absolutely glows. Miss Dyble may just be the best thing

about the group. Her work on Dylan's *One Sure Thing* is genuinely affecting, and throughout the album she seems the most involved and involving performer. Other good things here are *Sun Shade*, which has a languorous bossa-nova feeling about it, and *Mi Breakdown*, a really inventive instrumental employing some sort of electronic device that simulates the roar of a giant motor in the background and that finally stalls with the bleakly ominous sound of a receding wind. Not on the same level are things such as *If (Stomp)* or *It's*

May there always be a place for music like this! This new English group has a girl lead singer, two (usually) acoustic guitars up front, and not just a folk-rock sound but something like an Elizabethan folk-rock sound. It's almost as if last summer's warnings about electrical shortages were somehow calculated to improve pop music. Not that Fotheringay is all-acoustic; it makes regular use of the electric lead guitar of Jerry Donahue and often uses an electric bass. But the use of electricity is carefully plotted to contribute to the group's style, not set it.

A & M Records



FOTHERINGAY: Donaldson, Conway, Lucas, Donahue, and Miss Denny
Not just folk-rock, but something like Elizabethan folk-rock

All Right Ma, it's Only Witchcraft, both of which are compositions by the group and both of which suffer from a forced commercial-rock sound. At the moment, the Convention sounds better in other people's material—they have a real talent for orchestration. That and the sunlit, typically English voice of Miss Dyble—clear, rapid, and, yes, virginal—might just put them over. P.R.

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FOTHERINGAY. Fotheringay (vocals and instrumentals). *Nothing More; The Sea; The Ballad of Ned Kelly; Winter Winds; Peace in the End; The Way I Feel; The Pond and the Stream; Too Much of Nothing; Banks of the Nile*. A & M SP 4269 \$4.98.

Performance: Pristine and beautiful
Recording: Very good

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Conway should be required listening for all aspiring rock drummers.

If all that isn't enough, I couldn't find a weak spot in any of the songs, six of the nine being Fotheringay originals. This kind of recording may never go out of style. This particular one would be a bargain at thrice the price.

N.C.

AL KOOPER: *Easy Does It*. Al Kooper (vocals, organ, piano, guitars, ondioline, sitar, vibes, prepared guitar, electronic effects); instrumental accompaniment. *Brand New Day: Piano Solo Introduction; I Got a Woman; Country Road; I Bought You the Shoes; Easy Does It; Buckskin Boy; Love Theme from The Landlord; Sad, Sad Sunshine; Let the Duchess No;* and four others. COLUMBIA G30031 two discs \$5.98, © GA 30031 \$6.98, © GT 30031 \$6.98.

Performance: Too ornate
Recording: Excellent

Al Kooper is one of the most versatile and talented musicians alive. I don't know whether he's the best rock organist in the world, but he's my favorite. He also plays an awesome number of other instruments and sings pretty well and writes songs and produces recordings, including this one. The problem is that Kooper the producer hasn't found the formula for blending all those ingredients of Kooper the performer. The material chosen for this covers practically everything, and countless tape tracks were used to allow Kooper to play five or six instruments behind his own voice. But the mixture too often sounds merely like a collection of big-band arrangements.

There are eight Kooper-written songs included, of which my favorite is *Sad, Sad Sunshine*, but it is over-arranged like most of the others. There's some excellent harp by Peter Ivers in *Country Road*, but a top-heavy arrangement nullifies it. My favorite cut is *Let the Duchess No*, mainly because Kooper's piano is so much louder than the strings and other mush in the background that I have the feeling that at last somebody is in charge.

There are several nice songs here, but one arrangement after another goes past the point where adding instruments achieves anything. I think Kooper the performer should give his producer a stern lecture about the folly of playing around with multi-channel master tapes. If that doesn't work—well, there are plenty of other producers.

N.C.

LOVE: *Love Revisited*. Love (vocals and instrumentals). *My Little Red Book; Softly to Me; Hey Joe; Signed D. C.; 7 and 7 Is; Orange Skies; Your Mind and We Belong Together; Alone Again Or; Good Times; You Set the Scene;* and three others. ELEKTRA EKS 74058 \$4.98.

Performance: Very good
Recording: Good

The liner notes say that listening to this one is "like running your mind through a rock-and-roll machine," and I couldn't put it any more accurately. Unless you can imagine a group that wiggles as far one way as the Bee Gees and waggles almost as far the other as Captain Beefheart, it's best to think of this as an anthology—which, in a way, it is. This is a "best of" collection, and Love has undergone numerous personnel changes since it was formed in 1965.

Played the usual way, starting with *My Little Red Book*, it requires patience, for Love takes a while to warm up. The rhythm section on the

first two cuts is so inane it could well drive you over the brink, or at least to the turntable. But leave it on until *Signed D. C.* comes on; at that point the band starts playing together—probably to a different drummer—and the vocals seem to lose their sophomoric taint.

The good stuff is more than worth the price of the recording. Arthur Lee, the leader, wrote seven of the songs, most of them superior to the other songs and all of them performed better than the non-Lee songs. They range from pretty ballads like *Andmoreagain* to several loud stompers, my favorite of which is *Your Mind and We Belong Together*.

Several styles are heard here. Strings are used sometimes, as are acoustic guitars, brass, and woodwinds. But mostly it's a rock-and-roll collection, burdened neither with the heavy intellectualization of the Sixties nor (except in a couple of spots) the corner-drugstore simple-mindedness of the Fifties.

N.C.

MIND GARAGE: *Again!* Mind Garage (vocals and instrumentals). *Tobacco Road; Circus Farm; Lucille; Emotion; Isle of Ely; Jailhouse Rock; Paint It Black; The Electric Liturgy.* RCA LSP 4319 \$4.98.

Performance: Frantic
Recording: Good

The big deal here is supposed to be *The Electric Liturgy*, and it takes up all of side two. Side one is not exactly a chart-buster, with such items as *Tobacco Road* and the old Presley hit *Jailhouse Rock*, but it has its moments, notably in the almost charming *Lucille*. *Liturgy* is another of those pretentious forays into religion that seem to be attracting more and more of the groups today. I'll go along with the whole idea of integrating rock into worship services—give the customers what they want and all that—but I really don't see that something like *The Electric Liturgy* serves any purpose at all. It is a jumble of hand-me-down mysticism wrapped in the traditional-clothes of the Kyrie, Gloria, Communion, etc., and it seems more appropriate to the Hollywood hills than it does to any known religious community. For all I know, the drug culture may provide the ultimate revelation, but until it does I wish it would stop fooling around with the purlieu of organized religion: its vague mystical perceptions too often disappear in a cloud of smoke.

P.R.

THE MOTHERS OF INVENTION: *Weasels Ripped My Flesh*. The Mothers of Invention (vocals and instrumentals). *Didja Get Any Onya; Directly from My Heart to You; Prelude to the Afternoon of a Sexually Aroused Gas Mask; Toads of the Short Forest; Get a Little;* and six others. BIZARRE MS 2028 \$5.98, © RPS M-82028 \$6.95, © RPS M-52028 \$5.95.

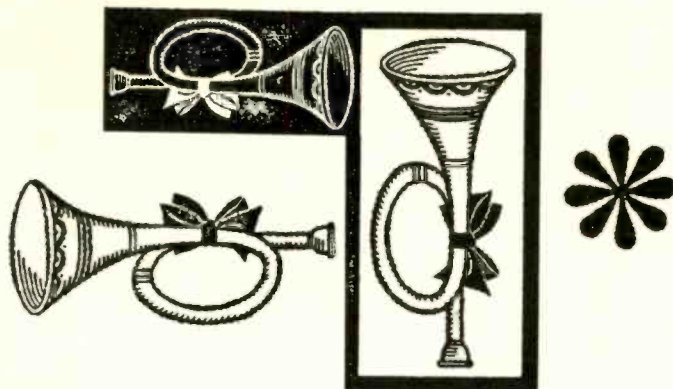
Performance: Snippets of Zappa
Recording: Varies—good to very good

Here are fragments from the Mothers' large collection of recorded "out-takes," all dolled up with one of the ugliest covers I've ever seen (it depicts, in living color, the record's title). Some eleven tracks are included, recorded at concerts in Philadelphia and London, and at recording studios in Miami, New York, and California. The range is from Zappa's pseudo-teenage rock-&-freak music to his neo-Stravinsky concert pieces. Here and there a bit of Cagian banter—laugh tracks and the like—helps enliven things.

