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JUNE 1972 • 60 CENTS

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THE MUSIC

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EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
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TECHNICAL EDITOR
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ASSISTANT MUSIC EDITOR
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JAMES J. SULLIVAN

ADVERTISING SERVICE MANAGER
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GROUP VICE PRESIDENT
ELECTRONICS & PHOTOGRAPHIC
FURMAN HEBB

ASSOCIATE PUBLISHER
STANLEY NEUFELD

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 679-7200

Andrew Kubn, Advertising Sales
Midwestern Office: The Patis Group
4761 West Touhy Ave., Lincolnwood, Ill. 60466
312 679-1100

Arnold S. Hoffman
Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213 273-8050; 272-1161

Western Advertising Manager: Bud Dean
Japan, James Yagi
Oji Palace Aoyama, 6-25, Minami Aoyama
6-Chome, Minato-ku, Tokyo, Japan
Telephone: 407-1930/6821

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

A MUSICAL WEEKEND

It's seed-catalog season in my mailbox again, and one of those friendly challenges to the amateur husbandman reminds me that the Chinese have been cultivating the chrysanthemum for over two thousand years. That grand a temporal vista makes our own coming two-hundredth birthday as a nation four years hence look like pretty small potatoes, a mere weekend in time. But it is finally getting to be a long-enough weekend that we can begin to discern a few patterns in our national life, to discover some of the things we hold in common that make us unique as a people rather than to permit ourselves to be hypnotized by those more obvious differences that only work to keep us a loose federation of refugees.

What brings chrysanthemums and 1776 together in my mind just now is Henry Pleasants' provocatively comprehensive review in this issue of three recent books about American popular music, a cultural product which, however often exported, reprocessed, and even reimported, never loses its characteristic Stateside flavor: the Beatles, for example, merely anglicized rock-and-roll; the *bossa nova* only latinized jazz. For years we have been content to take this splendid resource for granted, to enjoy it as it came. That may have been the wisest course. Nonetheless, we have of late grown more curious, more self-conscious about our music, more interested in its sources, its growth and development, and finally in its power to move us. Perhaps the coming bicentennial is already beginning to exercise its reflective, nostalgic influences; perhaps it is merely because, with three quarters of a century and more of recorded examples to draw from, we at last have enough "real" material to make such a study possible; or perhaps the faltering and final breakdown of the rock juggernaut has inspired an uneasy "what went wrong?" inquest similar to the eruption of economic studies that followed the Great Depression.

Just as there are some frequencies that are too low for us to hear, there are also cultural movements whose cyclical rhythm is so slow that it is difficult to distinguish even from a historical distance, let alone when the observer is himself moving with it. But such a rhythm is, I think, now becoming visible (audible!) in American popular music. The periodicity would appear to be roughly about thirty or thirty-five years, and it has resulted, in this century, in the appearance of three important musical styles: ragtime, jazz, and rock. With these three peaks properly lined up in our scope, we can see that such other musical events as swing and rock-and-roll, which from time to time clouded the picture, were merely sub-styles. What is more remarkable about this ordering of events, however, is that it throws into significant relief what all these musics have in common—the distinctively American quality, the remarkable "hybrid vigor" (if I may speak horticulturally) that is traceable to its roots in both the white and the black musical traditions.

Perhaps some of this understanding comes just in time to assuage the fear, the anger, and the disappointment of those who lost not only their hearts but their heads as well to the all-consuming enchantments of the rollicking rock decade just ended. In vain will older, wiser, and cooler heads remind them that many children of the jazz age are still experiencing an equally poignant morning after, that ragtime hangovers were not cured even by the high spirits of jazz. Rather than spend the rest of their lives mourning an era that is past, they might reflect that not every generation is lucky enough to have its adolescence coincide with a great peak of musical invention. There will be a long, quiet time to mull over the interesting accomplishments of rock, and if the lessons are learned well, then perhaps, thirty years hence, the rock generation (which by then will be the Establishment) will not find it necessary to disparage the new music, whatever it may turn out to be.

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LETTERS TO THE EDITOR

Callas at Juilliard

● I'd like to congratulate Robert S. Clark for his article "Learning from Callas" (March). As a musicologist whose major interest is in performance practices and their history, I can assure Mr. Clark that articles such as his are of extraordinary importance; they are of interest, obviously, to the general reader, and they also provide rich information to the specialist trying to investigate and understand the development of attitudes of performers toward interpretation.

ELLIOTT W. GALKIN, *Chairman*
Department of Music
Goucher College
Baltimore, Md.

● My congratulations to Robert Clark for his stunning article about Mme. Callas. I think his words express beautifully the vastness of what Callas is, through her master classes, to those of us who never had the experience of hearing her in the theater.

J. PAUL GREGORY
Brooklyn, N.Y.

● I thought that Robert S. Clark's article "Learning from Callas" was admirable. Others have written of these master classes, but none with the seriousness, sympathy, and knowledge that Mr. Clark seems to have been able to combine. However, one thing puzzled me: Mr. Clark wrote that his knowledge of Callas' art had been limited to recordings, and then listed seven of them. Of course, she made a great many more than seven. Was this list meant to be representative of Miss Callas' recordings, or was it a complete list of those Mr. Clark knows?

JOHN NICOLI
New York, N.Y.

Mr. Clark replies: "I'm delighted Mr. Nicoli has provided me with an excuse to clear up a murky spot in my article on Miss Callas' classes. My knowledge of her recordings is not limited to the seven I mentioned; I have heard many of Callas' commercial releases, and a fair number of the 'pirated' recordings in circulation. The seven are a selection of her best and most readily available intended to show her art at work in different kinds of music.

"Several worthy complete-opera recordings I might have cited—the first Tosca, Rigo-

letto, I Puritani—remain in the catalog as Angel monophonic sets, but are virtually unobtainable. Perhaps EMI/Capitol will see fit to swell the ranks of Seraphim with them."

Cassette or Open-Reel?

● Re "Cassette or Open-Reel?" by David Monoson in the March issue: I would like to point out an important factor in favor of open-reel machines. To get hi-fi performance from a cassette deck you must use top-quality tape in an immaculately clean machine in top condition, and you must watch your recording levels like a hawk. There is just no margin for error as there is with a reel-to-reel machine. Furthermore, Mr. Monoson's remarks about an occasional cassette snarl hardly reflect the feeling of frustration when your \$300 cassette deck chews up a cassette of CrO₂ tape for no apparent reason. For dependable hi-fi performance, it's open-reel hands down.

LAWRENCE P. WATSON
APO San Francisco, Cal.

● How can David Monoson say "perhaps some day Philips will see the light" and permit its licensees to manufacture dual-speed 1 7/8 and 3 3/4-ips cassette decks? Isn't world-standard speed one of the beauties of the cassette?

Open-reel recorders with a 1 7/8-ips speed have been available for many years, but not many technical advances were made in perfecting sound quality at this speed as long as the faster speeds were available. The cassette's speed has been one of the most important factors in improved tape performance. And weren't cassettes the first to use the Dolby unit commercially because of the speed reduction? I feel that, with a few more breakthroughs, within a very short time the cassette's sound will be acceptable to the most discerning audiophile at the present speed.

MAX A. NOLL JR.
FPO San Francisco, Cal.

Technical Editor Larry Klein replies: "Elementary—and correct, Mr. Watson. Like Mr. Noll I find it nice to have a one-speed format, avoiding the difficulty of sliding a lever in one direction or the other if a recorded tape plays too fast or too slow. However, I would gladly slide levers occasionally if by doing so I could get a little less hiss and a little more dynamic range without paying a premium price for the tape or the machine.

"Mr. Noll is mistaken on two points. The first home commercial use of the Dolby device was in a KLH open-reel machine, and most of the improved tape formulations (including Crolyn) were originally intended for other than cassette applications. His view seems to be that special technical problems (such as those imposed by a 1 7/8-ips tape format) should be encouraged because their solution engenders technical advances. True, everyone likes a triumph-over-obstacles story, but why not, if possible, avoid the obstacles in the first place?"

The Great Tape Robbery

● Surely many readers share my dissatisfaction with Craig Stark's article on tape dubbing (March). I agree with Mr. Stark in one respect. Clearly, anyone who, without provocation in the form of manufacturing defects, sees fit to buy a record for the sole purpose of taping it and later exchanging the disc for credit deserves the harangue which constituted the bulk of Mr. Stark's article. The ethical implications of this practice are so obvious that further mention is superfluous.

However, let's suppose that, because he had saved hundreds of dollars by taping his friend's records instead of buying them himself, Mr. X decided to go off on a trip. While photographing the local color he noticed a vendor next to the place of interest engaged in selling postcards. Let's further assume that this postcard vendor was paid by the Chamber of Commerce or subsidized by the local government. By taking his own pictures, Mr. X was infringing, technically, on the vendor's "copyright" on the subjects of photographic interest. What is more, there is the possibility that some day, after he had assembled his photos and selected only the best, he might come up with a picture superior to the one on the postcard and try to sell it for a profit. The question is: does the vendor have the right to challenge Mr. X's right to take pictures?

My answer is no. There are clearly some instances which do not involve royalties of any kind but do involve convenience for the consumer. I will provide another example. If one elects to make his own wine at home, a practice that is growing more popular every day, will that cause his local liquor dealer to sue him? No. Under the law he is entitled to manufacture a small quantity of wine for his own use, but he is *not* entitled to go into production and sell large quantities of it for profit without a liquor license.

FRANK JOHNSON
Amherst, Mass.

● Being an avid home recordist, I was somewhat disturbed by Craig Stark's story about "The Great Tape Robbery." I bought my recording equipment to build a library of music, much of which came from borrowed albums and tapes. Is Mr. Stark implying that this is wrong? What are tape recorders sold for? As a student, I cannot afford all the records I would like to have, and I doubt that many recording artists are starving because of people like myself who record their music. Mr. Stark said that buying each album I want to record is going to an extreme. How, then, do I obtain my music? What is the purpose of owning recording equipment if I can't copy a legally purchased album? Granted, some people turn around and sell their copies for a profit, but the majority do it as an efficient and cheap way to enjoy their favorite music.

(Continued on page 8)

I contend that once I have bought a recorder, I have the right to use it to copy anything I want as long as it's legal. If artists are afraid of this, why are their recordings aired over radio and why do all receivers have tape-out-put jacks? Certainly not to copy the news.

WILLIAM A. RITTER
Longwood, Fla.

● Wait a minute! Craig Stark assumes that those who rob recorded material via the tape machine are not aware of certain *facts* on the other side of the ethical fence. No American musician who plays in a symphony orchestra is worth \$95 for three hours of a recording session, especially when his equal and very often his superior is given the grand sum of \$18 a day in Europe. Much of the music performed by symphony orchestras is unprotected by any copyright law (public domain). Musicians who record in this country usually play year 'round and reap comfortable salaries from performing for personal gain, while only occasionally thinking of satisfying the public's thirst for Beethoven. Add to this the salaries from the conservatories and for private lessons, and it seems that an about-face on the part of these musicians might lead the buying public to stop robbing really poor and unfortunate musicians.

PIERRE A. PAQUIN
New Bedford, Mass.

● I read with interest Craig Stark's just-scholarly-enough article "The Great Tape Robbery" (March), and it raises significant issues in a thoughtful and engaging manner. It does not, however, provide solutions of a practical nature and seems to lay the blame for the situation at the wrong doorstep.

First, the practical problems. There are in my possession tapes of AM and FM broadcasts, and of commercial recordings. What, in Mr. Stark's view, am I morally compelled to do with them? If they are stolen goods (as he clearly implies), they should be returned to the rightful owner. But to whom? And how?

On the other hand, perhaps the owner would be satisfied if I simply erased the recordings (the tapes themselves, if not the signals recorded on them, are after all *my* property). If so, is it morally equivalent if I simply refrain from playing them until the commercially available recordings are withdrawn from the catalog? Am I compelled to go out tonight and purchase a recording of each performance which is still available?

There are at this moment, in the possession of my friends, tapes made from commercial recordings which I purchased. Am I morally compelled to destroy these illicit goods to clear my name, or do I simply urge my friends to destroy them?

Craig Stark has got his finger on a very real moral problem, and this problem is exemplified by the fact that people have been collecting and enjoying performances of classical music beyond their capacity to compensate those who perform. If those people are motivated by greed, which I doubt, it is not greed for money, but greed for music which informs, enlightens, and delights. It is not enough to exhort them to cease and desist when it is so easy to preserve and relive a performance which touches them profoundly.

No, the solution is to reform the system of compensation which these people so innocently subvert. Many alternatives are available, but in seeking one, let us ask the fundamental question of why a performer's com-

ensation should be tied directly or indirectly to the number of recordings of that performance which are sold. Why not compensate according to quality of performance, or on a salary basis, or base royalties on the total output of a given company over a year and distribute the money equally among all performers? So long as your ethical view is tied to the practicalities of compensation, the system of compensation is itself a moral issue.

P.S.: I'll bet your article will be Xeroxed and distributed by Philosophy profs for use in Introductory Ethics classes. Think about that!

ARTHUR MONTAGNE
Detroit, Mich.

● Craig Stark's article speaks pretty well for itself, and as he has very fairly made clear, there are two sides to the question of "ethical subjectivism." As a result of reading his article, I must conclude that I am an ethical subjectivist. I am suspicious of the assertion that there is any absolute system of right and wrong, which can be shown to be valid if we could only accurately define it. If there are "moral facts" why aren't they at least as clear as historical facts or scientific facts? If the moral facts do exist, one is forced to a Manichean assumption that the people who act as if they did not exist are deliberately ignoring them, and are therefore willfully evil.

Mr. Stark gives examples of moral absolutes, but he doesn't show in detail how they are derived or how his attitudes towards taping are derived from them. Obviously such a detailed exposition would be more appropriate to a professional journal. It seems plain, however, that the system cannot be operated according to cold logic. Mr. Stark makes an exception for the enthusiast who would like to have access to a record no longer on sale. Or let's take the case of an impoverished individual who happens to have tape equipment as a result of former prosperity. The application of the principle "Never intentionally harm another without adequate cause" is then not so clear. Is he harming the artist by not buying a record he couldn't possibly buy anyway? Would he not be doing himself an equal or greater harm by denying himself the pleasure of listening to a work of art out of mechanical obedience to an ethical imperative? And is not exposure, and a wider public, at least as important to an artist as actual cash? If C, D, and E buy a record as a result of having heard B's tape of A's disc, then the original piracy has, however unintentionally, justified itself. But one could nitpick indefinitely.

If record companies have any sense at all, it seems to me that they must anticipate the fact that there is a statistical chance that a given disc will be copied. One could even argue that a license to reproduce for private use is included in the price of the record, under general and administrative cost. "Further, a disc bought and paid for . . . is (so long as no commercial use is made of it) one's private possession, to be treated as he wishes" (my italics). Similarly, magazines assume that their printed copies will be circulated from reader to reader. This increases their advertising revenues, if not their newsstand nets. All of the arguments against taping could be applied to me with equal validity if I passed my copy of STEREO REVIEW on to a friend instead of telling him to go buy his own. However, SR's Free Information Service always includes an extra business reply card for second and third readers. Book publishers as-

sume that their products will be made available in public libraries. They simply adjust the prices of individual copies accordingly. Is it possible that record companies have made no comparable adjustment?

Actually, if one accepts Mr. Stark's premises, the rest of his argument follows consistently, and his position is a respectable one. He also seems to be free of any pretension that his statement is going to have any instant effect on the record market. I think though, that STEREO REVIEW's airing of this controversy has been stimulating to its readers, and it does deserve credit for not helping to perpetuate the moral blandness ("boost, don't knock," Philip Wylie called it) which is common in most public media.

BRIAN WEISS
Geneseo, N.Y.

Prof. Stark replies: "Clearly my article has had its desired effect: to make people think seriously about the ethics of home dubbing. In the process I seem also to have stimulated some rather odd reasoning in defense of guilty consciences!"

"Mr. Johnson agrees that fraud is bad, but proposes his postcard vendor analogy. I know of no government which vests exclusive pictorial rights to scenic tourist views in a postcard salesman, but if any did, then taking one's own pictures would violate the man's rights. Indeed, museums often do forbid private cameras (or, alternatively, charge an additional admission fee for the camera), since they sell slides of their art exhibits in order to support the museum. Smuggling in a spy camera in this situation would, I think, be unethical. And, as for making his own wine, if he can drink it, I'm for it; analogously, if he wants to record his own music, he'll find a lot of 'Tape Horizons' columns devoted to 'live' recording techniques. In vino veritas?"

"Neither Mr. Ritter nor Mr. Johnson read me carefully: I specifically said that I have no objection to a person's buying an LP and then taping it (to rearrange selections, prevent wear, etc.). Having been an impoverished student not long ago, I sympathize with Mr. Ritter's supposed inability to afford commercial recordings, but if he can buy a recorder and the tape to feed it with, he's not quite on the bread line yet. More important, however, is that from the proposition 'I cannot afford all the records I would like to have' one surely cannot infer, 'I have a right to steal them,' whether from a distributor's warehouse or from an artist's royalties. A man need not starve in order to be hurt, and though an individual refusal to pay him royalties for artistic service rendered may cost him only a couple of packs of cigarettes a year, when the individual is a member of a very large aggregate, such refusal may well make the difference for the artist of being able to send his children to the college of their choice or not being able to. I might ask Mr. Johnson (and others of my younger correspondents) whether he protests the 'public be damned' attitude of many corporations in matters such as shoddy goods, price fixing, ecological damage, etc., and then whether the ethical principles that govern his conduct now are likely to change if (as well may happen) instead of being a small fish in the record market he were to become a corporation mogul?"

"Mr. Paquin evidently disagrees. Robin Hood is not dead! He evidently knows more about what each man's talent is worth than I (Continued on page 10)"

The best time to upgrade your component system is before you buy it.

If you're a typical reader of this magazine, you most likely have a sizeable investment in a component system. So our advice about upgrading might come a little late.

What you might have overlooked, however, is the fact that your records are the costliest and most fragile component of all. As well as the only one you will continue to invest in.

And since your turntable is the only component that handles these valuable records, advice about upgrading your turntable is better late than never.

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Experienced component owners know all this. Which is why so many of them, especially record reviewers and other music experts, won't play their records on anything but a Dual. From the first play on.

Now, if you'd like to know what several independent test labs say about Dual, we'll send you complete reprints of their reports. Plus a reprint of an article from a leading music magazine telling you what to look for in record playing equipment. Whether you're upgrading or not.

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

You'll find Dual automatic turntables priced from \$105 to \$185, including our new Integrated Module, complete with base, dust cover and cartridge of \$125. That may be more than you spent on your present turntable, or more than you were intending to spend on your next one.

But think of it this way. It will be a long, long time before you'll need to upgrade your Dual.

Dual[®]



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

Exclusive U.S. Distribution Agency for Dual

do, and wants to take from the overpaid American musicians because their European counterparts are underpaid. What his modesty no doubt forbade him to say is that he has set up a foundation to aid the European musicians, funded by what he saves by taping rather than buying discs. And well he should: since most classical records today come from Europe, he'll find he's been robbing the poor instead. Even so, however, I wonder if he would want me (or anybody else) to set a value on his worth? What Mr. Paquin does not know, however, is that orchestra members do not collect from record sales on a royalty basis; conductors and soloists do.

"Some would justify home dubbing ethically by relying on Xerox analogies. Xeroxing articles (as opposed to paying a magazine for reprints) does present an ethical prob-

lem which cannot be solved by saying 'one non-profit copy is fine, but forty would encroach.' With specifically scholarly journals there are two mitigating circumstances: (1) the purpose of the journal is not profit, but the dissemination of ideas; (2) the token fee paid to the author is fixed, not subject to royalty on sales volume. Even so, there is a question, not well settled within academe, about the publisher's rights. With ordinary (!) magazines such as STEREO REVIEW, the question of duplication of readership by 'pass-along' copies is not germane to the discussion. In almost all such cases, the cost of subscription does not even cover the cost of bringing the magazine to its readers, and the magazine derives its real income from advertising.

"Mr. Montagne and Mr. Weiss get much closer to the basic issues. The former can

solve his 'practical problems' if he grants one very important premise: how he gets his tapes (or how his friends get them) does make a difference. He'll have a guilty conscience from now on whenever he dubs an LP for a friend or from FM for himself, provided it is commercially available.

"Mr. Weiss' reply is the most thoughtful of all, though I think he misapprehends what I meant in talking about 'moral absolutes' and 'moral facts.' I am most definitely not seeking to argue for the existence of a sacrosanct code whose rules take no account of individual circumstances. It often happens that what X should do, given his situation, Y should not do, owing to a difference in conditions. What I seek to safeguard is the idea that there can be real moral mistakes. Consider two doctors who know a man and his family intimately, and know the man will shortly die of cancer. One says, 'We should tell him,' the other, 'We should not tell him.' I don't say that all patients should be told, or that none should; I only maintain that as regards this patient one of the doctors is mistaken, though both may be generally upright men and each reflects his own best judgment (and sentiment).


"Thus, I do not rule out home dubbing a priori, though I suggest that the vast majority of the excuses people give to justify the harm they do to the interests both of artists and record companies will, on reflection, be deemed patently only self-serving and therefore ethically unjustified. Further, as Mr. Anderson made clear in his editorial, how much soup the fly eats has no bearing whatsoever on the ethical discussion."

● The article on the morality and ethics of home taping is probably self-defeating for the simple reason that there does not exist any universal agreement, even in technically advanced countries, as to what actually constitutes morality and ethics. A moral and ethical concept rooted in capitalism is utterly rejected by a communist. A morality and ethic based on a concept of a Creator is in like fashion anathema to an atheist. It follows then that, in a pluralistic society such as we have developed, we have learned the hard way to adopt a "live and let live" attitude toward the other fellow's moral and ethical concepts. No serious student of the history of the late unlamented Prohibition on liquor once inflicted upon the populace would even consider giving a non-universal concept of morality the force of civil or penal law. We are left then with the question of whether or not home taping as a hobby is legal and what, if any, the boundaries of that legality are. To that point you have not addressed the attention of your readers, nor have you set before them the salient points of the Federal law as it now exists. One would hope that you can dismiss from future issues any contentious concern for extrinsic ethical attitudes concerning home taping and get to the intrinsic root of the matter, which is wholly concerned with what the law says.


KENNETH O'MEARA
Holland, Mich.

The Editor replies: "We plead guilty to Mr. O'Meara's charge, viz., that we did not publish the article on the legal aspects of taping that he wanted us to publish. But then that was not our intention. We have no illusions that Mr. Stark's article will inspire a revolution of conscience among inveterate tapers, but we thought it worthwhile to point out (Continued on page 12)

When Choosing A Hi-Fi System

Many hi-fi dealers sell systems under their "own name" brands. Which is fine. You'll probably save money with one. And with Maximus made speaker systems and other  Hallmarked audio components, you'll never sacrifice quality.

Maximus' unexcelled quality is acknowledged by audio experts and music lovers throughout the country. People who know, have pronounced Maximus clearly the master in the field of private branding. Indeed, dealers, men whose livelihoods depend upon their "sound" judgment, prefer to use Maximus stereo equipment in their signature systems. It assures them of conformance to the best principles in hi-fidelity, trouble-free performance... as well as very satisfied customers.

Yes, when your dealer carries Maximus speakers and components, he's got "sound" judgment. And when you buy Maximus, you get "sound" value. But don't ask for it by name. Simply look for the Maximus  Hallmark. It will probably be the most essential component in your "own designed" hi-fi den or home studio.

don't
mention
 our
name!



The Maximus Quadrasound Control Center and the "Backseat Driver" automotive stereo speaker system are designed, developed and engineered to meet the same high standards of all Maximus components.



All Maximus and Maximus made systems are warranted by Maximus and may be recognized by their superior sound qualities and (if pride permits on signature models) our Hallmark.

MAXIMUS SOUND

CORPORATION Garden City, N.Y. MAXIMUS WEST, Gardena, Calif.

The Pick-Up Pros.



Artie Altro makes the WOR-FM sound, while Eric Small, Sebastian Stone and Promotion Director, Kim Olian look over a new album.

WOR-FM, the country's leading FM/Stereo rock station, has been using Stanton cartridges since its inception.

Program Director Sebastian Stone likes the smooth, clean sound the Stanton delivers; the way it is able to pick up everything on the record so that the station can assure high quality transmission of every recording.

Eric Small, Chief Engineer for WOR-FM, likes the way that Stanton cartridges stand up under the wear and tear of continuous use. "We standardized on Stanton a couple of years back," Small said, "and we haven't had a cartridge failure since. Studio Supervisor Artie Altro concurs.

Whether you're a professional or simply a sincere music lover, the integrity of a Stanton cartridge delivers the quality of performance you want.

There are two Stanton professional cartridge series. The Stanton 681 Series is engi-

neered for stereo channel calibration in record studios, as well as extremely critical listening. The 500 AL Series features design modifications which make it ideally suited for the rough handling encountered in heavy on-the-air use. In fact, among the nation's disc jockeys it has become known as the "industry workhorse."

All Stanton cartridges afford excellent frequency response, channel separation, compliance and low mass and tracking pressure. And every Stanton cartridge is fitted with the exclusive "longhair" brush to keep grooves clean and protect the stylus. They belong in every quality reproduction system—broadcast or high fidelity.

For complete information and specifications on Stanton cartridges, write Stanton Magnetics, Inc., Terminal Drive, Plainview, L.I., N.Y. 11803.



All Stanton cartridges are designed for use with *all* two and four-channel matrix derived compatible systems.

to our readers, at this vexed moment in history, some of the consequences of operating in this area without ethical awareness. Whether ethical action follows from this is in the province of individual conscience.

"Mr. O'Meara's picture of a pluralistic society in which everything goes is unappetizing and I'm thankful I don't live there. I doubt that Mr. O'Meara does either—would he, on the basis of 'live and let live,' give the nod to someone who feels completely justified, according to his own lights, in stealing his car? The Prohibition analogy is not apropos in an ethical discussion (though it might be in a legal one), and even communists and atheists can and do live according to an ethical system, as the example of one atheistic, communistic country demonstrates: Russia has recently started paying American authors and

publishers royalties for Russian translations of American works. Since no Russian publisher need fear American legal processes, this is at least implicit recognition of the 'capitalistic' ethical system. No universal agreement, Mr. O'Meara?"

LaSalle Quartet

● I would like to point out an error in Eric Salzman's review of the LaSalle Quartet's latest recording (March). The quartet is the quartet-in-residence at the College-Conservatory of Music of the University of Cincinnati, not at LaSalle University as Mr. Salzman stated.

JACK M. WATSON, Dean
College-Conservatory of Music
University of Cincinnati
Cincinnati, Ohio

Composers' Portraits

● I am interested in buying a print of Antonio Frasconi's portrait of Debussy, a reproduction of which appeared in the April issue of STEREO REVIEW. How can I get in touch with the artist?

GEORGE DIGGLE
New York, N. Y.

Mr. Frasconi's address is 26 Dock Road, S. Norwalk, Conn. 06854. Those readers who have shown interest in obtaining copies of the woodcut portrait of Bach (December) should contact the artist, Jacques Hnizdovsky, at 5270 Post Road, Riverdale, N. Y. 10471. The Schubert aquatint portrait (February) was done by Al Blaustein, 141 E. 17th St., New York, N. Y. 10003.

Bargain Bin Bonanza

● Robert E. Weed's letter ("Letters to the Editor," March) expressing surprise at finding "Irving Berlin Revisited" in a department store's bargain bin prompts me to write. Recently I became a devoted Liza Minnelli fan. Rex Reed's review of her first A&M album in STEREO REVIEW for June 1968 was a glowing tribute to her talents, but unfortunately the album is now deleted from A&M's catalog. Lo and behold, I picked up this gem for eighty-eight cents in a similar bargain bin, and consider it the premium purchase in my record collection. Weed's word to the wise was just wonderful!

ROBERT E. DECKMAN
Los Angeles, Cal.

How long do you suppose it will take A&M to put Liza back in the catalog now that her movie of Cabaret looks to be a winner?

Nyro and le Bronx perdu

● I'd like to thank Rex Reed for his sensible review of Laura Nyro's "Gonna Take a Miracle" (April), which he accurately calls "adequate but seldom exciting." The record is a very charming *schlepp*, but a *schlepp* nonetheless. We know Miss Nyro always goes back to her past life in her work, but this is a unique way of going *à la recherche du Bronx perdu*—via golden oldies yet. And to think it wasn't even recorded in New York City! Mr. Reed correctly ascribes the record's relative dullness to the change in material, but if he has been to any of Miss Nyro's concerts in the past year and a half or so, he probably knows as well as I do that the new material she's written is so substandard that these commercial classics shine by comparison.

PATRICIA S. RUDDEN
New York, N. Y.

Errata

● In the review of the RCA recording of the Ninth Symphony of William Schuman and the Ninth of Vincent Persichetti (Best of Month, April) the name of Alexander Hilsberg was incorrectly given as "Hillsman." Both symphonies were commissioned by the Friends of Alexander Hilsberg, former concertmaster and associate conductor of the Philadelphia Orchestra and from 1952 to 1960 conductor of the New Orleans Symphony.

The report on the Heath digital FM tuner Model AJ-1510 (May) stated that a small soldering iron is included in the kit for soldering the IC sockets. Heath has since determined that an ordinary pencil-type iron will perform this job, and the company will therefore not be including a special iron in the kit.

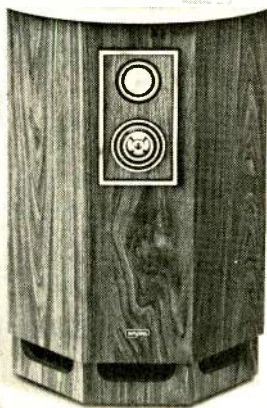
Going 4channel?

Four channel sound means four speakers in one room... It's no problem when they look like these... Empire's world-famous speaker systems fit everywhere and reproduce everything. They thrill you to the kind of sound no box-type speaker can deliver. In Empire's stereo cylinder, the woofer faces down for bass so live it gives you goosebumps.

There is no ugly grill cloth, the handsome finish goes all the way around, and the marble top is meant to be used.

Available in satin walnut or antique oak finish.

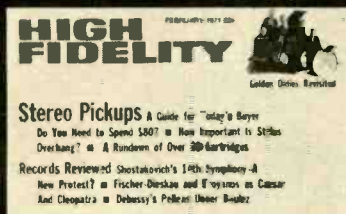
Priced from \$109.95.



For information and further details, write Empire Scientific Corp., 1055 Stewart Ave., Garden City, N. Y. 11530.



Test reports in both HIGH FIDELITY and STEREO REVIEW prove the Altec 714A receiver is built a little better.



In February, HIGH FIDELITY magazine printed a detailed two-page test report (by CBS Laboratories) on the Altec 714A stereo receiver. The wrap-up comment read as follows: "All told, the 714A is one beautiful piece of audio machinery that should be given a long serious look by anyone in the market for a new high-quality stereo receiver". And in January, STEREO REVIEW'S equipment test report (by Hirsch-Houck Laboratories) stated, "In its general performance and listening quality, it is comparable to the best we have tested..."



The Altec 714A AM/FM stereo receiver delivers 44/44 watts of RMS power at less than 0.5% distortion (180 IHF music power). And for high FM sensitivity, it features 3 FET's and a 4 gang tuning condenser. Plus, 2 prealigned crystal filters and the newest IC's for better selectivity and more precise tuning.

The Altec 714A sells for \$399.00. Hear it at your Altec dealer. Or, write for a complete Altec catalog and copies of available test reports. Altec Lansing, 1515 S. Manchester Ave., Anaheim, California 92803.

CIRCLE NO. 6 ON READER SERVICE CARD

The 4-channel Sansui MQ2000 is not a second-class component system. It's a first-class compact.



Sansui has never made anything but components until now. So our engineers just couldn't break the old habit when we asked them to come up with a four-channel compact. They took the ingredients of a state-of-the-art component system and packed them into a single housing, then crowned them with an acclaimed, first-line automatic turntable and magnetic cartridge.

The MQ2000 complete four-channel music center. It's an AM/FM receiver. A decoder for all compatibly matrixed four-channel recordings and broadcasts. A four-channel synthesizer for your entire collection of conventional stereo records, as well as for regular stereo broadcasts. It can handle any discrete four-channel source, taped or otherwise, and can take any adapter for any future four-channel medium that might come along.

Total IHF music power: 74 watts. FM sensitivity: 5 microvolts IHF. Normal-level response: 30 to 30,000 Hz ± 2 db, with harmonic or IM distortion below 1% at rated output.

The automatic turntable is Perpetuum Ebner's Model 2032 with calibrated stylus-force adjustment, variable-speed control, damped cuing, anti-skating and a host of other features. The cartridge is Shure's M75-6, specially recommended for four-channel discs.

The speakers are Sansui's exciting new AS100 two-way acoustic-suspension designs. Not scaled-down performers made just to go along with a package, but full-fledged performers in their own right—regular members of Sansui's new AS speaker line. Two of them come as part of the package, because most people already have a stereo pair, but you can match up another pair of Sansui's regular line, if you wish, for a perfectly balanced system. Wait till you hear this at your franchised Sansui dealer!



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SANSUI ELECTRONICS CORP.

Woodside, New York 11377 • Gardena, California 90274
ELECTRONIC DISTRIBUTORS (Canada), Vancouver 9, B. C.
SANSUI ELECTRIC CO., LTD., Tokyo, Japan • Sansui Audio Europe S. A., Antwerp, Belgium

It sounds like reel-to-reel. It looks like cassette. It is. It is the new Sansui SC700.

Close your eyes and your ears tell you you're listening to a reel-to-reel deck of the highest caliber. Open your eyes and you know that cassette recording has finally made the grade.

The performance-packed, feature-packed SC700 Stereo Cassette Deck incorporates Dolby noise reduction, adjustable bias for either chromium dioxide or ferric oxide tapes, three-microphone mixing and specs that will make your eyes—as long as they're open—pop even wider.

Undistorted response is 40 to 16,000 Hz with chromium dioxide tape and close to that with standard ferric oxide tape. Record/playback signal-to-noise ratio is better than 56 to 58 db with Dolby in—and commendably better than 50 db even with Dolby out! Wow and flutter are below 0.12% weighted RMS.

A DC servo motor (solid-state controlled) assures rock-steady speed. The tape-selector adjusts both bias and equalization for ferric-oxide or chromium-dioxide formulations. The large, slant-panel VU meters are softly illuminated. Contourless heads keep response smooth, and a head gap *one micron* narrow brings high-frequency output right up to reel-to-reel standards.

With so much in its favor, Sansui engineers decided it deserved all the features of a first-rank open-reel deck, and more: Pause/edit control. 3-digit tape counter. Separate record/playback level controls (independent but friction-coupled). Automatic end-of-tape shut-off with full disengagement and capstan retraction . . . and much, much more.

The SC700 is practically a self-contained recording studio. Which makes it quite a bargain at \$299.95.



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Our very remarkable crowd pleaser.

The ADC 303AX.

Without a doubt, the most popular speaker we've ever made.

Time and again, enthusiastic owners have written to tell us how very pleased they were with the 303AX. Fantastic... outstanding... beautiful... and remarkable were among the more commonplace accolades we received.

As for the experts, they expressed their pleasure in more measured phrases such as, superb transient response, excellent high frequency dispersion, exceptionally smooth frequency response and unusually free of coloration.

Obviously, a speaker like the ADC 303AX doesn't just happen.

It is the result of continually designing and redesigning. Measuring and remeasuring. Improving and then improving on the improvements. All with only one goal in mind...

To create a speaker system that produces a completely convincing illusion of reality.

And we believe that the key to this most desirable illusion is a speaker that has no characteristic sound of its own.

We've even coined an expression to describe this unique quality... we call it, "high transparency".

It's what makes listening to music with the ADC 303AX like listening back through the speaker to a live performance.

And it is this very same quality that has made our very remarkable crowd pleaser the choice of leading audio testing organizations.

Finally, a pleasing word about price. Thanks to steadily increasing demand and improved manufacturing techniques, we've been able to reduce the already low price of the very remarkable ADC 303AX to an irresistible \$90*.