(Continued on page 100)

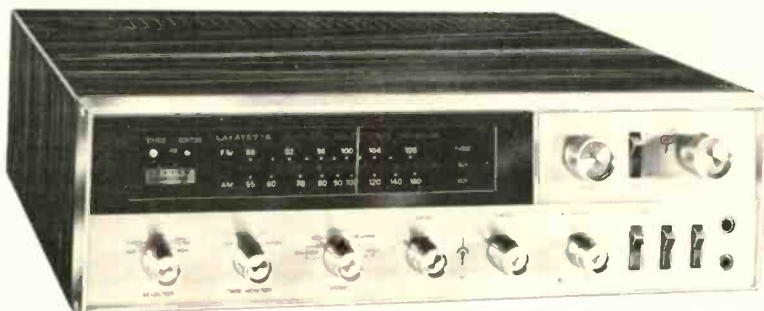
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The 35th Annual OLD FIDDLERS' CONVENTION

"A living musical culture
almost casually preserved."

By DEBORAH LANDAU



Old fiddler Hubert Caldwell, of Austinville, Virginia, has been playing for nearly seventy years. His violin bow, remarkably, is of the type used in the seventeenth century.

STANDING on a wooden platform, police sergeant J. C. Pierce sang *The Star-Spangled Banner*, mouth into microphone, gun in holster, hymn book in back pocket, hat over heart, stars-and-stripes-bearing girl scout to his right, 35,000 head-bowed people standing on the bleachers. When he finished, an awkward silence was broken by uncertain applause. All took their seats. And the 35th Annual Old Fiddlers' Convention was under way down in Galax, Virginia.

From that moment on, for three days last August, the music never stopped. Good music. Really good. To be honest, we hadn't expected anything too outasite. Driving down to Galax ("in the Blue Ridge Mountains of Virginia"), Richard and I had no idea what to expect, and wondered at times why the trip from New York nearly to North Carolina had been undertaken in the first place. Mountain music? Hillbillies? Old fiddlers? Convention? Well, let me tell you, we're going back again next year, and in the meantime I'll be turning all kinds of people on

to it so they will come too. Even my parents. Hard to imagine going to the same music concert as them, but . . .

Just before the music competition started each night, the whole parking area was dotted with clusters of musicians surrounded by circles of listeners. One would be playing the fiddle, stamping his foot seemingly in time with the sparkle in his eyes; another would be picking a guitar, singing maybe *Too Late to Ask for Forgiveness*, his cowboy hat hiding his face every time he looked down at the strings. Still another would be strumming on a banjo, his hand moving so rapidly it blurred.

Walking through the park, I could hear the music of the last group fading away just as the strains of another started to reach my ears. Music everywhere. The happy rhythms, like the Pied Piper's tune, made feet dance. Richard came running over excitedly to pull me toward a group of people dancing. "You gotta see this guy dance! The way they dance down here makes our dancing look like noth-

ing!" I was surprised to find that the amazing dancer was about six feet four, 250 pounds. But could he ever flatfoot!

I drifted over to where another group of musicians was warming up.

"How long have you been playing that?" I asked Leake Caudle, a beautifully-grown-old fiddler with a gentle smile and wrinkles around his blue eyes.

"Oh, 'bout as far back as I can remember."

And he went back to his fiddle. All Leake seemed to care about was fiddlin'. Each time he'd finish one tune, he'd start another. I found myself fascinated by his face. There was something so peaceful about it. All the faces were like that.

I tried to imagine what it was like living these people's lives. Life on an isolated farm in the Appalachian Mountains. Families working together and making music together. ("Families that play together stay . . ." forget that one.) Carrying the history of their Scottish, English, and Irish ancestry from generation to generation through music. A living musi-

cal culture almost casually preserved. Too much! They may even have forgotten by this time where it all started, or even that it ever did have a start. "It's always been here," says Robert Wagoner, convention chairman. "It's from each other, passed down. It's a born instinct you have for it."

I felt so at home. I felt as though I knew the people well. And I liked them. I liked the flows, the good vibrations. They were gentle waves, not spears. Eyes met and sudden smiles turned strange faces familiar.

There were contests in fiddle, banjo, guitar, folk songs, dance, and bands, but there was no feeling of competition, really. As banjo player Howard Wallace of Cincinnati, Ohio, told me, "I don't know if I'll win anything this year, but I'll sure let 'em know I'm here!" Another banjo player, clad in blue work clothes, explained, "It's just people who loves music, and we just get together to make it."

So many participants were scheduled each night that it almost seemed they were manufacturing them in some tent out back. I found myself comparing the spectacle to that of a rodeo, where each rider has only a few seconds in the arena to show what he can do.



"I'm a little coal miner"—and a fiddler too.

I was able to walk around the grounds without missing anything on stage because the music could be heard from any point in the park. I would get up every twenty minutes or so to wander through the colorful booths displaying mountain crafts or to buy a buttery corn on the cob, half a Southern fried chicken, a jelly apple, or cotton candy. One time I came back with a jew's-harp for Richard. He tried to show me how to play it, but

somehow it always banged against my front teeth. It didn't matter.

There was a tremendous crowd on Friday night. The bleachers were full and the grassy area was covered with bright plaid blankets. Long-haired hippies. Babies sleeping on the grass. Old men standing in clusters comparing tonight with the first convention thirty-five years ago. People (their license plates told me) from North Carolina, Virginia, West Virginia, Canada, Michigan, Massachusetts, New York, California, Delaware, England, Ohio, Florida, New Jersey, Sweden. All kinds of people. And always the music. Lively music. Foot-tapping, head-shaking, body-swinging music.

A two-generation gap with a violin bridge: grandfather and grandson are both fiddlers.



Photos: Richard Zarro

I went into the tent where performers were waiting their turn. "That's a beautiful dulcimer you have," I said to one overall-clad, middle-aged farmer. He looked lovingly at it, then smiled at me.

"I made it just with my own carpenter's tools."

"What's it made of?"

"Maple and spruce."

"Take a long time to make one of those?"

"Well, I did it in between my work, you know, so it took a little while."

"Would you make me one if I paid you?"

"Oh, I don't think so," he smiled. There was no up-tightness, and I understood the love he must have put into the making of such a beautiful and graceful instrument.

"I've never sold any I made. I traded a couple to my brother, but I don't sell them."

A little boy—he couldn't have been

more than twelve—walked down the ramp from the stage outside, fiddle in one hand, bow in the other. He shyly told me it was his second year competing at the Old Fiddlers' Convention.

There were no drugs to speak of. There were no busts. No bad trips. No hassle. No hands raised in the peace sign. Not necessary. Peace was in the faces. Love was in the eyes. Friendliness on the smiling lips. And people everywhere appreciating the music with a gentle enthusiasm. Songs like *John Henry*, *Arkansas Traveler*, *Forsaken Love*, and *Pretty Polly*.

"Gentle" keeps coming to my mind when I think back over that beautiful weekend. What a good surprise it turned

out to be! A little voice from deep inside keeps telling me that I *know* these people. It was like visiting relatives that you like, people who are beautiful and have no secrets. That's a lot of affinity for a New York girl who insists that outside the big city—well, just forget it, man! Like it's dead. A desert. I may just go down and get me a cabin in the Blue Ridge Mountains, get me a banjo and my old man a fiddle, and so long, Gotham!

When Robert Wagoner, general chairman of the Convention, met me inside the headquarters tent, he said, "So you're the little lady I sent that propaganda to. Heh, heh." And right before my eyes he turned into a double of W. C. Fields (cigar and all), mumbling under his breath, "Cute little trick, too." It wasn't much, but it was appreciated.

Deborah Landau is twenty-three, a contributor to Crawladdy and other publications, and her ears appear to be delightfully open to new musical sounds.

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As I've said so often in the past, Zappa is one of the genuinely gifted performer-composers to emerge from the rock revolution of the Sixties. But I'm beginning to wonder where he is headed. He now has achieved the kind of commercial success—with its commensurate recording and performing possibilities—that most university-based composers lick their chops for. But he seems hesitant to move beyond the orbit of the pop-rock-freak music that brought him to prominence. I'm not sure if this is because of a limited musical focus or a hesitancy to face the greater risks of non-commercial composing. And so long as his recorded output consists of bits and pieces from the past, we'll never know. D.H.

MOTT THE HOOPLE. Mott the Hoople (vocals and instrumentals). *You Really Got Me; At the Crossroads; Laugh at Me; Backsliding Fearlessly; Rock and Roll Queen; Rabbit Foot and Toby Time; Half-Moon Bay; Wrath and Wroll.* ATLANTIC SD 8258 \$4.98, © M 88258 \$6.95, © M 58258 \$6.95.