That could make it the most crowd pleasing buy in high fidelity today.

*Other ADC high transparency speaker systems available from \$45 to \$150.

 **Audio Dynamics Corporation**
Pickett District Road, New Milford, Connecticut 06776

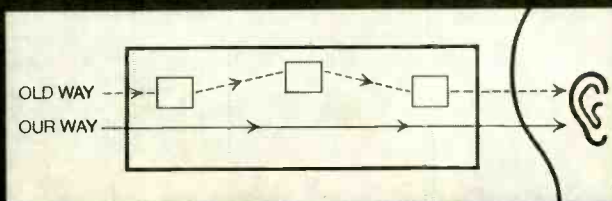
We've shortened the distance between you and the music.

Now you can really snuggle up to Schumann. When you get next to our new stereo receiver, the SA-6500.

Because we cut down the distortion. By cutting out the input transformer, the output transformer and the output capacitor. So instead of putting your music through a whole electronic maze, we put it right through. Via direct coupling. With less than 0.5% distortion. And an amplifier frequency response of 10 to 100,000 Hz-1dB.

And because the signal doesn't get capacitored and transformerized to death, you get something else. Full 200 watts of power (IHF) all the time.

The music is more than just



close, it's sharp. Because we've got 1.8 μ V sensitivity on FM from two 4-pole MOS FET's that can pull in your favorite station. So it sounds like it's being broadcast next door. Even if it's coming from the next state.

We also have selectivity. Because of two RF stages, a four-section tuning capacitor, four tuned circuits and an IF stage with a crystal filter and integrated circuit.

Having brought you closer to the music, we also bring you closer to absolute control. With linear sliding controls for bass and treble. Low Filter, High

Filter, and Loudness switches to shape the sound. An FM Muting switch to eliminate annoying inter-station noise. And pushbutton audio controls.

There's even more. Like a linear FM dial scale with maximum station separation, for easier tuning. And dual tuning meters to measure FM/AM signal strength and pinpoint FM stations. Plus Lumina-Band tuning to light them up. A full range of input and output jacks. Even a rich walnut cabinet.

Now that our SA-6500 has shortened the distance between you and the music, all you have to do is shorten the distance between you and your nearest Panasonic Hi-Fi dealer.

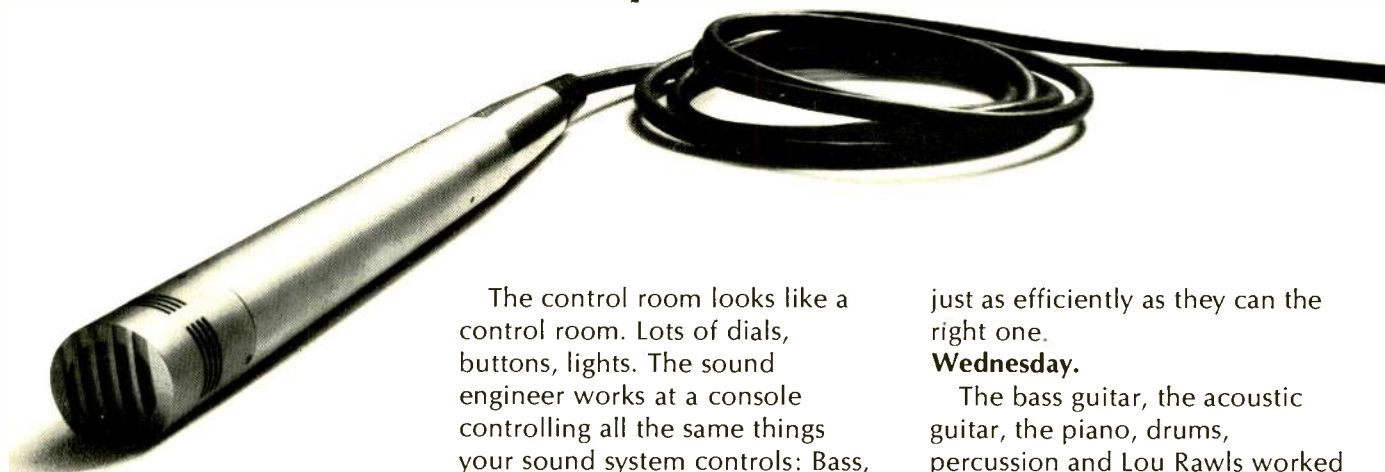


PANASONIC
just slightly ahead of our time.

200 Park Avenue, N.Y. 10017. For your nearest Panasonic Hi-Fi dealer, call 800 631-4299. In N.J., 800 962-2803. We pay for the call. Ask about Model SA-6500.

CIRCLE NO. 48 ON READER SERVICE CARD

Wednesday for piano. Thursday for horns.



►Close your eyes.

Lou Rawls is singing. He says, "Believe in me." And you do.

An acoustic guitar, way off to the left somewhere, scratches the back of your ear. Trap drums hug the bass guitar in the center of the sound. Strings, woodwinds, percussion, trombones, fourteen different pieces of pure sound come together.

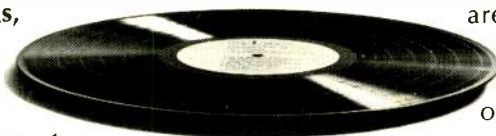
And you're there with them— hearing, sharing, capturing a moment that never happened.

They don't make records like they used to.

Until very, very recently the goal of any musical recording was to recreate an event that had happened somewhere. The "live" performance was perfection; the only purpose of recording was to record.

It's not that way any more. Not with the new music.

The last album you bought, the one with fifteen or twenty artists performing together, likely took a month to record, another month to mix. Many of the musicians performed as soloists, the rest in small groups. Only three people were there from the first day to the last: The arranger, the producer and the sound engineer.



The control room looks like a control room. Lots of dials, buttons, lights. The sound engineer works at a console controlling all the same things your sound system controls: Bass, treble, volume, balance, etcetera. The only difference between your system and this one is a little more sensitivity, capacity, precision and maybe two or three hundred thousand dollars.

The control room and the studio are acoustically isolated. Very important. The only way sound can come out of that studio is through a speaker in the control room. See those beauties all in a row? JBL speakers, thank you.

Out in the studio, there are yards and yards of cloth hung here and there between musicians, over instruments and next to microphones. The cloth dampens sound. It keeps each instrument's sound near the microphone assigned to it. That's important. Musical instrument microphones are very precise and very literal and can pick up the wrong sound

just as efficiently as they can the right one.

Wednesday.

The bass guitar, the acoustic guitar, the piano, drums, percussion and Lou Rawls worked the same session.

The tambourines start in the big studio but are banished to the isolation booth because their sound is leaking into other microphones.

Look at the five microphones on the drums; three for the traps and two for the bass drums. Each is there to retrieve a particular tonal quality.

See the mike inside the piano, under the top, over the sound? If you really want to hear good piano, that's the place.

Thursday.

Horns, woodwinds, strings— each takes his turn until all have had their say.

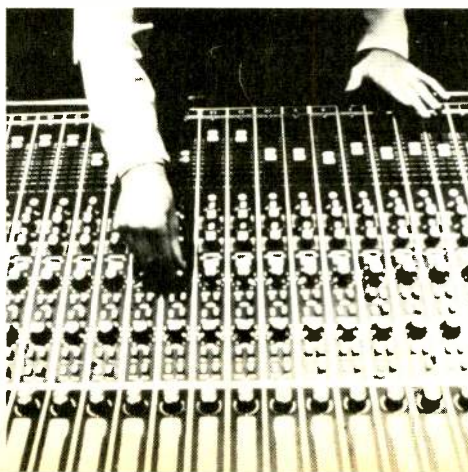
Finally, fourteen channels are filled, each with a component of the total sound, ready to be blended.

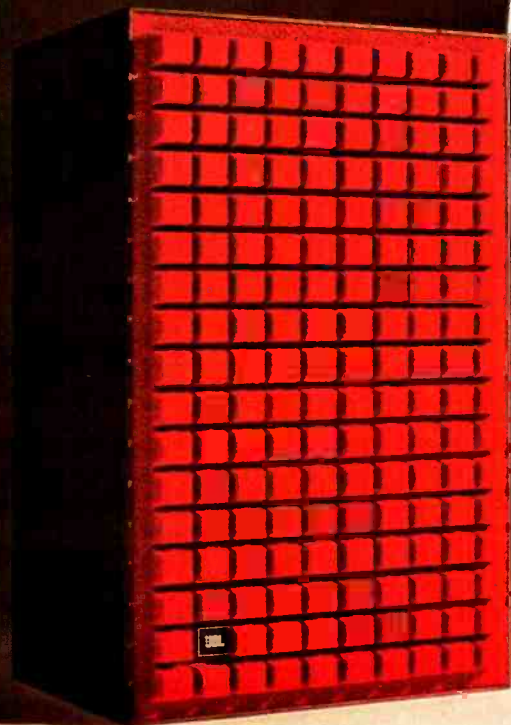
Monday.

The mix-down begins. Fourteen tracks heading toward two.

Each monitor speaker holds a separate sound. And now each is heard in turn, solo and then in unison.

The sound engineer steps to the podium and brings up the bass guitar for rhythm. It goes in the center of the stereo perspective. He tightens it slightly, adding equalization at 50 Hz.





L100 CENTURY

A runaway best seller. The beautiful twin of JBL's compact professional studio monitor. Now the mightiest bookshelf ever produced. Easily handles 50 watts of continuous program material, although it takes only 1 watt to produce 78db sound pressure level at 15 feet. Oiled walnut enclosure and a new dimensional grille that's more acoustically transparent than cloth and happens in colors like Ultra Blue, Burnt Orange or Russet Brown. 14"x24"x14". \$273.



L200 STUDIO MASTER

Just like JBL's professional studio monitor only more so. High acoustic output, uniform spatial distribution, smooth frequency response and the extraordinary capability of handling a full 100 watts of continuous program material, yet produces 80db sound pressure level at 15 feet with only 1 watt input. Graceful tapered form, oiled walnut enclosure and sculptured Crenelex grille in Smoke or Raven or Aegean or Burgundy. 13"x24"x21". \$597.



Guitars over there. Woodwinds here. How do they do that? Besides the left-channel and right-channel placements, the sound engineer uses tiny delays in sound and drops in volume to place the sound "away" from you or "near" you. Your brain does the rest, putting each sound in stereo perspective.

Traps left and traps right. A little equalization to brighten them; some echo to give them depth. Now the bass drum; then the acoustic guitar on the left with the piano on the right to balance it. **Wednesday, again.** The tambourine comes into the

center with a bit of echo to make it fuller. French horns left and right and the sweetening process: Bass trombones for resonance. An oboe solo for delicacy and a room full of strings — violins, cello, viola — to make the whole thing smooth and round.

And, finally, all monitor speakers are in agreement. One last button is pushed, and the master recording is made.

That's all there is to it.

The art of recording is changing. The business is changing. More creative scope, more ideas, more discipline. A whole new incredibly complex art form has emerged.

We're glad to be a part of it. In fact, most major recording studios in the

world produce their records mastered on JBL monitors.



James B. Lansing Sound, Inc.
3249 Casitas Avenue
Los Angeles 90039
A subsidiary of Jervis Corporation

NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

TDK Continuous-Loop Cassettes

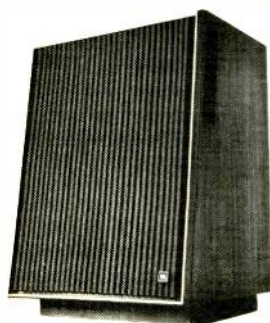


● TDK has brought out a line of special-purpose continuous-loop blank cassettes in playing lengths of 1, 3, and 6 minutes. Each contains a quantity of heavy-duty TDK SD cassette tape sufficient for the specified playing time, with the ends spliced together so that it will repeat indefinitely in any normal cassette player. The cassettes are intentionally designed to operate in the forward direction only, and have automatic inter-

nal brakes to lock the tape in place when it is not in use. Although only one of two tape tracks of the cassette can be recorded in conventional cassette machines, there are specially designed units with head-shifting mechanisms that will also engage side two, thereby doubling the record-play time. Prices: EC-1 (one minute), \$4.75; EC-3 (three minutes), \$5; EC-6 (six minutes), \$5.50.

Circle 116 on reader service card

JBL L200 Speaker System



● JAMES B. LANSING'S L200 speaker system is derived from a JBL design intended for professional applications such as studio monitoring. Its 15-inch woofer is installed in a floor-standing ducted-port enclosure which also contains a mid- and high-frequency compression driver that radiates through a cast-aluminum exponential horn fitted with a louver-type acoustical lens. The lens is said to provide 120-degree horizontal dispersion while limiting vertical dispersion to approximately 40 degrees. The crossover network, which has 12-dB-per-octave slopes, divides the audio band at 1,200 Hz. A three-position

switch serves as an output-level adjustment for the compression driver. The L200's power-handling capability is 100 watts of program material. Although an amplifier with a power output of 60 watts per channel continuous is recommended, 10 watts per channel are said to be adequate. The system's nominal impedance is 8 ohms. The oiled walnut enclosure's largest dimensions are 32 $\frac{3}{4}$ x 24 x 21 $\frac{1}{8}$ inches (it is less deep at the top because of a slight upward angling of the speaker-mounting panel). The grille is of plastic foam, molded in a vertically ribbed design. Price: \$597.

Circle 117 on reader service card

Realistic 999B Stereo Tape Deck



● RADIO SHACK is marketing an inexpensive open-reel, three-head (erase, record, playback), three speed (7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$ ips) stereo tape deck, the Model 999B. A single control lever governs the operation of the transport, with a PAUSE function provided in addition to the usual STOP, PLAY, and WIND and REWIND speeds. The record-mode interlock buttons are separate for each channel, permitting sound-on-sound recording; a level control for such interchannel transfers is located in a recess on the left side

of the walnut base. Each channel has a recording-level meter and control (effective on both line and microphone inputs), and its own tape-monitor switch. There is a front-panel headphone jack. Specifications for 7 $\frac{1}{2}$ -ips operation: frequency response 40 to 20,000 Hz; wow and flutter under 0.2 per cent; signal-to-noise ratio better than 40 dB. The dimensions of the 999B are 16 x 13 $\frac{1}{4}$ x 7 $\frac{3}{8}$ inches, including its base. Price: \$179.95.

Circle 118 on reader service card

SSI MM 3000 Record Player



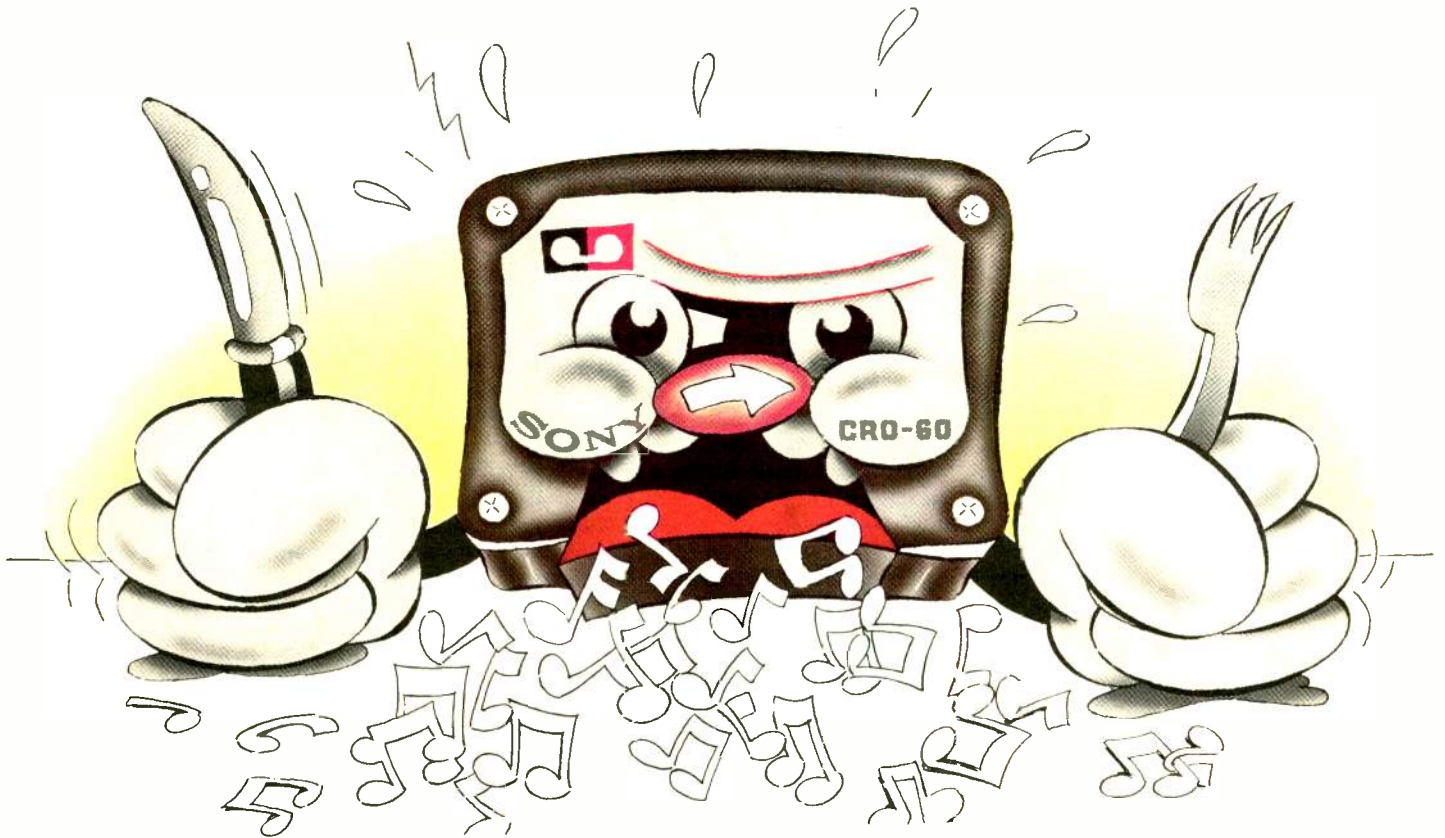
● SSI (Sound Systems International) has developed a highly unusual tone arm that is featured on its new MM 3000 semi-automatic turntable. The actual playing part of the arm is little larger than the cartridge shell of a conventional arm. In operation, it rolls on low-friction bearings along a support rod positioned horizontally above the record surface, carrying the phono cartridge along a radius of the disc that corresponds to the path originally taken by the cutter. At the end of the disc a magnetic switch trips a cycling mechanism that tilts the arm to raise the stylus, draws the cartridge shell back to the edge of the platter, and pivots the entire assembly 90 degrees to permit unobstructed removal of the record. A pushbutton on the motorboard

starts the playing cycle. The assembly then pivots back over the record, and the stylus is automatically lowered into the lead-in groove. A sliding adjustment permits the arm to be set up for discs of various diameters. There is also a PAUSE pushbutton that interrupts play but leaves the stylus poised over the groove.

To reduce drag, no wires connect the cartridge terminals to the turntable's output cables. Instead, a small oscillator built into the tone-arm base produces an electromagnetic field along the support rod that senses the cartridge output. The resulting fluctuations in the field are then amplified sufficiently to drive a phono preamplifier. A small passive circuit within the cartridge shell provides cor-

(Continued on page 24)

Sony's new chromium dioxide cassette tape is hungrier for high frequencies.



Sony chromium dioxide CRO-60 tape will record up to 50% more volume before you encounter distortion on playback. CRO-60 is hungrier than other tapes for high frequencies.

This means more recorded sound than standard cassette tapes before distortion sets in.

What you hear.

Far less distortion, a smoother frequency response, and a greater dynamic range than standard tape. Every aspect of the sound, especially the higher ranges, comes through with sparkling fidelity.

Sony CRO-60 gets it all together from bottom bass lows to high howlin' highs. And everything in between.

A Sony tape for every purpose.

The new Sony CRO-60 cassette tape becomes a member of a highly advanced line of tapes for every recording requirement.

In addition to standard open reel, cassette, and 8-track cartridge tapes, Sony also offers the finest in high performance tape: SLH-180 Low-Noise High Output tape on 7" and 10½" reels, plus Ultra-High Fidelity Cassettes.

These high-performance tape configurations take advantage of the added performance of today's highly sophisticated recorders by providing wider dynamic range, greatly improved signal-to-noise ratio, extended frequency response, and reduced tape hiss.

How's your appetite?

Now if your appetite has been whetted and you're hungry for more information or a demonstration of CRO-60 or any other Sony tapes, get on down to your nearest Sony/Superscope dealer (he's listed in the yellow pages) and get an earful.



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EQUIPMENT

rect resistive and capacitive loading for the cartridge. Basic specifications for the arm include bearing friction of 30 and 15 milligrams in the horizontal and vertical planes, respectively, and a dynamic mass (without cartridge) of 10 grams. Vertical warp wow for a 0.06-inch warp is 0.05 to 0.13 per cent. Both vertical and lateral tracking-angle errors are zero when the arm is properly ad-

justed. The MM 3000 turntable itself is a two-speed (33 $\frac{1}{3}$ and 45 rpm) belt-driven unit with less than 0.06 per cent wow and flutter and a signal-to-noise ratio of better than 50 dB. The 12 $\frac{1}{2}$ -inch nonferrous metal platter has a ribbed record mat. Price of arm and turntable: \$249.95, including oiled walnut base and tinted dust cover.

Circle 119 on reader service card

Crown D-60 Stereo Power Amplifier

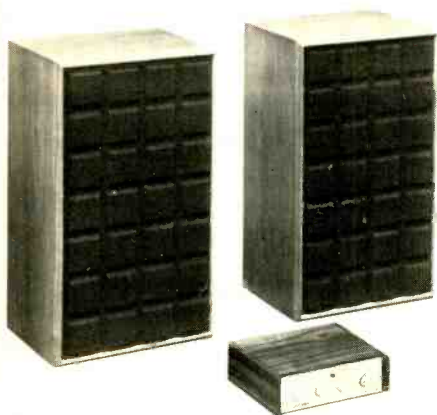


● CROWN has a new stereo basic power amplifier, the Model D-60, with power output capability guaranteed at least 30 watts per channel continuous with both channels simultaneously driving 8-ohm speakers (output is typically 41 watts per channel under these conditions). The D-60 can also be connected as an 80-watt mono amplifier. Harmonic and intermodulation distortion are both under 0.05 per cent at any power level up to full rated output over the entire audio band, and the signal-to-noise ratio is 106 dB, referred to full output. The amplifier's frequency response is within ± 0.1 dB from 20 to 20,000 Hz. For loads of 8 ohms, the low-frequency damping fac-

tor exceeds 200. The phone-jack inputs have an impedance of 25,000 ohms and a sensitivity of about 0.75 volt for a 30-watt output. On the front panel there are level controls for each channel, an on/off switch, and a stereo headphone jack. Five-way binding posts are provided for speaker connections. Internal output-limiting circuits protect against overload. The low-profile Model D-60—17 x 1 $\frac{3}{4}$ x 8 $\frac{3}{4}$ inches (hardware for 19-inch rack mounting is available)—is unusually light: 10 pounds. Price: \$229, with a walnut cabinet costing \$29 more. A three-year warranty covers all parts, labor, and shipping costs.

Circle 120 on reader service card

Concept EQ-5 Stereo Speaker System



● CONCEPT EQ is the name for a new speaker-system line from the University Sound division of LTV Altec. The first offering, the Concept EQ-5, consists of two three-way speaker systems of bookshelf size and an electronic equalizer to be inserted between preamplifier and power amplifier or in the tape-monitoring loop of a receiver or integrated amplifier. The 12-inch woofer in each sealed enclosure is overdamped to suppress resonances within its operating range. The equalizer restores flat bass response, and permits contouring of other portions of the audio spectrum to suit the acoustics of individual listening rooms. Three contouring controls are provided: LOW FREQUENCY (-6 dB to flat response in three steps); MID BASS (-6 to +6 dB in five steps); HIGH FREQUENCY (-6 dB to flat response in three steps). The equalizer is meant to be powered from one of the switched a.c. convenience outlets of another compo-

nent in the system. Tape-monitor jacks and switching are provided to replace those its installation takes up. Input impedance of the equalizer is 500 kilohms; its output requires a load impedance of at least 5,000 ohms. Input sensitivity is rated at 0.5 volt, with 5 volts the maximum permissible at mid-frequencies. Total harmonic distortion is under 0.1 per cent for a 1.5-volt output.

Besides a 12-inch woofer, each speaker system contains a 5-inch mid-range and a small dome tweeter. The nominal impedance is 8 ohms, and amplifier power of at least 40 watts continuous per channel is specified. All three components of the ensemble are finished in oiled walnut; the speakers are fitted with black sculptured plastic-foam grilles. Dimensions: approximately 25 x 15 x 10 $\frac{1}{2}$ inches for each speaker; 9 x 3 x 8 inches for the equalizer. The Concept EQ-5 is priced at \$399 complete.

Circle 121 on reader service card

Nortronics Tape Equipment Maintenance Manual

● NORTRONICS, a leading manufacturer of tape heads, test tapes, and accessories, has prepared a brief (sixteen pages) illustrated booklet discussing tape-recorder performance problems and how to solve them through regular mainte-

nance. Particular emphasis is placed upon spacing losses due to contamination of tape-head surfaces, and the effects and detection of head wear. A maintenance program appears in tabular form, with scheduling recommendations. The booklet also catalogs the Nortronics QM series of maintenance aids and accessories for the open-reel, eight-track,

and cassette formats. Included are cleaning tapes, fluids and sprays, head and tape demagnetizers, alignment tapes, and splicing aids. The Nortronics Maintenance Manual is available free from electronics stores, or it can be requested directly from: Nortronics Company, Inc., Dept. SR, 6140 Wayzata Boulevard, Minneapolis, Minn. 55416.

Silent Partners



If you're involved in the business of tape recording either professionally or simply for the love of it, we have an interesting proposition for you.

A couple of silent partners, who will work day and night, assure excellent results, let you maintain full control and be unfailingly reliable.

They're the new Revox/Dolby B tape recorder and the Beyer DT 480 headphones. And both of them come with excellent credentials.

The Revox/Dolby B is the most recent version of the critically acclaimed Revox A77, a machine which was described by the *Stereophile* magazine as, "Unquestionably the best tape recorder we have ever tested."

Listening to tapes made on the new Revox with its built-in Dolby Noise Reduction system is a revelatory experience. Tape hiss is virtually nonexistent. The music seems to emerge from a background of velvety silence. And at 3¾ i.p.s. the absence of extraneous noise is truly startling.

As for the Beyer DT 480

headphones, they are in a class by themselves. Their superb frequency response and enormous dynamic range permit you to critically monitor and evaluate recording quality and balance. Add featherweight comfort and an ingenious "ear seal" that effectively screens out ambient noise and you begin to understand why a modified version of the DT 480 was chosen as the European Din Standard in headphones.

Together or separately, our remarkable silent partners could open your ears to recording possibilities you never knew existed.

Your nearest Revox-Beyer dealer will be delighted to arrange an introduction.

We think once you've met them, you'll wonder how you ever did without them.

For additional information and complete technical specifications, write: Revox Corporation, 155 Michael Drive, Syosset, New York 11791.

Scott's unmatched

for purists who believe separate components are best

The **Scott 431 AM-FM stereo tuner** is the performance-for-the-price leader among separate component tuners. It's an all new model, but it has a storied and reliable history in the Scott 312 FM-only tuner which was the industry leader from 1964 to 1970.

For the 431, Scott engineers used a silver plated tuner with a cascode FET front end. The result is IHF sensitivity of $1.7 \mu\text{V}$ which is great in itself but not particularly important, since hardly anybody listens to FM under IHF conditions. What is important is the steepness of the sensitivity curve, which drops sharply, reaching a signal to noise ratio of better than 60 dB at a signal level of around $10 \mu\text{V}$. What this buys you is essentially noise-free reception, even in suburban or fringe areas, of practically any station with enough signal strength to budge the panel meter.

Not only does the Scott circuitry achieve full limiting on weak signals (like 4 to $5 \mu\text{V}$), but it also has plenty of headroom to prevent overload distortion when you tune to an unusually strong station nearby. The 431 tuner uses two six-pole LC filters in its integrated circuit IF strip. These give better skirt selectivity than highly touted crystal types, and this means you won't be troubled by interference from alternate channels.

The 431 is the only tuner we know of that gives you a multipath distortion meter to check your antenna position for best reception, and a 75Ω antenna socket for professional or community antenna applications. Scott engineers have included a high quality AM tuner section for listeners who like to tune in an AM program occasionally. Other features include a front panel tape recorder output jack, function lights, and even a panel light dimmer.

The Scott 431 AM-FM stereo tuner sells for \$219.90 which is considerably less than the price of the FM-only tuner it replaces. We believe you'll find it an outstanding value, particularly after you've seen and heard all the others.

The **Scott 490 integrated stereo control amplifier** is the 431's non-identical twin. It puts out 70 watts of continuous (RMS) power with both channels driven into 8Ω over the frequency range 15 Hz to 20 kHz with less than 0.5% distortion. But where it really overpowers its competition is with single 4Ω speakers or parallel combinations of 8Ω speakers where it delivers a conservative 120 watts per channel with both channels driven. Speaker connections for up to three stereo pairs are provided and any two pairs may be used simultaneously without overloading the power supply or degrading performance. Active electronic protection circuitry plus fuses and circuit breaker protect both amplifier and speakers against faults.

Individual left and right channel VU meters with range switching allow power output monitoring on both loud and quiet program material. Tape recorder, microphone, and headphone jacks are placed on the front panel for convenient access. A second tape recorder may be connected at the rear for multiple recording or program production.

The 490 integrated stereo control amplifier outpoints its competition and at \$299.90 is another performance-for-the-price leader.

Both the 431 tuner and 490 amplifier feature Scott's quick-change Modutron circuit boards, full two-year parts and labor warranty, and Scott's traditional 100% American design and manufacture. Before you buy separate components, see and hear the 431 and 490 "unmatched pair" at your Scott dealer's.

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K-100 Combines **AKG's** traditional high quality sound and wearing comfort. Economically priced!

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CIRCLE NO. 41 ON READER SERVICE CARD

AUDIO QUESTIONS and ANSWERS

By **LARRY KLEIN** *Technical Editor*



Dubbing Matrix Discs

Q. *Will I be able to copy SQ and E-V four-channel discs on a stereo tape recorder and then play them back through a decoder and get the same four-channel performance as on the disc?*

ARNOLD GOLD
Trenton, N.J.

A. Yes, assuming that there isn't enough phase shift introduced by the record/playback process to confuse the decoder.

Building Speakers

Q. *I wish to build my own speakers so that I may hear good musical sound, but I can only spend a few hundred dollars. There are many speaker components on the market, but I do not know which ones can be combined for good response. Would you please advise me so that I can be correct from the start.*

THOMAS SZEMROTE
North Halidon, N. J.

A. Frankly, I don't know myself which drivers out of all of those available can be combined for good response. The day is long past when the amateur can buy a woofer here, a mid-range there, and a tweeter someplace else, throw together a crossover, install them all in a box, and get his money's worth of sound. This is not because "raw" separate drivers have deteriorated in quality—they have not. It is simply that the assembled systems are now so much better than they once were that an amateur buying separate drivers cannot hope to compete. Another factor is that the same woofer that costs a home builder \$20 or \$30 may cost the manufacturer perhaps \$4 or \$5. Therefore, even when the savings in cabinet cost are considered, the home builder will not obtain any bargain in sound quality for the money spent. In addition—and I've said this many times before—a system manufacturer goes through extensive testing in order to adjust speakers and crossover

to achieve optimum performance in a specific enclosure. The amateur speaker builder has neither the know-how nor the instrumentation to perform these tests, and must rely—for better or worse—on his ear.

I'm sure that many of my readers have put together speaker systems that they have been happy with for years, but I still maintain that, for the money spent, the odds are they could have done better with one of the good commercially assembled systems.

Fifteen-Degree Tracking Angle

Q. *I have misplaced the original 3-degree single-play wedge for my turntable's tone arm and cannot find a replacement. Since I use my changer exclusively in the single-play mode, I'm worried about record and stylus wear. I will pay any reasonable price for a wedge of 3 degrees to adjust my cartridge to the correct tracking angle.*

T. H. POST
Akron, Ohio

A. I'm afraid that it will come as a shock to Mr. Post, and other readers concerned about cartridge vertical tracking-angle error, to have me state that I don't think it's worth bothering about—and certainly not from the point of view of either phono-stylus or even record wear.

Some background will help clarify the situation. The 15-degree standard refers to the angle (from vertical) that the pivoted recording stylus follows when cutting vertical groove modulations into the master disc. Theoretically the playback stylus should follow the same vertical movement as the cutting stylus if maximum playback fidelity is to be achieved. But—and there are a lot of "buts"—all records are not cut at exactly 15 degrees. There's a certain amount of spring in the lacquer surface of the master disc that makes the cutting angle slightly ambiguous. Furthermore, recording engineers will frequently tilt the cutting head a degree or so off true perpendicular in

either direction in order to achieve a quieter cut on a given lacquer surface. And to top off the confusion, there seem to be about four different ways of measuring the 15-degree cutting angle—all giving different results.

Now let's look at the playback end. The phono cartridges that we've checked since the advent of the 15-degree "standard" reveal that a few cartridges fall slightly below 15 degrees, some go as high as 22 degrees, and most fall somewhere in between the two figures. Given the further variations and ambiguities in cartridge mounting and tone-arm construction, it seems, at best, silly to be concerned about the installation of a wedge, or a tone-arm adjustment for multiple or single play, when you can't even be sure that you are "correcting" in the right direction.

But for those who really want to chase the wild goose to its lair, CBS Laboratories has a test disc available that enables one to check the tracking angle of a tone-arm/cartridge combination. Remember it will only tell you if your system is set for a 15-degree angle; it won't tell you if any particular record you are about to play has been cut to 15 degrees. And finally, I have grave doubts that, if all other things were equal (except for tracking angle), you would be able on normal program material to hear discrepancies of up to 10 degrees.

No, Mr. Post, I don't know where you could buy a 3-degree wedge—assuming that you still want to.