Performance: Frankly imitative
Recording: Fair to good

This review is a flagrant violation of my self-imposed Reviewer's Rule 1-A-(1): "Don't be enthusiastic about imitative performers." The first side of "Mott the Hoople" sounds like an offspring of Bob Dylan's "Highway 61 Revisited." The lead singer, Ian Hunter, has Dylan's distinctive inflections and even has a voice similar to that of Exalted Bob; the organist, Verden Allen, plays very much the way Al Kooper did behind Dylan. Mott the Hoople sounds like other groups, too, notably Procol Harum, when the organ isn't sounding like Kooper, and the Rolling Stones, when it isn't sounding at all. They're imitative as songwriters, too, Hunter's *Backsliding Fearlessly* sounding like something Dylan might have written, and Mick Ralph's *Rock and Roll Queen* showing Mick Jagger-Kelth Richards influences.

I was partly won over because of the cover, an M. C. Escher design that shows how we fit into the pattern from which we came even after we have been out sniffing the world—which naturally says something about this band. There is a certain honesty in it. Mott the Hoople makes simple, direct, loud rock music. The original material may not be innovative, but it is consistently musical and so, at all times, are the arrangements. The group does Sonny Bono's *Laugh at Me* more effectively than he did. This is a collection of good sounds. I always wanted more of the "Highway 61" stuff anyway. N. C.

FRED NEIL: *Little Bit of Rain.* Fred Neil (vocals, twelve-string guitar); instrumental accompaniment. *Bleecker & MacDougal; Blues on the Ceiling; Sweet Mama; Little Bit of Rain; Country Boy; Other Side of This Life; Mississippi Train; Travelin' Shoes; Yonder Comes the Blues; Candy Man;* and three others. ELEKTRA EKS 74073 \$4.98.

Performance: Very good
Recording: Excellent

Fred Neil's following is top-heavy with professional musicians and critics, and he is, indeed, the best white male blues singer to come down the pike in many years. As a songwriter he seems capable of great things, but he does produce a lot of songs that are downright mediocre. This album is fantastic when it is good and nothing to be seriously upset about when it

isn't, but it leaves the unmistakable impression that it should have been better because Neil is so talented.

The general mood of it is keyed to the title song—quiet, peaceable blues as opposed to abject, hollering, stomping blues. It is when something like *Country Boy* or *Candy Man* is inserted to change the tempo that the album has its weak moments. The weakest of all comes with *Water is Wide*, the old folk song and the only one in the batch that Neil didn't write, which runs for more than four minutes—and drags. It is bound to lead to the speculation that Neil was approximately four minutes short of material when he went into the studio.

John Sebastian plays the harmonica behind Neil, and Felix Pappalardi, co-leader of Mountain, plays bass on some cuts. Sebastian and guitarist Pete Childs really get into it at times, especially in *Mississippi Train* and *Sweet Mama*, in which Childs plays dobro.

Yonder Comes the Blues, Blues on the Ceiling, and, of course, *Other Side of This Life* are probably worth the price of admission, and Neil's rich, mellow baritone is awesome even with songs that aren't. My advice? Buy. N.C.

WILSON PICKETT: *In Philadelphia* (see Best of the Month, page 77)

POZO SECO: *Spend Some Time with Me.* Pozo Seco (vocals and instrumentals); instrumental accompaniment, Tony Moon arr. *Strawberry Fields Forever/Something; Spend Some Time with Me; Take My Hand for Awhile; Storybook Children; In My Life; Ruby Tuesday; Comin' Apart;* and four others. CERTRON CS 7007 \$4.98.

Performance: Good Nashville rock
Recording: Fair to good

We seem to be in the midst of a stampede of country-rock that's more country than rock. The Pozo Seco vocals go where Ian and Sylvia have gone before. The arrangements by Tony Moon, who is also heard on guitar, are sometimes sparkling and sometimes reach too far. There are some surprises: *Apartment #9*, written by Johnny Paycheck, who's resolutely, almost defiantly, a country boy, sounds pretty urbane here; *Ruby Tuesday*, however, is dragged through the cow pasture a little bit too much. And too bad; it's by far the best song in the batch. Two Beatles songs, *Strawberry Fields Forever* and *Something*, are done as one song, lines from each sung alternately, and they fit together so cozily it's something of a shock.

Always Something There to Remind Me sounds as if it was written for Pozo Seco. (Side issue: why is it that the wrong people always get out the first recordings of Burt Bacharach's tunes? B. J. Thomas and *Raindrops*? Incredible!). Other bright spots appear during *Spend Some Time with Me*, with some dandy steel guitar lacing country vocals and fancy rhythms together. The mostly acoustic sound of Buffy Sainte-Marie's *Take My Hand for Awhile* is very mellow; it's Moon's subtlest and best arrangement here.

This is a pleasant recording by a group that's been around for a while without setting any woods on fire, as they say in Nashville. The record has a bit of surface noise, but the mixing is good and the stereo separation is exactly right. N.C.

VOICES OF EAST HARLEM: *Right On Be Free* (see Best of the Month, page 76)

RECORDING OF SPECIAL MERIT

THE YARDBIRDS: *The Yardbirds, Featuring Performances by Jeff Beck, Eric Clapton, and Jimmy Page.* The Yardbirds (vocals and instrumentals). *Drinking Muddy Water; Hot House of Omagarashid; I Wish You Would; The Train Kept A-Rollin'; Smile on Me; Jeff's Boogie; I Ain't Got You; What Do You Want; White Summer; Got to Hurry; Little Games; Lost Woman;* and eight others. EPIC EG 30135 two discs \$5.98.

Performance: Raw and excellent
Recording: Very good

This re-issue is going to embarrass a lot of today's rock groups, since it shows that the Yardbirds, as early as 1962, were doing most of the things considered "very heavy" today. And doing it better, in most cases. More than that, this album makes excellent listening in 1971, ignoring history. Since this isn't the only recent reissue of cuts from various Yardbird albums, it should be well known by now that they had the horsepower when it came to electric guitarists: Eric "Slowhand" Clapton and both Jeff Beck and Jimmy Page, the latter now leader of Led Zeppelin. The only disappointing thing about this album is its skimpy labeling—you don't know in advance whether it will be Clapton, Beck, Page, or Beck and Page. In any case, there isn't a lot of Clapton represented; he didn't stay with the group long. There's an excellent sample of him in *I Ain't Got You*. There's quite a lot of Beck and Page.

The Yardbirds succumbed because they were ahead of their time and because, like Clapton's later group Cream, they weren't very consistent or prolific songwriters. The tenden-

cy is to think only of Clapton, Beck, Page, and dynamite lead guitarists, but having the album on the turntable takes the edge off that, as no one could help noticing Keith Relf's raw vocals and driving harmonica, or how integrated the Yardbirds' sound was, attesting to the importance of Chris Dreja, Paul Samwell-Smith, and Jim McCarty.

Drinking Muddy Water, the rouser featuring Page that starts things off, is an aptly titled—to develop their early style the Yardbirds drank deeply of the blues interpretations of Muddy Waters, Howlin' Wolf, Joe Turner, and other blues giants. The Yardbirds were committed to experimentation, of course, and went on to their own kind of acid rock, but there was always a debt to the blues. This album represents primarily the peak of that adaptation of true, deep-bellied blues to the rock style. There is nothing like a musical idea whose time has come. N.C.

COLLECTIONS

URBAN BLUES, Volume Two—New Orleans Bounce. *Help Me; I've Got Eyes for You; Stay Away.* Fats Domino. *Slide Me Down; It's So Peaceful.* Smiley Lewis. *Shake Shake Baby.* Archibald. *Chicken Shack Boogie.* Amos Milburn; and six others by various artists. IMPERIAL LM 94004 \$4.98.

Performance: New Orleans
Recording: Originally monophonic

It seems that New Orleans is not satisfied with the overwhelming distinction of being the jazz center of the world; now she's trying to establish herself as one of the urban blues centers as well. I say "one of" because I think Chicago

already claims the title, and rightly so. But since music buffs are as hysterical a bunch of trivia collectors as baseball buffs, I know the battle has just begun.

You have to be a true-blue buff even to attempt the liner notes, for they demand a magnifying glass and a will to win over the verbal confusion laid down by Pete Welding. It's not that Mr. Welding isn't sincere, or that he is lacking in knowledge of his subject. It's that the subject lacks performers who can stand up to the challenge of Chicago's roster of contenders (Muddy Waters, Howlin' Wolf, Elmore Jones, Sonny Boy Williamson, Little Walter, and even Bo Diddley, for example). In New Orleans' corner, at least as represented on this record, we find Fats Domino, Smiley Lewis, Smilin' Joe, Archibald, Joe Turner, Wee Willie Wayne, Fats Mathews, and Amos Milburn. If you even recognize the names of more than three of these men, I challenge you to name a song each has written. (Now I'll bet you're down to one name, Fats Domino.) So the decision rests, as far as I'm concerned.