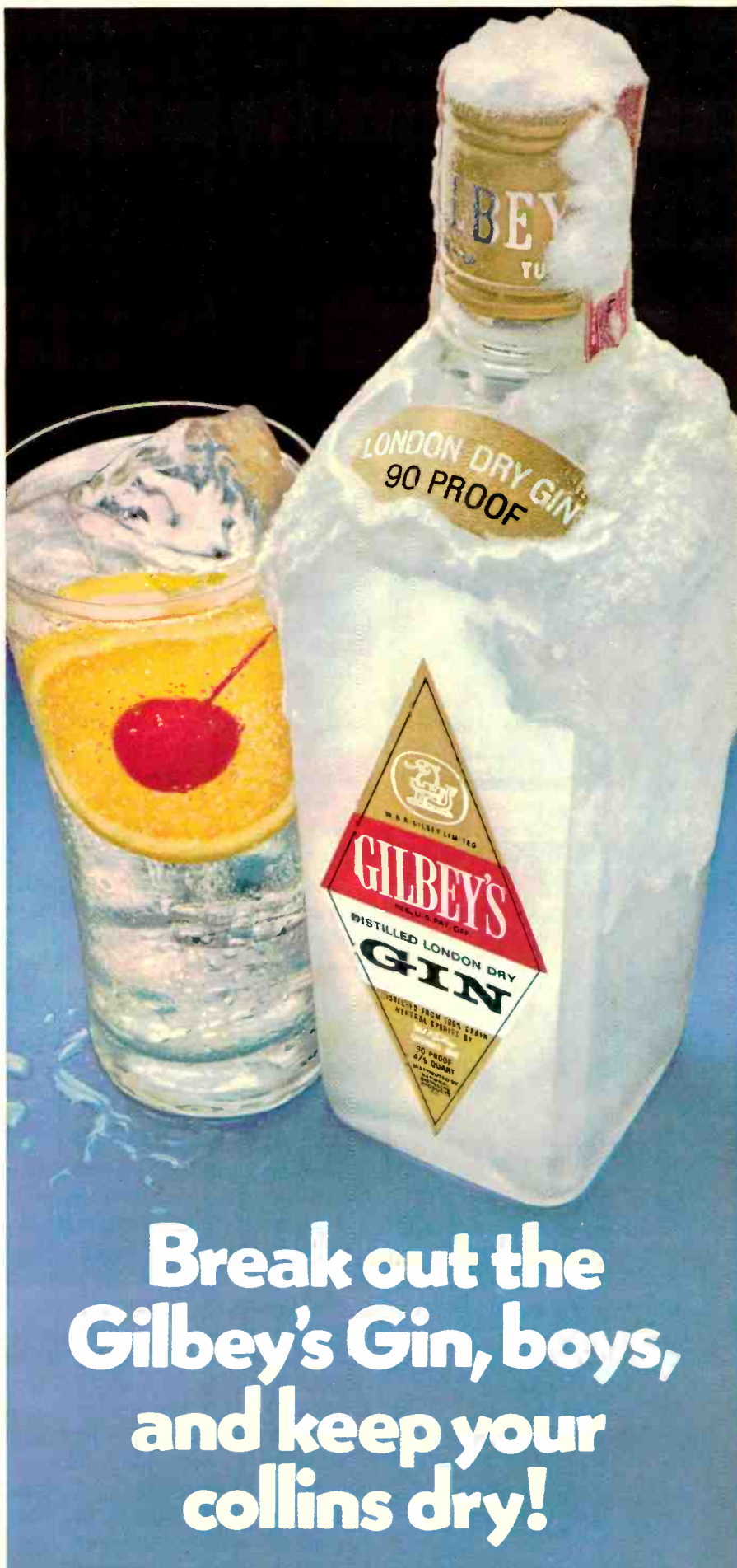
Phono-Stylus "Set"

Q. *The end grooves on some of my favorite records are not properly cut to actuate the automatic "reject" cycle on my turntable. The result is that when the sleep-switch on my timer shuts off the entire system, in the morning I find my stylus resting in the end-groove of the record. Will it damage the stylus to rest on the disc overnight with the record not turning? And is there anything I can do to my changer to make sure the change cycle is activated?*

JAMES V. JOHNSON, JR.
Columbus, Ga.

A. It certainly will not damage the diamond in the stylus to rest on the record surface overnight, but the stylus assembly may assume a "set" in the pushed-up position. When removed from the record and left to rest for a few hours, the stylus assembly will most probably recover its original position. But since there is a great variation in the way stylus assemblies are suspended in their "bearings," you had best check with the manufacturer to be certain.

In respect to your turntable's failure to cycle at the end of certain records, there may be an adjustment on your machine that will correct this. Again, the manufacturer should be able to advise you.



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AUDIO BASICS

By RALPH HODGES



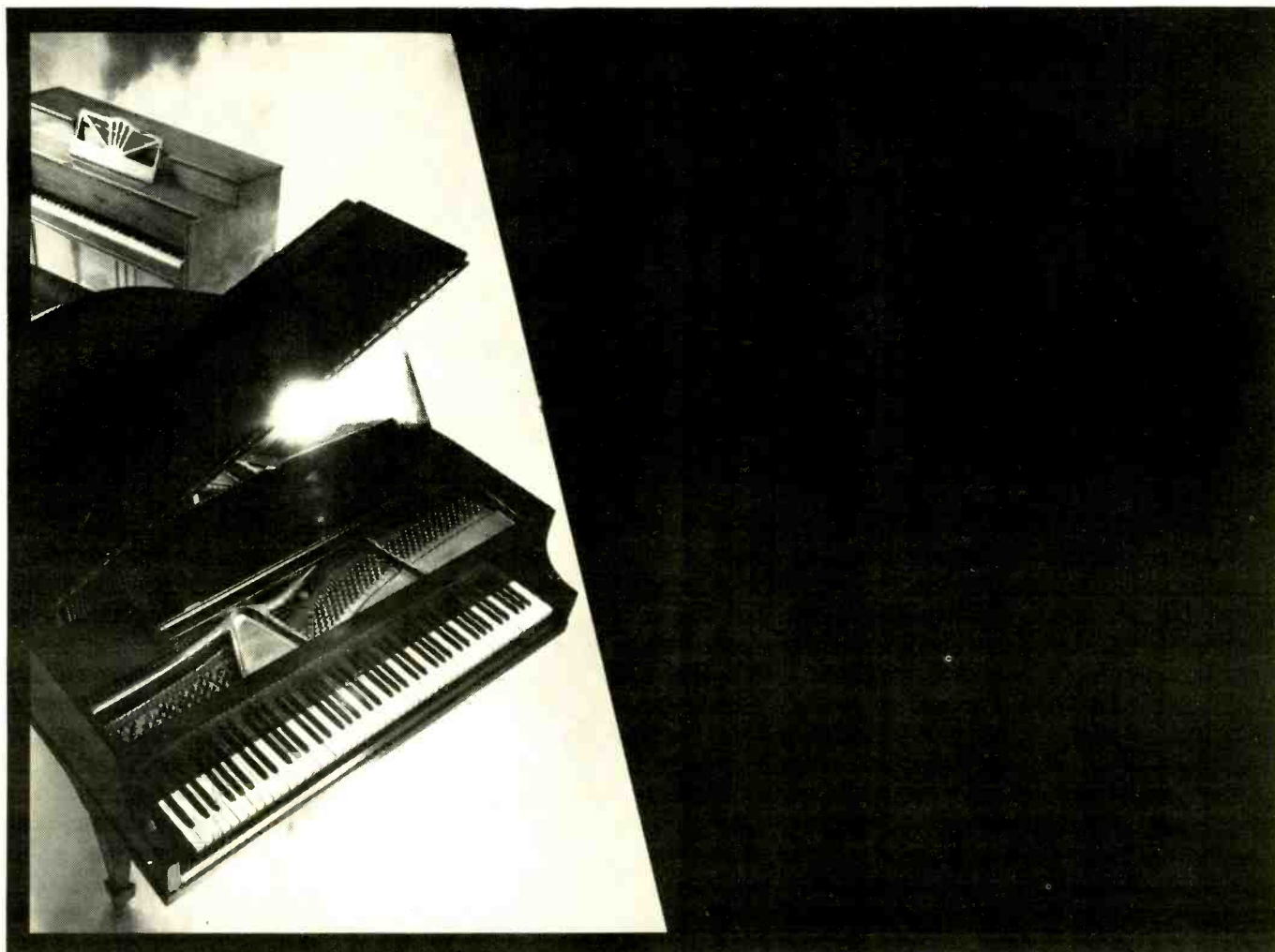
TURNTABLE RUMBLE

A TURNTABLE is a motorized, mechanical device, and as such it is prone to vibration. A phono cartridge is a mechanical device designed to be vibrated (by the record groove) and to translate the vibration into an electrical signal that is passed on to the amplifier. Unfortunately, to the phono cartridge, turntable vibration is as much a signal as record-groove vibration. The sound it makes, once it has traveled from turntable platter to speakers with a bass response adequate to reproduce it, is called "rumble"—a memorable and admirably descriptive term.

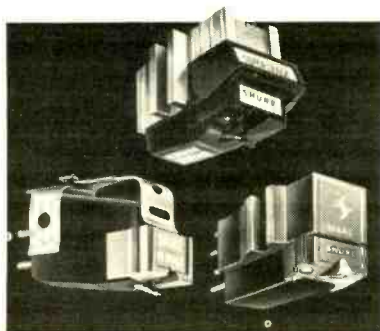
Since the motors of most turntables rotate at 1,800 revolutions per minute (30 revolutions per second), 30 Hz is a troublesome rumble frequency. But the ear is relatively insensitive to such deep bass frequencies, and therefore the volume level may have to be pretty high before rumble of this frequency can be heard. Rule one for rumble checking is: listen at fairly loud levels—not louder than you would play music in your most exuberant moments, of course, but loud enough so that the bass line of the music, and any extraneous noises, are clearly and palpably presented. And listen at various locations in the room, especially near walls and corners, since bass will be more prominent in some areas.

Technical specifications relating to rumble are not always as clear as they might be. Basically they are signal-to-noise ratios, referred to a standard recorded level, on a test disc. A respectable figure such as -35 dB tells how much lower in level the rumble is than the recorded reference tone. However, it has been successfully argued that since the audibility of rumble decreases with frequency, the lowest frequencies should not be counted as heavily as the higher ones. Most advertised rumble specifications are therefore *weighted*: the figures are derived from test instruments that progressively de-emphasize the low frequencies according to a formula that presumably corresponds to the ear's sensitivity. A specification of -50 dB or greater (in the minus direction) indicates good performance under this system. (Hirsch-Houck Lab tests give both a weighted figure—in accordance with the RRL system—plus an *unweighted* one that treats all frequencies alike.)

Weighting would seem to be fair play; what you can't hear won't hurt you. But there is a hidden liability. Audible or not, if a rumble signal is present the audio system is striving to reproduce it, which at best uses amplifier power that might better be turned to musical purposes, and at worst may drive the amplifier and speakers into distortion. Any trembling motion of the woofer cone uncalled for by the program material should be regarded with suspicion. It may not mean rumble, but it usually indicates that something is amiss. Don't, however, be taken in by the low-frequency noises that turn up on records from time to time. Whatever their cause—and I have heard both faulty disc manufacturing and air-conditioner or traffic noise at the recording location blamed—they can imitate rumble to perfection. Use prechecked, warp-free discs as your diagnostic aids.



To each his own.



Not everybody needs a concert grand piano, nor does everybody need the best cartridge Shure makes to enjoy his kind of music on his kind of hi-fi system. Eventually, you'll want the renowned *V-15 Type II Improved*, the peerless cartridge for advanced systems and ample budgets. But, if your exchequer is a little tight, consider the *M91E*, widely acclaimed as the *second best* cartridge in the world. With a sharply circumscribed budget, all is *far* from lost. Choose any of the four models in the *M44 Series*, built for optimum performance in the easy-to-take \$18-25 price range. Write for a complete catalog:

Shure Brothers Inc.,
222 Hartrey Ave., Evanston, Illinois 60204.



SHURE



6045



6055

Try the Sony Ears-

There are two ways to pick a receiver: by examining your budget, or by using your ears. They both can work – but the best approach is a combination of the two.

For example, you could simply decide which of the four Sony receivers best matches your budget: the 75 watt* Sony 6045 at \$249.50,** the 100 watt* Sony 6055 at \$319.50;** the 6025 (220 watts*) at \$429.50** or the Sony 6200F with 245* watts of power (and many other goodies) for \$699.50.**

Taking that approach you're bound to get good value for your money, but not necessarily the best value for your circumstances. You could wind up buying a little less Sony than you need – or shelling out for a Sony that more than surpasses your requirements. But you should be able to narrow it down, on price alone, to two or at most three Sonys. From there on, you have to use your ears and your intelligence.

First, look for a Sony dealer fairly near you; that's not only for convenience, but so his FM reception problems will be just about the same as yours. Then visit him, carrying a record



that you know and love (if you've loved it to death already, get a fresh copy).

Test first for general sound quality. Using the same speakers you have at home (or ones of similar efficiency), play the loudest portion of your record



at the loudest volume you're likely to listen to. See which Sony sounds cleanest to you (though, thanks to our direct-coupled circuitry, they all sound very clean); that tells you which have enough power for your needs. (But remember, if your room's noticeably bigger than the dealer's, or you're planning to switch to a less efficient speaker, you may need a bit more power still.)



Now try to tune your favorite stations. Even if the dealer's on your block, reception conditions won't be absolutely comparable. But the receiver that brings your station in most clearly



6065

6200F

vs. Budget Test...

there should do the same when you get home with it.



Now look for other features that you think you will need. If stereo is your abiding interest, you will appreciate the 6200's stereo-only switch, that blanks out mono FM stations. And its hi-blend switch that cuts distant station noise without eliminating the highs or losing much stereo separation in the mid-range. If you find a second phono input or a center-channel output jack very desirable, you'll choose the 6200F or 6065, which have them, over the 6055 and 6045, which don't. And so on.

Some similarities:

All four Sony receivers have: 70dB signal-to-noise ratios, and such features as linear tuning dials, headphone jacks, switchable loudness contour and hi-filters, FET front-ends and solid-state IF circuits, dual power supplies and direct coupled outputs, speaker selector switches. All

but the 6045 have: muting switches, front panel AUX jacks, quick-disconnect DIN tape recorder jacks, and center-tuning meters (the 6045 has a signal-strength meter instead; the 6200F has both types). All but the 6200F have 80 dB IHF selectivity and 1.5 dB capture ratio (6200F has 100 dB and 1.0 dB respectively).

Some differences:

	6200F	6065	6055	6045
IHF FM Sensitivity	1.8uV	2.2uV	2.6uV	2.6uV
IHF Music Power, 8Ω	245W	220W	100W	75W
IHF Music Power, 4Ω	360W	255W	145W	84W
RMS@ 4 ohms	90/90W	80/80W	50/50W	25/25W
THD & IM@rated power:	0.2%	0.2%	0.2%	0.5%
Power Bandwidth, IHF	10-40,000	15-30,000	15-30,000	10-30,000



But, if you would prefer to sit at home and pick your Sony by its specs, go ahead. You'll find the basic ones in the box above—and you can get the rest by sending for our pocket-sized Sony Selector Guide. All you'll miss will be the fun of playing with the units themselves at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

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CIRCLE NO. 50 ON READER SERVICE CARD

UNDERSTANDING POPULAR MUSIC

Three recent books considerably extend our grasp of what has been going on during the past few decades

By HENRY PLEASANTS

Mahalia Jackson (1911-1972)



A SURVEY of American popular music in the past twenty years might easily lead to the conclusion that in no previous era has the course of musical evolution been so difficult to plot, or so defiant of facile categorization. Never before, certainly, has so wide a variety of idiom and style been tossed into, or been swept up by, the popular-music mainstream: blues, jazz, rhythm-&-blues, gospel, country-&-western, folk, Cuban, and Brazilian.

"Ferment" is probably the most appropriate comprehensive word with which to characterize what has happened since Bill Haley, Elvis Presley, and Alan Freed confounded musical society with rock-&-roll in the early Fifties. Only now is it becoming possible to sort it all out. One says "sort it all out" advisedly, for the historical, analytical, and critical literature of the past few years has demonstrated that an understanding and elucidation of the separate components of this potent musical brew must be a prerequisite to the achievement of perspective as well as instructive insight.

What makes comprehension so difficult is the fact that each of the components represents, in turn, an amalgam of more or less distinctive and diverse elements, accessible only to the most dedicated and ardent researcher. Such researchers exist, fortunately, and the rewards of their labor and enthusiasm are now beginning to be felt.

In country-&-western we have had, first, Robert Shelton's *The Country Music Story* (1966), then Bill C. Malone's definitive *Country Music U.S.A.* (1968), with Paul Hemphill's *The Nash-*

ville Sound (1970) as a kind of delightful dessert. In *The Story of the Blues* (1969), Paul Oliver explored the primary source of Afro-American styles in great depth and with much sympathetic insight. It will stand for many years as the standard basic reference work on the blues, but it should be read in conjunction with LeRoi Jones' *Blues People* (1963) for a rather more penetrating examination of sociological circumstances and their artistic implications.

More recent publications have been concerned with rhythm-&-blues, rock, and gospel. Charlie Gillett's *The Sound of Rock and Roll* (1970) is subtitled "The Rise of Rock and Roll," but it has more to do with what rock-&-roll rose from than how it rose or what became of it. Gillett's basic concern is rhythm-&-blues, and he has accomplished a wonderfully detailed and comprehensive coverage of a complex and elusive subject, considerably more far-reaching than Charles Keil's earlier (and excellent) *Urban Blues* (1967).

As an example of the diversity of idiom confronting the researcher once he gets beneath the surface of general categorization, one notes that Gillett identifies three basic rhythm-&-blues styles, namely dancehall blues (Joe Turner), club blues (Louis Jordan and early Nat Cole), and bar blues (Muddy Waters) as the source, in turn, of five distinctive rock-&-roll styles, both black and white, of the mid-Fifties. These Gillett identifies as northern band rock-&-roll (Haley), New Orleans dance blues (Fats Domino), Memphis country rock (Presley), Chicago rhythm-&-blues (Chuck Berry), and finally vocal-group rock-&-roll (the Orioles).

Gillett's secondary subject is the reaction of the recording industry to this bewildering musical ferment. He gives detailed information on the organization of the recording companies, both major and independent, their personnel, and their shifting, often erratic policies. The selective discography he includes will be

helpful to anyone wishing to add aural to literary investigation.

To acknowledge rhythm-&-blues as a prime source of rock without reference to gospel would, of course, be folly. Gillett is well aware of gospel's significance, and he gives credit where credit is due, but his coverage is general rather than specific. What he has done for rhythm-&-blues, however, has now been done for gospel by Tony Heilbut in *The Gospel Sound* (1971).

To most Americans gospel music means Mahalia Jackson, the Clara Ward Singers, the Staple Singers, and the Edwin Hawkins Singers. To the black congregations of Baptist and sanctified churches it means many other singers and groups, some of them more intensely admired and loved than those who have addressed themselves successfully to white listeners on records, TV, and even in nightclubs. Heilbut discusses these lesser-known singers, telling where they came from, what, how, and with whom they sang, and where and how they flourished—or didn't. He is thorough, too, on the groups and quartets as "the crucible for the vocal sounds of rhythm and blues," especially in the use of high falsetto. It is an important book, and the most astonishing—and sobering—thing about it is that even relatively well-informed white readers—and probably a good many black readers too—will find so much of it, both fact and interpretation, absolutely new.

WHAT distinguishes gospel from the spiritual musically is the blues beat and blues riffs that began to work their way into the music of the black Baptist and sanctified congregations in the Thirties. What the blacks did, according to Heilbut, was "combine the revival hymns of eighteenth-century England with an African song style and create our greatest national music."

The distinction between gospel and rhythm-&-blues (or, more recently, "soul") music is religious rather than musical. It is probably a tolerable simplification to characterize rhythm-&-blues as essentially a secular extension of gospel, as reflected by the fact that so many rhythm-&-blues, or soul, artists—Aretha Franklin and Little Richard, for example—began their musical careers in sanctified churches. The relationship has been obscured by the insistence of the black congregation upon dissociating their music from the "sinful" blues. As Heilbut puts it:

For forty years America has nurtured unacknowledged a cultural form as imposing as jazz. The gospel sound is everywhere. All of rock's most resilient features, the beat, the drama, the group vibrations, derive from gospel. But gospel singers and their audiences remain the best-kept secret of ghetto culture. Church people understand spirit, 'soul,' if you will, better than anyone. "After all, we invent-

(Continued on page 36)

Elvis, Jerry Hopkins, Simon and Schuster, New York (1971), \$7.95, 448 pp.

The Gospel Sound, Tony Heilbut, Simon and Schuster, New York (1971), \$7.95, 350 pp.

The Sound of the City (The Rise of Rock and Roll), Charlie Gillett, Outerbridge & Dienstfrey, New York (1970), \$2.95, 375 pp.

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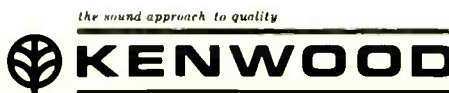
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ed it. All this mess you hear calling itself soul ain't nothing but warmed over gospel."

What this music of the black subculture—whether gospel or rhythm-&-blues—has meant to young white America is represented most vividly in the career of Elvis Presley, whose principal early influences were the rhythm-&-blues singers broadcast by a black radio station in Memphis and the singing of Queen C. Anderson at Memphis' East Trigg Baptist Church—to which should be added his exposure to the exhortatory rhetoric of white preachers in his own pentecostal congregations in East Tupelo, Mississippi, and Memphis.

Jerry Hopkins' *Elvis* (1971) is more biographical than musically analytical, and even as biography it is superficial; but Hopkins has understood Elvis' sources, just as he has also understood his significance as one of the most influential musicians of the century, a singer whose effect as a catalyst had been matched previously only by Louis Armstrong. Says Hopkins:

Elvis wasn't the first to record songs written or originally recorded by Negroes. But earlier singers were taking established rhythm-and-blues hits and cleaning them up for the white pop market. Elvis wasn't snagging songs from the black for gain, but because he honestly dug the music. And so others began to show respect.

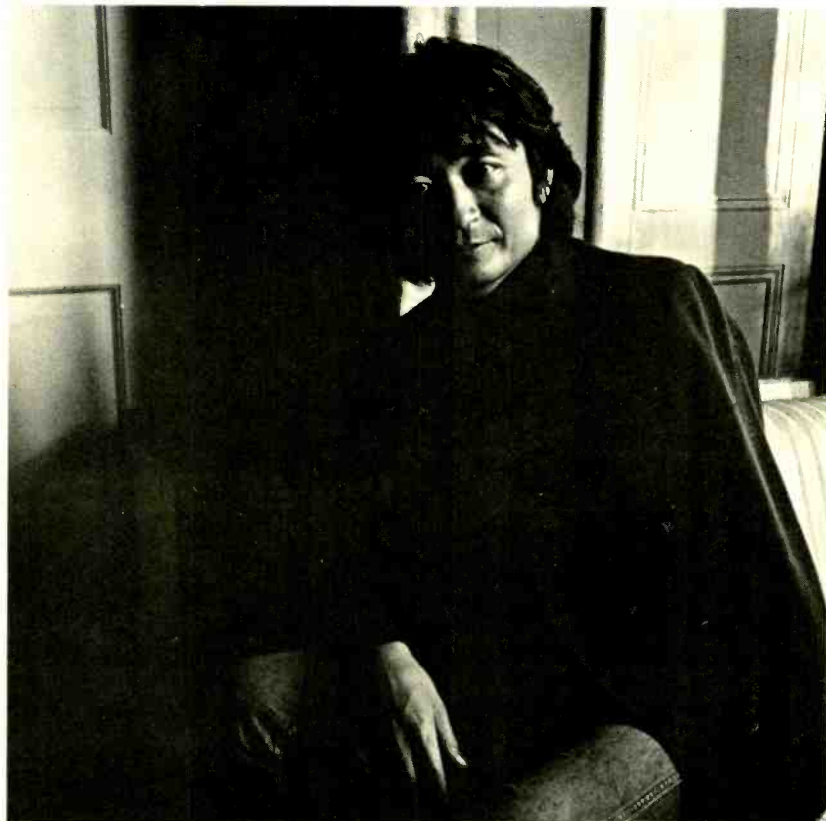
Sort of parallel to this was the increased respect the black market began to manifest for the white artist. Country music and the blues had never been so far apart, really, and all Elvis was doing was bringing them together in a way that might be palatable to both sides.

Which is another way of saying that Elvis' music represented the convergence in one nineteen-year-old country boy, born at the right time, in the right place, in the right environment, and under the right circumstances, of all the musical mainstays of America's subcultures: black and white gospel, country-&-western, and rhythm-&-blues.

All these books have their shortcomings, chief among them being an excess of detail—valuable for future reference, but confusing to the less intensely involved. Gillett's index, for example, runs to something like a thousand names, and Hopkins' and Heilbut's would not be far behind. All three writers are given to ill-considered hyperbole—"the first" this, "the greatest" that, *etc.*—and none of the books is an example of tidy organization. But they do represent an important contribution to our understanding of our own music.

There have been many other books on rhythm-&-blues and rock, if not on gospel (Gillett's bibliography lists fifty-seven titles). But among those that have come my way, these three seem to offer the non-specialist the best-informed and most comprehensive introduction to what future musical historians will surely recognize as a uniquely explosive era.

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RECORD HUNTING IN WILDEST CANADA

A bird-dogger's guide by **ROBERT ANGUS**

Soprano *Lois Marshall*



RECORDS from *Canada*? The idea seemed to be a laughing matter to my collector friend when I asked him to pick up a few items for me on a recent trip to Toronto. Both of us could remember when Canadian records meant the yodeling of country singer Wilf Carter, or French-Canadian versions of the hits of Bing Crosby and Rosemary Clooney. And today, of course, there's the stream of rock classics pouring out of studios in Toronto, Vancouver, and Winnipeg, featuring such popular musical groups as Crowbar, the Guess Who, and Lighthouse.

"But what is there available for the record collector that can't be found in New York?" my friend asked.

Well, as it happens, there's one of the funniest comedy records of the season. There's the best four-channel demonstration record I've yet heard, not to mention some "undiscovered" Beethoven and two sensational recordings by military bands. For the lover of serious contemporary music, there are nearly as many recordings of music by living Canadian composers as there are of twentieth-century American music south of the border (they sell equally badly, by the way). There's a charming *opera buffa* by a former resident of Boucherville, Quebec, that was first staged twelve days before the world premiere of *Così fan tutte*, and an operetta by the composer of Canada's national anthem that sounds suspiciously like Victor Herbert. And if RCA's ten-disc anthology of Canadian folk music is perhaps too much of a good thing, there's a single-disc gem by Joyce Sullivan and Charles Jordan that will fill somewhat the same bill.

If you're planning a trip to Canada this summer (or if you have a friend who is), you may be interested in these and other records that can be classified as authentic Canadiana. The problem for the shopper is finding them in the record stores,

which are frequently as well stocked with standard pop hits and classics as the best in Boston or San Francisco.

For one thing, not one of these records is listed even in the Schwann Supplementary Catalog—and there's no Canadian equivalent of that bible of record collectors. For another, no single record label has a monopoly on Canadiana. Such truly Canadian manufacturers as Select and Dominion do include some in their catalogs, but they also have Welsh choirs, Dutch barrel organs, and classical guitars recorded in Cuba. Capitol maintains a special 6000 series for most of its Canadian items, but RCA and Columbia include theirs in their basic numbering system. Even in the larger Canadian record stores, "Canadian Artists" and "Canadiana" generally refer to the inferior pop Canadian Talent Library series or "country" music recorded in the Maritime Provinces.

Let's take a look at a handful of releases which, at this writing, are still generally available in Canadian stores. Perhaps the most interesting, both musically and sonically, is Eldon Rathburn's *Music for Labyrinth* (Dominion LAB-650S). Visitors to Montreal's Expo will recall *Labyrinth*, the five-story, audiovisual exhibit that was the hit of the show. For it, Eldon Rathburn created a score consisting of twenty tracks of sound feeding some 858 loudspeakers—perhaps the greatest stereo spectacular ever. The disc version, heard in stereo, is a pale re-creation of that experience. But when you play the record through a Dynaquad adapter or the like, the sound spreads out dramatically to all corners of the room. The music is a skillful blend of electronic pop, symphonic, and everyday sounds such as the cry of a newborn baby and the flutter of birds' wings.

Canada's greatest humorist was undoubtedly the late Stephen Leacock. To

(Continued on page 40)

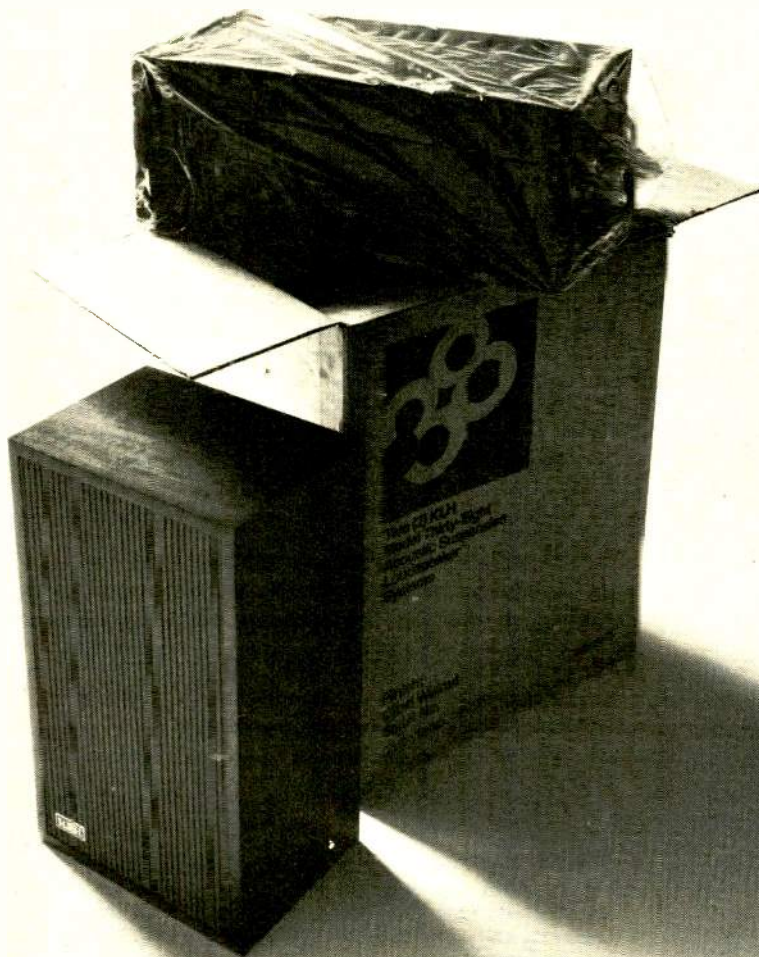
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honor him, Canadian Capitol recently released a collection of readings from his work by the expatriate Canadian actor Bernard Braden at the Oxford Union. The result (Capitol ST 6335) is a literate and side-splitting forty-five-minutes' worth, including such classics as "My Financial Career," "We Have with Us Tonight," and "The Conjuror's Revenge." The first two have also been recorded by the late John Drainie (remember "The Investigator" from the mid-1950's?) for Melbourne Records (SMLP 4015), but not nearly as well.

Collectors who think they own the complete Beethoven will be intrigued by Select CC 15038, a forty-minute suite entitled *Le Jeune Prométhée*, early Beethoven that sounds more like late Bach than anything else. Conductor Alexander Brott, who arranged the suite from a collection of canons and other unpublished contrapuntal works of Beethoven found both in Montreal and in Europe, claims that the orchestration, played here by the CBC Festival Orchestra, is that called for by the composer. This is not another *Eroica*, certainly, but it is more interesting than some of the other "new" Beethoven I've heard.

The disc of *Le Jeune Prométhée* is the product of one of the two prime sources for Canadian music on records: the Canadian Broadcasting Corporation. The other is CAPAC, the Canadian equivalent of ASCAP. The CBC broadcasts plenty of music by Canadian composers and artists, then makes the tapes available to any record company willing to release them commercially. CAPAC, representing the composers and performers, underwrites the cost of a recording session such as that for *Labyrinth*, then lets the record manufacturer try to make a profit by selling as many copies as he can.

"We have to do it that way," says the composer-conductor Louis Applebaum, "or most of these works would never get recorded at all." It's not unheard of for an album of Canadian music to sell fewer than five hundred copies, which is well below the profit point even for a manufacturer who hasn't paid the cost of making the original tape. Only the most popular ever sell five thousand copies—this, remember, in a country roughly one-tenth the size of the United States. That may explain why some of the best albums are no longer on the market—and why it pays to grab the goodies while they're available.

Take RCA's two military band records (PCS 1007 and LCPS 1062), for example. Both are regarded as good sellers, and both make ideal souvenirs for the tourist returning home. The former, "*Je Me Souviens*," features the band of Quebec's Royal 22nd Regiment in a collection of English and French marches. The other offers the Royal Canadian Ordnance Corps band in a pro-

gram of Canadian regimental marches which turn out to be remarkably similar to some British army and navy favorites. Both bands are in top form, and are given the best stereophonic treatment.

Then there's that French-Canadian *opera buffa* that predates *Così*. When the CBC decided to perform Joseph Quesnel's *Colas et Colinette, ou Le Bailli Dupé* for the first time in more than 150 years, it secured the services of Léopold Simoneau and Pierrette Alarie for the title roles. The CBC orchestra is conducted by Pierre Héту. Like most records from CBC sources, this one suffers from excessively dry acoustics. But the music is light, ebullient, and charming throughout.

PERHAPS the best acoustics on any of the Canadian records currently available are those on Deutsche Grammophon 2530 015, a collection of Handel overtures, the Elgar Serenade for Strings, and Holst's Fugal Concerto for Flute, Oboe and String Orchestra. The reason: DGG itself recorded the album in Toronto. The program is performed by Boyd Neel and the Hart House Orchestra of Toronto. Old-timers will notice that this is Dr. Neel's first appearance on LP since he made a number of notable recordings of Baroque and string works in the 1950's. The performances are masterly, and the sound is warm and sympathetic, as if closely miked in a small auditorium.

The kind of work CAPAC has been engaged in is best represented by three records on the Columbia, Dominion, and Capitol labels, each devoted to the music of Canadian composers. On Columbia MS 6763, for example, there are works by Louis Applebaum, Robert Fleming, Pierre Mercure, and Morris Surdin performed by players from the Toronto Symphony. The same musicians, on Dominion S 1372, play a program of works by Kelsey Jones, Murray Adaskin, Neil Chotem, and Howard Cable, among others. Capitol ST 6261 features the CBC Winnipeg Orchestra in a sampling of music by Calixia Lavallée, Joseph Vezina, Leo Smith, Clarence Lucas, and others. Any one of the three will whet your appetite for more—the music ranges from Delius-like to electronic. You'll hear bits that sound like Copland, Elgar, and even Mancini in these programs of light music—but it won't take long to detect a peculiarly Canadian idiom that separates these works from similar American, French, or British pieces.

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(Continued on page 42)

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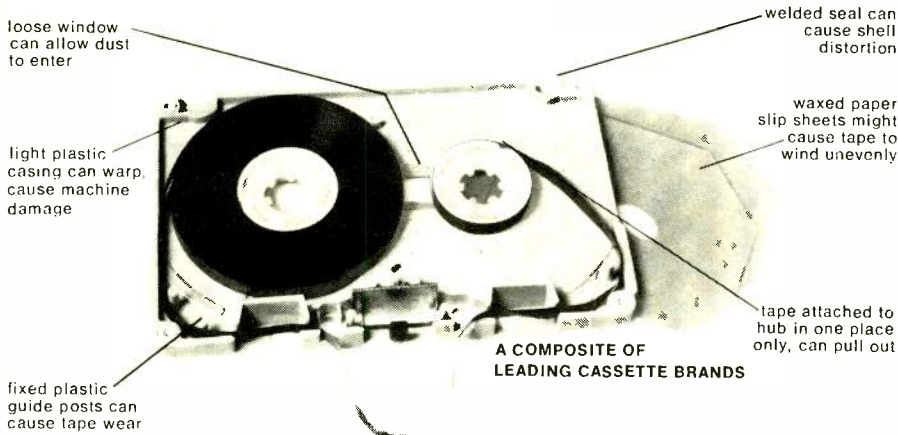
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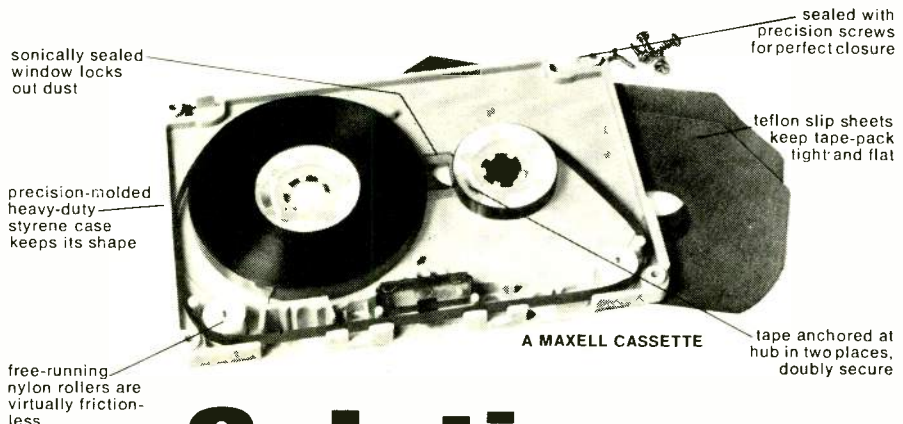
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and *Nocturne*, Mozart's Symphony No. 10, and C.P.E. Bach's Symphony No. 1, all performed by the CBC Vancouver Chamber Orchestra. And there's RCA LSC 3091, with Kelsey Jones' *Sonata da chiesa* on one side and trios by Fasch and Telemann on the other, performed by the Baroque Trio of Montreal. These pairings haven't worked; neither record has sold well, leading other record manufacturers to avoid programs of this type. This is a great pity, because the works are worth hearing, and have been sensitively performed and well recorded.

The CBC takes its responsibility as a distributor of Canadian culture seriously. Following the preparation of a mammoth twenty-volume collection of music by Canadian and other composers for Canada's centennial in 1967 (released in Canada by RCA), the CBC prepared a ten-record collection of Canadian folk music with songs and artists of both English-speaking and French-speaking Canada. RCA has released the set (CCS-10), attractively recorded in stereo and well annotated in both languages. If that's too much folk music for a simple souvenir, you might consider "Folk-songs of Canada," originally released by Hallmark Records in the 1950's and recently reissued.

Not everybody is a Lois Marshall fan—but the late Sir Thomas Beecham and Arturo Toscanini were, and the petite soprano from Toronto can still count on a full house when she appears at Town Hall in New York or at Tanglewood. Two delightful examples of her art are on Capitol W 6012, a collection of English folk songs, and on Ace of Diamonds SDD 2155, which is divided between Schubert lieder and English songs arranged by the Toronto composer Welford Russell. Her voice is strong and pure, and the piano accompaniment by her husband Weldon Kilburn is subdued and sympathetic.

There are a great many similar albums of high quality that have been discontinued by Canadian manufacturers over the years for lack of consumer interest. If you're lucky you may still be able to find, for example, a copy of Diane Oxner's excellent collection of Nova Scotia folksongs recorded for Rodeo, or Beaver Records' Handelian tribute to Queen Elizabeth II on the occasion of her coronation. But it's difficult enough to find even those albums of Canadiana currently in the catalogs of the major record companies doing business in Canada. Such stores as A & A Records and Sam the Record Man in Toronto, which between them do five per cent of all the record business in Canada, may not have all the records listed above in stock—and even if they do, you'll have to look in several different parts of the stores. But after all, isn't that kind of bird-dogging what record collecting is all about?

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Finally, last year, we started to make a **lowboy** version of the **Rectilinear III**. It was purely a cosmetic change, since the two versions are electrically and acoustically identical. But the

new **lowboy** is wider, lower and more sumptuous, with a very impressive fretwork grille. It measures 28" by 22" by 12 $\frac{1}{4}$ " deep (same internal volume) and is priced \$20 higher at \$299.

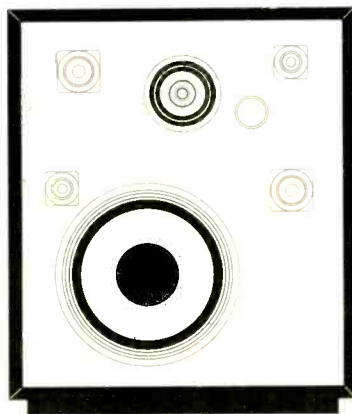
The new version gave *Stereo Review* the opportunity to test the **Rectilinear III** again after a lapse of almost five years. And, lo and behold, the test report said that "the system did an essentially perfect job of duplicating our 'live music' and that both the original and the **lowboy** version "are among the best-sounding and most 'natural' speakers we have heard." (Reprints on request.)

So, what we would like you to figure out is this:

What was the real breakthrough and who made it?

For more information, including detailed literature see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N. Y. 10454.

Rectilinear III



The experts talk about a new



“...The tuner which may well prove to be the ‘classic’ of the 1970’s is Heath’s new AJ-1510 Digital FM Stereo Tuner.”

— Leonard Feldman, AUDIO MAGAZINE

“...When it comes to using the AJ-1510, we find ourselves almost at a loss for words. It is probably as near to the ideal FM tuner as we have ever encountered.”

— Julian Hirsch, STEREO REVIEW

Mr. Feldman goes on to say: “The ‘ultimate’ tuner? Well, if it isn’t it’ll do until someone comes up with something better!...There is NO tuning knob and there is NO tuning dial or pointer, since all frequency indications are read from digital read-out tubes...At the left are ten keyboard buttons, numbered ‘1’ through ‘0’, as well as a re-set button (punched when you wish to ‘punch up’ a new station frequency) and a button labeled BY-PASS (used to initiate the ‘auto-sweep’ action which causes the tuner to sweep downward in frequency, automatically locking in on every available signal in your area)...three more buttons, labeled A, B and C...are used to select three predetermined favorite stations...and there are additional buttons for SQUELCH DEFEAT and STEREO ONLY reception...”

“...a tiny test switch button when depressed, lights up all the elements of the digital readout tubes to insure that they are operative. There is also a rotary control which determines the speed at which the AUTO-TUNE action takes place, a noise squelch adjustment control, and an AGC squelch control. A slide switch changes the meter function from signal strength indication to multi-path indication and a second, three-position slide switch selects automatic stereo, partial stereo blend (for reduced noise in weak-signal stereo reception situations with some sacrifice in overall stereo separation), and mono-mix. The right section behind the trap door contains three horizontal slots, labeled A, B and C. These slots correspond to the three PREPROGRAM selection buttons described earlier and, upon inserting three plastic cards no larger than a standard credit card, the buttons can be used to tune in your favorite station which you easily program onto the cards yourself...”

“...The rear panel of the AJ-1510...contains antenna terminals for 300 ohm or 75 ohm transmission lines, a dual pair of output jacks as well as horizontal and vertical output jacks for connection to an oscilloscope for observing the nature and extent of any local multipath problems beyond what you can read on the dual purpose self-contained signal meter...”

“...we were able to appreciate the amount of thoughtful engineering that went into this unit, both in terms of its performance as well as its kit feasibility. Recent Heathkits have increasingly

stressed the modular approach and the AJ-1510 has carried this concept to its ultimate. There is a ‘master’ or ‘mother’ board into which are plugged seven circuit boards. Connectors are used throughout, which means that boards can be removed without having to unsolder or unwire a single connection.

“...The heart of the non-mechanical tuning aspect of this unit lies in the voltage-tuned FM front-end, which is of the varactor-tuned type and contains no moving variable capacitor. Instead, a suitable d.c. voltage applied to the varactor diodes determines their effective capacitance. The keyboard, pre-programmed cards, or automatic sweep tuning methods all program a divider circuit. The divider circuit divides the tuner’s local oscillator frequency and compares it to a crystal controlled reference frequency and the result of this comparison is the tuning voltage. Changing the divide ratio of the divider circuit changes the d.c. voltage applied to the tuner and a different station is tuned in. Simultaneously, a visual display of the station frequency is provided by the readout circuitry. Because of the crystal controlled reference frequency and the phase-lock-loop circuitry, however, the accuracy of the frequency tuned in is no longer dependent upon the drift-free characteristics of the FM front-end but will be as accurate as the reference crystal frequency and, in the case of the AJ-1510, that means at least 0.005% accuracy!...”

“...Do not confuse this ‘digital readout’ tuner with some units which have recently appeared on the market and simply replace the tuning dial with numeric readout devices. The latter variety guarantee no more tuning accuracy than their ‘dial pointer’ counterparts. The Heath AJ-1510 is tuned **exactly** to 101.5 MHz when those readout tubes READ 101.5 — and not to 101.54 or 101.47!...”

“...There is no doubt that the elaborate ‘computer’ type circuitry incorporated in the Heath AJ-1510 must represent a fair percentage of its selling price, but even if you ignored it completely (or considered it as a welcome bonus), the tuner’s performance as a tuner would justify its total price and then some.

“...Almost as if to reprimand us, when we punched up 87.9 MHz on the keyboard, a light lit up on the front panel and read REPROGRAM. (It could have said ‘please’...) Realizing that we weren’t about to fool this unit, we settled for 88.3, 98.9 and 106.1. These

Heathkit 'classic'

chosen frequencies, together with our not-too-perfect 'screen room' enabled us to read a sensitivity of 1.6 uV. Impressed, we decided that we weren't going to let this one get off so easily, so we tried to measure alternate channel selectivity and, as near as we could figure, it was just about 100 dB!...[With] the total quieting curve, you can interpolate the THD (mono) down to an incredible 0.18% for 100% modulation (as opposed to 0.3% claimed). Ultimate S/N is a very respectable 66 dB....quieting reaches a very usable 56 dB with a mere 5 uV of signal input. In the stereo mode, we remeasured the THD and found that it was only 0.25% for 100% modulation (as against 0.35% claimed) and that, to us, represents a real breakthrough, since stereo THD is usually much higher than mono THD on most tuners and receivers we have measured in the past...

"...Here's a tuner that maintains at least 30 dB of separation from 50 Hz to 14 KHz and hits a mid-band separation figure of 46 dB! Both SCA and 19 and 38 kHz suppression were in excess of 60 dB, which means that SCA interference was absolutely inaudible. Capture ratio measured 1.35 dB as against 1.5 dB claimed... In short, every space was easily met or exceeded and if you compare published specs with the best of the 'ready mades' you're not likely to come up with a finer set of readings anywhere...

"...After spending several hours playing with the keyboard, the automatic sweep, and the dozen or so cards which I prepared with the aid of a small pair of scissors, I got down to the serious business of logging stations...Would you believe 63, without having to rotate my antenna?..."

"...We enjoyed the crystal-clear, distortion-free reception we obtained in using the Heath AJ-1510...[it] has got to be the way all tuners of the future will be made. It's very nice to know that Heath has just brought that future into the present..."

Mr. Hirsch comments further: "...the Heath AJ-1510 digital Stereo FM tuner kit is new, with a fresh and imaginative design approach...and we know of nothing else on the market with comparable features..."

"...It is quite impossible, in the available space, to give an adequate description of this remarkable tuner. Anyone familiar with the inside of a typical FM tuner will not recognize this as belonging to the same family. It more closely resembles a small digital computer. There are no moving parts (the tuning is entirely electronic), and almost nothing resembling r.f. circuit components... The i.f. selectivity is provided by sealed multipole inductance-capacitance filters. Not only do they give outstanding alternate-channel selectivity (the kind most of us are concerned with), but it is also easy to separate adjacent-channel signals only 200 kHz apart..."

"...our measured performance data on the AJ-1510 met or exceeded Heath's published specifications...The IHF sensitivity was 1.6 microvolts...The 89-dB image-rejection figure was very good, and we confirmed Heath's alternate-channel selectivity rating of 95 dB...The FM frequency response was well within ± 1 dB from 30 to 15,000 Hz. Stereo channel separation was exceptionally good — 40 dB at middle frequencies...suppression of 19 and 38 kHz components of stereo FM signals was the best we have yet encountered..."

"...tuning the AJ-1510, in any of its modes, is a unique experience. No matter how you go about it, the output is always a clean signal or nothing — not a hint of a thump, hiss, or squawk at any time...for anyone who wants a tuner that is most certainly representative of the present state of the art, and which is not likely to be surpassed in any important respect for the foreseeable future, his search can stop at the AJ-1510."

Kit AJ-1510, "Computer Tuner" less cabinet, 23 lbs. 539.95*
AJA-1510-1, pecan cabinet, 6 lbs. 24.95*



New versatility in 4-channel sound — the Heathkit AA-2004 Integrated Amplifier

Improves what you already own. Thanks to built-in matrix circuitry that decodes matrixed 4-channel recordings and 4-channel broadcasts, the AA-2004 lets you use your present turntable, tape equipment or tuner. Also, the decoder enhances your present record & tape library, and conventional 2-channel FM broadcasts by feeding the "hidden presence" to rear speaker for an extremely satisfying 4-channel effect.

Puts you ahead of tomorrow's developments. As discrete 4-channel media becomes more prevalent, the AA-2004 is ready. Four conservatively rated and fully protected amplifiers produce 260 watts into 4 ohms (4x65), 200 watts into 8 ohms (4x50), 120 watts into 16 ohms (4x30). Controls are provided for every source, mode and installation. Amplifier sections are controlled in pairs with one complete stereo system for left & right front speakers and another for left & right rear — so your AA-2004 can be used to power two separate stereo systems if desired. With outputs for both main and remote speaker systems, it can be used to power two 4-channel systems (up to 8 speakers). Duplicate controls are provided for front and rear bass, treble, balance and volume; phono, tuner, aux, tape & tape monitor inputs. Mode switches select mono, stereo, matrixed 4-channel or discrete 4-channel. And 20 input level adjustments — enough for five separate 4-channel sources — can be reached from the bottom of the chassis. Separate rear-panel jacks give direct access to preamp outputs & power amp inputs, permitting bi-amplification by simply adding a crossover network.

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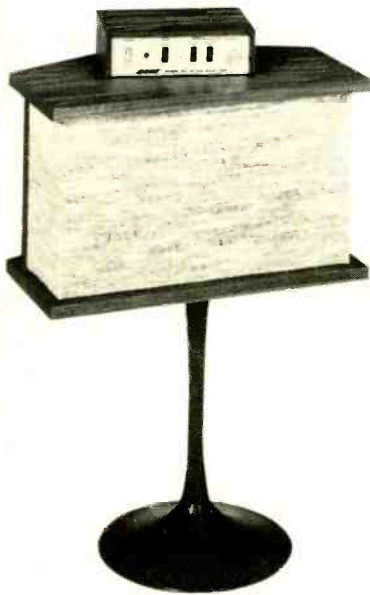
Kit AA-2004, 39 lbs., less cabinet 349.95*
AAA-2004-1, pecan cabinet, 7 lbs. 24.95*

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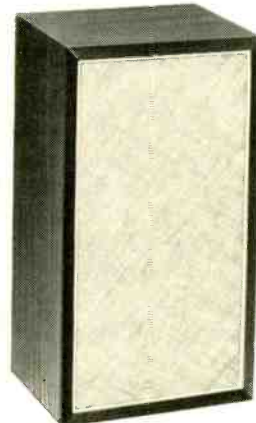
Twelve years — Five major advances



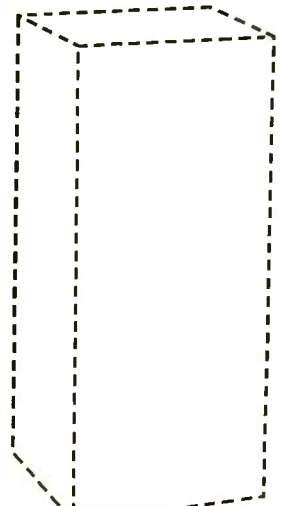
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4	YES	YES	NO	
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The twelve years of university research† that led to the design of the BOSE 901 and BOSE 501 DIRECT/REFLECTING® speaker systems revealed five design factors which optimize speaker performance:—

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 † 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.

Sibelius'

Violin Concerto

"I wanted to be a celebrated violinist at any price." Jean Sibelius once wrote. "From the age of fifteen I played my violin practically from morning to night for ten years. . . . My preference for the violin lasted quite long, and it was a very painful awakening when I had to admit that I had begun my training for the exacting career of an eminent performer too late."

A little more than a decade after Sibelius had made his decision to concentrate on composition, he turned to the creation of a Concerto for Violin and Orchestra intended for the virtuoso Willy Burmester, who had been concertmaster of the Helsinki orchestra conducted by Robert Kajanus. But Burmester spurned the new Concerto, and thus it was Viktor Nováček who played the premiere of the work in February, 1904, with Sibelius himself conducting. After that performance, Sibelius set about revising the Concerto rather extensively, turning away from out-and-out display and in the direction of greater integration between the solo instrument and the orchestra. Karl Halir was the soloist at the first performance of the revised version in October, 1905, at a concert of the Singakademie in Berlin, and the conductor was Richard Strauss.

In the revised form, the Sibelius Violin Concerto is a distinctive example of virtuoso fireworks integrated into a musical framework of unusual richness and vitality. The Anglo-Scottish critic and composer Cecil Gray, an early champion of the music of Sibelius, wrote perceptively of the Violin Concerto:

The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision of formal structure, constitutes one of the chief attractions of the work. It might perhaps be added that the Concerto has occasionally a perceptibly national flavor. Some of the thematic material, indeed . . . is strikingly akin in idiom to Finnish folk songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local color; the resemblance is no doubt entirely unconscious and unintentional.

During pre-LP days, one outstanding recorded performance of Sibelius' Violin Concerto was available—an extraordinary account of the music by Jascha Heifetz with Sir Thomas Beecham conducting the London Philharmonic Orchestra. Heifetz played the score with a passion and abandon that were breathtaking. Fortunately, Heifetz rerecorded it early in the stereo era, with Walter Hendl conducting the Chicago Symphony Orchestra. Again, Heifetz's playing is absolutely unique: ardent and impassioned, awesomely secure technically, and with a tone of such ravishing beauty that it must be heard to be believed. Until recently, the performance, which lasts less than thirty minutes, was spread over two sides of an LP disc; now it has been remastered and reissued complete on one side of a stereo LP, and the other side is devoted to Heifetz's equally white-hot account of Prokofiev's Second Violin Concerto with the Boston Symphony Orchestra conducted by Charles Munch (RCA LSC 4010). Though there are several outstanding performances among the more than half a dozen other recordings of the Sibelius Concerto currently available, Heifetz's is absolutely in a class by itself.

OF the other available recordings of the Concerto, my own favorites are those by the gifted young Korean violinist Kyung Wha Chung with André Previn leading the London Symphony (London CS 5710), a performance of rather understated intensity but a sympathetic one nonetheless; Ruggiero Ricci with Oivin Fjellstad and again the London Symphony (London STS 15054), a highly emotional but not overdriven interpretation; and Isaac Stern, with Eugene Ormandy and the Philadelphia Orchestra (Columbia M 30068), taking a probing and analytical approach to the music that in no way robs it of its spontaneity. The Ricci performance has the added attraction of being available in London's budget Stereo Treasury Series at a list price of \$2.98. But if price is of little consequence, then the Heifetz recording is by all odds the best buy of them all.

Reel-to-reel tape collectors have a choice of only two available versions: Ricci's (London K 80046) and Itzhak Perlman's with Erich Leinsdorf and the Boston Symphony Orchestra (RCA TR3 5029, 3¾ ips). Ricci's is the more arresting performance, in my view.

DISNEY GIRLS

Words and Music by
BRUCE JOHNSTON

Moderate Waltz



Just in time words that rhyme, bless your soul; Now I'll
Coun-try shade and lem - on - ade, Guess I'm slow - ing down; It's a

Introducing ANNIE MURRAY

By Robert Windeler



*Patti Page and summer days on old Cape Cod;
Happy times making wine, in my garage.
Country shade and lemonade, guess I'm
slowing down;
It's a turned back world with a local boy
in a smaller town.
Open cars and clearer stars, that's what
I've lacked,
But fantasy world and Disney Girls,
I'm coming back.†*

ANNE MURRAY is nothing less than a natural resource in Canada, her country's most successful entertainment export since ice hockey. With her blonde hair, blue eyes, and clear skin, plus the exuberant good health of an ex-physical education instructor, she is undeniably an attractive advertisement for her homeland. Which is just fine with her: she works hard at being a spokeswoman for her country in general and her home in the Maritime province of Nova Scotia in particular.

But if there is anything "Chamber of Commerce" about Anne Murray, it is merely an accidental but useful by-product of her remarkable singing talent. The music she sings is middle-of-the-road, shading, some say, toward country. She is not, in the current fashion, a songwriter herself, but, thanks to a deep, rich, flawless voice, unerring pitch, exquisite timing, and a professional's keen sense of rightness in the songs she sings, she is the first and so far only Canadian superstar to emerge "at home" without first making it in the States. Her physical assets have of course been no handicap in this rapid rise, nor has an odd regulation of Canadian radio that makes it mandatory for AM stations to broadcast no less than 30 per cent "Canadian" (Canadian composer or lyricist, Canadian artist, or Canadian recorded) material every day between 6 A.M. and midnight. Be that as it may, any time Anne Murray ventures

onto the streets in Canada these days she is all but mobbed by adoring fans; teenagers send her expensive presents, some even arriving in person at the door of her new house in Toronto hoping for an autograph or a glimpse of their heroine, an old-fashioned, big-deal S*T*A*R.

"Star" or no, Anne Murray remains herself—straightforward, plain-talking, ingenuous, down-home, sensible and practical about fame and money, an unabashed Maritime chauvinist and a girl who would like some day to give up the glitter (though not the chance to record) and get married. In the meantime she pads about the Tudor-style home she has just bought in Toronto's exclusive Forest Hill section in levis and bare feet, a very pretty twenty-six-year-old (twenty-seven on June 20) happy to see visitors but passionate about the privacy she hopes the \$70,000 investment will give her. Installed in an upstairs office is her staff, the "Maritime Mafia"—a secretary, road manager/right-hand man Leonard Rambeau from Smelt Brook, N.S., and TV producer and former manager Bill Langstroth from Halifax. The ground floor (except for a few out-of-place modern pieces left over from the high-rise apartment Anne stayed in when she first came to Toronto) has yet to be furnished. She plans to acquire other furniture slowly, but two working fireplaces, a record player, a TV set, countless housewarming presents, gold records, trophies, and other trappings of recording success already give it a homey clutter. And the heated pool out back is more a necessity for an athlete who likes the water warm than it is a status symbol for a young performer "gone Hollywood."

Anne Murray's story is straight out of the American—oops!—*Canadian* dream, that of a little girl from a small town who, through talent and hard work, finds fame and fortune in Hollywood. It starts in Springhill, a Nova Scotian mining town (pop. 5,380) best known to the outside world for disastrous mine explosions that killed 115 people in the 1950's. Anne was the only girl among the six chil-

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dren of Springhill's best-known surgeon and general practitioner, a local saint who has worked long hours for most of his sixty-four years and has saved the lives of many trapped miners.

Three of Anne's brothers are older than she is, two younger. "I wasn't spoiled more than anybody else," she insists, "but I was a tomboy. I didn't have a chance to be anything else. My father and brothers were big on sports and activity of any kind, and I played with baseballs, footballs, and hockey sticks from a very early age. My mother wanted a little girl with long curls, but she'd turn her back and Dad would be throwing me a baseball."

Fortunately, the Murrays felt about music the same way they felt about sports—there was always some around the house. "All of us had piano lessons, although the three older boys had wanted to learn something else, like the saxophone. By the time they got to me they didn't want to make another mistake, so they said 'Let her do anything she wants.' I took piano for six years and voice for two. When I was fourteen and fifteen I'd travel fifty miles by bus every Saturday morning to Tatamagouche (where my father grew up and my grandparents lived) for my singing lesson. I hated the bus trips and spending all day in a town where I didn't know anybody but my grandparents—especially on a Saturday, when I could be doing other things. The teacher trained me as a soprano, strangely enough. My voice was as low then as it is now, but she knew what she was doing: the bottom part of my range was fine; it was the upper register that needed work. I never practiced; the only thing I ever learned was breathing. But it was nothing I took very seriously—I just enjoyed doing it, especially three-part harmony."

After her junior year in high school, Anne went straight to college. "I made good grades because it was expected of me—my brothers had." Because she was a girl and a Catholic, with little experience at being either—"there were ten Protestants for every Catholic in Springhill"—her mother persuaded her to enroll in the general arts course at Mount St. Vincent, a small Catholic girls' school in Halifax. "She'd been disappointed in me for seventeen years, and she thought that now I'd just blossom into a real lady. It didn't work. It was horrible—a fortress—we had to dress a certain way and were allowed out only two nights a month; at home I'd been allowed out whenever I wanted as late as I wanted."

Next year Anne was at the University of New Brunswick in Fredericton, doing what she had wanted to do all along—studying physical education. At Mount St. Vincent she had appeared in a



Nova Scotia's entry in the Tournament of Roses Parade last New Year's in Pasadena won the Ambassador Award for exceptional merit. Anne Murray, shown here with her road manager Leonard Rambeau and TV producer Bill Langstroth, was the star attraction on the float, which was the subject of a minor rhubarb when thrifty Nova Scotians learned it cost \$30,000.

campus revue singing Gershwin's *Summertime* to her own accompaniment on a baritone ukulele. But, somewhat awed by the size of the new school (3,000 students, which is a lot for the Maritimes), Anne was convinced, when a call went out for auditions for the U. of N.B.'s 1964 "Red and Black Revue," that she couldn't stand up to the competition. "I was very shy—our whole family is very shy. I'm not anymore, but I had to work to come out of it. I had done choruses and square dances, but I didn't want to do a solo; then suddenly I got involved when I realized how rotten the rest of the talent was."

She got involved in another way too, for the U. of N.B. was not Mount St. Vincent: "There were six guys to every girl, and I went out every night of the week." Her studies neglected, she had to go to summer school to catch up, which led to her singing at Fredericton curling clubs for \$25 a night and then trying out for "Singalong Jubilee," a summer-TV replacement show in Halifax. "There were a hundred people at the auditions, and they were so bad it quickly narrowed down to three of us. Listening to the other two I knew there was no way I could miss—then they turned us *all* down!"

But in her senior year at the University, in 1966, Bill Langstroth, then co-producer and host of "Singalong," called from Halifax and asked her to audition again. "He remembered me because I sat on a stool with old jeans and a very phys. ed. kind of hat on, playing my ukulele and being shy at the same time." She had recently—at age twenty—had her tonsils out, and it made a difference. "They were huge, and I had been singing like my throat was full, and through my nose. It sounded like there was no room for the voice to come out, which was the

truth. Suddenly I could sing lower, I had better range, more control. When I went down to audition they thought I'd just matured in two years." Anne sang for Langstroth and for Brian Ahern (then a guitarist and musical director for "Singalong" and now her record producer). She was taken on for the summer.

Next fall she taught physical education at a school on Prince Edward Island, where, because of her "Singalong" summer and singing at school assemblies, she was known as "the Singing Teacher." An understanding principal made it possible for her to continue accepting weekend singing dates in Halifax by letting her off early on Fridays. Brian Ahern, meantime, had broken into the recording-studio world in Toronto, and made impassioned pleas to Anne to break her teaching contract and come to Toronto to record. "No way," was the answer. "Going for a singing career was crazy. I wanted to teach school. He was being impetuous and young about it; I wasn't. I was being *very* practical."

But in February, when it came time to renew her teaching contract, it developed that Anne could get on "Let's Go," a regular TV-network teeny-bopper show broadcast (in part) from Halifax. Anne recalls, "I honestly didn't know what to do. I called my folks the night before I had to sign, but they said, 'Sorry, this is going to have to be your decision.' It was the first *major* decision of my life, and I wasn't ready for it. So I called Bill Langstroth in Halifax, and he said, 'There's no doubt; go into show business.' That was all I needed, somebody to tell me definitely."

Anne worked on the "Let's Go" show only three days a week, but as a result of the national exposure calls started coming in for club dates. After another summer of "Singalong" (her third on the program,

Not surprisingly, Anne (shown below with her record producer Brian Ahern) was Canada's Female Vocalist of the Year for 1971.



her second as featured soloist), she engaged Langstroth as her manager. "It was all so easy. I was already famous in the Maritimes, I was on national TV, and now I was doing small clubs—150 to 200 people—and packing them in everywhere. Again it was luck; I had horseshoes coming out of my ears."

In the fall of 1968 Anne appeared on two national TV specials and her concert appearances started getting bigger—500 to 600 seating capacities. The next step was recording, and she did her first album, "What About Me," with Ahern producing, "for a Canadian record company whose name I won't mention because we're not speaking." The songs were "the folksy sort of thing—like *The Last Thing on My Mind*—plus a little rock and country, though I still didn't know one country singer from another." The next year Anne signed with Capitol Records of Canada.

"That was a big deal. People in the industry had started looking at me seriously even though they didn't know very much about me. But, wow, Capitol knew *all* about me and even gave in to special demands we didn't think we'd get—such as a guarantee regardless of the number of records sold. But Brian had learned a lot working with the nameless record company. They had given us only \$3,000 to make the album; Capitol gave us \$18,000. I couldn't believe it—me, with strings and everything!"

THAT first Capitol album was called "This Way Is My Way," a comment perhaps on the conditions under which it was produced, but not the title of one of the songs—among which were *Bidin' My Time* and *Snowbird*, by Gene MacLellan, another Nova Scotian member of the Maritime Mafia. The album sold reasonably well in the Maritimes, but it was hardly an instant success—possibly because, as Anne puts it, "it had a 99-cent cover on a \$5 album" and the previous album was still selling at \$1.99. Then, suddenly, four months after its release, it "broke out" on Toronto's largest middle-of-the-road station, and quickly caught on with other stations. At about the same time the Canadian Radio-Television Commission published its 30 per cent ruling. Disc jockeys complained that there just weren't enough home-grown composers and singers of quality to fill up the required time, but, as Anne recalls, "here was an album that *wasn't* inferior, so they played the hell out of it. Suddenly everyone was asking, 'Where *is* she?' Toronto is Canada's show-biz town, but I was in Halifax. Capitol called a press conference for me in Toronto—I couldn't believe the excitement! All of a sudden Toronto had discovered Anne Murray."

Capitol released a single from the Canadian album in the U.S.—the two Gene MacLellan songs *Bidin' My Time* (as the biggie) and *Snowbird* (as the “B” side). Stubborn disc jockeys ignored this implied order of things and concentrated on *Snowbird*. Its popularity promptly snowballed, particularly in the large cities nearest the Canadian border—Detroit, Cleveland, and Pittsburgh. By June 1970 it was 101, bubbling under the Big 100 in *Billboard's* pop-singles chart. “I came home,” Anne recalls, “and went to my parents’ summer place in Northport, Nova Scotia, for three weeks. I was completely isolated. Then I got a phone call from Capitol: ‘*Snowbird* is 45 with a bullet!’ I learned what ‘bubbling under’ and ‘bullet’ and all those racy music-biz terms meant. Before that I hadn’t even known anything about ‘charts.’”

As *Snowbird* hit the Top 40 in the U.S., Capitol of Canada released a second Anne Murray album, “Honey, Wheat and Laughter,” which included another Gene MacLellan song, *Put Your Hand in the Hand*. Capitol U.S. then combined the best parts of the two Canadian albums for the “Snowbird” album released in the States. Since then, *Snowbird*, song and album, has produced four gold records—two in Canada (where a gold record is given for 50,000 singles and 25,000 albums) and two in the U.S. (1 million singles or \$1 million worth of albums). Along the way it also got Anne Murray a string of major club dates, a contract with the Canadian Broadcasting Corporation, and another with the Glen Campbell TV show.

Anne remembers that her first meeting with Campbell took place in his Los Angeles office, “with about fifteen men around. I was scared to death—petrified. As far as they were concerned, I hadn’t done anything but that one successful single, and Capitol had pushed to get me on the show. But at the same time I was very tired and didn’t much care what any of them thought.” Fortunately, she and Glen struck it off instantly, and any nervousness about her musical talents dissolved as soon as he discovered not only that she was flexible as to the keys she could sing in, but that she actually preferred singing in harmony. Ten minutes’ run-through of *Break My Mind* and a few other straight-ahead songs clinched it.

In November of 1970, still living in Halifax, she got a call from Nick Sevano (Campbell’s manager, and now hers as well) confirming her joint appearance with Glen on the Merv Griffin talk show. As a deliberate afterthought he told her that Glen would be presenting her with her gold record for *Snowbird* on the program. “I freaked out. I had done it! Everybody had said, ‘Move to Toronto; you can’t

do anything sitting in Halifax.’ But what couldn’t be done had been done. I sat in Halifax and won a gold record in the U.S. I was trying to prove something; once I did, I moved to Toronto.”

Not quite up to affording a house yet, Anne took an apartment (with the name Alice Smith on the bell to fool fans—it didn’t) and produced her third album, “Straight, Clean and Simple,” for simultaneous release in Canada and the States. Also, realizing that she is “temperamentally not aggressive enough to be in show business,” she took on an accountant, a lawyer, and finally Leonard Rambeau, whom she hired away from the Nova Scotian government in Halifax. They had met when he was president of a Catholic youth club in Dartmouth, N.S., and booked her for a fund-raising party in 1968. Anne remembers it well: “I couldn’t believe the organization of it; in contrast to the usual chaos of those things, it was perfectly done.” When they met again a year later, Rambeau asked her to give him a call if she ever needed a road manager. Not long after that, he began moonlighting from his job as placement officer at St. Mary’s University in Halifax, helping Anne send out autographed pictures, answer letters, and keep up contacts with radio stations. Last May he joined her full-time as road manager and general factotum.

She was starting to need such help. Her fame has brought bigger and bigger night-club engagements, starting with Toronto’s Royal York Hotel, where she outdrew Peggy Lee, and culminating with appearances (with Glen Campbell) at the International in Las Vegas, Harrah’s at Lake Tahoe, and the Greek Theater in Los Angeles. Sandwiched in between were other less snazzy engagements that amounted to a tour of Canada: Winnipeg, Regina, and Saskatoon, a week in Vancouver, repeated sell-

Anne gets a star’s welcome wherever she goes in Canada—as here, arriving for a singing engagement in British Columbia.



Croton Studios, Burnaby, B.C.

outs in Montreal. She picks her personal appearances carefully: "One of the reasons I've always been successful on stage is that I seldom go anywhere until I know or at least feel it's going to be a success, that I'm already accepted in that place."

AND SO, last July, she went home to Springhill, in triumph, for an old-home week, a testimonial dinner, a parade, and an impromptu concert. Twenty-five thousand people, five times the normal population, jammed the town, and they stood outside the hall where the dinner was held until Anne sang *Snowbird* and four other songs for them. Springhill is a hard-luck town, still trying to live down and pick up after its mine disasters—a surface explosion in 1956 killed forty, another in 1957 leveled the whole of the town's shopping section, and "the Bump," an underground blast in 1958, killed seventy-five. The mines that blew up have closed long since, and Springhill's big industry now is a medium-security prison where most of the townspeople work.

Now, facing her future, Anne Murray is beginning to grow a little restive standing in the large, cool shadow of Glen Campbell, a little anxious to establish a reputation of her own before the "guest-star" appellation becomes type-casting. But that is not to say that she has any complaint about Campbell himself: "He's been good to me, he sets me up beautifully, and it's really incredible for him to do an album with someone who was virtually unheard of. But that shows you what kind of guy he is." At last (early April) count, the album, "Anne Murray and Glen Campbell" (the order of the names was his idea), had sold an impressive 200,000 copies, but Anne has her private reservations about it. "It just wasn't as important to me as an album of my own. And Glen likes what he calls 'straight-ahead' tunes; I think that's boring." She likes the two songs over which she and Ahern had complete control (*United We Stand* and *Ease Your Pain*), absolutely hates the version of Randy Newman's *Love Story* (she didn't want to do it at all), and is less than enthusiastic about some others, especially *My Ecstasy*. "But," shrugs Anne, "those are the problems of a duet album."

Eight other arrangements on the Murray-Campbell album are by Al DeLory, Glen's regular arranger. All the tracks were done originally in Los Angeles, but six songs were brought back to Toronto "for sweetening," and Anne has reason to hope that next time out the album can be done entirely in Canada—except, perhaps, for the vocals. "It's partly patriotism that makes me want to record in Canada. People have always said that the quality of the



The Murray-Campbell duo album was a success both aesthetically and commercially—which means another may be coming.

musicians here isn't as good, but I think that's just not true. The studios here are excellent, and an album is a joint creation anyway, with everybody working on it at somebody's house if necessary until we all get it right. In the States they stick the charts in front of you, and that's that."

It came as no surprise to anybody that Anne Murray was named Female Vocalist of the Year in Canada in 1971, though it was perhaps a little surprising that the Maritime Mafia took the eleven Juno Awards (comparable to the U.S. Grammy) given out at the year's end: best album, "Honey, Wheat and Laughter"; best single, *Talk It Over in the Morning*; best producer, Brian Ahern; best songwriter, Gene MacLellan; etc. Things like that make all Maritimers proud because the rest of Canada, particularly the slickers in Montreal and Toronto, tend to look down on them as poor and therefore slow—or vice versa. Anne Murray is making that harder and harder to believe. Her appearance at the International Country Music Festival at Wembley, England, in April was her British debut, which means that the rest of the Commonwealth cannot be far behind. And upwards of a hundred million people watching this year's Rose Bowl parade on TV saw and heard Anne presiding over Nova Scotia's award-winning float and singing *Snowbird*.