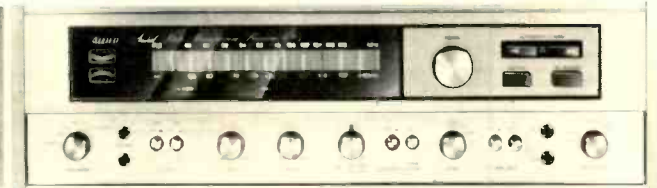
Seven of the selections here are previously unissued (most of them by Fats Domino). If New Orleans can take real credit for anything presented on this album, it's a bouncy good humor in her bluesmen, indicating that bad times in New Orleans were better than bad times in Chicago. But then New Orleans has a natural beauty. The music here has a natural beauty, too, and the artists have a talent to amuse even while singing the blues. Maybe Mr. Welding has a point—I just wish he had come to it straight on by letting the music fight its own battle. R.R.

(Continued on next page)

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FOLK



RECORDING OF SPECIAL MERIT

IRELAND. *Londonderry Air; Johnny, I Hardly Knew Ye; Macushla; MacNamara's Band; The Irish Washerwoman; Kerry Dances; Father O'Flynn; Irish Jock Keating; She Moved Thro' the Fair; Believe Me, If All Those Endearing Young Charms; Trottin' to the Fair; Down by the Sally Gardens; Sweet Rosie O'Grady; I'll Take You Home Again, Kathleen; and When Irish Eyes Are Smiling.* Royal Philharmonic Orchestra and Chorus, John Keating arr. and cond. LONDON SP 44146 \$5.98.

Performance: A breath of fresh Irish air
Recording: Excellent

If you are put off by the mere sight of most albums of "ethnic" music, you are not alone. Let a record be called "War Dances of Ancient Afghanistan" or "Songs My Jewish Mother Taught Me" or "Love Ballads of Northern Latvia" with one of those groups in authentic colorful native costumes prancing around on the cover, and my heart sinks. I have all I can do to persuade my limp fingers to pull off the plastic wraparound. This one is called just "Ireland," and I suffered the usual apathy on unpacking it, but what's inside is something else again. For one thing, it's the Royal Philharmonic Orchestra and Chorus greening up the popular melodies of that country in big, outdoorsy arrangements, yet managing somehow to stay light on their feet through *Londonderry Air, Macushla*, and even *I'll Take You Home Again, Kathleen*. For another, the sound is Phase Four and startlingly wide-awake. Then too, Mr. Keating is a doughty arranger, and an even doughtier conductor. The high-point is his medley, really a production number of *MacNamara's Band*, interspersed with cheers, bursts of applause, high-spirited snatches of *The Irish Washerwoman* and *Kerry Dances* and *Father O'Flynn* that make you want to bang your tankard on the old pub bar. I even shed a tiny tear over *Rosie O'Grady*, a colleen who usually elicits no sympathy from me at all. A rousing, rambunctious, boisterous spectacular, and I loved every minute of it. P.K.

IVAN REBROFF: *Folk Songs from Old Russia.* Ivan Rebhoff (vocals); instrumental accompaniment. *Moscow Nights; Coachman, Don't Drive the Horses So; The Little Bell; Dance of the Gypsies; Along the Volga; Karobushka; Stenka Rasin; Katyusha; Fish Catch; The Legend of the Twelve Thieves; Kalinka; and Moldavian Suite.* COLUMBIA CS 9568, © CL 2768 \$4.98.

Performance: Virile and virtuosic
Recording: Very good

Ivan Rebhoff made his debut on the Columbia label with a popular recital, and I see that I described his voice, at that time, as extending over "a range of three octaves." His second record has now arrived, and the notes credit him with a "phenomenal range of four oc-

taves." Mr. Rebhoff, who, at least on these records, sings mostly old Russian folk songs that only occasionally seem to require more than a single octave, has either found more range than he had before, or else I was selling him short. The new record confines itself to folk material, avoiding the tacky arrangements of melodies like *Lara's Theme* which marred the earlier program. The accompaniment is once again a balalaika ensemble, with occasional added color from an oboe or a Russian tambourine. The voice itself, as previously reported, is simply glorious as miked (though it got rather poor notices when it turned up live in New York not long ago), and makes more than what they are out of standard folk numbers like *Moscow Nights, Along the Volga*, and *Coachman, Don't Drive the Horses So*. There is a complete version of *Stenka Rasin*, the famous ballad about the Cossack who drowns a beautiful princess in the Don, and plenty of songs about thwarted lovers who comfort themselves with vodka, church bells ringing out over silent meadows—and even one about a Russian Robin Hood who robs the rich to feed the poor. He eventually winds up in a monastery. P.K.

RECORDING OF SPECIAL MERIT

CYRIL TAWNEY: *A Mayflower Garland.* Cyril Tawney (vocals); Tom Paley (plectrum guitar and banjo); Gary Watson (reader); Reg Hall (melodeon). *Ourward Bound; Of Plymouth Plantation (extracts); Rounding the Horn; Farewell to Kingsbridge; Truro Agricultural Show; Crantock Games; Beacon Park; A Cornish Young Man; Bell-ringing; The Cruise of the Calabar; Sir Francis Drake; Second-Class Citizen's Song; The Appraisal of the Mayflower; and The Oggie Man.* ARGO ZEB 9 \$5.95.

Performance: Chanties and changes
Recording: Good

Cyril Tawney is a bluff, hearty chap with a strong voice and a Cornwall accent highly suited to his material. He once ran a regional disc-jockey show which the BBC somewhat summarily discontinued, and this has made him a bit truculent, too. Here he sings bluff, hearty, truculent songs from Devon and Cornwall originally put together for a program commemorating the 350th anniversary of the sailing of the *Mayflower* from Plymouth, England, to Plymouth, Massachusetts (or Provincetown, if you happen to take that side of a tired old controversy). As seems to happen with English folk songs, quite often the words are more stimulating than the tunes in these ditties about the loneliness of sailors with empty pockets, the comeliness of Valparaiso girls as compared with the Plymouth product, the glories of the *Truro Agricultural Show*, and the importance of putting down the "proud rebels" in the colonies of "North Ameri-kay" in Revolutionary times. I enjoyed every minute of the program, especially *The Cruise of the Calabar*, a take-off on a sea-chanty, in which the usual heroic vessel turns out to be a clumsy barge undergoing dubious dangers on a perfectly safe canal. Tawney also sings his own songs, dealing with such local matters as the replacement of the *Oggie Man*, who once sold home-made refreshments in Devonport, by a hot-dog stand, and the treatment of Devon and Cornwall folk as "second-class citizens" by Whitehall. The ballads are interspersed with trustworthy readings by actor Gary Watson from William Bradford's history of the *Mayflower* voyage. P.K.

JAZZ



JOHNNY HODGES: *A Tribute to Johnny Hodges.* Johnny Hodges (alto saxophone); orchestra. *Solitude; You've Changed; Warm Valley; Wisteria; Stormy Weather; Say It Again; Sometimes I'm Happy; In a Sentimental Mood; and two others.* MGM SE-4715 \$4.98.

Performance: Mellow
Recording: Good

When great musicians die, the record companies usually can be counted on with unerring accuracy to hit the racks with their old recordings in an attempt to cash in. In this case, I'm grateful to MGM for collecting some of Johnny Hodges' finest alto sax solos. It is indeed a tribute to hear him once again, breaking the heart and stimulating the gray matter with his subtle and gently swinging renditions of *Sometimes I'm Happy* and *One Night in Trinidad*. And it's interesting to note how much like Billie Holiday he phrases on *You've Changed*. Everything here is from other collections the Hodges fan might already own, but they are all choice cuts and well worth having all in one place. R.R.

DUKE PEARSON: *How Insensitive.* Duke Pearson (piano and arr.); Andy Bey (vocals); Flora Purim (vocals); New York Group Singers' Big Band, Jack Manno cond.; instrumental accompaniment. *Stella by Starlight; Clara; Give Me Your Love; Cristo Redentor; Little Song; and five others.* BLUE NOTE BST 84344 \$5.98, © LIBERTY LTR 9057 \$6.98, © LIBERTY C 1057 \$6.95.

Performance: Pleasant pop vocal chorus
Recording: Very good

Duke Pearson is a hopeless romantic. In an era of rock rhythms and soul singing he puts together a chorus of voices and writes a bunch of arrangements for them that owe more to bossanova and George Gershwin than to anything that's happening out there today. And he does it so bloody well that you can't fault him for it, even if the chorus version of *Clara* (from *Porgy and Bess*) sounds as outdated as an Aaron Copland television score. The point, I suppose, is that Pearson brings such an enormous love of music and such an admirable professionalism to everything he touches that contemporaneity, or the lack of it, just doesn't matter very much.