To Anne, her new house, besides giving her a

feeling of home after all those apartments and hotel rooms, means that "people can't get at you. I like a private life; basically I'm a private person. I like people, but I can't stand to eat at a restaurant because people impose—they're so brazen they'll come right up to you in the middle of a bite and ask for an autograph. Some people are good at dealing with their fans; others are not. I guess I'm somewhere in between." When it comes to being Canada's unofficial good-will ambassador, however, Anne is far from retiring. "I'm proud of it, and it's not a burden. I don't resent becoming an institution—it's kind of a nice feeling. I'll do anything I can to promote Canada and make the world aware of it—as long as it isn't political. I was always patriotic, but I became even more so when I went to the States and found out how ignorant people there are about Canada. Why, Americans actually arrive up here with skis in the middle of summer."

I asked Anne about her music and the source of that clear, clean sound that has so impressed the critics. She confessed that she really cannot account for it herself: "All I know is that we go in there and do it. What I do is definitely *my* kind of material, and I know how to pick it. But I don't know exactly what to call it—middle-of-the-road, perhaps, but certainly not country. I don't like to do things other people have done unless I think I can do them better. I've never done a tune on which I thought the definitive version had already been done. Nilsson, who's my favorite male singer, *always* does the definitive version, and so I can't sing any Nilsson songs—that's why I hated doing Randy Newman's *Love Story* on the album with Glen: Nilsson's version is definitive."

Her "all-time favorite" female singer is Dusty Springfield. They've never met, but she has been engaged—by telephone—for Anne's next CBC special. "I grew up loving the harmonies of the Chordettes, and Buddy Holly and Buddy Knox. And it's very nice to have people say sometimes that I sound like Patti Page—she flattened me with her harmonies on *Cross Over the Bridge*. But Dusty has influenced me more than anyone."

Fame has brought no change in Anne's relationship with her family, whom she visits twice a year—in summer and at Christmas (she's never missed one). "A lot has to do with your own attitude. If you think of yourself as important, then you change and people change the way they treat you. I'm older, I've matured like everybody else, but I've never taken the business seriously and so I don't take myself seriously in it.

"If there is such a word as 'star,' I am one in this country, but I still have to live a day-to-day life. I'm

not a very demanding person when it comes to work, and I don't believe being a woman has had any effect one way or another. In this business, especially, there is no difference between a man and a woman—at least I've never been made to feel there is. The only differences are those society imposes: because I'm a woman I'm supposed to be a homebody and spend a lot of time in the kitchen. But I'm not a homebody in that sense, though if I were married I might be. If the right guy came along tomorrow, I'd marry him. I may be all wet, and in two or three years I might feel very differently. But I've been working on instinct for all of my twenty-six years, and my instinct will tell me when to get out. Other women tell me not to give up my freedom, but I've had twenty-six years of being free, I've been places, and I've had a career. Most women can't say that, can't understand that all I'd be giving up is more of what I've already had."

MOVIE offers have started to come in, and she inclines toward something in which she would be playing essentially herself. "As a kid I wanted to be an actress. I devoured movie magazines—until I discovered they were all sham. I always thought I'd be able to act, but we didn't have plays in school, so I never had a chance to find out." Whatever develops, however, she won't move physically: "It took me six months to get myself to come to Toronto. Then people thought they could get me to go on to the States. But when I bought the house here, they realized I was serious. Canadian audiences didn't use to support their own talents until they had made it in the States, but I still live here and call this home, so I think I've made it possible for others to do it too if they want to."

Other than this simple, four-square patriotism, Anne Murray avoids politics and politicians. She was widely applauded for her refusal to join Bob Hope's Christmas entertainment troupe in the Far East, but she's just as firm about refusing to entertain Canadian troops in such relatively calm places as Cyprus and Germany. "The only responsibility I feel is to entertain people. When they go out to hear somebody sing they don't want politics shoved down their throats—they get enough of that on radio and TV. I don't have any strong political convictions because I've avoided them on purpose. I know generally what's happening, and that's about it. I've always been honest with everybody, sometimes to a fault—with women interviewers it sometimes brings out the claws! But I hope I'm the same with everybody, men *and* women. I think people like to hear things straight. I do, and I'm satisfied with my life. I understand it."

Hirsch-Houck Labs Tests Some Representative

UNDER \$250 RECEIVERS

By Julian Hirsch

ANYONE who follows the stereo scene at all closely knows that there is a growing number of excellent receivers in the \$500 to \$1,000 price range. But, fortunately for the less affluent audiophile, most manufacturers also have models that are much lower in price, many of them selling for less than \$250. Published specifications for the low-cost units tend to concentrate on the inflated music-power rating system without saying too much about anything else except FM sensitivity. This leaves the prospective buyer wondering just what besides power-output capability has been sacrificed in these receivers to achieve the lower selling price.

To discover for ourselves what sort of performance can be expected of these low-price receivers, we made an exhaustive test survey of seventeen stereo receivers selling for less than \$250. The tests resulted in some two hundred pages of graphs and measured data. Clearly, only a fraction of this material could be presented in its original form in the pages of STEREO REVIEW. We have therefore condensed the data into a table listing the most important performance parameters, complementing this with brief descriptions of each receiver.

Our task was slightly simplified by the fact that there were many obvious similarities between the receivers. Designed to sell at about the same price, they necessarily had much in common in tuner and amplifier performance and in operating features. We were thus able to draw from our data a profile of a "typical" low-price receiver, using the average values of the measured characteristics of all of them. Then, by comparing each receiver with this profile, we could easily see whether it was above or below the norm for the whole group.

The following specifications are those of a hypothetical "typical" receiver selling for under \$250, based on our own measurements of the seventeen different models in this test series. (We have also shown the "spread" of our measurements for each parameter.)

<i>Specification</i>	<i>Average</i>	<i>Spread</i>
Audio power (per channel, 8 ohms)	22 watts	8.5 to 33
Distortion at 1 watt	0.13 per cent	0.03 to 0.30
FM sensitivity (IHF)	2.3 microvolts	1.5 to 7.6
Capture ratio	2.8 dB	0.9 to 7.5
AM rejection	53 dB	28 to 64
Image rejection	56 dB	30 to 83
Alternate-channel selectivity	62 dB	32 to 85
AM frequency response	63 to 4,100 Hz	20/260 to 2,000/7,000
Price	\$200	\$169 to \$249.95

Our average receiver unquestionably achieves "high-fidelity" status, with FM performance adequate for the vast majority of locations, and a clean audio amplifier capable of driving any of the moderate-price speakers likely to be used with it to a reasonable level. Any receiver conforming to this profile need proffer no apologies for its performance—and therefore for its presence in anyone's music system.

The "spread" of some of these performance parameters is considerable. No single receiver ranked first in every respect. One (the Heath AR-1302) came very close to doing so, but since it is a kit and also one of the most expensive units in the group, it may be unfair to make a direct comparison between it and the others. Then, too, it must be realized that a user's specific needs will tend to make one or another of these receivers preferable to the rest, since

each has its own strong points and weaknesses, usually somewhat in accord with its price level.

The tested low-frequency performance of the receivers varied considerably, even when the 1,000-Hz power/distortion figures were quite close. If a receiver—or amplifier—is to maintain the same power and distortion level below 100 Hz that it has at 1,000 Hz, it must have a fairly heavy-duty—and expensive—power supply. Most low-cost units with an acceptable power-output and distortion level at 1,000 Hz will distort badly (because of waveform clipping) when driven to the same power level at frequencies immediately below 100 Hz. Other amplifiers may hold up well down to 50 Hz—or even below—before they clip. For that reason each report has a sentence describing the low-frequency performance of the unit with reference to the amount of low-frequency power available before clipping sets in. Such data will be significant if you are trying to obtain clean low-bass performance from low-efficiency speakers.

One might expect that there would be a variety in features and operating flexibility in seventeen different units, but we found surprisingly little departure from the norm. Our typical receiver had one magnetic-phono input, one high-level (AUX) input, and provisions for switching two pairs of speaker systems. It had a tape-monitoring facility and at least one rear-panel a.c. outlet, either switched or unswitched (quite a few had one of each type). About half of our test group had interstation-noise muting on FM. Most of them had a single tuning meter, usually reading relative signal strength, although a few receivers had zero-center FM tuning meters or one of each type. Automatic stereo/mono switching on FM was universal, and only one receiver lacked an AM section. Few of the receivers had AFC (automatic frequency control) or audio filters. Almost all had switchable loudness compensation, and all had front-panel headphone jacks.

Most of the receivers, including some of the least

expensive models, are supplied installed in attractively finished wood cabinets. For others, the wooden cabinet is an optional accessory at a cost of from \$15 to \$30. Comparison between receivers of apparently similar price can be misleading unless the cost of the cabinet—assuming you want one—is taken into account.

One receiver—the Sansui QR-500—cannot be easily compared with the others. Although it is priced near the top of the group, its basic performance (considering only the tuner and the front-channel amplifiers) is more closely comparable to that of the lowest priced two-channel receivers. However, it is a true four-channel receiver (the least expensive we know of), with built-in matrix-decoder and a rear-channel ambiance synthesizer.

Each of the receivers tested was chosen by its manufacturer as the model he considered his “best buy” selling for under \$250. If there was only one under-\$250 model, that was the one we tested. The receivers are listed in the accompanying chart in order of increasing price. The cost of a wooden cabinet is shown wherever it is not standard.

The language with which each of the receivers in this group is characterized has been carefully weighed, but the reader should remind himself in each case that performance comparisons are being made with the hypothetical “typical” receiver whose specifications are the averages of those included in this test series. The scale of excellence is thus not an absolute one, but merely a useful way of ordering the units in the group. For example, a receiver with a 3-microvolt sensitivity may be described as having poorer or slightly-below-average sensitivity; this does not mean that it is deficient in sensitivity or that it will not give adequate performance in most locations, but merely that it does less well in this respect than our hypothetical model. If a specification is not mentioned in an individual report, one should assume that it is in the average range.



Lafayette LR-775

● SLIGHTLY below average in audio power, the Lafayette LR-775 had slightly higher than average low-level distortion. Low-frequency clipping occurred at 15 watts at frequencies below about 50 Hz. This receiver's phono-overload level of 35 millivolts was one of the lowest of the group: it requires the use of a low-output cartridge to

avoid distortion on loud recorded passages. The high-level inputs overloaded at a safe 3.7 volts. The FM performance was close to the average in almost all respects, with AM rejection, image rejection, and capture ratio slightly better than most, and the alternate-channel selectivity slightly poorer than the norm. The AM frequency response was considerably better than average.

The LR-775 has a HI filter with a 6-dB-per-octave slope and a -3-dB point of 3,500 Hz. It also has a high-frequency blend function for stereo FM noise reduction. The single phono-input switch position on the front panel serves for either magnetic or ceramic cartridges, with separate rear jacks for the two types. A tape-recorder output jack is located on the front panel. The single rela-

tive-signal-strength tuning meter reads full scale on most signals. A metal cabinet with wood-grain finish is standard, and a wooden cabinet is available at extra cost.



JVC 5501

● DESPITE the fact that it is one of the two lowest-price receivers in the group, the JVC 5501 makes no significant technical concessions to price except in its audio power, which was much less than the group average. Audio distortion over its power range was only slightly greater than average. Low-frequency clipping took place at about 100 Hz at 7 watts output per channel.

The FM performance was very close to the average in most respects, except that the image rejection was poor—and the alternate-channel selectivity among the best! The capture ratio was slightly poorer than average, at 4.3 dB. AM frequency response and quality were better than average.

The JVC VR-5501 has one unswitched a.c. outlet and a relative-signal-strength meter. The dial tuning pointer lights up when an FM station is correctly tuned. The tone controls are vertical sliders with thirteen lightly detented positions. Their range, particularly in boost, is somewhat less than that of most tone controls, but this can be considered a desirable protective feature in a low-power receiver lacking the output-power capability to respond to much boost without distortion.



Rotel RX-400A

● WITH lower than average power output, the Rotel RX-400A also had slightly lower than average audio distortion. At 15 watts output, low-frequency clipping occurred at about 40 Hz. Its phono-overload point of 41 millivolts makes the use of a cartridge with fairly low output recommended. The high-level input overloaded at 2.4 volts, which is safe with most program sources (but be sure that a tape recorder used with this receiver has adjustable output level, or not more than about 1-volt output if it is fixed).

The FM sensitivity was average, with slightly higher than average distortion. The capture ratio and alternate-channel selectivity of the RX-400A were poor. The stereo FM channel separation was good at low and middle frequencies, but was poorer than average at the higher audio frequencies. Quality and response on AM were poorer than average.

The RX-400A has two pairs of tape-recording outputs and one pair of tape-monitor inputs. One of its two a.c. outlets is switched. The tuning meter reads relative signal strength. The preamplifier outputs and main amplifier inputs are brought out separately, and are normally connected by jumpers.

Sherwood S-7100A



● THE only external difference between the Sherwood S-7100A and the older S-7100 is the addition of a 4 CH FM jack in the rear, presumably to accommodate some possible future form of four-channel FM multiplexing system. We suspect that there have also been some internal changes, resulting in improvements in performance.

The S-7100A had somewhat more power with lower distortion than average, which is surprising, considering its modest price. Low-frequency response went down to between 20 and 25 Hz at 20 watts before clipping. It combined high phono sensitivity with very good overload capabilities. The FM sensitivity was slightly poorer than average, but the FM distortion was among the lowest of the group. The image rejection and alternate-channel selectivity were better than average, and capture ratio was average for the test group. The stereo FM separation was average, and AM frequency response was somewhat poorer than average.

The Sherwood S-7100A has one switched a.c. outlet, FM interstation muting, and a tuning meter that reads relative signal strength. A front-panel tape-dubbing jack parallels the rear tape-recorder outputs.



Ferguson 3426

● SOLD by Olson Electronics as their Model RA-288, the Ferguson 3426 is made in England and differs considerably from the norm in some of its packaging, circuits, and features. It has no AM tuner, and the FM tuning uses voltage-controlled varactors instead of variable capacitors. There is one phono input, which can be switched for either ceramic or magnetic cartridges. It is not possible to monitor off the tape while recording. There are no a.c. outlets, and the antenna connector is nonstandard. The very effective tuning indicator uses a pair of red lights. They brighten and dim as one tunes past a station, and at the correct tuning point they are equally bright.

The audio-power output was quite respectable, given the unit's price. Low-frequency clipping did not occur until about 20 Hz at slightly over 12 watts. The high-level input was excessively sensitive and overloaded easily, which would render it unusable for many external program sources. Frequency response dropped off rapidly below 100 Hz (to -15 dB at 20 Hz) at high volume-control settings, but at normal control settings the (non-defeatable) loudness compensation returned the overall response to an acceptably flat condition.

Except for stereo separation and distortion, all FM performance specifications were poorer than the group averages. In spite of this, the 3426 performed adequately in home use, even with inefficient speakers and an indoor antenna. Apparently its low FM sensitivity is not a serious drawback in any metropolitan location. In view of its low price—one of the lowest of the group—we find its performance to be acceptable, if not noteworthy.

Scott 357



● **DESPITE** its under-\$200 price, the Scott 357 was one of the most powerful receivers in the group, delivering 33 watts per channel to 8-ohm loads and 38 watts to 4-ohm loads. Its overall audio distortion was slightly higher than average, but low-level IM (intermodulation) distortion was considerably lower than the average for the group, and low-frequency clipping did not occur until 25 Hz at 25 watts. There is a switch-selected choice of two phono sensitivities to accommodate a wide range of magnetic cartridge outputs, with excellent overload safety margins.

The FM performance was close to average in all respects, with the AM rejection slightly below the average. The AM tuner was one of the best of the group, with a frequency response extending to 6,000 Hz.

One of the 357's two pairs of speaker outputs uses phono jacks; the other has conventional screw terminals. Its single a.c. convenience outlet is unswitched. The zero-center tuning meter changes color from green to red when a stereo FM broadcast is received. A socket in the rear permits the receiver to be turned on and off automatically by a record player equipped with a "power control" switch; normal power switching is retained for other modes of operation.



Sylvania CR2742

● **SYLVANIA'S** new receiver was one of the most powerful in the group. Although its low-level distortion was somewhat higher than average, it was able to deliver more than 25 watts at 20 Hz before clipping. The phono-overload point was at a safe 65 millivolts, but the high-level inputs had an unusually high sensitivity and overloaded at 1.8 volts.

The FM sensitivity and distortion were average, and stereo separation was better than average. Image rejection and alternate-channel selectivity were both above average. Capture ratio was also among the best at 1.1 dB. The AM rejection was poor, but it varied considerably with signal level; AM tone quality was average. Interstation muting is provided for FM. Tuning is by means of a horizontally mounted flywheel.

The CR2742 had an exceptionally effective rumble filter, with negligible effect above 30 Hz and a slope of approximately 24 dB per octave below that frequency. We would expect such a filter to be completely effective against acoustic feedback without affecting audible program material. There is also a HI filter, with a 6-dB-per-octave slope and a -3-dB point at about 10,000 Hz. In the rear of the receiver there are two sets of switch-selectable magnetic phono inputs. One pair can also be switched to accommodate a ceramic cartridge. In addition to the normal and remote speaker outputs, there is another pair of outputs marked PQ 4. These drive two rear speakers with a *difference* signal (resembling the Dynaco

four-channel technique). All the speaker outputs are phono jacks. There are two unswitched a.c. outlets in the rear, as well as a pushbutton-reset circuit breaker in lieu of a line fuse.

Fisher 201



● **THE** audio power, distortion, and most other performance characteristics of the Fisher 201 did not differ significantly from the norm. Low-frequency clipping occurred below 50 Hz at about a 20-watt level. The FM tuner had better than average sensitivity and image rejection, but was slightly below the average in alternate-channel selectivity and distortion. The AM tuner had average high-frequency response, but also had a low-frequency rolloff below 200 to 300 Hz. Because of the restricted high-end response, the loss of lows did not cause a serious imbalance of sound, but we judged the AM quality to be slightly poorer than average.

The Fisher 201 has two high-level inputs and a single switched a.c. outlet. Its tuning meter reads relative signal strength. An unusual feature is the front-panel switch to reduce audio volume—a convenience when answering the telephone. An attenuator switch in the rear reduces the input signal to the FM tuner to prevent overload from very strong local stations. The high-level inputs overloaded at 4.5 volts, a safe figure.



Electro-Voice EVR-1

● **ONE** of a new series of receivers from Electro-Voice, the EVR-1 had average audio power, and distortion was typically only 0.05 per cent at most frequencies and power levels. Low-frequency clipping at a 17-watt level occurred at about 45 Hz. Phono overload occurred at only 30 millivolts, making it advisable to use a low-output cartridge (not more than 3 millivolts) with this receiver. The 4-ohm output of the EVR-1 was one of the highest of the group: 35 watts per channel. The bass tone-control range was capable of more than 30-dB boost and 20-dB cut at 20 Hz. However, the low-frequency power-output capability of the EVR-1, like that of all the receivers in the group, is unable to cope with the demands of such an extreme boost. So the control should be used in moderation and only at low power levels.

The FM sensitivity was slightly poorer than average, but stereo separation was better than average. The FM interstation-noise muting was nondefeatable, with a threshold almost exactly at the measured sensitivity of 3 microvolts. Therefore, it does not in any way limit the ability of the EVR-1 to receive weak signals, but it did prevent our measurement of capture ratio and alternate-channel selectivity. The FM tuning meter, which is of the zero-center type, does not function on AM. The EVR-1 has one switched a.c. outlet.



Kenwood KR-3130

● THIS unit had somewhat less power output than the average. However, it also had lower than average audio distortion. Low-frequency clipping (at 15 watts output) occurred at about 75 Hz. Available power was about the same with 8-ohm or 4-ohm loads. The Kenwood combined one of the highest (hence safest) phono-overload levels with higher than average phono sensitivity. The AM frequency response and the FM sensitivity and distortion were better than average, but alternate-channel selectivity was slightly poorer than average. The tuning meter, which indicates relative signal strength, read full scale on most signals.

The KR-3130 has two phono inputs, one set of which can be converted to microphone inputs by plugging dynamic microphones into the two front-panel jacks. The microphone signals are controlled by the main volume control, but appear at the tape-recorder outputs at full level. The microphone-input frequency response was 35 to 5,100 Hz \pm 3 dB. The KR-3130 has a HI filter with a 6-dB-per-octave slope and a -3-dB response point of 5,000 Hz. The tone controls have a total of eleven detented positions.

In the rear, the preamplifier outputs and main amplifier inputs are brought out to separate jacks, normally joined by a slide switch. There is a low-level mono (center-channel) output for driving a separate amplifier and speaker. One of the two a.c. outlets is switched.



Panasonic SA-5500

● THIS receiver had considerably less audio distortion than most of the others, but was slightly below average in power output. Low-frequency clipping occurred at 15 watts output at about 45 Hz. The Panasonic SA-5500 has two sets of phono inputs with different sensitivities; however, only one can be used at a time. One input, overloading at 46 millivolts, is suitable for low-output cartridges; the other can handle any medium- or high-output cartridge with its overload point of 230 millivolts—the highest of the group. The SA-5500 has a HI filter with a 6-dB-per-octave slope and a -3-dB point at 4,000 Hz.

The FM sensitivity of the SA-5500 ranked among the best in the tested group, and FM distortion was exceptionally low. AM rejection was slightly below average, but the image rejection and alternate-channel selectivity were much better than average (in the latter characteristic the SA-5500 tied with one other receiver for top honors). Stereo separation and capture ratio were also better than average. The AM frequency response was average.

The SA-5500 has FM interstation-noise muting, one

switched a.c. outlet, and a tuning meter of the relative-signal-strength type. The preamplifier outputs and main-amplifier inputs are brought out separately, and are normally connected by jumper plugs.



V-M 1532

● WITH 8-ohm loads, the V-M 1532 tested as one of the most powerful receivers in the group. Its audio distortion was slightly higher than average, but its low-frequency output before clipping was greater than 25 watts at 20 Hz. The low-level IM (intermodulation) distortion increased rapidly below 100 milliwatts output, reaching several per cent at levels under 10 milliwatts. The high-level input sensitivity was greater than that of most receivers, and overloaded at 1.7 volts. Caution is suggested when driving the input from program sources having more than about 1-volt output. The 1532 has a HI filter with a very effective 12-dB-per-octave slope and a -3-dB frequency of 6,500 Hz. The tone controls did not have quite the amount of boost that was available from the other receivers.

The V-M 1532 had the highest measured FM sensitivity, but with somewhat higher FM distortion than most of the other receivers. Its image rejection was close to average, and alternate-channel selectivity was slightly better than average. The 1-dB capture ratio ranked with the best, and stereo FM separation was better than average across the entire audio-frequency range.

The 1532's FM tuner has interstation-noise muting, and its meter is a zero-center type. There are two headphone jacks on the front panel. There is one unswitched a.c. outlet, and the unit is supplied with walnut side plates.



Pioneer SX-525

● ALTHOUGH it ranks with the more costly receivers in this group, the SX-525 is the least expensive of Pioneer's newest line of receivers. It is the only receiver in the group with provisions for interconnection of two tape decks. Front-panel controls permit recording and monitoring with either or both machines, or dubbing from one to the other. A front-panel microphone jack disconnects the phono inputs when the plug of a high-impedance dynamic microphone is inserted. The microphone signal appears monophonically in both channels, with a frequency response of 40 to 20,000 Hz \pm 3 dB.

The power output of the SX-525 was average, and its audio distortion was lower than average—typically less than 0.05 per cent at most frequencies and power levels. Low-frequency output before clipping was 17 watts at about 40 Hz. The IM (intermodulation) distortion of the

(Continued on page 62)

MEASURED SPECIFICATIONS OF SOME

Make and Model	TUNER SECTION									
	① IHF sensitivity (microvolts)	② Sensitivity (microvolts input for 50-dB S/N)	③ Maximum FM S/N (dB)	④ FM har. dist. (%)	⑤ 20-dB separation bandwidth (Hz)	⑥ Capture ratio (dB)	⑦ AM rejection (dB)	⑧ Image rejection (dB)	⑨ Alternate- channel selectivity (dB)	⑩ AM frequency response (Hz, ± 3 dB)
JVC 5501	2.3	3.4	69	0.71	30-8,500	4.3	53	30	76.5	22-4,800
Ferguson 3426	7.6	9.0	62.5	0.90	50-6,700	4.5	41	31	51	(a)
Scott 357	2.3	3.3	70	0.85	30-8,000	2.9	48.5	52	60	20-6,000
Rotel RX-400A	2.3	2.6	78	0.95	33-3,200	7.5	54	50	32	47-2,500
Sherwood S-7100A	3.1	3.7	71	0.62	30-8,500	2.8	46	59.5	66	20-2,800
Sylvania CR2742	2.2	3.5	59	0.70	30-15,000	1.1	28	62	84.5	20-3,100
Lafayette LR-775	2.5	3.8	75	0.75	30-8,500	2.0	64	63.5	47.5	42-6,500
Fisher 201	1.9	2.9	70	1.20	32-12,500	2.4	55	64	48.5	260-4,000
Kenwood KR-3130	1.7	2.5	71.5	0.62	30-10,000	3.0	53	52	45.5	95-5,000
E-V EVR-1	3.0	3.2	74.5	0.53	30-15,000	(a)	55	48	(a)	20-3,700
Panasonic SA-5500	1.65	2.0	72.5	0.32	30-13,000	1.85	46	66	84.5	20-4,100
V-M 1532	1.5	1.8	66	1.10	30-13,500	1.0	58	48	68	20-2,900
Pioneer SX-525	1.85	2.7	77	0.58	30-10,000	2.3	55	53	48	20-3,100
Sansui QR-500	3.5	14.5	74	0.78	42-9,400	5.9	46	39.5	55	210-2,700
Heath AR-1302	1.8	2.0	72	0.56	30-15,000	1.5	55	83	(a)	20-7,000
Sony 6045	2.6	3.5	73	0.41	43-10,000	0.9	50.5	71	82	65-2,000
Marantz 2215	2.0	2.5	74	0.65	30-15,000	2.7	47.5	56	62	20-7,000

● **IHF sensitivity** (first column) is the most widely quoted FM tuner specification (but not necessarily the most important); it is measured according to the IHF Standard. The figure given in specifications is the level (in microvolts) of the 100 per cent modulated FM signal required to produce an audio output with combined noise and distortion of 3.2 per cent, or -30 dB. Although the IHF-derived figure enables us to make comparisons, it is not a realistic indication of the minimum useful incoming FM signal: a noise level of -30 dB is an unpleasantly loud hiss! We therefore performed another sensitivity measurement to establish the required *microvolts input for 50-dB S/N (signal-to-noise) ratio*. A 50-dB S/N ratio is somewhat more realistic in terms of listening quality. The input-signal strength needed to achieve that figure with each receiver is shown in the second column of the table. The smaller the numbers in the two columns, the better the reception provided by the tuner section in respect to (1) the number of stations it will receive and (2) their freedom from background hiss.

The third column shows the *maximum FM S/N ratio*—the ultimate quieting level of the receiver. In other words, this is the best S/N ratio the receiver is capable of, no matter how strong the signal. The larger the number here, the quieter the tuner.

The *per cent of FM harmonic distortion*

(fourth column) indicates the audio distortion in the output of the tuner when it is receiving a fully modulated signal. The inherent distortion in our test generator is approximately 0.5 per cent. This distortion can add to or subtract from (depending upon phase relationships) the tuner's distortion, which means that there is an ambiguous range of values extending from perhaps 0.3 to 0.7 per cent distortion. Distortion percentages above the 0.7 figure do represent tuner distortion; figures below it may or may not.

Using an FM test signal modulated with stereo information, we measured frequency response and crosstalk—the leakage of information into the opposite channel—from 30 to 15,000 Hz. Since there are usually minor differences between channels, we averaged the results for the two to obtain an FM frequency response and crosstalk curve across the whole audio range. Since all the receivers performed respectably in the frequency-response department, the test results are not presented in the table. Stereo-channel separation usually varies with frequency, being greatest in the middle range. Although the maximum separation may be as much as 40 dB at certain frequencies, we feel it is more important that at least *20 dB separation* be maintained across a reasonably wide frequency range. The frequency limits or bandwidth between which the separation

exceeds 20 dB (see fifth column) provide one "figure of merit" for the stereo FM performance of a tuner. The wider the bandwidth, the better the separation.

In many locations the ability to reject unwanted signals is more important than sensitivity. The *capture ratio* (sixth column) is a measure of the tuner's ability to respond only to the stronger of two FM signals on the same channel (that is, at the same frequency). The weaker signal is not necessarily from a different station; it may be a delayed, reflected signal from the same station, which creates a problem called "multipath." If not fully rejected, this signal can cause severe distortion in the audio output. A capture ratio of 3 dB or less is desirable, and usually adequate.

AM rejection (seventh column) is the measure of the tuner's ability to reject certain kinds of noise as well as the AM component in multipath interference. A good tuner usually measures in the vicinity of 50 to 55 dB—the higher, the better.

Image rejection (eighth column) is needed to solve a serious problem that occurs in certain areas, particularly near airports. Any FM tuner can receive a signal 21.4 MHz (2×10.7 MHz, the i.f. frequency) higher than the frequency to which it is tuned, if that signal is sufficiently stronger than the desired signal. Air-to-ground communication is the most common source of FM image interference. Here,

TYPICAL UNDER-\$250 RECEIVERS

AMPLIFIER SECTION											Dimensions (raised to the nearest 1/4")			Weight (lbs., oz.)	Price (indicates cabinet extra)	
Power @ 1 per cent harmonic distortion (watts)	Harmonic distortion @ 1 watt (per cent)	Maximum power @ 4 ohms (watts)	Input sensitivity (millivolts)		Input-signal overload level		S/N (dB)		W	H						D
			phono	aux	phono (millivolts)	aux (volts)	phono	aux								
10	0.21	12.2	2.6	77	79	10+	68	77.5	17	5 1/2	12 1/4	14, 10	\$169.00			
16	0.20	20.3	3.2	21.5	58	0.4	57.5	72.5	22	3 3/4	10	16, 0	169.00			
33	0.17	38	2.35 4.70(a)	195	65 130(a)	10+	67.5 67.5(a)	76	15	4 1/2	14 3/4	17, 0	199.90			
16.5	0.09	19	1.85	108	41	2.4	70	72	17 1/4	5	12 1/2	15, 6	199.95			
25	0.06	28	1.35	130	64	10+	74	78	17 1/2	5 3/4	13 1/2	21, 4	199.95			
29	0.30	36	1.8	55	65	1.8	62	72	17	5 1/2	13	19, 0	199.95			
17	0.22	22.5	1.4	160	35	3.7	72	70	14 1/4	4	10 1/4	14, 8	199.95(a) (19.95)			
21	0.12	25	3.0	135	98	4.5	73.5	76.5	15 1/2	4 1/2	14 1/4	18, 0	219.95 (14.95)			
16	0.07	16.4	1.55	110	100	10+	72.5	74	16 3/4	5 1/4	12 1/2	17, 8	219.95 (19.95)			
21	0.05	35	1.65	140	30	10+	70	75	18	5 1/2	11	16, 0	229.95			
19	0.05	27	1.3 6.8(a)	115	46 230(a)	10+	71.5 49(a)	72	16	5 1/2	14	19, 0	229.95			
33	0.30	26	1.5	56	48	1.7	67	73	17	4 1/2	15	21, 0	229.95(a)			
19.5	0.04	20.7	1.5	135	55	10+	71.5	78.5	17 1/4	5 3/4	14 1/4	17, 10	239.95			
8.5(a)	0.03	12	3.3	185	100	10+	75.5	78	17 1/4	5 1/4	12	16, 13	239.95			
31	0.03	38	1.55(a)	120(a)	155	10+	65.5	82	16 3/4	5 1/4	14 1/2	26, 8	239.95 (k) (19.95)			
30	(a)	33	1.15	145	53	6	71	71	15 3/4	5 3/4	12 1/4	18, 5	249.50 (24.50)			
22	0.06	23	1.5	135	100	10+	68	73	17 3/4	5 1/2	14	24, 10	249.95 (29.95)			

too, a 50-dB figure is typical of many good tuners, but some perform considerably better than that. In many areas image interference is no problem, but if there is a lot of air traffic in your area, image rejection may be important.

Alternate-channel selectivity (ninth column) is a measure of the tuner's ability to receive a weak signal without interference from a stronger signal only 400 kHz removed. (In any given geographical area, FM stations are separated by 400 kHz.) If you live close to an FM transmitter and wish to listen to a distant station separated from it by 400 kHz on the dial, this may be the decisive specification for your choice of a receiver or tuner. A selectivity rating of 50 dB is typical of many tuners, but a few are substantially better (over 80 dB).

Most receivers also include an AM tuner. Although it is rarely used for serious music listening, an AM tuner can have reasonably good frequency response and audio quality. However, most of them suffer from severely limited high-frequency response—and sometimes attenuated lows as well. We measured the *AM frequency-response* limits of each tuner to determine the range over which it varied within the points where its output was ± 3 dB of its output at middle frequencies (tenth column). Most receivers had upper limits of 2,000 to 4,000 Hz, but a few went out to 6,000 or 7,000 Hz, and therefore had

markedly better sound quality as a result.

The audio power was measured for one channel at 1,000 Hz, with 8-ohm loads and with both channels driven (we actually measured it over the full 20 to 20,000-Hz range, but used the 1,000-Hz figures for purposes of comparing the receivers). The rated power for our purposes was assumed to be the *power output at 1 per cent harmonic distortion* (eleventh column). Since most listening is done at low average power levels, we also measured the percentage of *harmonic distortion at 1 watt* (twelfth column). Since space limitations prevent us from showing distortion curves for each receiver tested, we have attempted to describe each receiver's *overall* audio distortion level in the individual test reports. (This overall value does not necessarily coincide with the two distortion-reference columns in the chart.)

Most amplifiers deliver somewhat more power to a 4-ohm load than to higher impedances, and some low-efficiency speakers are designed with a 4-ohm impedance to take advantage of that fact. The thirteenth column shows the *maximum 4-ohm power* (at the clipping point with a 1,000-Hz test signal) to judge the suitability of each receiver for driving these speakers, and also for driving two pairs of 8-ohm speakers simultaneously.

Column fourteen records the *input sensitivity*. Magnetic phono cartridges have

outputs ranging from about 2 millivolts to 10 millivolts. We measured the phono sensitivity, or the voltage needed to drive each receiver to a 10-watt output per channel at 1,000 Hz. The input overload (column fifteen) was also checked: peak outputs from cartridges can be as much as ten times their average values, so that some phono preamplifiers can be driven into severe distortion by a high-output cartridge. The phono sensitivity and overload point are important guides to the compatibility of a receiver or amplifier with any given phono cartridge. Any special precautions necessary are discussed in the descriptions of the individual units. We also measured the *phono S/N ratio* (column sixteen) with standardized gain.

Finally, the sensitivities, overload points, and the S/N ratios of the high-level inputs (usually called *AUX*) were measured (columns fourteen, fifteen, and sixteen). Most amplifiers are designed so that their high-level inputs cannot be overdriven, but some do have limitations. Since many tape players and recorders, TV sound outputs, and other program sources often have output levels of 2 volts or more, this is another potential source of distortion.

All prices quoted in column nineteen were supplied by the manufacturers. We cannot, of course, be responsible for price increases or, conversely, local discounts.

(a) = see text

SX-525 at very low power levels was exceptionally low. Each of the two tone controls has eleven detented switch positions.

The FM tuner has interstation-noise muting and was generally typical of the group, with slightly poorer alternate-channel selectivity and better sensitivity than most. The SX-525 has two a.c. outlets, one of which is switched.