I liked the pieces on side two best, perhaps because they are bossa-novas, and definitely because of the lovely solo voice of Flora Purim. But I shouldn't overlook a gentle performance of Pearson's own song—and its a good one—*Cristo Redentor* on side one.

The gimmick, by the way, is that Pearson uses the chorus as a large jazz band, with eight female voices as the trumpets, four male voices as the trombones, etc. But it's just a gimmick, since good scoring for chorus immediately makes such artificial sectionalization meaningless. And Duke Pearson knows how to score for chorus. D.H.

STEREO REVIEW



STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • IGOR KIPNIS • PAUL KRESH

RECORDING OF SPECIAL MERIT

BACH: *Organ Works: Fantasia and Fugue in G Minor (BWV 542); Preludes and Fugues in B Minor (BWV 544), E-flat Major (BWV 552), and F Minor (BWV 534).* Helmut Walcha (Organ of St. Laurenskerk, Alkmaar, Holland). HELIODOR © 3312005 \$4.98.

Performance: Authoritative
Recording: Good
Playing Time: 52' 35"

These splendid, authoritative performances date from the early Sixties, when Walcha began remaking various of his previous Bach performances in stereo. You won't hear better Bach anywhere, and it is particularly good to have these recordings available as part of the low-priced Heliodor cassette line. The reproduction on cassette does not have quite the clarity of the original discs (there is also a minimal amount of flutter), but it is good enough.

I.K.

BEETHOVEN: *Symphony No. 7, in A Major, Op. 92; Fidelio Overture, Op. 72c.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA © RK 1150 \$6.95, © R8S 1150 \$6.95.

Performance: Fleet and elegant
Recording: Adequate
Playing Time: 40' 52"

The late Fritz Reiner's dozen-year-old taping of the Beethoven Seventh has formidable cassette competition from the somewhat more recently recorded versions of Karajan (DGG) and Klemperer (Angel). Reiner excels in elegance of detail and in communicating a sense of fleet-footed movement. Klemperer's is at the opposite pole, too heavily Teutonic for my taste. Karajan matches Reiner in point of orchestral virtuosity, and the recorded sound (on disc at any rate) is weightier.

By way of a bonus, Reiner offers a lively reading of the *Fidelio* Overture. The recorded sound is adequate for its time, but the tape hiss is a shade obtrusive to my ear.

D.H.

BIZET: *Carmen (highlights).* Leontyne Price

Explanation of symbols:

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

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

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

(soprano), Carmen; Franco Corelli (tenor), Don José; Robert Merrill (baritone), Escamillo; Monique Linval (soprano), Frasquita; Genevieve Macaux (mezzo-soprano), Mercédès; other soloists; Vienna Philharmonic Orchestra and Chorus, Herbert von Karajan cond. RCA © RK 1036 \$6.95, © FTC 2212 (7½) \$7.95, © R8S 1036 \$6.95.

Performance: Price a standout
Recording: Good
Playing Time: 56' 30"

Merrill is properly blusterous, Corelli perhaps

Deutsche Grammophon



HELMUT WALCHA
No better Bach to be found

a bit unsubtle and overly Italianate, but the show really belongs to Leontyne Price, who is quite stunning in her scenes and arias. Karajan directs with predictable refinement in these excerpts (the complete opera was issued around 1964); the playing time is generous, but whatever happened to poor Micaela (Mirella Freni in the complete set)? The cassette does contain all the other important vocal passages, including, of course, the *Habanera*, *Seguidilla* and *Duet*, *Gypsy Song*, *Toreador Song*, *Quinter*, *Je vais danser* (split between the tracks), *Flower Song*, *Card Scene*, and *Final Duet*. Some but not all of this is included, along with Micaela's aria and other material, in the Callas version of excerpts on Angel 4XS-36312. That is perhaps a more dramatic and Gallic treatment, but still this cassette can be recommended. Reproduction is good but not sensational, and there is a very full bass response with rather attenuated highs. RCA provides notes but no texts.

I.K.

CHOPIN: *Chopin à La Moog. Mazurka, in D Major, Op. 33, No. 2; Waltz, in C-sharp Minor, Op. 64, No. 2; Étude, in C Minor, Op. 10, No. 12 ("Revolutionary"); Prelude, in D-flat Major, Op. 28, No. 15 ("Raindrop"); Polonaise, in A Major, Op. 40, No. 1; and eight other selections.* Moog Synthesizer with string orchestra, Hans Wurman (Moog), Hans Wurman arr. and cond. RCA © RK 1162 \$6.95.

Performance: Tasteless noise
Recording: Good
Playing Time: 41' 14"

The music of Bach is indestructible, immune to ruination by the Moog, the music box, or even the marine band. Chopin is another matter. Bang just a little on a mere piano and out the window go all those evocative tonalities and transient charms. Calliopes were not invented for the evocation of twilight moods, and the Moog synthesizer wasn't either. Hans Wurman's arrangements for six thousand violins and a musical wave generator are not just vulgar, they're enough to make poor Chopin turn over in his grave, and George Sand along with him. His mazurkas are the height of hideosity, his waltzes fit only for cavortings by elephants, his études studies only in desecration—the "Revolutionary" Étude, for example, being revolting here only to the sensibilities of any self-respecting music-lover. "Well, try it, anyway," Joseph Roddy persuades in his liner notes. What, after all, can you lose? All appetite for music for a week, in this listener's case.

P.K.

DEBUSSY: *Dances sacrée et profane; La Mer.* **ROUSSEL:** *Bacchus et Ariane, Suite No. 2.* Suzanne Cotelle (harp, in *Dances*); Lamoureux Orchestra, Igor Markevitch cond. HELIODOR © 3312010 \$4.98.

Performance: Detailed and energetic
Recording: Good
Playing Time: 51' 15"

This is an energetically played French program, of which only the *Dances sacrée et profane* appear new to the cassette medium. The original recording dates from just over ten years ago, but the sound is still very respectable in terms of detail and presence. The cassette reproduction is quite full-bodied as well, with only slight wiriness in the upper midrange and some constricted-sounding trumpet passages in *La Mer* and the Roussel to betray its slow-speed source. So far as the interpretations are concerned, there is a maximum of excitement, even nervous tension, and a minimum of suavity, but the renditions are, on the whole, worth hearing, especially for Markevitch's intensity and his concentration on instrumental clarity.

I.K.

R. STRAUSS: *Also sprach Zarathustra*, Op. 30. Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON © A 30683 \$4.95.

Performance: A perfumed mystery
Recording: Excellent
Playing Time: 33' 30"

Now that those mighty opening chords of *Also sprach Zarathustra* have served to enhance the action in movies like *2001* and *The Strawberry Statement*, as well as any number of television commercials, people must be beginning to wonder what the rest of the piece sounds like, for there has been a perfect rash of recordings in the last few years. My own preference remains Karl Böhm's lean, soaring treatment from which the above-mentioned tracks were dubbed, and which also is available in cassette form (DGG 922 027). Mr. von Karajan, however, has a way with this post-Wagnerian music that is all his own, sculpturing the form of it in an orchestral sound that lends the piece a voluptuous flow which is sustained hypnotically to the final chord. A curious piece it is. Strauss, who had just written the humorous *Till Eulenspiegel* and would turn next to *Don Quixote*, was evidently concerned in 1896 with making a musical tone poem of another larger-than-life hero, in this case Zarathustra (Zoroaster), in whose mouth Nietzsche had placed the philosophical concept of the Superman who would inherit the earth. Strauss' music never does return to the heights of the extraordinary opening statement, the arresting "World Riddle" theme, but it explores all the possibilities of that theme through passages expressive of longing, joy, and passion, a complex fugue seeking to capture the spirit of science in music, and waltzes that bring to mind the ravishing *Rosenkavalier* waltzes which would not be composed for another fourteen years. The strange score ends mystically with a crepuscular "Night Song" and a "Song of the Night Wanderer." Critics attacked Strauss for trying to write "philosophical" music here, but in the perspective of his total work it fits perfectly well into the series of his great heroic tone poems, and sounds no more "philosophical" today than *Don Juan* does. The sound is quite good for a cassette (at this stage of its development) and the package comes with well-written program notes by E. C. Stone. This is one of the first cassettes in the new London Stereo Treasury Series, which seems to be off to a promising start. P.K.

VERDI: *La Traviata*. Pilar Lorengar (soprano), Violetta; Giacomo Aragall (tenor), Alfredo; Dietrich Fischer-Dieskau (baritone), Germont; Other soloists; Chorus and Orchestra of the Deutsche Oper, Berlin, Lorin Maazel cond. LONDON © LKD 31161 two cassettes \$14.95, © D 90161 (7½) \$14.95.