Marantz 2215

● **ALTHOUGH** the Marantz 2215's power output was average for the group, it had considerably less distortion at all levels. Approximately the same power was available to 4-ohm and 8-ohm loads. We were not able to drive the amplifier into clipping at *any* frequency within its 15-watt reference-power rating. The 2215 was better than average in phono sensitivity, yet it had one of the highest (best) phono-overload figures in the group. It has both HI and LO filters, with 6-dB-per-octave slopes and -3-dB points at 5,000 and 65 Hz.

The FM tuner was somewhat better than average in sensitivity and distortion, and one of the best in stereo-channel separation across the full audio range. Its image rejection, alternate-channel selectivity, and capture ratio were average for the group, and AM rejection was slightly poorer than average. The AM tuner had exceptionally wide frequency response (to 7,000 Hz) and correspondingly good sound. The tuning control is a horizontally mounted flywheel, as it is with the larger Marantz units.

The Marantz 2215 has two a.c. outlets, one of which is switched. Its tuning meter reads relative signal strength, but indicated full scale for every receivable FM station in our location. The tuning has a fine "feel" to it and snaps abruptly from one station to the next (with interstation-noise muting) as though it had AFC, but the schematic does not confirm its presence.



Sansui QR-500

● **THE** Sansui QR-500 is a four-channel receiver, although it is priced competitively with some of the two-channel receivers in this group. For most of our tests, we considered it as a two-channel receiver, using the tuner and the front-channel amplifiers, which delivered about 8.5 watts per channel. When all four channels were driven simultaneously, the output was between 6 and 7 watts per channel, for a total of about 25 watts, well below the group average.

The audio distortion of the Sansui QR-500 was among the lowest of the group; it fell between 0.01 and 0.1 per cent at most frequencies and power levels. At the 7-watt output level, low-frequency clipping took place at about

80 Hz. The low-level IM (intermodulation) distortion was the best of the group—less than 0.25 per cent from 2 watts to 2 milliwatts output. The phono inputs and high-level inputs had good sensitivity and excellent overload characteristics.

The FM sensitivity was below average for the group, although it was still a very respectable 3.5 microvolts. The FM distortion was average, but in most of the other FM tests the QR-500 was somewhat poorer than the group average.

The Sansui QR-500 has one unswitched a.c. outlet, a relative-signal-strength tuning meter, and nonswitchable loudness compensation on the volume controls. The tone controls affect only the front channels. Volume is controlled by two vertical sliders, for front and rear speakers. There is no left-right balance control, nor are there provisions for operating remote speakers. Although the phono and tape inputs—and the tape outputs—are for conventional two-channel components, the AUX inputs are provided in quadruplicate for such sources as four-channel eight-track cartridge players.

On the front panel there is a button for SYNTHESIZER OR DECODER operation. The SYNTHESIZER produces a pseudo-quadrasonic effect from two-channel sources, driving the rear speakers with only about 3 dB of left-right separation (the front separation is undiminished), but with a phase angle between them varying from 180 degrees at very low frequencies to 0 degrees at the highest audio frequencies. When playing Sansui-encoded records (and some others), the DECODER mode provides a decoding matrix. In listening tests, the results were highly satisfactory in both operating modes.

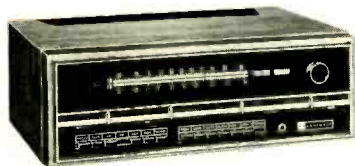


Sony 6045

● **INTO** both 8-ohm and 4-ohm loads, the Sony 6045 was considerably more powerful than average. Its distortion at 1 watt was not measurable with accuracy because of masking by low-level (inaudible) hiss. Extrapolating from higher-level measurements, we would estimate it to be marginally higher than average. Low-level IM (intermodulation) distortion (under 100 milliwatts output) increased sharply, to 3 per cent at 3 milliwatts. Although this is greater than the distortion of most receivers in the group at these extremely low power levels, it would probably not be audible with speakers of average or lower efficiency. We were not able to drive the amplifier into clipping at any frequency within its 20-watt reference-power level. The 6045 has a HI filter with a 6-dB-per-octave slope and a -3-dB point at 10,000 Hz. The high-level input overloaded at 6 volts, a completely safe figure. It has one unswitched a.c. outlet.

The FM sensitivity was slightly poorer than average. Image rejection and alternate-channel selectivity were far better than the group averages, and the capture ratio of 0.9 dB was the best in the group. The AM response was poorer than average, rolling off rapidly above 2,000 Hz and giving a very muffled sound. The FM signal-strength tuning meter on our sample (and in our location) read essentially full scale for every receivable signal.

Heath AR-1302 Kit



● THIS receiver, which is available only as a kit, was one of the most powerful in the test group, and its audio distortion was exceptionally low (typically between 0.02 and 0.05 per cent). We were not able to produce low-frequency clipping within the receiver's 25-watt-per-channel rating at *any* audio frequency. The receiver has individual level adjustments for each channel of each input, which permits all levels to be closely matched and prevents audio-overload problems. (At maximum input sensitivity the phono overload is at 22.2 millivolts and the high-level overload at 1.7 volts.) The low-level IM (intermodula-

tion) distortion was slightly higher than average, reaching 1.5 per cent at about 1.5 milliwatts.

The FM sensitivity was better than average, FM distortion lower than average, and stereo separation better than average. The image rejection was the best of the group. Alternate-channel selectivity could not be measured, since the AFC was not defeatable. The capture ratio was better than average. Interstation-noise muting is provided.

The AM tuner of the Heath AR-1302 had very good frequency response, extending to about 7,000 Hz. The receiver has two tuning meters—a zero-center FM meter and a relative-signal-strength meter for FM and AM. There are two a.c. outlets, one of them switched. The second pair of speaker outputs can be switched to drive a center-channel speaker with a L + R signal. A front-panel pushbutton bypasses all tone-control circuits. Heath estimates the average kit-building time to be about 20 hours.

Summary

Numbers alone cannot adequately describe these low-cost receivers, let alone make possible comparisons of their relative *total* performance. We can, however, state categorically that any receiver in this group is capable of satisfactory sound, and many will do a really first-rate job. We very much doubt that the vast majority of the units could be distinguished from one another in a blindfold listening test, under most conditions. Needless to say, the receivers tested represent, at minimum, a *fair* value for the money, and the better units are indeed *excellent* values.

There are, of course, differences—in appearance, “feel,” and general convenience of use. We found some poorly shaped or too-small knobs, occasional “rubbery” or vague response to tuning or other control actions. But, then again, there were other receivers so precise in their operations that they gave no indication of their modest prices. In general, each bears strong family resemblances to others in the same manufacturer's product line. The Fisher 201 is unmistakably “Fisher” in its appearance and operation, the Scott 357 is every inch a Scott, and the Marantz 2215 cannot be distinguished from the most expensive Marantz products solely by visual or tactile means.

We cannot resist applying some sort of relative ratings to these receivers, since some are indisputably superior to others in their overall performance. Comparing all aspects of measured performance, we find the Heath AR-1302 consistently at or near the head of the list. But, as we have said, it falls in the “under-\$250” category only by virtue of being a kit, and it really should be compared with more expensive preassembled receivers. Limiting ourselves to factory-wired receivers, the Marantz 2215 and Panasonic SA-5500 have the most consistently

high ratings, and a fine “feel” to them. Close behind them is the new Sherwood S-7100A, and at a substantially lower price.

The relative rankings of most of the other receivers are impossible to determine, since each is likely to top some of the others in certain respects, and to fall behind in others. If you use low-efficiency speakers, the higher power of the Scott, Sony, Sylvania, and V-M receivers can be valuable, and none of them has any significant weaknesses in other areas. For fringe-area reception, the Fisher, V-M, and Kenwood receivers have the highest FM sensitivity. And if AM is a significant part of your listening fare, you should choose Kenwood, Lafayette, or Scott (or the previously mentioned Marantz and Heath models). Most of the others (with the possible exception of the JVC), are—to put it charitably—mediocre in this particular respect.

The JVC VR-5501 appealed to us because it offers exceptional performance at a really low price, and with no evidence of skimping in any essential area of design or performance. We have already commented on the Sansui QR-500, a competent but unexceptional receiver for two-channel operation, *but* one that brings all the excitement and involvement of four-channel sound to the lower-price field. Subjectively, we never felt any lack of audio power when using the QR-500, since four-channel reproduction somewhat lessens the power requirements per channel.

Only a few years ago, high-fidelity receiver prices started at \$300; anything cheaper was not worthy of serious consideration. We were happy to find that today's consumer has a wide choice of receivers in the under-\$250 range, many with performance that compares favorably with others that used to sell for \$300 or more.

PAUL ANKA

“Do I want my kids to remember their father for running around the beach with Annette Funicello?”

By ROBERT WINDELER

BACK in 1956, when rock-and-roll and the world were both younger, a Canadian adolescent named Paul Anka came down to the United States to bring us his wheezing, adenoidal recorded rendition of *Diana*, a song he'd written to an older woman—say, eighteen or so. The record became a huge hit, not only in America but in most of the Western world, and has gone on to sell, over the years, more single discs than any other save Bing Crosby's *White Christmas*, although the author himself is reluctant to claim that distinction.

Almost nobody in the music business, and virtually nobody among the adult public, noticed that this was the first big song for the teen-age pop-music audience to be written by a teen-ager. Anka went on to a few more hits of his own composition, filmed the “Beach-Blanket-Bingo” bit in teeny-bopper exploitation movies, and apparently slipped into obscurity along with all those South Philadelphians who sang bubblegum long before that term was in current use. But he kept on writing, even when he wasn't in the public eye as a performer, and in 1966 he created one of Frank Sinatra's most memorable songs—over extremely stiff competition. *My Way*, which has also been recorded by over one hundred other artists, by itself would have enabled the young Canadian to retire and support his wife and four children for life. But he also wrote songs specifically for other performers when he couldn't sell himself (*She's a Lady* for Tom Jones, for example), and has just sold his copyrights and current



song-writing talents for five years to Gordon Mills, impresario-manager of Jones and Engelbert Humperdinck, for \$500,000 cash.

Now just into his thirties, Paul Anka has made a comeback as a performer, too. *Diana* (“I'm so young and you're so old/This, my darling, I've been told”) and *Lonely Boy* are half a lifetime behind him. At age twenty-seven “I was still being described as a teen-age idol, and I said to myself, ‘Christ, do I want my kids to remember their father for things like *Puppy Love* and *Lonely Boy*, and running around the beach with Annette Funicello?’ I want to be *forgotten* as a teen idol; it's served its purpose.” Paul dropped out of sight for three years or so, but continued writing. “Writing has been my security when I myself wasn't selling. I would write for somebody who *was* selling. But now I'm back to work.”

He has just signed with Buddah Records, a young contemporary label, after many do-nothing years at RCA, and he's also made a million-dollar deal to perform at Caesar's Palace in Las Vegas, the only stipulation being that he must be on call to fill any hole in the schedule, from a few days to a few weeks, for a minimum total of six weeks. That's fine with Paul, because it's all the nightclub work he plans to do, apart from an occasional date at Lake Tahoe and a showcase appearance each year in New York. “Vegas is really the last of the good nightclub towns. Whereas twelve years ago I was primarily a café performer, that era of two shows a night in every city

is a thing of the past. But you *have* to do New York — the right people come in to see you." What he's really aiming for, along with so many other performers, is the lucrative one-night college-concert and theater trade. "That's really where the big bread is," as he puts it. In addition to his own appearances, he has just taken on the management of two young recording artists whose discs will be produced by Kris Kristofferson: Steve Goodman for Buddah, and John Prine (whom he and Kristofferson describe as "the greatest young American composer"—no small tribute, considering its sources) on the Atlantic label.

Anka never wanted to be just a writer: "I've put too much time and effort into performing to throw it away for good." He is recording an album, to be called "Songs I've Written for Superstuds." They include Sinatra, Jones, Humperdinck, Sammy Davis, Glen Campbell, and Andy Williams. But he doesn't mind the fact that, because his most enduring success has come from writing hits for others, he's got to sing them second-hand. "I had a freer shot writing for Sinatra than for myself, that's all. He was accepted and I wasn't by a certain area of the public. I've never tried to keep all my songs for myself. I'm not that kind. And I haven't figured out what Anka's about yet. When I'm singing in a club I sell the songs I've written for others in a kind of a repressed way." But he also finds club dates are "no time to be arty." He does Anka, but he also does Joe South and Burt Bacharach "with different treatments, always ahead of the audience, never letting them get bored. There are a lot of good songs today, and audiences want to hear them. People are aware today."

Though others have said that *My Way* was not written specifically for Sinatra, Anka contradicts this. He says he hung around with Frank and "got to know what he was about. He leads a gutsy, fast-moving sort of life, his way. 'I ate it up, I spat it out'—I wouldn't write that for anyone else. With Tom Jones I try for a very rhythm-and-blues sound. I use words like 'messin' around.' I try to suit the performer's mood and personality and—much as I don't like the word—image."

Anka had been living with the *My Way* melody for a year before Sinatra's middle age "turned me on to the thought that he might retire, and need a summing up of his kind of life." Among the other versions are one by Connie Francis (it stayed on the British charts for two solid years) and an r-&-b version by Brook Benton that has become a standard in that field as much as Sinatra's has in the popular one.

Paul himself sings it in concert "probably closer to Frank's version than to any other. If I hadn't written it, I wouldn't do it at all as a young man. It's not really a young man's song, although John Davidson insisted on doing it, and I changed the words for him."

Paul sees the next three or four years in his career as crucial. "I want to go on doing what I'm doing as a writer and still keep my position as a performer. It's important to build solid foundations as a writer-performer." He'll go on writing for others, of course, especially Jones and Humperdinck, whose agent now owns his former company, Spanka Music. "I built up the company to sell it," Paul says. "I don't think anything in this business or any other is forever." He got involved with Jones and Humperdinck (for whom he wrote *We Made It Happen*) because neither of them writes—"they needed material, and I needed them." *She's a Lady* was Tom Jones' first number-one record in this country.

During his semi-retirement of three years, Anka spent

less time on his writing than he had before *My Way* (1966), and more on his marriage—now of nine years—to an ex-model of English, Italian, and Lebanese background. "Being married to a European required that I work very hard at the relationship." The blonde Mrs. Anka is currently decorating the duplex that they and their four children occupy on East End Avenue in New York City.

Paul was born in Ottawa, of Lebanese ancestry, and began entertaining as a child, doing impersonations and singing. He made his first professional appearance on stage at the age of ten, and was fifteen when he wrote and sang *Diana*. "It still sells all the time, and has become a real classic, even outside the U.S., in places like Japan and Germany. It's taken me around the world," Anka says. "It was timing. It's not a great song, but it was *for* the times. I was the first young kid to come along at fifteen with a realistic approach to a teen-age lament. We were just coming out of the era of *Come on 'a My House*. It was new to use a rhythm section, and I had a high voice that sounded as if I had chains around my body. It's mysterious how something different will come along and change all of popular music, like the Beatles. In my case the kids said, 'Wow, one of our own kind is writing songs for us, not two forty-year-old men who think they know what kids want or how they feel.'"

ANKA'S earliest tenny-bopper years were spent recording for ABC Paramount, but when he turned twenty-one, he felt "it was time to take care of business," and he signed with RCA—for a lot of money. He blames much of his period of obscurity on the label's neglect of its lesser artists. "It can be tragic. You have two choices, to sit and take the money or give the money back and go do something. I finally took the second." He signed with Buddah, and found that they spent money on promoting their new artist and his new single. And what's more, "the DJ's were on our side. We're in the record business; the other company was in the appliance business."

In his varied career Paul has worked in films—and in something other than beach-blanket pictures (*The Longest Day*, for which he also wrote the theme music)—on Broadway (where he followed Steve Lawrence in *What Makes Sammy Run?*) and on TV (a special of his own and countless guest shots, plus writing "Johnny's theme" for the Johnny Carson *Tonight* show). He's not optimistic about a career as an actor, however ("I can't expect to get a part with people like Dustin Hoffman around"). But he does think he might some day form a production company and hire himself as an actor as well as a composer.

He was born in Canada and a Canadian he stays, although he has never gone back there to live. "I see no need to change. I came here because the money was here, and the opportunity. I'm very proud of being a Canadian, and I have emotional attachments, family (father, sister, and brother) and land in Canada. But living for me is all over the world; I don't believe in owning houses. I like to be in Europe about four months of the year, and in the desert a few months. Canada is a country to retire in."

If it doesn't all work out in the next few years, Paul says he could conceive of retiring—although not from writing. But at a time when most people are just getting started he's busy not looking back on a show-business career that has already lasted longer than most in the pop-music business, and one that he has been able to run pretty much *his way*.



Vivaldi / A.P.

B. Patchowsky '72

ANTONIO VIVALDI

The “red priest” was a composer and violin virtuoso of genius who came very near exhausting the possibilities of the Baroque solo concerto

By JAMES GOODFRIEND



ANTONIO VIVALDI has been praised as the man who wrote six hundred concertos, and as often disparaged as the man who wrote one concerto six hundred times. Both estimates are wrong. In the first place, Vivaldi's true responsibility extends, at last count, to 455 concertos, not six hundred, although additional manuscripts recently uncovered in Germany and Scandinavia may add to that total. He also wrote a good many sonatas and sinfonias, ninety-four (by his own count) operas, and a quantity of liturgical music. And in the second place, Vivaldi was no formula-ridden hack, but an ingenious and inventive composer whose music, highly valued by his contemporaries, including Bach, exemplifies much of the best of the high Baroque style.

To begin at the beginning, Vivaldi was born in Venice sometime between 1675 and 1678 and inherited both flaming red hair and a talent for music from his father, Giovanni Battista Vivaldi, who was a violinist in the orchestra of the Cathedral of San Marco. He studied the violin with his father and is thought to have been a pupil of the composer Giovanni Legrenzi, though Legrenzi died in 1690 when Vivaldi was, at most, fifteen years old. Vivaldi prepared for the priesthood and was ordained in 1703 (hence his sobriquet “the red priest”), but never said Mass. He justified this apparent neglect of his duties by reference to an illness that plagued him all his life (it may have been asthma or angina pectoris), but, in truth, it did not seem to get in the way of his many musical activities. Yet he was, from all reports, a devoutly religious man, and it was said that he put down his rosary only to take up his pen (or his violin). He was reckoned as one of the outstanding violinists of his day — by some, the finest.

In 1704, Vivaldi became associated with the Ospedale della Pietà. The Pietà was one of four institutions in Venice that provided shelter and training in music for orphaned and illegitimate girls, and it was a subject of much fascination for visiting connoisseurs of music. The girls sang and, among them, played almost every musical instrument. They gave frequent concerts and were much admired. One of Vivaldi's duties, as *maestro de' concerti*, was to compose new pieces for these concerts—two concertos a month at least—and he was to do so whether he was in attendance in Venice or on leave to perform or compose in another country. The variety of instruments and the skill of the players at the Pietà, plus opportunities afforded by visiting soloists, provided him with, in essence, a large musical laboratory, and allowed him—perhaps even required him—to be experimental. He also composed occasional pieces for San Marco (where Gabrieli had worked) and the peculiar physical properties of that building and its tradition of antiphonal and polychoral music provided opportunities for still other musical experiments.

Vivaldi, though not the “inventor” of the solo concerto, was one of the major developers of it, following the lead of Giuseppe Torelli, who was one of the pioneers in the field. Now, there is a specific form for the eighteenth-century solo concerto, just as there is a specific form for the later sonata or symphony as composed by Mozart. A composer who works within such a form, rather than developing new ones, tries to use it with the greatest versatility and imagination. That the Baroque solo concerto form does not have the same richness of potentiality as the sonata form is hardly Vivaldi's fault. He took the potentialities as he found them

THE BAROQUE SOLO CONCERTO: TO BE READ BEFORE OPENING

ALTHOUGH it can easily be argued that one doesn't have to know all about the Baroque solo concerto in order to appreciate one, it can just as easily be maintained that understanding how such a concerto is put together not only simplifies discussion, but may well add another dimension to one's pleasure by pointing out the formal sources of the musical effects we have already, as a proper audience should, grasped intuitively. In short, how does Vivaldi do it?

Historically, at about the beginning of Vivaldi's career, there were four kinds of concertos, the division being based partly on the number of soloists (*concertino*) and their relation to each other and to the orchestra (*ripieno* or *concerto grosso*), and partly on the function and form of the work. From the standpoint of function and form, the two types were the church concerto and the chamber concerto. The church concerto, as might perhaps be expected the more conservative form, was in four movements (slow-fast-slow-fast) and was usually contrapuntal in texture. It had developed out of the earlier church sonata (*sonata da chiesa*). The chamber concerto (in Italy, at least) took its form from the Neapolitan opera *sinfonia*. Its texture was more commonly homophonic (accompanied melody), it often employed dance rhythms, and the number of its movements was invariably three (fast-slow-fast), although the whole could be prefaced by a brief slow opening.

Since both church and chamber concertos could also be either solo concertos or *concerti grossi*, we have four theoretical types. However, by the time Vivaldi died in 1741, the chamber concerto and the solo concerto were just about identical, and the *concerto grosso* was considered virtually the exclusive property of the church.

As the reader might guess, the lines between these different forms were not all that strictly observed. Composers did write concertos that they claimed were suitable for either church or chamber performance (double the use for the same money; writing music in the eighteenth century was a very commercial proposition), and the line between the solo concerto and the *concerto grosso* became more and more difficult to draw as time went on. Strictly speaking, a solo concerto is one that employs a single soloist, and anything that uses more than one should be called a *concerto grosso*. But that would make Brahms' A Minor Concerto for Violin, Cello, and Orchestra a *concerto grosso*, which is patently ridiculous since the work obviously tests the mettle of two soloists. And so the

matter is usually decided on the basis of how the instruments of the *concertino* are handled: as individual soloists or as a unified group. In the typical Corelli *concerto grosso*, for instance, the *concertino* is made up of two violins and a cello. These rarely break out into solo expression, but function together as the smaller, harmonically complete unit that alternates with the larger *ripieno* to produce a work based on the idea of unequal masses. The virtuosity and personality of the *concertino* players is not at all the point. In Vivaldi's Concerto for Oboe, Bassoon, and Orchestra (P. 129), on the other hand, the individuality and virtuosity of the soloists is *exactly* the point.

Concertos in which solo instruments are used in pairs stretch the definition, but they do not destroy it. However, our whole notion of what a concerto is begins to wear thin when we come across works that seem to call for soloists but no orchestra, and those that call for orchestra but no soloists—especially when we find that these latter are sometimes denoted, in alternate manuscripts, not as "concerto" but as "sinfonia." Such complications show, perhaps, the folly of trying to sort out and classify artistic creations as if they were the remains of so many extinct species of hymenoptera.

THE word "concerto" itself is ambiguous. Marc Pincherle, Vivaldi's biographer, points out that it is connected with two different ideas, one from the verb "conserere" (to unite), the other from "concertare" (to contend). The first implies simply a piece for a group of instruments playing together, while the second brings in our more usually accepted idea of a contest between forces (*solo* and *tutti*, or *concertino* and *ripieno*). To bring in another point, there was, sometime earlier than Vivaldi, a concept of concerto style that had absolutely nothing to do with form, contention, instrumental masses, or etymology. That concept held that a work that emphasized the melody and a harmonically directed bass (in other words, a homophonic style) rather than polyphonic writing was in the concerto style. Carrying that idea forward would make virtually everything Vivaldi wrote a concerto, but it also furnishes at least one possible explanation for the orchestral concertos with no soloists.

such as the Concerto in G Major "Alla Rustica" (P. 143). Another explanation of these works (forty-three or so) is that they are constructed in solo concerto form—but leave out all the solo sections.

Like "sonata form," the term "concerto form" refers to the form of the first movement. The slow, central movement has a different layout entirely, and the final Allegro frequently (and, with Vivaldi, usually) is in the first-movement form. This first-movement form consists of a sequence of *ritornellos* and solos—three (more commonly four, sometimes five) of the former, two, three, or four of the latter. The *ritornello*, as its name signifies, is that which returns—in other words, the group of themes or motifs played by the full orchestra (*ripieno*) at the beginning of the first-movement Allegro. It must be emphasized that the *ritornello*, in Vivaldi, is practically never one theme, but a whole group of distinctive motifs, some related to one another in melodic character, some not, and all in the same key.

At the conclusion of the first *ritornello*, the first solo commences. The solo is simply that music played by the solo instruments, and it can be of several types: (1) virtuoso-like figuration with no thematic qualities; (2) thematic material related to the *ritornello*; (3) new thematic material unrelated to what has gone before; or (4) new material which returns later on to the material of the *ritornello*. It is one of the purposes of the Vivaldian solo section to show off the technique and personality of the soloist; a second purpose is to modulate to a new key.

At the end of the solo, the *ritornello* returns in the full orchestra, but it rarely returns in the same way. In the first place, it is in a new key. But, more important than that, only certain parts of it return: the composer makes a selection of the motifs presented in the first *ritornello* and, perhaps, arranges them in a new order. Thus, with each return, the listener hears something familiar but different. The remaining solos and *ritornellos* continue in the same fashion, with the closing *ritornello*, sometimes an exact repeat of the first, in the home key. So the outline of a typical Vivaldi first movement may look like the chart below (where each letter signifies a different motif or theme—unfortunately, we have to use some of the same letters for the keys also). Once such an outline is understood and digested, the listener is in a better position to appreciate with what ingenuity Vivaldi works within the form.

Themes	ABCDE	FGH	BDC	IJ	AE	KLMN	ABCE
	Rit. I	Solo	Rit. II	Solo	Rit. III	Solo	Rit. IV
Keys	C	Modulate from C to A Minor	A Minor	Modulate from A Minor to G	G	Modulate from G to C	C

and, before he was through, nearly exhausted them.

So, given a composer of genius who is also a virtuoso violinist, the facilities for instrumental experimentation, and the solo concerto form, what sort of product do we get? To begin with, we get concertos with an enormous variety of solo groupings: violin, viola, viola d'amore, cello, mandolin, flute, recorder, bassoon; two violins, two trumpets, two horns, two mandolins, two oboes, two flutes; oboe and bassoon; two oboes and two clarinets; viola d'amore and lute; two horns, oboe, and violin; and still other combinations, all with string orchestra and continuo. But we also get another whole *genre* of compositions, works for three, four, or five instruments alone, which still are called concertos. And, despite the protestations of some critics, they most certainly are concertos, the composer utilizing instruments and form with the greatest economy.

THE Concerto for Flute (or Recorder), Viola, and Bassoon or Cello (P. 198) is, perhaps, an extreme example, since it employs only three instruments without (in my opinion) a keyboard instrument. The opening "orchestral" (*tutti*) statement, or *ritornello*, of the first movement uses all three instruments together in a sequence of motifs. The beginning of the first solo section is announced principally by a change in the musical texture, which becomes more open, the two upper instruments answering each other successively (or one interjecting short pas-

Giovanni Legrenzi (1626–1690), reputedly Vivaldi's teacher, was maestro di cappella of St. Mark's and a fine composer.



sages during the other's solo figuration) and the bassoon acting as background, or continuo (with some virtuoso figuration of its own), underneath. The remainder of the movement offers additional *ritornellos*, varied in length and key, and solos for the flute and violin, both separately and together. Probably at no point in the movement can we mistake a solo for a *tutti* or the reverse, in spite of the fact that the same three instruments do play both. In other words, we have here a perfect concerto movement, *in spite of the fact that the soloists and the "orchestra" are one and the same*. Now, this is a stunt, and a very Baroque one, exemplifying the very same aesthetic attitude that made Bach compose a four-part fugue for a solo string instrument. Yet, the result, in each case, is fine music.

Vivaldi wrote many other chamber concertos, and among them may be mentioned especially the Concertos for Five Instruments in F Major (P. 323) and D Major (P. 207), and a particularly lovely Concerto for Four Instruments, usually flute, violin, bassoon, and harpsichord (P. 322), in which, together with the charm of its themes, each instrument gets a full, virtuosic workout, and the slow dance movement, for flute and bassoon alone, is a long-themed *chaconne* (or *passacaglia*). It is lovely, buoyant, joyous music, and if such emotionally uncomplicated music can be said to be great, it is also great music.

One of the most delightful attributes of these chamber concertos is their use of instrumental color. The art of coloristic orchestration is supposed to have begun in the nineteenth century, but it is obviously far older than that. Vivaldi's colors are not accidental. In very few of his works is he at all indefinite about which instruments he wants used, and the one work that seems to offer the greatest possible instrumental leeway (the Op. XIV collection of sonatas) was published in Paris where such leeway was *de rigueur* and probably dictated not by the composer but by the publisher.

There is a lot of evidence to show that color was the most important element of music to Vivaldi. Quite in addition to the multiplicity of instrumental combinations he used, and the change-offs from movement to movement, he had a parcel of other devices. One of them was *scordatura*, the deliberate mistuning of the violin strings to permit the instrument to play otherwise unplayable figurations, with a corresponding change in tone color contributed by the lesser or greater tension of the strings. A particularly beautiful example of this is in the Violin Concerto in B Minor, Op. IX, No. 12 (P. 154), in which a *ripieno* violin (becoming, for the moment, a second soloist) plays a melody while the *scordatura*

VIVALDI: WHERE TO START



WHILE Vivaldi was a very consistent workman, the interest, if not the general quality, of his instrumental music varies considerably. Some concertos are more interesting in their working out. More often, some are more interesting in their instrumentation, or in the quality of their themes. Vivaldi published ninety-six concertos in his lifetime, but the unpublished works are probably, as a group, the more interesting. There are a lot of reasons to account for this, but one can boil down many of them into a single statement: the unpublished ones were less commercial, less standardized, more coloristically varied. The following is a list of Vivaldi concertos that this listener has found particularly arresting and rewarding; it includes most of those mentioned in the body of this article. If this seems a lot, remember that there are over four hundred of them.

● Violin

Op. III, No. 2, in G Minor (two violins and cello), P. 326
Op. III, No. 5, in A Major (two violins), P. 212

Op. III, No. 10, in B Minor (four violins and cello), P. 148
(transcribed by Bach as Concerto in A Minor for Four Harpsichords, BWV 1065)

Op. VIII, No. 5, in E-flat Major. "La Tempesta di Mare" (solo violin), P. 415

Op. IX, No. 12, in B Minor (solo *scordatura* violin), P. 154

C Major, "Per la S. S. Assunzione di Maria Vergine," (solo violin and two orchestras), P. 14

D Major, "Per la Solemnità della S. Lingua di S. Antonio in Padua," 1712 (solo violin), P. 165

A Major (two violins, one in echo), P. 222

B-flat Major (solo *scordatura* violin and two orchestras), P. 368

● Viola d'Amore:

D Minor (solo viola d'amore), P. 288

D Minor (viola d'amore and lute), P. 266

● Cello:

C Minor (solo cello), P. 434

● Flute:

Op. X, No. 2, in G Minor, "La Notte" (flute and bassoon), P. 342

Op. X, No. 3, in D Major, "Il Gardellino" (solo flute), P. 155

C Major (solo sopranino recorder or piccolo), P. 78

C Major (solo sopranino recorder or piccolo), P. 79

A Minor (solo sopranino recorder or piccolo), P. 83

● Oboe and Clarinet:

Op. VIII, No. 12, in C Major (solo oboe), P. 8

C Major (solo oboe), P. 43

C Major (solo oboe), P. 91

F Major (solo oboe), P. 306

C Major (two oboes and two clarinets), P. 73

● Bassoon:

A Minor (solo bassoon), P. 70

B-flat Major, "La Notte," (solo bassoon), P. 401

● Horn:

F Major (two horns and woodwinds), P. 273

F Major (two horns), P. 321

● Trumpet:

C Major (two trumpets), P. 75

● Mandolin:

G Major (two mandolins), P. 133

● Mixed large ensembles:

C Major (two flutes, two theorbos, two mandolins, two "salmoe," two "violini in Tromba marina," cello), P. 16

G Major, "Alla Rustica" (orchestra), P. 143

A Major (two orchestras), P. 226

G Minor, "Per l'Orchestra di Dresda" (violin, two oboes, two flutes, bassoon, strings, and continuo), P. 383

● Chamber concertos:

C Major (flute, oboe, two violins, continuo), P. 81

D Major (flute, violin, bassoon), P. 198

D Major (flute, oboe, violin, bassoon, continuo), P. 207

F Major (flute, violin, bassoon, continuo), P. 322

F Major (flute, oboe, violin, bassoon, continuo), P. 323

soloist weaves arpeggios around it, with a result that is wonderfully mysterious and exotic. It is a purely coloristic idea and Berlioz (among other colorists) would have been proud to have written it.

Another of Vivaldi's ideas was that of the echo. The Concerto in A Major for Two Violins (P. 222) calls for a "principal violin and another violin to echo in the distance." Again, this is pure color, and a far cry from the primitive and nonspatial echo

effects of composers to whom instrumental works were made for just so many instrumental voices—no matter at all what the voices were.

A third Vivaldi device was that of muting. Both the Concerto for Viola d'Amore, Lute, and Strings in D Minor (P. 266) and the Concerto *Funebre* in B-flat Major for Violin and Orchestra (P. 385) call for the muting of all instruments except the solos. Other works have similar specifications.

One must consider also Vivaldi's concern with dynamics. It is common enough in a Baroque score to find merely an occasional *piano* or *forte* called for—or even, sometimes, no dynamic indications at all. Vivaldi, as demonstrated in a compilation in a recent book (*Antonio Vivaldi, His Life and Works*, by Walter Kolneder), called, at various times, for thirteen different gradations of dynamics, sometimes in rapid succession, creating almost the effect of a *crescendo* or *diminuendo*, devices that were not in the orchestral language of the early eighteenth century. To be fair about it, Vivaldi could play with such dynamic niceties because he knew they would be heard: his concertos were most often performed in the relative quiet of the church, not a concert hall.

Even the relatively standard device of the *basso continuo* did not escape Vivaldi's alterations. In many of the works the lower strings and keyboard are dropped out altogether, the bass line being given to the violas an octave higher—thus producing, of course, a very special, floating sound. In other works the continuo instruments are changed in mid-stream, sometimes alternating every measure or so. But it is in the small amount of music that we possess that Vivaldi himself actually wrote out for harpsichord that the real surprise is in store. In one of the concertos he wrote for the Dresden Orchestra, the Concerto in G Minor (P. 383), the keyboard, instead of harmonically filling the space between the bass line and the melody (as the textbook continuo realization is supposed to do), plays an octave higher than expected, surrounding the melo-

dy with a kind of tinsel effect. And in the interest of producing exactly that tone color, Vivaldi was perfectly willing (horror!) to violate the textbook ban on parallel octaves between the bass and the upper voices.

BUT there is more than color in Vivaldi's concertos. Given the rigidity of the form, he still plays around with it with great inventiveness. For example, the solos are not always accompanied simply by continuo; sometimes the *ripieno* interjects comments, and these are often motivically related to the *ritornello*. At times Vivaldi will use just the suggestion of a *ritornello* theme to plant the idea of a *tutti* in the listener's mind, and then promptly swing off into another solo. Frequently the color of the solo instruments themselves will dominate the *ritornello*, but there will always be some change in texture, color, thematic material, harmony, or style to let us know when the solo begins. Vivaldi worked with a great economy of means and, as opposed to the more contrapuntally minded northern composers, with straightforwardness and simplicity.

In his slow movements, Vivaldi makes use of a great variety of forms: concerto, *arietta*, *chaconne*, binary form, and dance forms. In one Concerto for Flute, Op. X, No. 6 (P. 105), the minor-key theme of the Largo is turned into the major for the final Allegro, which becomes a set of variations on it. In several opening movements fugal or canonic ideas are used (Vivaldi was quite capable of writing contrapuntally when he wanted to), and in at least one,



The Cathedral of San Marco in Venice, in whose orchestra Vivaldi's father played, and for which Vivaldi himself wrote several works, was a building of multiple choir lofts and domes. Its construction inspired many composers to write music involving antiphonal and echo ideas, and the acoustic qualities of the domes blended the disparate musical elements with extended reverberations. The drawing by Canaletto (1697–1768) at the left shows a portion of the interior of the Cathedral with a choral performance in progress. Perhaps a hundred years later the outside of the building, with its piazza, looked as above.

the Concerto à 7 (for seven instruments, that is) in C Major (P. 54), the first movement is, in fact, a fugue, but a concerto movement as well, the *ritornello* becoming the fugal exposition, and the solos the fugal episodes.

A third point of interest in Vivaldi's concerto (along with color and form) is virtuosity. Vivaldi, as mentioned before, was one of the supreme violinists of his day, and those of his concertos that feature the instrument are often fascinating displays of violinistic technique. Multiple stops, *bariolage* (rapid alternation of notes on two or more strings), extreme high-register writing (Vivaldi was apparently among the first to use a violin with a fingerboard longer than was then standard, for some of the passages he wrote, and is said to have played, would have been impossible on the older violin), *scordatura*, varieties of bowing and articulation—he used the gamut of what was possible on the instrument at that time. In performance, Vivaldi almost certainly improvised cadenzas, but we also have manuscripts of several cadenzas he actually wrote out. An example is in the magnificent Violin Concerto in D Major “for the Solemn Celebration of the Blessed Tongue of St. Anthony of Padua” (P. 165), which contains notes beyond the compass of the old-measure violins; an additional point of interest in this work is that the cadenza is for the third movement but incorporates motivic material from the first.

Although Vivaldi did occasionally experiment with unusual harmonies (the finest example is probably the *Sinfonia al Santo Sepulcro*, P. Sinf. 21, eerie music with its sustained notes and clashing dissonances), his harmonic plans are more usually conventional. His important developments were in other areas—melodic invention, for example. Vivaldi is most immediately attractive for the character of his themes: in the *ritornello* movements, there are those short, pithy, striking, and exhilarating themes that so astonished his contemporaries; and in the slow movements (which many an eighteenth-century composer threw away in a brief series of *Adagio* chords or repeated notes) there are *cantilenas* (song-like melodies) of considerable expressive effect.

The typical Vivaldian “head” theme (the first theme of the *ritornello*) is often merely the outlining of a chord, a scale passage up or down, a repeated figuration, or sometimes a bit of noodling about a single note. The purpose of such a head theme is to be immediately striking and easily recognizable, and if one finds similarities of type among such themes in Vivaldi, it is simply that within those restrictions there are a finite number of possibilities



Once anonymous, the subject of this portrait is now thought to be Vivaldi because a wisp of red hair shows under the wig.

and the composer very nearly exhausted them. Rather than being condemned, he should be praised for the diversity he was able to find here and elsewhere. The nature of his position, and the general commercial musical conditions of the early eighteenth century, could easily have made him a hack. He wasn't. With Vivaldi, the ordinary is sometimes made memorable by a simple rhythmic device (Beethoven was good at it too), and he even sometimes tried his hand at one of the fads of the day—the so-called “Lombard rhythm,” for example (which is the same as the Scotch snap, as in “Comin’ through the rye,” with the accented short note on the beat): listen to the first movement of the Concerto à 4 in D Major (P. 209).

The point about Vivaldi's motifs and *cantilenas* is not that they possess manifold possibilities for development, or that they rise to the ecstatic realms of Schubertian song (for they do neither), but that they define character and personality, have spirit, and express a true pathos, and that the emotions of the listener—if he *is* listening—are therefore stirred.

Vivaldi's best known and most popular works are, unquestionably, the first four concertos of his Op. VIII, “The Four Seasons.” These concertos are, quite simply, program music. The poetry that inspired them, and which the music frequently graphically illustrates, is known, and Vivaldi was obviously at pains to let his audiences know that

such programs did exist. No one can fault the quality of these four concertos on this or any other account, for they are marvelous works. But they have led to more emphasis on the programmatic aspect in Vivaldi than is justified. "The Seasons" are *not* typical Vivaldi. Of the other programmatic works (and by stretching the term very thin, Kolneder comes up with twenty-eight of them), only a few actually seem to illustrate something nonmusical in music ("Il Cornetto a Posta," P. 112; "Il Gardellino," P. 155; "La Tempesta di Mare," P. 261 and 415), and some of the titles are not even Vivaldi's. Such "literary" music is enjoyable for its own sake, but it is in no way significant in estimating the intentions or the accomplishment of the composer.

IF so much space has been spent on Vivaldi's concertos at the expense of his other instrumental works, it is because it is in the concertos that he shines the brightest. The sinfonias, what one hears of them today, seem much more important as historical precursors of the Classical symphony than for any intrinsic merit—with the exception of the fascinating, and previously mentioned, *Sinfonia al Santo Sepulcro*. Vivaldi also wrote and published sonatas (his Op. 1 was a set of conservative trio sonatas, in the church form but using some dance movements, concluding with a set of variations on *La Follia*, that old, fascinating, and ubiquitous theme), and though they tend to show the more conventional aspects of his musical personality,

Caricature was a popular art form in eighteenth-century Venice. This one of Vivaldi by P. L. Ghezzi dates from 1723.



some of them are still good listening. The best collection is probably Op. XIV, "Il Pastor Fido," which, though the only known published edition of it dating from Vivaldi's lifetime allows performance by "musette, viele, flute, oboe, or violin" with continuo, were probably intended for flute. No. 6 from the set is a particularly attractive work. Of the unpublished sonatas, one in G Minor, for lute, violin, and bass (presumably cello and harpsichord continuo, P.p. 7) is worth knowing.

Vivaldi's vocal works have always been of far lower repute than his instrumental compositions. Later in the eighteenth century, the English musicologist Dr. Charles Burney, in his *General History of Music*, wrote of some of the cantatas, ". . . these, and all that I have seen elsewhere, are very common and quiet, notwithstanding he was so riotous in composing for violins." In truth, the cantatas, and most of the other vocal works, are indeed "quiet," for the general nature of the forms (which Vivaldi had no desire to change) did not afford the sort of opportunity for experiment that fired the composer's imagination in the orchestral forms. And so he wrote conventional, acceptable music.

But some few works, at least, are more than that. The rather well-known *Gloria* is certainly an effective piece, though it shows signs of haste in its composition. The much less well-known *Dixit* contains some marvelous music: a duet for two sopranos much like a two-violin concerto; a Judgment-Day episode with two trumpets in echo and almost Handelian cries of the multitude; and a powerful, fugal, closing chorus. The *Beatus Vir* and the solo *Stabat Mater* are also well worth the hearing.

A single Vivaldi opera, *La Fida Ninfa*, is known to us today through a recording and a published score (about forty others remain in manuscript). Though it would be unfair to urge the work on anybody as a masterpiece of the age, it is nonetheless not to be despised. Conventional and rather undramatic in format, it is merely a string of arias, choruses, and instrumental interludes, all quite well made, some as evanescent as vapor, some containing imaginative—almost memorable—writing. Much the same can be said of Vivaldi's only extant oratorio, *Juditha Triumphans*, with the important exceptions that it has a really rousing opening chorus, a certain amount of apt character delineation in the arias and recitatives, and a nice variety of instrumental colors. Though it is not quite a Handelian oratorio, it is a good work to know.

Unfortunately, the general level of performance of Vivaldi's music today still leaves a good deal to be desired. To a certain extent the problem is a national one. Vivaldi's music constitutes a major part

of the repertoire of such Italian groups as the Virtuosi di Roma, I Musici, I Solisti Veneti, and the Angelicum Orchestra of Milan. But though these groups often play like angels instrumentally, they have steadfastly ignored the ever-growing body of knowledge of performance practice in Vivaldi's day. Thus we get (along with the beautiful sounds) trills that are played upside down, Romantic phrasing, ornaments omitted, false dynamics, incorrect use of the harpsichord, and virtually no improvisation whatsoever—in short, only the bare notes of the scores, tempered by a basically nineteenth-century performance style.

Such Romantic failings also afflict performances by most of the major symphony orchestras. Many eminent conductors assume that by reducing the size of the orchestra and adding a harpsichord (usually to play only where it cannot be heard) they have done all that is necessary to recreate the music properly. To add to the problem, a number of Vivaldi's works have been "revised" for modern perfor-

mance (by Alfredo Casella and others), and these revisions, though sometimes attractive in themselves, are often at odds both with what Vivaldi wrote and with eighteenth-century performing practice. (For example, Casella adds a second trumpet to the *Gloria*, and all recordings except one use his bogus edition; the one that doesn't is on Argo, and the music was edited by Mason Martens.) Furthermore, despite what the catalogs say, Vivaldi never wrote *anything* for the guitar.

One should not ignore or dismiss these less than ideal performances, however, for they still have much to offer. It is possible to admire them, even with their falsifications, provided it is not the falsifications one is admiring. It would be the final irony for a composer extensively praised in his lifetime (but who nevertheless had a pauper's burial), almost immediately forgotten after his death, and resurrected by a posterity for whom he never wrote, to have that posterity admire in his music what was not of his invention.

VIVALDI AND THE NUMBERS GAME

WITH Vivaldi we are blessed—or is it cursed?—with a greater profusion of work-identification numbers than anyone can comfortably handle. There are, to begin with, three important catalogs of his works, those by Pincherle (P.), Fanna (F.), and Rinaldi (R.). Marc Pincherle's is the most commonly used today. In the Pincherle catalog the concertos are classified by key, but the numbers run consecutively from the first concerto listed to the last. Pincherle also lists the published collections separately at the beginning of the book under the individual opus numbers, and though he gives a cross reference to that opus for each work to which it applies in the later key listings, he does not give the P. number with the opus listing. Thus, many recordings of the works bearing opus numbers will not, as well, tell you the P. numbers, in spite of the fact that those works do *have* P. numbers. Pincherle also lists published sonatas separately, under their opus numbers, but unpublished sonatas with no numbers at all save those of the libraries that possess the manuscripts. None of the *sinfonias* were published, and they too are listed separately, numbered from one to twenty-three. Therefore, one occasionally sees identifications like P. Sinf. 18 for one of the *sinfonias* (to distinguish it from P. 18, which is a concerto) and, with a sort of desperation, P.p. 5 for one of the sonatas (signifying that the work in question is listed on page five of Pincherle's catalog). The Pincherle catalog has some errors, and it does not include any

of the vocal works; none of the other catalogs, at present, do either.

Antonio Fanna's catalog is organized on entirely different grounds. Fanna catalogs the concertos and sonatas (separately) according to the soloists called for (violin concertos are I, oboe concertos VII, cello sonatas XIV, etc.): Within these classifications the works are listed in no apparent order. So a typical Fanna number will read F. VII, n. 1, which is the Concerto in D Minor for Oboe, Strings, and Continuo, otherwise known as P. 259, and also as Op. VIII, II (for Book II), No. 9.

The catalog by Mario Rinaldi (published in 1943, it is the earliest of the three) is again something quite different. Rinaldi retains the opus numbers of the published works, and makes new, artificial opus numbers, usually by grouping together works for the same solo instrument, for the unpublished works. Thus, one may run across a concerto listed as Op. 37, No. 2, when Vivaldi never wrote an Op. 37 as such. The fact that those who use Rinaldi numbers frequently omit the R. before the number only adds to the confusion. The Rinaldi catalog is incomplete.

But other numbers exist and are occasionally used. First, of course, there are Vivaldi's own opus numbers; these run to Op. XIV. There is also in progress today a complete edition of the instrumental works published by Edizioni Ricordi. Each score is printed in a separate volume and, naturally, these volumes have numbers that correspond to

nothing else. And so it just might be possible to see a concerto listed as Ricordi Tomo 2°, which would be the same oboe concerto recently mentioned (Op. VIII, II, No. 9; R. VIII, II, No. 9; F. VII, n. 1; P. 259). The printer's number on that volume happens to be P. R. 230, but it is doubtful that anyone would be perverse enough to cite that.

However, we are not through yet. Two of the greatest collections of Vivaldi manuscripts, dating from the eighteenth century, are the Mauro Foà Collection and the Renzo Giordano Collection, both in the library of Turin. All the manuscripts in these collections were bound, presumably by the original owner, and, of course, numbered. These Foà and Giordano numbers are occasionally to be met with. The oboe concerto already mentioned was published in Vivaldi's lifetime, but it happens to exist in manuscript too, and the manuscript is in the Foà Collection. Hence, the *complete* listing of the work would be Concerto in D Minor for Oboe, Strings, and Continuo, Op. VIII, II, No. 9; R. VIII, II, No. 9; P. 259; Ricordi Tomo 2°; Fanna VII, n. 1; Foà VII, 40. It would be theoretically possible to purchase six recordings of six differently numbered oboe concertos and find that one has unwittingly purchased the same oboe concerto six times. *Caveat emptor*. And since both Fanna and Foà begin with "F.," and since both use a combination of Roman and Arabic numerals, we can anticipate further confusion. It is really all very Baroque.

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



CLASSICAL

A CYCLE COMPLETED: THE VAUGHAN WILLIAMS SYMPHONIES

The second time through for Sir Adrian Boult ends with a triumphant London Symphony

THIS YEAR marks the centennial of the birth of England's greatest twentieth-century composer, Ralph Vaughan Williams, and it seems altogether fitting that Sir Adrian Boult's second recorded cycle of the nine Vaughan Williams symphonies (this one for Angel) should now conclude with the score that earned the composer his first international success: the Symphony No. 2—*A London Symphony*. The work was begun in 1912 and first played (in its original version) in 1914, and Boult conducted the first performances of an initially revised version in 1918. Thus the conductor's personal association with the score extends well over half a century.

Though it would appear that the Vaughan Williams symphony cycle André Previn is in the process of recording for RCA will also conclude with the *London Symphony*, it seems to me that Previn will be hard put to surpass what Boult has achieved in this present recording, an ideal synthesis of the work's poetic content and its eloquent, if at times rude, tonal architecture. *A London Symphony* is, in essence, a time cycle, beginning in the gray light of dawn with a typical Vaughan Williams *Ur*-motive that will eventually plunge us into the hurly-burly of high-noon urban life. Later the magical twilight painting of Turner comes to mind in connection with the slow movement, and this leads in turn into a kind of scherzo-

nocturne evocative of the lighter side of night-time London. Sinister overtones at the close of this movement prepare the way for the "after-midnight" finale, which reveals that other, crueller aspect of urban life, with its undertones of poverty and injustice. The music ends with a transformation of the *Ur*-motive, the cold, grey dawn warming to a golden sunrise.

From the time I first heard this music in an old Sir Henry Wood Decca recording of the Thirties to my latest experience of it in this Boult performance, the passage-of-time element in Vaughan Williams' conception has always been the dominant feature for me. For this reason, I tend to admire especially any performance that preserves—but without sacrific-

ing the poetic content—the sense of proportion necessary to communicate this conception. The late Sir John Barbirolli's reading for Angel was for me long on poetry and short on proportion. But Sir Adrian gives us both, and his performance also receives the undeniable benefits of superb recorded sound. Some listeners may demur and find this sound a trifle bass-heavy, but this is part and parcel of the scoring and therefore ought not to be avoided. What is most important in this recording is that the whole of the music's texture emerges from the grooves warm, full-bodied, and completely clear, and it can be fully realized only by the very best in playback equipment.



SIR ADRIAN BOULT
A synthesis of poetry and architecture

This is only the most recent in a whole string of richly satisfying recorded performances that Sir Adrian has given us in his traversal of the Vaughan Williams symphonies. In addition to wonderful readings of the *Pastoral* and the Fifth, he has also done such fascinating out-of-the-way pieces as the Two-Piano Concerto, the solo-singers' version of *Serenade to Music*, and the magnificent *Masque for Dancing* on William Blake's illustrations for *Job*. For this cycle (and for many another remarkable recorded performance) lovers of music the world over owe much to Sir Adrian Boult. I very much hope that he will be active in recording—especially English music—for many years to come. But his completion of this current Vaughan Williams cycle—to say nothing of the previous one for London—has already raised a fitting monument to a fine gentleman and a splendid musician. *David Hall*

VAUGHAN WILLIAMS: *Symphony No. 2* ("A London Symphony," 1914, rev. 1920). London Symphony Orchestra, Sir Adrian Boult cond. ANGEL S 36838 \$5.98.

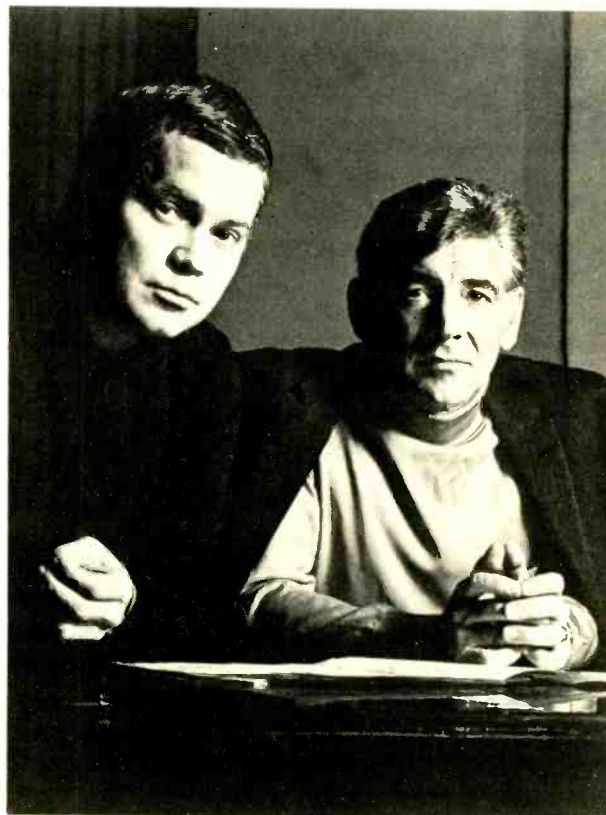
MAHLER SONGS IN A MEMORABLE RECITAL

A Columbia recording presents an unusual—and unusually successful—combination of talents

THERE IS probably no European symphonic composer—no, not even Schubert—whose work is as rooted in vocal expression as Gustav Mahler's, yet many of his songs are still imperfectly known and not often performed. Part of the reason for this is that the genre of orchestral song, brought to the highest peak by Mahler and the Expressionists who followed him, has never really been popular with singers or conductors—nor, therefore, with audiences. In addition, Mahler's songs with piano are often extremely difficult to carry off well.

Outside of the large cycles—*Das klagende Lied*, *Songs of a Wayfarer*, *Kindertotenlieder*, and *Das Lied von der Erde*—there are two principal groups of songs: the early ones with piano, largely settings from the collection of folk poetry known as *Des Knaben Wunderhorn*, and a late group, mostly on poems of Friedrich Rückert. It was from both of these that Dietrich Fischer-Dieskau and Leonard Bernstein put together a New York Mahler recital several seasons ago and out of which Columbia has now produced a recording.

Of all the traditional forms, the German Roman-



Baritone Fischer-Dieskau, accompanist Bernstein

tic lied seems the most remote from contemporary life and, unless the listener has a highly developed talent for projection, even Mahler's rather contemporary sense of irony and introspection can be missed. Deceptively simple and lacking the seductions of orchestral color, this music can only with difficulty be drawn into richness and subtlety of expression. But Fischer-Dieskau—in recording even more than in "live" performance—is a master of telling inflection, and Bernstein is always a sensitive accompanist.

Even so, I suggest that anyone unfamiliar with these songs start with side two—the early songs with their folk-like themes, charming lied harmonies, and Mahlerian wit and irony. Lovers of the Mahler symphonies will be delighted to find there the original version of the opening of the third movement of the Third Symphony in the song *Ablösung im Sommer*. This whole group is suffused with that wonderfully ambivalent character that emerges from Mahler's typically complex and paradoxically sophisticated reach toward simplicity and naturalness of expression.

The Rückert songs on side one are far less easy to penetrate. With the exception of *Blicke mir nicht in die Lieder*, a kind of scherzo that looks back once again to a folk-like simplicity, these are slow, intense, developed, and highly introspective songs

rather unrelieved by externals. *Ich bin der Welt abhanden gekommen* is one of Mahler's real masterpieces—comparable in its scope, symphonic dimensions, and other-worldliness to the final song of *Das Lied von der Erde* or some of the slow movements from the symphonies. All this takes getting into, but the rewards are great.

If I had had anything to say about making this recording I would have made the piano a bit more prominent—one or two things are actually lost in the balance. There is also one puzzling alteration in the vocal line of *Um Mitternacht*. The recorded sound is good, the pressing quality just fair. But the songs and the performances are most highly recommended.

Eric Salzman

MAHLER: *Songs from Rückert; Songs from "Lieder und Gesänge aus der Jugendzeit."* Dietrich Fischer-Dieskau (baritone); Leonard Bernstein (piano). COLUMBIA KM 30942 \$5.98.

ENTERTAINMENT

THE GRASS HARP RESTRUNG

A resourceful composer brings a brilliant score ingeniously back to (recorded) life

WELL, miracles do still occasionally happen, as a wonderful new album on the Painted Smiles (!) label ably demonstrates. *The Grass Harp*, the musical version of Truman Capote's gossamer novella about people living in a tree house, closed prematurely, it seemed to me, after one week on Broadway in November of 1971. It was a genuinely joyous theatrical event, one of those rare musicals that sent its audiences into the streets humming, and I lamented its passing. I also lamented the fact that scores, hundreds, even thousands of people who love this kind of music would never have a chance to hear it. It is practically unheard of in this hard-nosed, unsentimental age for a record company to record any Broadway show *after* it has closed. But *The Grass Harp* was no ordinary score. Its fame had spread, and enterprising pirates were quickly on the market with performance tapes—at \$100 the set. The demand, amazingly, was sizable even at that extortionate price, so the show continued to build a shadow reputation. Finally, Claib Richardson, the score's composer, was sufficiently impressed that he decided to do something about it. He packed up the show's dazzling orchestrations, flew to Germany, assembled an orchestra of crack



Harpists Carol Brice, Russ Thacker, and Barbara Cook

German musicians, and recorded all the backgrounds under superb studio conditions. Then he returned to New York, reassembled his sterling original cast, and recorded them over the German tapes. The result is this warm, melodic, overwhelmingly beautiful album, a tribute to all concerned and to the American musical genre of which it is so fine an example.

It is difficult to say these things without sounding like a press agent, but *The Grass Harp* is the best show music I have heard in a very long time. I have seldom heard more dazzling performers gathered together for a single show, there isn't a bad or even a mediocre song in the whole lot, and most of them are almost beautiful enough to stop the heart. I have played the album for several people who share my enthusiasm for intelligent theater music, and they all agree that, given no prior information, a listener would have to conclude that he was listening to the biggest smash hit in twenty years of Broadway: something must have gone *really* wrong on stage (or in the audience), because the album of *The Grass Harp* is a classic.

A bright-voiced peach blossom named Karen Morrow is such a knockout singing a 12½-minute gospel-drenched aria called *The Babylove Miracle Show* that you'd swear you were hearing a new, more melodious Ethel Merman. For an ordinary

singer, this song would, I should think, be unsingable, so filled is it with key changes, rhythm changes, and Betty Hutton fireworks. But Miss Morrow's larynx seems to be made of anodized aluminum. Nothing fazes her. It is the single most exciting performance I have heard by a singer this season. And Miss Morrow is in good company. If you have never been struck by that honey-voiced lightning called Barbara Cook, you just don't know anything about show music. She is simply the best thing that ever happened to a love song, and in this score she has been given one of the most lyrical and meaningful examples ever written, a haunting thing called *Chain of Love*. *Yellow Drum* is a merry Civil War march that would have become a hit song if there were any sane people left at the record companies; *Floozies*, sung by a red-headed sprite (Russ Thacker) with a whole spring morning in his voice, has an enormously winning, Bacharach-like arrangement of staccato horns; *Dropsy Cure Weather* contains some of the happiest lyrics ever written for Broadway; Carol Brice fills the room with a voice and a heart that would be crowded in Grand Central Station on *Indian Blues* and *If There's Love Enough*; and Ruth Ford, one of our finest dramatic actresses, is a thrilling surprise singing a lonely-spinster lament called *What Do I Do Now*.

We live in a world where practically everybody seems to be too tired to care about anything anymore, but I hope I have made myself clear: *The Grass Harp* is faith-renewing, heart-warming, poetry-filled, not only good, but *great*. Try it. You'll like it too.

Rex Reed

THE GRASS HARP (Claib Richardson-Kenward Elmslie). Original-cast recording. Barbara Cook, Carol Brice, Karen Morrow, Russ Thacker, Ruth Ford, Max Showalter, others (vocals); orchestra, Billy Ver Planck, Jonathan Tunick, and Robert Russell Bennett arrs. PAINTED SMILES PS 1354 \$4.98.

NEIL YOUNG'S FOLK-ROCK HARVEST

His latest collection of songs for Reprise clearly establishes him as king of the genre

IN THE late Sixties Neil Young took up the musical tools Tim Hardin had been using sporadically and finished creating the prototype of the latest—and still current—model of the folk-rock troubadour. If it appeared for a while there that others,

notably James Taylor, might surpass Young with his own patent, it now turns out such appearances were without foundation, being based merely on the noise made by a very young, very fickle audience. Neil's new solo album for Reprise clearly establishes who is king of the genre: "Harvest" is his best album since the first (simply "Neil Young"), and probably his best ever.

Style is almost Young's personal, unique possession. He simply has more of it than anyone else doing his particular kind of thing—so much so that asking "Does he sing well?" is an irrelevant question. Does Picasso paint well? The songs of "Harvest" complement Young's style better than those on previous albums. Gone are the ultra-high-note excesses of "After the Gold Rush"; these new songs cover the upper middle range that his voice handles best. Melodically, as usual, he makes a definite promise to the listener in the first four bars (except for *Are You Ready for the Country*, which borrows an old blues melody), and he keeps his promises—such a relief after all those graduates of the fishing-expedition school of melody who have plagued us so lately.

A Man Needs a Maid (backed by the London Symphony Orchestra, no less!), is probably the most subtly involved melody Young has written, and one of the best. Jack Nitzsche's sweeping, voluptuous arrangement makes excellent use of the LSO in *Maid*, but the organization sounds a bit stilted in its other appearance, in *There's a World*. The songs *Heart of Gold*, *Old Man*, and *Harvest* are as good as some kid will soon be trying to tell you they are. But *Out on the Weekend* has the kind of lyric Young does best: pessimism, fractured images, and implications of things unsaid strewn everywhere. *Words'* words are a bit surreal, but Young's good at that too.

The backup band, an all-star studio assortment called the Stray Gators, attains a spacious country-rock sound that the next troubadour's backup band will copy, but isn't likely to beat. Ken Buttrey's crisp drumming and Ben Keith's timely steel guitar have a lot to do with it, and so does the fine strumming of electric and acoustic guitars by Neil Young. If you think all these elements add up to one of the best albums of the year, you're probably right.

Noel Coppage

NEIL YOUNG: *Harvest*. Neil Young (vocals, guitars); Stray Gators (instrumentals); London Symphony Orchestra, Jack Nitzsche arr. *Out on the Weekend; Harvest; A Man Needs a Maid; Heart of Gold; Are You Ready for the Country; Old Man; There's a World; Alabama; The Needle and the Damage Done; Words*. REPRIS MS 2032 \$5.98, Ⓜ 82032 \$6.95, Ⓢ 52032 \$6.95.

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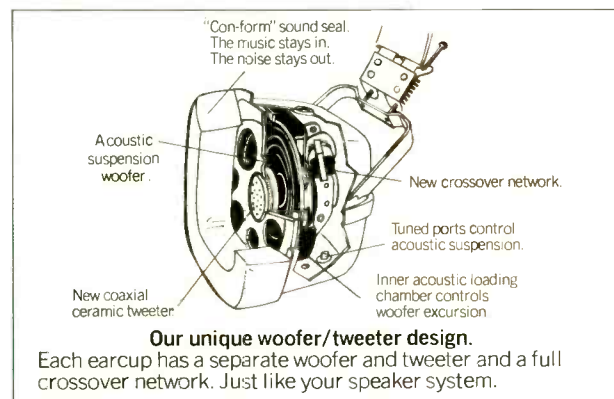
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Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK • IGOR KIPNIS
PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

BACH, J. S.: *Concerto in D Minor, for Two Violins, Strings, and Continuo (BWV 1043); Concerto in D Minor, for Oboe, Violin, Strings, and Continuo (reconstructed by Giegling, BWV 1060).* **VIVALDI:** *Concerto in A Minor, for Violin, Strings, and Continuo, Op. 3, No. 6.* Arthur Grumiaux (violin); Koji Toyoda (violin, in BWV 1043); Heinz Holliger (oboe, in BWV 1060); New Philharmonia Orchestra, Edo de Waart cond. PHILIPS 6500 119 \$5.98.

Performance: **Generally commendable**
Recording: **Excellent**

Much as I admire Arthur Grumiaux's playing, I don't think he is heard to best advantage in the Bach Double Violin Concerto or the Vivaldi here. Part of the fault lies with Edo de Waart's rather pushed accompaniments and his evident liking for a heavy, opaque bass line. Phrasing overall is quite Romantic, including that by Grumiaux and his younger partner, Koji Toyoda, a good player but one without the subtlety of the master. The Bach Oboe and Violin Concerto elicits Grumiaux's finest playing on the disc, a warmer and far more gracious interpretation than, for instance, the Vivaldi, which merely sounds out of sorts here. Perhaps Heinz Holliger's subtleties of tone and extraordinary technical skills may have had some influence, for his is a fine performance indeed. Philip Ledger provides some telling harpsichord realizations but is often drowned out. I.K.

BEETHOVEN: *Christus am Ölberge (Christ on the Mount of Olives), Op. 85.* Elizabeth Harwood (soprano), James King (tenor), Franz Crass (bass): Wiener Singverein; Vienna Symphony Orchestra, Bernhard Klee cond. DEUTSCHE GRAMMOPHON 2530 228 \$6.98.

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

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
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The first listing is the one reviewed; other formats, if available, follow it.

This Beethoven oratorio dates from around 1801, which means that it looks back to Haydn and ahead to *Fidelio* at the same time. In fact, it often sounds like a blueprint for *Fidelio*, in the heroic declamation of the tenor, the bold writing of the high soprano part, and the vigorous choral interjections. Not top-grade Beethoven by any means, this is intermittently an exciting score nonetheless, and conductor Bernard Klee briskly and effectively emphasizes its theatrical element.



HERBERT VON KARAJAN
Bruckner to stand with the best

James King, in the part of Christus, turns in a characteristic performance: manly, dignified, but frequently effortful. Elizabeth Harwood's singing is not free of strain, either, but she handles the difficult and high-lying part of the Seraph cleanly and accurately. Franz Crass is forceful and resonant as Petrus. In sum, this is an eminently acceptable, well-recorded rendering of a work that would be regarded as more significant in the context of another composer's output. G.J.

BEETHOVEN: *Sonata for Horn and Piano (see MOZART)*

RECORDING OF SPECIAL MERIT

BRAHMS: *Die schöne Magelone, Op. 33.* Dietrich Fischer-Dieskau (baritone); Sviatoslav Richter (piano). ANGEL S 36753 \$5.98.

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

The *Magelone* song cycle, based on the romances by Ludwig Tieck (1773-1853), relates the love, triumphant over trials and separations, of Peter, a young knight, and Magelone, a princess betrothed to another. Of the fifteen songs in the cycle, only one (*Ruhe, Süßliebchen*) has been established as a concert favorite. But the sequence is sensitively crafted, with effective and beautifully laid-out piano backgrounds, and evokes a tender romantic aura in keeping with the medieval subject matter.

Fischer-Dieskau and Richter have been performing together since 1965, and joined in *Die schöne Magelone* on several occasions before committing their interpretation to disc. Richter is superb throughout: his pianism is impeccable in execution and poetic in the full sense of the word. When not pressed for volume or taxed by extremities of range, Fischer-Dieskau can dispense a lyrical magic few singers can equal. In such songs as "*Sind es Schmerzen*" and "*Muss es eine Trennung geben*" he spins out an irresistibly lovely line. This is not his first recording of the cycle, however, and a comparison with his previous version of a dozen or so years ago (Decca DL 9401, now unavailable) reveals that the unforced lyricism of the past is not always at his command now. There is more effort in his singing here, and less "singing" tone in his declamatory phrases; there is also more self-conscious coyness in such songs as "*So willst du des Armen*" and "*Geliebter, wo zaudert*." But he has no competition on records, and Richter's mighty contribution adds immensely to the appeal of this new release. G.J.

RECORDING OF SPECIAL MERIT

BRUCKNER: *Symphonies, No. 4, in E-flat Major ("Romantic"); No. 7, in E Major.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. ANGEL SC 3779 three discs \$17.94.

Performance: **Superb**
Recording: **Church-like**

Neither of these two most popular symphonies of Bruckner has suffered from a lack of fine recorded performances, but Maestro Karajan is not one to flinch at competition, be it from Haitink, Solti, and Mehta among the living, or Walter and Furtwängler among the deceased. His readings stand with the very best: imposing in architectonic concept and wonderfully rich in wealth of detail. My only serious reservation about these recorded performances is the rather reverberant church-like acoustic ambiance—presumably that of the Jesus Christus Kirche in Berlin-Dahlem,

the locale favored by Karajan for his recording sessions. Strings and brass fare wonderfully in this environment, but percussive transients do not, and this is most noticeable in the great cymbal crash (a point of controversy for purists) that comes at the climax of the slow movement of the Seventh.

Though I prefer a tauter reading of the "Romantic" Symphony, such as Zubin Mehta's recent London recording or the 1951 Vox disc by Klemperer, Karajan makes a most eloquent case for the broad treatment: the finale here achieves an almost terrifying power. The Seventh Symphony comes off beautifully all the way, except for the ragged sonics that surround the cymbal crash. Furtwänglerian flexibility of phrasing, subtly employed in the two final movements by Karajan, does much to relieve these pages of their inherent foursquareness. Incidentally, Karajan uses Robert Haas' editions for both symphonies. Mehta uses the Novak edition of the Fourth, and so does Solti in the Seventh. The only recording of the Seventh without the controversial cymbals is Bruno Walter's Columbia album, also based on the Haas edition.

D.H.

CHOPIN: *Piano Concerto No. 2, in F Minor, Op. 21.* FALLA: *Nights in the Gardens of Spain.* Alicia De Larrocha (piano); L'Orchestre de la Suisse Romande, Sergiu Commissiona cond. LONDON CS 6733 \$5.98.

Performance: **Idiosyncratic**
Recording: **Good Chopin, problematic Falla**

This appears to be Mme. DeLarrocha's first recording of concerted works to be made available in the domestic catalog, though her solo discs, especially of Spanish repertoire, have justly earned her fame here. I had two 1959 recordings of these works available for comparison: Rubinstein-Wallenstein in the Chopin and Gonzalo Soriano, with the late Ataulfo Argenta, in the Falla. Rubinstein takes a clearly more classic and elegantly detached view of the early Chopin Concerto than Mme. De Larrocha, who, in her phrasing, savors the music's Romantic flavor. The evocative Falla work—companion piece to Debussy's *Ibéria* and Ravel's *Rapsodie espagnole*—starts off promisingly, and indeed fares very well for the most part all the way to the end, save for the impossibly forward piano sound in the central "Distant Dance" movement, which transforms what should be bewitching magic into mere virtuoso glitter.

The recorded sound as such, particularly that of the orchestra, is as rich and warm as one could ask for. Commissiona is a good partner in the Chopin and a properly sensitive one in the Falla.

D.H.

RECORDING OF SPECIAL MERIT

DVOŘÁK: *Cello Concerto in B Minor, Op. 104.* **TCHAIKOVSKY:** *Variations on a Rococo Theme, Op. 33.* Christine Walevska (cello); London Philharmonic Orchestra, Alexander Gibson cond. PHILIPS 6500 224 \$5.98.