Performance: Controlled but often eloquent
Recording: Very good
Playing Time: 109' 10"

The impression of this performance at the outset is of a conductor influenced by Toscanini's *Traviata* trying to outdo the maestro in speed. Lorin Maazel does, however, allow his singers more room later on, and the initial impression soon gives way to one of a highly controlled performance whose principal aims are dramatic thrust and passionate intensity. True, Toscanini made his *Traviata* sound more spontaneous than this one, but overall Maazel's well-paced performance (with the single exception of the final act, which sinks into the doldrums dra-

matically) has many points in its favor. Pilar Lorengar's Violetta is a credible portrayal without being among the most distinguished I have heard; she unfortunately lacks vocal color, and her final scenes are emotionally uninvolved. The young Spaniard Giacomo Aragall, who is singing Alfredo at the Metropolitan this season, is worth watching; his is not the most luscious tenor to be heard, but he seems to be a sensitive artist. Dietrich Fischer-Dieskau is anything but Italianate as Germont, but he does provide some of the set's most eloquent singing. Finally, the orchestra and chorus behave with near-military precision, and stereo effects, including crowd noises, are well gauged for dramatic potential. In sum, this is a *Traviata* of many good things, but not an ideal performance.

The cassette reproduction is also very good, barring a few background noises in the first sequence, and it can be considered among the best that Ampex has provided to date. A libretto is not provided (although one may be sent

Capitol



BOBBIE GENTRY

Humor, ease, and effervescence

for), but Ampex could at least have printed the cast list somewhere. The unsuspecting buyer must wait for his libretto to arrive or check the disc version in order to learn anything about the set beyond the surnames of the conductor and the three principals. I.K.

ENTERTAINMENT

BREAD. Bread (vocals and instrumentals). *Dismal Day; London Bridge; Could I; Look at Me; The Last Time; Any Way You Want Me; Move Over; Don't Shut Me Out; You Can't Measure the Cost*; and three others. ELEKTRA © M54044 \$6.95.

Performance: Silky smooth
Recording: Good
Playing Time: 42' 10"

Back in the days when I worked for a living (there were, as I recall, about five such days; I worked in a foundry, packing sand in an odd-shaped wooden frame, and never found out exactly what it was I was making), I would come home exhausted at the end of the day. I liked to get a bottle of ale, put my feet up, put on Beethoven's "Pastoral" Symphony, and go almost to sleep, slipping into what scientists call the "alpha state," a pleasant, relaxed condition

characterized by even brain-wave rhythms of nine to twelve cycles per second. Well, this recording is just as good for that as the "Pastoral," I've discovered. It's soft and gentle, with just enough mildly startling material to keep me from nodding off altogether.

This is the cassette version of Bread's first album, when they numbered three instead of four (they used a studio drummer), and I must count it markedly better than the second. The general quality of the songs is so much higher, and one of them, *It Don't Matter to Me*, had just started to move on the charts when this was written. The arrangements are carefully done, but don't seem so contrived as in the second album. The vocals aren't wholly satisfying, being a little too anonymous, but specific faults can be overlooked because the whole is a nice, smooth production.

The cassette, which has reasonably good sound, has an odd quirk: several seconds after the side one program is finished, there appear the first few bars of *Dismal Day* again, it having been the first selection on that side—and then the tape runs out. Does that mean that some other cassette starts with the first few moments of music excised? Does it mean that someone at Elektra is in the alpha state? N.C.

HANK CRAWFORD: *The Best of Hank Crawford*. Hank Crawford (alto sax); unidentified accompaniment. *The Peeper; Ain't No Way; Angel Eyes; Boo's Tune; Whispering Grass; Dig These Blues; Lorelei's Lament; Stony Lonesome*. ATLANTIC © M51557 \$6.98.

Performance: Tiresome
Recording: Good
Playing Time: 39' 26"

Hank Crawford, long-time sideman for Ray Charles, plays off-key—intentionally, I'm sure, and infectious, apparently, for the back-up musicians sometimes do it too. I find it tiresome, although I don't recall being bothered when Ray Charles did it with his voice. One should be open to all sorts of individuality where music is concerned, I suppose, but striving to be the perfect liberal can become a drag. I can live without this.

There's no question that Crawford can handle the sax. He is of the crisp (as opposed to mellow) school and is more bluesy than cool. If you can live with what he does to pitch, you'll appreciate the cuts and fills and breaks and slides. N.C.

RECORDING OF SPECIAL MERIT

BOBBIE GENTRY: *Fancy*. Bobbie Gentry (vocals); instrumental accompaniment. *Fancy; I'll Never Fall in Love Again; Delta Man; Something in the Way He Moves; Find 'em and Forget 'em; He Made a Woman Out of Me*; and four others. CAPITOL © M 428 (7½) \$6.95.

Performance: Bravo for Bobbie
Recording: Superb
Playing Time: 30'

Listen to Bobbie Gentry sing the title song of this tape, with its quietly satirical lyric of advice to a Southern belle, and you know at once you're in the presence of style. Everything her voice goes near becomes informed with a sly humor, an ease, and an effervescence that makes rather ordinary songs like *Something in the Way He Moves* and even regional bits of foolishness like *Delta Man* seem better, brighter, more captivating than they intrinsically are. Set her loose on a Burt Bacharach hit like

STEREO REVIEW

Raindrops Keep Fallin' On My Head or *I'll Never Fall in Love Again* and her manner is a match to make the kindling flare. And when she tells the girls to "find 'em, fool 'em, and forget 'em," it comes over as authentic advice from one who knows. Miss Gentry is also singularly fortunate—or astute in her choice of—arrangers. For this tape it is Jimmie Haskell, who supplies restrained string backgrounds, baroque in tone, but silken enough to provide a lovely setting for the lady's delicious voice. The sound on 7½-ips tape is a sumptuous reminder that one sacrifices much for the convenience of the cassette format. P.K.

TOM JONES: *Tom*. Tom Jones (vocals); orchestra. *Without Love; You've Lost That Lovin' Feelin'; If I Ruled the World; The Impossible Dream; Let There be Love; Proud Mary; Polk Salad Annie; Sugar Sugar*; and two others. PARROT © M79637 \$6.98, ® X 79037 (7½) \$5.95, ® M 79837 \$6.95.

Performance: Stay tuned for the dog act
Recording: Good, but stereo waggles
Playing Time: 34'29"

I don't know why the critic fellows are so upset with Mr. Tom Jones. Granted he's off key most of the time with *You've Lost That Lovin' Feelin'*, and you can hear him perspiring throughout the recording, and granted the recording amounts to little more than an assortment of such chestnuts as *If I Ruled the World* and such duds as *Venus*, and granted that even the Archies do a better job than he does with *Sugar Sugar*, and granted he sings every song the way he sings every other song, which is the way he sang *Delilah*, and granted there should be some criminal charge J. C. Fogarty could file against him for what he does to *Proud Mary* (if there's any justice left in the world). But outside of those and a few other trifles, he sounds okay to me. I mean, he did a good job with *Delilah* just a few short years ago. And anyway, television needs him—you can't get those people all warmed up with the Mike Douglas show and then dump them into situation comedies five nights a week. Have a heart, fellow critics. N.C.

NINA SIMONE: *The Best of Nina Simone*. Nina Simone (vocals); various accompaniments. *In the Morning; My Man's Gone Now; Do What You Gotta Do; Why; Compensation; I Shall Be Released; I Wish I Knew How It Feels to Be Free; Day and Night*; and four others. RCA © PK 1597 \$6.95, ® P8S 1597 \$6.95.

Performance: Agile
Recording: Good
Playing Time: 39'28"

Nina Simone is a propagandist—for civil rights, for honesty, especially about sex, and against apology for oneself. She's not always conciliatory, or optimistic, and she's seldom subtle. We can make pretty good use of her as a bridge between pop and jazz, as she has the absolute control, range, timing, and tonal individuality a jazz singer needs, without the detachment too many of them have.

This is a good composite Simone tape, although the arrangements are often a bit troublesome—lifeless on *Do What You Gotta Do*, overdone in the direction of easy listening noise on *It Be's That Way Sometime*, and unnecessarily complicated on *Suzanne*. But it's all together sometimes, making *Day and Night, I Shall Be Released*, and *Compensation* worth hearing several times. This amounts to an ex-

cellent introduction to sassy Nina, in case you haven't met her yet, and not a bad reunion if you have. N.C.

SWAMP DOGG: *Total Destruction to Your Mind*. Swamp Dogg (vocals); instrumental accompaniment. *Sal-a-faster; The World Beyond; These Are Not My People; Everything You'll Ever Need; The Baby is Mine; Mama's Baby, Daddy's Maybe; Synthetic World; Dust Your Head Color Red*; and four others. AMPEX © M5302 \$6.95.

Performance: Very good
Recording: Excellent
Playing Time: 37' 10"

His legal name is Jerry Williams, under which he's made a number of slow-selling records, and this is the cassette version of his first album as Swamp Dogg, which has been selling a little better. I see no reason why Swamp Dogg cannot eventually be one of the very best rhythm

RCA



NINA SIMONE
Sassy pop-jazz bridge

and blues singers. His voice is powerful and vibrant, and yet, like the late Jackie Wilson and Jerry Butler and a few soul singers, he should appeal to those who don't normally consider themselves part of the r & b market.

Jerry Williams wrote nine of the songs, some with Gary "U. S." Bonds (remember him?). None will destroy anyone's mind, but the lyrics should deflect a few brain waves. "Why wasn't I born with orange skin and green hair like the rest of the people in the world?" goes one sample. "I was born blue."

The arrangements, for mostly studio musicians (Swamp Dogg has since formed his own band), are, in a word, unobtrusive. The melodies are not memorable—rhythm and blues has never threatened Schubert's reputation—but some are surprisingly effectively coupled to the lyrics: *Redneck, The World Beyond, Synthetic World*. Drive a stake right here with which to measure Swamp Dogg's progress. N.C.

ANDY WILLIAMS: *Andy Williams' Greatest Hits*. Andy Williams (vocals); orchestra. *Born Free; Days of Wine and Roses; Moon River; Dear Heart; Hawaiian Wedding*

Song; More; Almost There; Charade; and three others. COLUMBIA © 16 10 0870 \$6.98.

Performance: As ever
Recording: Very good
Playing Time: 30' 22"

Did you know that the Government is auctioning off 339 American Bison? Did you know that there is an organization called the Society for the Preservation and Appreciation of Antique Motorized Fire Apparatus in America? Now, did you know there's yet another recording of Andy Williams singing *Moon River*? Yep. And *Born Free* and *Days of Wine and Roses* and *Hawaiian Wedding Song* thrown into the bargain. Oh, wow. This collection is as rare as paved sidewalks. Must have taken some engineer a good five minutes to put it together. But you must appreciate Columbia's position, that of having to make the attempt to sell these songs, and Andy's handling of them, before both become even more anachronistic than they are now. Andy has a nice voice, a rather unusual voice, when you really think about it, but he is among those who made utter lack of style an asset, and lack of style has been rapidly going out of style of late. But be of good cheer; we're always hearing stories, and it just might be true, that there are many people who have been held captive on flying saucers for a long time. They will think this a fresh and interesting recording, if they're ever set free. N.C.

FILM MUSIC

THEY SHOOT HORSES, DON'T THEY?
Original soundtrack recording. Unidentified vocals; orchestra, John Green arr. and cond. ABC © M510 \$6.95.

Performance: For nostalgia only
Recording: Excellent
Playing Time: 39' 19"

This was the most impressive film I've seen in years; I was aware, of course, that the music was one of the characters in it, but listening to this tape made me realize how vital its role was. It's heartbreaking music—made that way for me, a post-Depression baby, by the film—and yet, on the surface, it's just a number of old songs (*Sweet Sue, Japanese Sandman*, and that sort) conventionally arranged and played the way they used to play them. That was precisely what the film called for, of course.

As abstract entertainment, the tape doesn't amount to much (except for showing off equipment; it has excellent sound). If you have seen the movie, it means a great deal more, and I suspect it means still more to those who saw the Depression. The movie made me realize a few things about the music of the Thirties—much of it seems to be tragicomic, a half-hearted attempt to cheer people up. The fiscal situation kept appearing by reference, at one level or another; in that time and place you could hardly take your mind off money, or the lack of it, by thinking about such songs as *Easy Come, Easy Go; Between the Devil and the Deep Blue Sea; The Best Things in Life Are Free; I Found a Million-Dollar Baby; Brother, Can You Spare a Dime?*, and many others.

Even the Lombardo-like saxophone harmonies take on new meaning once you know what a dance marathon was like. You can use this recording to bring back memories of the film or, if you're old enough, of the Depression itself (some fun, eh?). In any case, I consider it an important addendum to the movie. N.C.

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STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NUMBER
1	A.D.R. Audio	86
3	Acoustic Research, Inc.	36
	Allied Radio Shack	14, 101
5	Altec Lansing, Division of LTV Ling Altec, Inc.	39
4	Angel Records	81
6	Audio Dynamics Corporation	32
7	Audio Unlimited, Inc.	88
8	Bang & Olufsen of America, Inc.	52
9	Benjamin Electronic Sound Corp.	50
10	Bose Corporation, The	53
101	British Industries-Wharfedale	9
11	Carston Studios	96
	Columbia Records	78
	Columbia Stereo Tape Club	17, 18, 19
12	Concord Electronics Corp.	45
13	District Sound, Inc.	88
14	Downtown Audio	96
	Dressner	84
2	Dual	24, 25
	Dynaco, Inc.	49, 94
19	Electro-Voice, Inc.	4th Cover
21	Empire Scientific Corporation	20
	Fisher Radio Company	2nd Cover, 1
15	Harman-Kardon, Inc.	31
27	Heath Company	34, 35
16	Honeywell Photographic Products	20
17	International Hi Fi Distributors	91
18	JVC America, Inc.	47
	Jack Daniel Distillery	85
20	KLH Research & Development Corp.	5
22	Kenwood Electronics, Inc.	33
23	Klipsch & Associates	15
24	Lafayette Radio Electronics	97
25	London Records, Inc.	8
26	Martel Electronics	48
	Martell Cognac	26
28	Matshushita Electric Corp. of America	11
45	Maxell Corp. of America	16
29	McIntosh Laboratory, Inc.	89
47	Nikko Electric Corp. of America	83
30	Olson Electronics	91
28	Panasonic	11
	Pioneer Electronics Corp.	41
	Puerto Rican Rum	21
31	Rabco	87
32	Rabsons-57th Street Inc.	86
33	Record Club of America	6, 7
46	Rectilinear Research Corp.	56
35	Sansui Electronics Corp.	42, 43
100	Scott, Inc., H. H.	10
36	Sharpe Audio Division of Scintrex, Inc.	82
37	Sherwood Electronic Laboratories, Inc.	87
38	Shure Brothers, Inc.	29
39	Sony Corporation of America	12, 13
40	Sound Reproduction, Inc.	84
34	Soundcraft	3rd Cover
41	Stereo Corporation of America	89
42	Teac Corporation of America	23
43	Teac Corporation of America	54
2	United Audio Products, Inc.	24, 25
44	V-M Corporation	2

Classified Advertising106, 107

TAPE HORIZONS

By CRAIG STARK



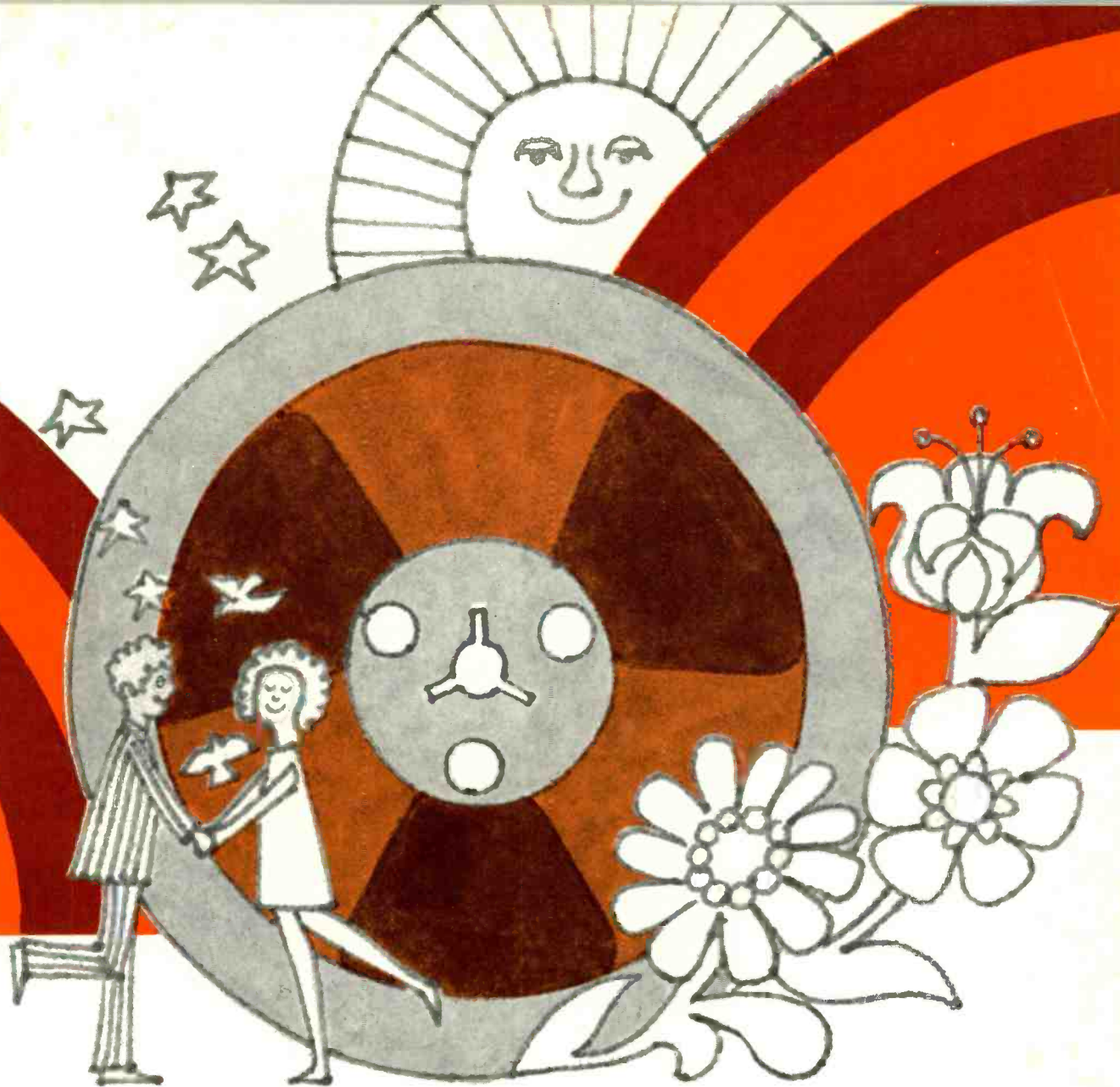
PEOPLE PLAY GAMES

AS THE perennial host of an annual New Year's Eve party, I've come to appreciate how much a tape recorder can contribute to the fun. Early in the proceedings, when relatively few guests have arrived, many party-givers reach for comedy albums to have something happening in case conversation lags while they greet new arrivals. Unfortunately, not every cut on such records is terribly funny. My solution has been to have on hand a tape dubbed from many sources, containing only the very best from each.

A more creative technique involves taping a number of the nightly TV newscasts of a well-known commentator and editing together parts of different sentences to produce spurious, but funny, news stories. The stereotyped phrases and consistent speaking rhythm of professional broadcasters help ensure that carefully-made splices will be undetectable. Of course, all your potential source material must be recorded at exactly the same level and on the same kind of tape. For safety's sake, *never* make electrical connections to the speaker leads in a TV receiver. If your set has an earphone jack, you can, with a suitable adapter cable, connect that to the high-level input of your recorder. If not, you had best record via microphone, perhaps constructing a small tent of sofa cushions around the TV speaker and microphone to isolate the mike from room noise. The simplest solution is to choose as your subject a news commentator who also broadcasts on network FM.

Your guests themselves, however, may prove to be the best comedians if you have a pair of headphones and a recorder capable of simultaneous recording and playback. Turn off the speakers, plug in your microphones, and pass the headphones around, asking each guest to put them on and recite a nursery rhyme, or perhaps read a short passage from a book or magazine. With the tape-monitor switch in "source" position the speaker will be able to speak normally, hearing you and himself through the headphones as you adjust the record levels for his voice. But as he talks, switch the recorder into its instant playback mode. The result will be incoherence: his words will become thick and drawn out; he will stammer and find himself unable to keep from repeating syllables, a temporary "mind-blowing" experience as amusing to the person himself as it is to everyone who hears him.

This amazing effect arises because we all control our voice levels and diction by listening to ourselves as we speak. The slight time delay caused by the distance between the record and playback heads confuses our ability to do so. I've found 7½ ips is the most effective speed to use, though this may vary with the spacing between heads on different machines, so you should experiment beforehand. A very few people can beat the recorder, even at a high playback level, but they only encourage others to try again—unsuccessfully. Have a good party!



It's time we started going around together.

There are basically two types of magnetic recording tapes — Soundcraft and all the others.

If that would seem to put Soundcraft in a quality class by itself, it's because the shoe fits and we're wearing it.

We think we've earned that class distinction by making more varieties of the very best mag tapes available. There are regular and long playing Soundcraft tapes, on cassettes or five and seven inch reels, and on acetate or polyester bases. Acetate for a fully professional tape at a slightly lower cost. Polyester for its unmatched durability that lets your tapes last a lifetime — and then some.

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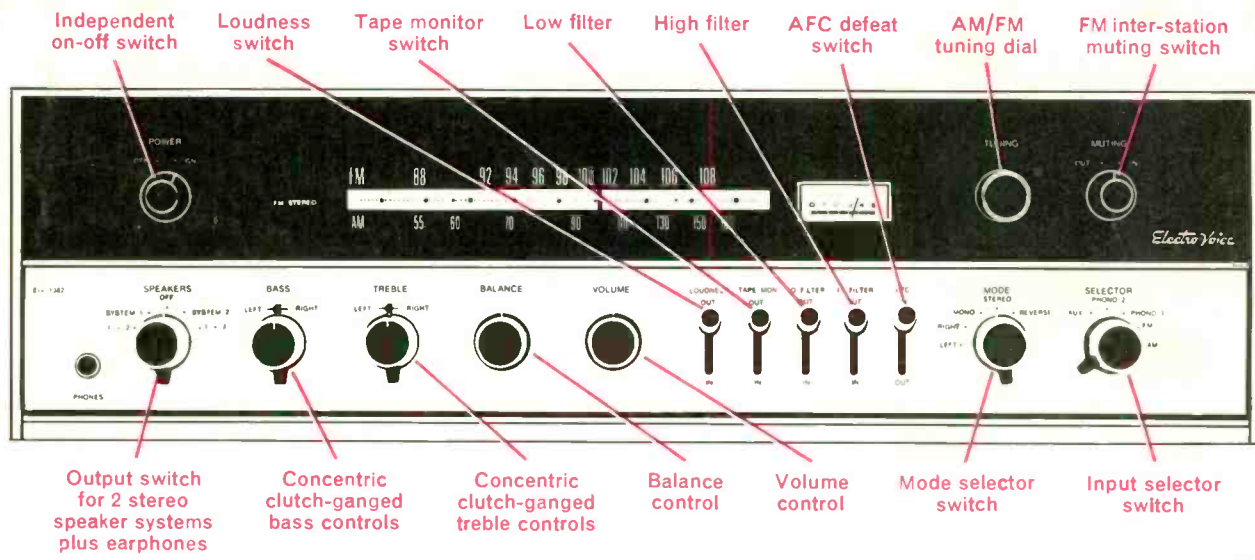
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Flexibility. It's written all over the face of this new 150-watt E-V 1382 receiver.



Ey Study the front panel of the handsome new E-V 1382 receiver. Note the controls. 17 of them. Look at what they can do for you today . . . and in the future if you expand your system.

We've obviously gone beyond the basics to provide you some very helpful options. Like reverse stereo (you can put the violins on the other side of the room anytime). Or TWO stereo magnetic phono inputs (for both a turntable and a changer). And you can channel a mono signal into one or both outputs at the flip of a switch. Plus an output control that makes it easier to switch sound anywhere in your home.

But what of performance? Behind the

volume control is 150 watts* of clean power. Total harmonic distortion is an inaudible 0.8% or less at full-rated output. And our power bandwidth is 15-45,000 Hz for full range performance, even at concert levels. The tuning dial controls a solid-state FET front end that provides 2.0 uV sensitivity for stereo FM signals. And a 4-stage IF circuit insures excellent selectivity and stereo separation.

Stereo-mono switching is automatic, of course. And the signal strength meter simplifies precise tuning of AM or FM. Speaking of AM, this new circuitry is just as carefully designed — and just as up-to-date. Sensitivity, for example, is far better than most other present day

hi-fi receivers. In sum, we've combined 42 transistors, 31 diodes and 17 logical, easy-to-use controls to help you get the most from your high fidelity investment today . . . and tomorrow.

Listen soon to the new E-V 1382. Compare it feature-for-feature, dollar-for-dollar. It's now on display at E-V sound-rooms all across the country. Or ask for our latest literature. Your free copy is waiting.

*Music power \pm 1db. Equal to 120 watts (IHF) at 4 ohms, or 80 watts (RMS) continuous sine wave at 8 ohms.

ELECTRO-VOICE, INC., Dept. 114F, 616 Cecil Street, Buchanan, Michigan 49107



high fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers • microphones • phono needles and cartridges • aerospace and defense electronics

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