Performance: **A-1**
Recording: **Good**

Young Miss Walevska received very high marks from me some months ago for her Philips disc of Ernest Bloch's *Schelomo*, and hearing this performance of the often- and well-recorded Dvořák Cello Concerto makes it plain that she is no nine-day wonder. Hers is a reading superbly disciplined yet amply

warm, aided by a splendid accompaniment (save for the crucial orchestral pizzicatos that don't quite come together at the end) under Alexander Gibson's direction. Here, and in the demandingly virtuosic Tchaikovsky Variations, Miss Walevska's intonation and rhythmic articulation are unerring, and her tone is warm without ever becoming soupy and self-indulgent. To recommend a choice between her performance of the Dvořák and the collaborations of Rostropovich-Karajan (also matched with the Tchaikovsky Variations), Gendron-Haitink (also on Philips), or Starker-Dorati is to become involved in a kind of critical hair-splitting for which I have little taste. All are fine readings and are beautifully recorded. It comes down to a matter of whether you want an all-Dvořák disc (Gendron), a Tchaikovsky filler (Walevska or Rostropovich), or the Bruch *Kol Nidrei* (Starker).

D.H.



CAROLE BOGARD
Dazzling as Handel's Agrippina

FALLA: *Nights in the Gardens of Spain* (see CHOPIN)

RECORDING OF SPECIAL MERIT

HANDEL: *Cantata, "Agrippina condotta a morire"; Four Arias from the Opera "Agrippina."* Carole Bogard (soprano); John Gibbons (harpsichord); Lars Holm Johansen (cello); Chamber Orchestra of Copenhagen, John Moriarty cond. CAMBRIDGE CC 2771 \$5.98.

Performance: **Thrilling and stylish**
Recording: **Superb**

Handel's two early explorations in the gruesome story of Nero's mother Agrippina are both full of great music, and this record, which couples the complete cantata with four well-contrasted title-role arias from the opera, should be in every Baroque collection.

Carole Bogard's singing is a dazzling amalgam of vocal sureness, musical insight, psychological intensity, and stylish embellishment. The orchestral and continuo contributions are equally zestful, and the recording provides a lifelike picture of the whole. If you think of Handel's operatic music as pretty but undramatic, compare the veiled menace of "*Pensieri, voi mi tormentate*" with the apt sensuousness of the tuneful "*Ogni vento*" (whose lilt, as Winton Dean remarks in his perceptive

accompanying essay, anticipates that of the Viennese waltz) and you will, I think, begin to see the astonishing range of the composer's inspiration in a new perspective.

My only regret—since Moriarty and his forces have already shown us, in *Tamerlano*, that they are capable of sustained brilliance too—is that only a fraction of the operatic riches of *Agrippina* is encompassed here. Let us hope the complete work is on the way. B.J.

HINDEMITH: *Keyboard Music, Volume 1. Piano Sonatas Nos. 1, 2, 3 (1936); Suite "1922," Op. 26; Reihe Kleiner Stücke, Op. 37, 11 (1927); Einleitung und Lied, Leicht bewegte ganze Takte, Lustig, mässig schnell, Langsam und zart.* Bernhard Billeter (piano). MUSICAL HERITAGE SOCIETY OR H-423/4 two discs \$5.98 (plus 65¢ handling charge from the Musical Heritage Society Inc., 1991 Broadway, New York, N.Y. 10023).

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

The Musical Heritage Society's recorded library of Hindemith's music continues to grow, and the present release, entitled "Keyboard Music, Volume 1," is a really fine addition. The young Swiss pianist Bernhard Billeter has the message of this music down pat: a good, straightforwardly serious but un-heavy delineation of the lines and rhythms; a sort of lively and engaging line-drawing, which is an accurate representation of Hindemith's aesthetic and technology. It's a pity that the music itself has come to seem so tame and predictable in such a short span of years. It was only yesterday that we all, in this country at least, thought of Hindemith as *the* real leader among contemporaries. He was awfully good, of course, brilliant on occasion, and Billeter makes these facts more amply evident than do most keyboard performers of Hindemith's music nowadays. But after the aesthetic buffeting we've all undergone in the past decade, the music seems redolent of a much more distant past than is really the case. Strange! L.T.

RECORDING OF SPECIAL MERIT

LISZT: *Christus.* Éva Andor (soprano), Zsuzsa Németh (mezzo-soprano), József Réti (tenor), József Gregor (bass); Sándor Moltán (organ); Budapest Choir and Zoltán Kodály Girl's Choir; Hungarian State Orchestra, Miklós Forrai cond. HUNGAROTON LPX 11506/7/8 three discs \$17.94.

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

Several years ago, the state-owned Hungarian Qualiton label launched an ambitious program to record a large number of unfamiliar works by Franz Liszt—piano, vocal, and choral compositions generally unknown and consistently overlooked by international record companies. After a number of impressive minor landmarks, the project has now reached its summit with the release of Liszt's monumental *Christus* oratorio.

The idea of *Christus*, embracing the composer's personal reaction to Christ's life and ideals, first occurred to him in 1853. He worked on it for at least fifteen years, and the individual sections were performed as they were completed. The performance of the entire work, however, did not take place until Liszt himself conducted it in a Weimar church in 1873. Later that year, *Christus* was pre-

(Continued on page 84)

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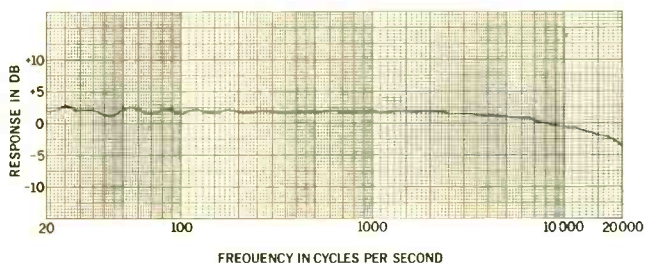
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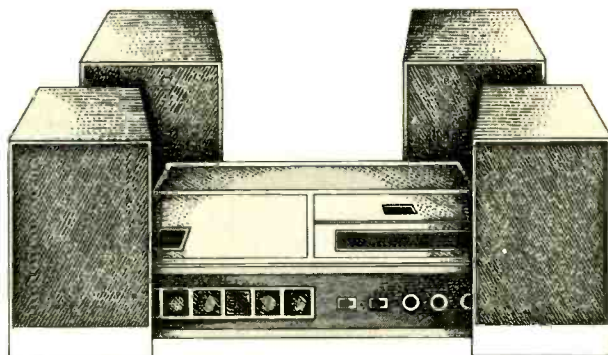
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sented in the Hungarian capital, with Hans Richter conducting.

Like Handel's *Messiah*, the Liszt oratorio deals with Christ's birth, mission, death, and resurrection. It is also of comparable length, requiring nearly three hours to perform. The composer himself assembled the text from the Bible and other liturgical sources. Structurally, the work breaks down into three major sections: "Christmas Oratorio," "After Epiphany," and "Passion and Resurrection." The music blends Gregorian elements with Liszt's own idiom, but the latter has little of its characteristic early bombast here: the expression is rich yet subdued, and at times austere. Liszt's methods vary from section to section, but, whether he uses a chorus with only organ accompaniment or the resources of a full symphony orchestra, there is a convincing sincerity in this work—in contrast to the expert theatricality of, say, the "Coronation" Mass.

The "Christmas Oratorio," the longest of the three parts, consists of five sections, three of which are orchestral: the *Introduction*, the *Pastorale* (whose Italian allusions are vaguely reminiscent of Berlioz's *Harold*), and the *March of the Three Kings*. "After Epiphany" contains the Beatitudes, the Founding of the Church, and a brief but very dramatic episode relating the miracle on the stormy Lake Genezareth in the form of a symphonic poem. The four sections of the hour-long "Passion and Resurrection" include a long choral setting of the traditional *Stabat Mater*, expertly set though not particularly memorable.

This is a truly distinguished performance. Its principal stars are the choruses, which perform with the tonal purity and admirably balanced sonorities for which these Hungarian ensembles have long been noted. The solo singers carry out their relatively brief but by no means easy assignments expertly, particularly the outstanding lyric tenor Réti. Typical of the care lavished on this undertaking is the engagement of a distinguished Hungarian actor (Lajos Básti) to deliver a few Biblical quotations. Recorded in Budapest's historical Mathias Church with a richness of sound and a becoming sense of immediacy, the set amounts to a major rediscovery. It may even prompt a re-evaluation of Liszt's musical stature as a composer of liturgical music. *G.J.*

LISZT: Piano Sonata in B Minor. SCHUMANN: Piano Sonata No. 2, in G Minor, Op. 22. Martha Argerich (piano). DEUTSCHE GRAMMOPHON 2530 193 \$6.98.

Performance: **Impressive yet uneven**
Recording: **Excellent**

Ever since I heard her debut recording for DGG in the early Sixties, I have looked forward to each release by Martha Argerich with a good deal of anticipation. At her best, as in the Prokofiev Third and Ravel G Major Concertos, she is an astonishing performer, combining a marvelously temperamental interpretive attitude with poetic sensibilities and a stunning, fluent technique. With the Liszt and Schumann sonatas, the balance does not quite add up to a satisfying whole. The Liszt, for all of Argerich's sensitivity and digital strength, emerges ununited and sprawling. Notably, it lacks grandeur and rhetoric: tension is surprisingly low for so volatile a player, and the moments of electrifying excitement (the fugue, for instance) are not enough to compensate. The second side, just over sixteen brief minutes in duration, is a better

example of the Argerich temperament. I'm not certain, though, whether it's very good Schumann. To be sure, Argerich takes the composer's tempo markings very literally: the first movement, for example, is marked "as fast as possible," with further admonitions to play even faster at the end. This Argerich most certainly does, but, with the exception of a very beautiful slow movement, the playing overall is skittish. There is some stunning fingerwork here, as well as in the Liszt, but coloristic possibilities seem to be overlooked. Excellent piano sound. *I.K.*

MAHLER: Das Lied von der Erde. Kerstin Thorborg (mezzo-soprano), Charles Kullman (tenor); Vienna Philharmonic Orchestra, Bruno Walter cond. SCRAPHM 60191 \$2.98.

Performance: **Uneven**
Recording: **Antique**

It will take an exceptionally determined devotee of the golden past to be snowed by this



BERNARD HAITINK

An energetic and expressive Mahler Fifth

particular drift from yesteryear. Bruno Walter conducted the very first performance of *Das Lied von der Erde* back in 1911. This performance, recorded in 1936 and previously available on the Perennial label, was the premiere recording of the work, and it has attained the reputation of a classic. But for all that, it is not a good performance.

To begin with, it was recorded at a concert. This not only means that the technical quality of the reproduction is woefully low, not just by modern standards but by comparison with such fine achievements of the same year as the famous Kulenkampff/Schmidt-Isserstedt Beethoven Violin Concerto recording made by Telefunken, but it also shows up the extremely variable level of Walter's control of the orchestra. In scoring less transparent than Mahler's it might be possible to overlook the imprecisions, but music like the second of *Das Lied's* constituent songs, *Der Einsame in Herbst*, with its many stretches of two-part counterpoint, is scarcely tolerable when one of the parts is forever trailing the other by an eighth-note and sometimes more, and when the conductor does not succeed in establishing his chosen tempo until about the seventh measure.

The singers are the principal object of the enthusiasm lavished on the performance by

some who were familiar with it in its previous incarnation on 78's. Yet their work, too, is hardly such as will withstand critical scrutiny. It's true that both the Swedish mezzo Kerstin Thorborg and the American Charles Kullman possessed the kind of easy vocal production we associate with golden-age singers. Their musicianship, however, is of a lower order. Kullman's weak sense of rhythm removes from Walter some of the blame for the poor ensemble that plagues the first song—listen to the way the tenor snatches at the half-notes in the repeated "*ist mehr wert*," completely destroying the shape of the phrase—and though Thorborg has more musical imagination than Kullman, she is nevertheless as guilty as Kathleen Ferrier (in Walter's second recording of the work) of obliterating Mahler's frequent contrasts between expressive and deliberately nonexpressive singing.

In spite of all this, Walter's strong feeling for Mahler produces some eloquent moments, particularly in the last song, *Der Abschied*. But even these were still more telling in Walter's second recording. Thus it is particularly regrettable that London has not found some way of keeping that version in the catalog, the more so since Julius Patzak's was the greatest performance of the three tenor songs ever recorded.

The curious truth is that, for all the multiplicity of versions still about, *Das Lied* has been unlucky on records. None of the available performances can be recommended without one qualification or another. So long as the Walter/Patzak version (itself compromised by Ferrier's deeply felt but undisciplined singing) remains in limbo, my preference would be either for Bernstein on London or for Rosbaud on Turnabout. Bernstein's passionately conducted performance has a superb interpretation of the alto music by Fischer-Dieskau (the baritone voice was an alternative permitted by Mahler, though it does not always fit the music perfectly) and a competent but unimaginative tenor in James King. The late Hans Rosbaud, less richly recorded, conducts with marvelous skill (achieving imaginative solutions to some of the tempo problems, especially in *Von der Schönheit*), and his alto soloist, the young American Grace Hoffman, comes closest of all the real altos to matching Fischer-Dieskau's insight into the music. Again, the tenor (Helmut Melchert) is disappointing. It's an unsatisfactorily messy recommendation, I know, but it can't be helped. *B.J.*

MAHLER: Rückert Songs; Songs from Lieder und Gesänge aus der Jugendzeit (see Best of the Month, page 76)

RECORDING OF SPECIAL MERIT

MAHLER: Symphony No. 5; Symphony No. 10: Adagio. Concertgebouw Orchestra of Amsterdam, Bernard Haitink cond. PHILIPS 6700 048 two discs \$11.96.

Performance: **Strong**
Recording: **Very good**

The latest release in the Haitink/Concertgebouw Mahler cycle consists of a strong performance of the Fifth Symphony and a somewhat less impressive version of the *Adagio* from the unfinished Tenth. The Mahler Fifth—usually described as in C-sharp Minor, but in fact mostly and finally in a big D Major—is one of the composer's most direct and com-

(Continued on page 86)

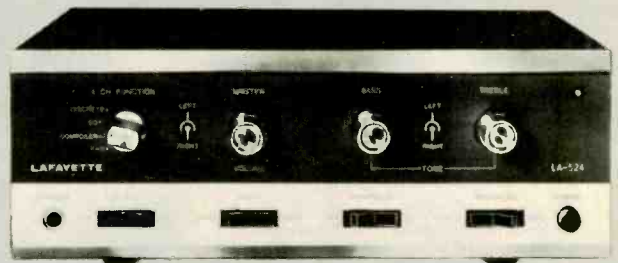
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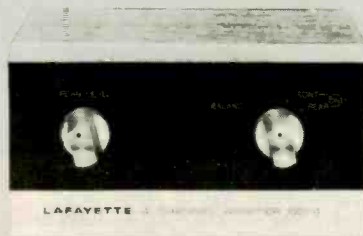
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elling statements, and, not surprisingly, has long been one of his most popular and familiar works. This performance is very strong in its broad lines, and full of energetic and expressive detail. There is also a certain amount of imprecision, most of it not very disturbing and barely noticeable in the grand sweeping scheme of things. The extraordinary *Adagio*, one of Mahler's most profound statements, is, on the contrary, overwrought and overintense in this reading; it needs a bit more perspective and more chiaroscuro than it gets here.

Both recordings are admirable, classical-style achievements: rich, attractive sound that is also communicative. Nevertheless, I would like sometime to hear Mahler's complex orchestral polyphony in a multi-track realization—a natural translation, so to speak, of multi-level musical thought in terms of modern multi-level technology. *E.S.*

MENDELSSOHN: Piano Concerto No. 1, in G Minor, Op. 25; Fantasia in F-sharp Minor, Op. 28 ("Sonate écossaise"); Variations sérieuses in D Minor, Op. 54. Joseph Kalichstein (piano); London Symphony Orchestra (in Concerto), André Previn cond. RCA LSC 3239 \$5.98.

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

Kalichstein gives a powerful account of the young Mendelssohn's full-blown F-sharp Minor Fantasia, dating from the period of the *Hebrides* Overture, as well as of the fine *Variations sérieuses* from the peak of the composer's mature creative years. And I have no serious fault to find with his reading of the terse and taut G Minor Concerto, or with André Previn's able orchestral accompaniment. But in this instance, I find the earlier Serkin-Ormandy performance all but unbeatable for sheer virtuosic Romanticism.

I haven't heard the other currently available readings of the Variations (by De Larrocha) or of the Fantasia (by Anton Kuerti), but I do think I am safe in recommending this disc as a good representative collection of Mendelssohn piano works for those who want to venture beyond the *Songs Without Words* and similar salon pieces.

The recorded sound is clean and full-bodied throughout, the only discordant note being provided by a poorly voiced and all too prominent pedal-point on an A toward the end of the Variations. *D.H.*

RECORDING OF SPECIAL MERIT

MENDELSSOHN: Violin Concerto in D Minor; Symphony No. 11 in F Major. Roberto Michelucci (violin); I Musici. PHILIPS 6500 099 \$5.98.

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

No, the heading is not a misprint for the familiar E Minor Violin Concerto. The D Minor is an early concerto, composed in 1822 when Mendelssohn was only thirteen, and performed for the first time in public in 1952 by Yehudi Menuhin, who also recorded it. The greater portion of the present disc, which is appropriately entitled "The Young Mendelssohn," is given over to one of the early symphonies, those that predate the better-known five. The scoring of all of these early works is for strings only, although this fairly lengthy Eleventh Symphony contains one movement,

a scherzo based on a Swiss folk song, that suddenly brings in timpani, triangle, and cymbals to produce an amusing "janissary" effect. The rest of the work, though no masterpiece (its composer was only fourteen, after all), is extremely well put together. A quite striking feature is the Romanticism of the Concerto's slow movement, and one cannot fail to be impressed by the numerous fugal entries in the finale of the Symphony. Perhaps it's Mendelssohn off the beaten path, but it's worth investigating for those tired of the oft-played standard Mendelssohn.

I cannot imagine better performances than we get here. I Musici and the group's solo violinist play both works most beautifully, and the quality of recorded sound is breathtakingly vivid. As usual with these Philips imports, the surfaces are immaculate. *I.K.*

MONTEVERDI: Combattimento di Tancredi et Clorinda (Bk. 8); Interrotte speranze (Bk. 7);



ANDRÉ PREVİN
Able leadership in Mendelssohn

Eccomi pronta ai baci (Bk. 7); Tempro la cetra (Bk. 7); Tu dormi (Bk. 7); Lamento della Ninfa (Bk. 8). Nelly van der Speek (soprano), Clorinda; Nigel Rogers (tenor), Tancredi; Max van Egmond (baritone), Testo; Marius van Altena (tenor); Dmitri Nabokov (bass); Leonhardt Consort, Gustav Leonhardt dir. and harpsichord. TELEFUNKEN SAWT 9577 B \$5.95.

Performance: **Stylish but cool**
Recording: **Excellent**

Although *The Battle Between Tancred and Clorinda* belongs to Monteverdi's last collections of madrigals (as indeed do all of the selections on this disc), this work is far closer to a dramatic *scena* than the typical madrigal. Tancred's engagement in mortal combat with a Moslem warrior (whom he doesn't recognize under her armour as his beloved until it's too late) elicited from Monteverdi a superb score. Here one also hears the composer's first use of a tremolo effect, in which quickly reiterated notes of the same pitch add to the agitation and tension of the drama.

In this work, and in the remaining madrigals for one to four voices as well, the performances are extremely stylish, and the recorded sound of the period instruments is quite breathtaking. The tone of all the pieces,

however, is often wanting in dramatic fervor. Monteverdi, who believed above all else in giving due attention to the proper expression of the words, would probably have considered these performances on the cool side. Even Gustav Leonhardt's staid continuo realizations (quite the opposite of, say, Raymond Leppard's) are very, very dry in their execution. Vocally, Nigel Rogers and Max von Egmond are the most impressive soloists. But for dramatic values, even though modern strings are used, I prefer the mono-only version of *Combattimento* directed by Denis Stevens on *Expériences Anonymes EA 72*, or, in stereo, Günther Kehr conducting the work on Turnabout TV 34018S. The Telefunken disc includes texts and translations. *I.K.*

RECORDING OF SPECIAL MERIT

MOZART: Twelve Duos for Two Horns (K. 487). BEETHOVEN: Sonata for Horn and Piano, in F Major, Op. 17. SCHUMANN: Adagio and Allegro for Horn and Piano, in A-flat Major, Op. 70. Ferenc Tarjáni (horn), Erzsébet Tusa (piano). QUALITON LPX 11354 \$5.98.

Performance: **Superb**
Recording: **Superb**

This is an enchanting record, made by two superb young Hungarian musicians. Mozart's Twelve Duos for Two Horns (K. 487) occupy the entire first side of the disc, and if you think twelve duos is too many, you're wrong. These are utterly delightful. Ferenc Tarjáni plays them with affection in his every note and phrase, and gorgeous sound flows from his instrument. Since he recorded *both* parts by means of overdubbing, there is no musical disagreement between the two!

The Beethoven Sonata for Horn and Piano, Op. 17, is first-rate Beethoven, from his appealing youthful period. I cannot praise the performance too much. Erzsébet Tusa, the pianist, is at least Tarjáni's equal, and they play the work as if they not only love it but have lived with it a long time. So, too, with the Schumann Adagio and Allegro. *L.T.*

RECORDING OF SPECIAL MERIT

NIELSEN: Woodwind Quintet, Op. 43. Paula Robison (flute); Larry Combs (clarinet); Joseph Turner (oboe); William Winstead (bassoon); Richard Solis (horn). WEBER: *Quintet in B-flat Major for Clarinet and Strings, Op. 34.* Harold Wright (clarinet); Vera Beths (violin); Mari Tsumura (violin); Philipp Naegele (viola); Jeffrey Solow (cello). MARLBORO RECORDING SOCIETY MRS 5 \$6.50 (available by mail from Marlboro Recording Society, 1430 Spruce St., Philadelphia, Pa. 19102).

Performance: **Superb**
Recording: **Superb**

The Marlboro Recording Society has produced many glowing recordings exemplifying the warm musical standards that prevail at the Marlboro (Vt.) Music Festival in the summertime. They've done so again with this disc, and have again included as an extra feature a splendid program-note booklet, this one with extensive and illuminating notes by the eminent musicologist Frederick Dorian.

Carl Nielsen's Woodwind Quintet, Opus 43, has always been a delight to me. I happen to be something of a Nielsen fan, and this
(Continued on page 88)

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CARL NIELSEN

His Woodwind Quintet in a rich reading

piece is full of the composer's special individual traits of harmony, melody, and instrumentation. On the surface, it is very sober, but just beneath there bubbles an almost constant stream of bucolic humor and Danish wit. The performance is rich and refined.

So, too, is that of the beautiful Quintet for Clarinet and Strings by Carl Maria von Weber, which makes a surprisingly good companion to the Nielsen. Harold Wright, the clarinetist, produces a voluptuous tone, and his every phrase is a joy. Need I say that the strings are in every way his equal? I suppose one shouldn't be surprised to find such excellence in any project directed by Mischa Schneider. But I'm still capable of being surprised by perfection! L.T.

PROKOFIEV: *String Quartets: No. 1, Op. 50; No. 2, Op. 92.* Novák Quartet. PHILIPS 6500 103 \$5.98.

Performance: **First-rate**
Recording: **Splendid**

This recording presents absolutely beautiful performances of two of this century's noteworthy additions to the string quartet literature: the Prokofiev Quartets Nos. 1 and 2. In both these works, the composer was aiming at directness of communication and cleanliness of structure, attributes which he achieved fully in the first quartet and only partially in the second, where (ironically) one suspects he was trying harder. The Quartet No. 1 is almost Classical in the clarity of its melodies, their manipulations, and the neatness of its seams. It is joyfully energetic, both high-minded and wholesomely earthy. The Quartet No. 2 of 1941 has an engaging first movement, but structurally wanders about quite a bit in the second and third movements. Here the materials are generally less prepossessing than those in the earlier quartet. But the Novák Quartet plays both works with great elegance and conviction. It should be noted that the Quartet No. 1 (1930), oddly enough, is the result of a commission by the Library of Congress (ours). L.T.

RECORDING OF SPECIAL MERIT

RAMEAU: *Zoroastre (Excerpts).* Lou Ann Wyckoff (soprano), Amélie; Nancy Deering

Danish Info Service

(mezzo-soprano). Céphie; Bruce Brewer (tenor). Zoroastre; William Workman (baritone). Abramane & La Vengeance; Hamburg Chamber Orchestra, Richard Kapp cond. TURNABOUT TVS 34435 \$2.98.

Performance: **Extremely impressive**
Recording: **Very good**

It has taken Rameau a long time to become established as the greatest operatic composer in France since Lully, and if you take the record catalogs at face value, he still hasn't made it (but by that standard neither has Lully!). For, aside from a few vocal excerpts on discs, there is only the complete *Hippolyte et Aricie* (1733) to show the full scope of Rameau's theatrical abilities. So this recording of excerpts from *Zoroastre* (1749) ought to stimulate a good bit of interest. I am grateful to the excellent conductor, Richard Kapp, for the skill with which he presents nearly fifty-eight minutes' worth of selections here, though, of course, I regret he could not have given us the entire piece. The plot, which has religious and mythological overtones, pits the founder of the Persian religion against the evil magician Abramane. The original production, evidently a popular but not a critical success, was the usual lavish spectacular with ballet, and even a love interest. Amélie, for the title character. Kapp provides seventeen orchestral excerpts, a number of them adapted by Rameau from harpsichord works as well as the *Pièces de clavecin en concert*, and nine vocal sections. The latter, enabling us to take cognizance of Rameau's dramatic intentions, are exceptionally well sung by a group of American singers now working in Germany. The orchestra is perhaps not the most refined ensemble ever to perform Rameau, but the sense of style is

unmistakable. The jacket notes, which unfortunately do not go into the plot's ramifications or relate the excerpts to the story effectively, include the French texts and an abbreviated translation. The sonics are quite satisfactory. I.K.

ROREM: *Third Symphony* (see SCHUMAN)

SATIE: *Trois petites pièces montées (four-hand piano version); Ogives; Danses gothiques; Sonatine bureaucratique; Poudre d'or (Valse); Pages mystiques: Priere, Vexations, Harmonies; Douze petits chorals.* Aldo Ciccolini (piano). ANGEL S 36811 \$5.98.

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

It is quite understandable that, after five previous discs, Aldo Ciccolini should be reaching the bottom of the barrel for Volume Six of the Satie piano music. Nevertheless, the *Petites pièces montées* are every bit as sharply etched and amusing in this overdubbed four-hand piano version as in their original orchestral guise, the *Sonatine bureaucratique* is a finely crafted and dryly humorous *jeu d'esprit*, and the music-hall *Poudre d'or* is elegantly nostalgic to today's ears. The early *Ogives* (1886) and *Danses gothiques* (1893) are fascinating in their Debussy-like harmonic content, but otherwise dull. I find the *Pages mystiques* and *Douze petits chorals* dull, period, even if the *Vexations* did provide John Cage with a vehicle for a *succès de scandale* in New York when he arranged for relays of pianists to play the piece 840 times, as directed by the composer in a marginal note.

Aldo Ciccolini's performances are impeccable, and the recorded sound satisfyingly

PHILIPS' NEW IMPORTED PRESSINGS

IN the November 1971 issue of **STEREO REVIEW**, critic Igor Kipnis compared an extensive sampling of the new, imported pressings of Philips records with the older domestic pressings of the same selections. He—and Philips too, obviously—greatly preferred the former. All new Philips releases, for some time now, have been imported pressings, and the conversion of previously issued material from domestically manufactured to imported discs has just recently been completed. Collectors will be happy to know that the recordings listed below, with their *new* numbers, are now available on imported pressings. Copies of these discs bearing numbers other than those listed below are liable to be leftover domestic pressings, so prospective buyers should check these numbers carefully. J.G.

BACH: *Six Sonatas and Partitas for Violin Solo, BWV 1001-6* (Grumiaux) 835 198/199/200 (three discs).

BACH: *Six Sonatas for Violin and Harpsichord, BWV 1014-9* (Grumiaux, Sartori) 835 227/8 (two discs).

BEETHOVEN: *Violin Concerto, Op. 61* (Grumiaux, Galliera) 802 719.

BEETHOVEN: *Quartet No. 15 in A Minor, Op. 132* (Quartetto Italiano) 802 806.

BEETHOVEN: *Five Cello Sonatas* (Ro-

stropovich, Richter) 835 182/3 (two discs).

BEETHOVEN: *Ten Violin Sonatas* (Oistrakh, Oborin) 835 245/6/7/8 (four discs).

BRUCKNER: *Symphony No. 7: Te Deum* (Haitink) 802 759/80 (two discs).

ELGAR: *Enigma Variations: Cockaigne* (Davis) 835 317.

FAURÉ: *Songs* (Souzay, Baldwin) 835 286.

HANDEL: *Twelve Concerti Grossi, Op. 6* (Leppard) S-C 71AX302 (three discs).

HANDEL: *Messiah* (Davis) S-C 71AX300 (three discs).

HAYDN: *The Seasons* (Davis) 839 719/20/21 (three discs).

MAHLER: *Symphony No. 3* (Haitink) 802 711/2 (two discs).

MENDELSSOHN: *Symphonies Nos. 1 and 2* (Sawallisch) 802 856/7 (two discs).

MOZART: *Violin Concerto No. 2, K. 211; Sinfonia Concertante, K. 364* (Grumiaux, Pelliccia, Davis) 835 256.

SCHUMANN: *Faschingschwank aus Wien; Arabesque; Humoreske* (Arrau) 839 709.

STRAUSS, J.: *Waltzes* (Sawallisch) 6500 303.

STRAUSS, J.: *Waltzes and Polkas* (Vienna Choir Boys) 6500 302.

TCHAIKOVSKY: *Symphony No. 6* (Markevitch) 835 126.

full, but side one of my review disc was decidedly off-center.

Using this review as an excuse, I checked out other collections of Satie piano repertoire: I recommend William Masselos's RCA record (LSC 3127) as the best single-disc collection, and Frank Glazer's three-disc Vox Box (SVBX 5422) as a best buy for those who want Satie's best for keyboard. But if you want it *all*, Ciccolini has done it, and very well, too. *D.H.*

RECORDING OF SPECIAL MERIT

SCHUMAN: *Symphony No. 7*. ROREM: *Third Symphony*. Utah Symphony Orchestra. Maurice Abravanel cond. TURNABOUT TV S 34447 \$2.98.

Performance: **Top-drawer**
Recording: **Fine**

As most people directly connected with the music profession are aware by now, the Ford Foundation recording-publication subsidy program, controversial from its beginning because of peculiarities in its management, has been brought to a halt (perhaps temporarily, perhaps permanently) while the Foundation makes a complete survey of its operation. Meanwhile, however, some of the project's results are finding their way to the record shelves, and this premiere recording of William Schuman's *Symphony No. 7* and Ned Rorem's *Third Symphony* certainly must be accorded a loud *bravo* for a stunning success.

Schuman says that his own general feeling about his Seventh, Eighth, and Ninth Symphonies is that the works are somehow con-

nected, perhaps because they represent the efforts of a single decade. Written in 1960 on a commission from the Koussevitzky Music Foundation in the Library of Congress, the Seventh Symphony does indeed have the sureness of hand, the mature profundity, the high pitch of emotional tension that characterize the Ninth Symphony, the suave and masculine eloquence that are prime attributes of Schuman's music at its best. As ever, he seems to be dealing with broad, far-ranging ideas, and in this particular symphony there is an air of abstractness as well. One absorbs the music in a kind of visceral, subconscious way even while the mind knows that the intellectual organization of the music is not yet totally apparent. Unlike the immediate and elementally communicative effect of the rich harmonic and instrumental textures, the intellectual appeal of the work is actually very subtle and rarefied. These latest works by Schuman are, to my way of thinking, a marvelous uniting of the "mind and body" of music. As such, they partake of the kind of balanced and humanistic meanings that characterize the finest symphonic writing in any stylistic period.

Ned Rorem's *Third Symphony*, like the Schuman, is a work that makes the orchestra sound gorgeous. Its moods are those of a younger man, and one whose many years of living in France (and probably his natural musical inclinations as well) led him to adopt certain French attitudes toward musical organization. This is not a "developmental" symphony off the Mozart-Beethoven branch, but a lyrical, melodically reiterative piece related to the French tradition of nondevelopment. It is harmonically and melodically as

handsome as it is in orchestration, and if its main endeavor seems to be to sing beautiful songs and to please the listener, rather than to "instruct" or "convert" him, that is a perfectly respectable aim. Surely there are as many (or more) music lovers who prefer the experience of being wooed to that of being "instructed." Nevertheless, if I have any criticism of this work it is that, to my development-oriented ears, the reiteration of melodic materials rather than their extension through thematic transfiguration always leaves me a trifle unsatisfied (unless the composer is Debussy).

Abravanel and the Utah Symphony Orchestra have done a spectacular job of interpreting and putting on disc these two fine works. The orchestra sounds warm, luxuriant, precise, vivacious, and sentient. Abravanel brings both pieces to total life, with great lyrical projection and extraordinary elegance in every dimension. I venture to say this is the finest recording I have heard from the Utah Symphony, and I've heard some very fine ones. *L.T.*

SCHUMANN: *Adagio and Allegro for Horn and Piano* (see MOZART)

SCHUMANN: *Piano Sonata in G Minor, Op. 22* (see LISZT)

RECORDINGS OF SPECIAL MERIT

SCHÜTZ: *Weihnachtshistorie* (Christmas Story). Hans-Joachim Rotzsch (tenor). Evangelist: Herta Flebbe (soprano). Angel: Hans-Olaf Hudemann (bass). Herod: Westphalian Kantorei and Instrumental Ensemble. Wil-

Itzhak Perlman bows on Angel.

For his Angel debut, he performs two technically fierce works by Paganini, plus Sarasate's dazzling *Carmen Fantasy*. His choices, and the ease of his execution, tell much about the prodigious skill of this 26-year-old Israeli violinist.

A CYCLE BEGINS. With the most famous of the five Paganini Concerti, the First, Perlman begins his Angel recording of the complete cycle—the first available today. It is an auspicious start. We doubt that with the exception of himself, Paganini has ever had a more heroic spokesman. Sarasate's sensuous *Carmen Fantasy* serves as a fitting companion piece.

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Paganini: Concerto No. 1 in D
Sarasate: *Carmen Fantasy*
Royal Philharmonic - Lawrence Foster



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ITZHAK PERLMAN
Paganini:
The 24 Caprices, Op. 1



S-36860 (Record)



THE NAUMBURG AWARDS, OR TRYING TO GET CONTEMPORARY MUSIC RECORDED

By Eric Salzman

A NUMBER of years ago I was invited to serve on the Naumburg Award jury to select worthy new musical works for recording. I shortly discovered that, with one or two honorable exceptions, the other members of this rotating jury had no idea even where to look for candidates for this honor. Thus I was in the remarkable position of nominating almost all the music for consideration. This ended up as a hell of a lot of work (finding and collecting scores and tapes) for a lousy \$200 a year. On the other hand, it is not often that one is in a position of such power to "do good"; even though my own works were of necessity excluded from consideration, the assignment still seemed to me worthwhile.

There were, however, a few hitches. Columbia, which had an agreement with the Naumburg Foundation to issue works, was dragging its feet in getting the stuff out. One had to find good orchestras, conductors, and other performers not under contract to another record company to record the works. Since there was really only enough money for the recording sessions, this meant getting someone to program our award winners in concert so that the performing organization, not Columbia, would be paying for the rehearsal time. If Lennie Bernstein couldn't be persuaded, this meant a pickup orchestra in Europe. Years would roll by and finally some sort of performance and recording—not always very good, since nobody gave much of a damn—would appear in the night. After a brief period of being ignored by virtually everybody, the recording would be deleted.

In the course of this noble and frustrating effort, I was eventually rotated to the position of chairman of the jury, and I made something of an effort to force some of these issues. The test case was Ralph Shapey's *Rituals*. Shapey is a powerful and imaginative composer who has never gotten his due and is very poorly represented on records. *Rituals* was easily the strongest "new" orchestral piece around—a striking combination of orchestral volumes and planes with an improvisatory layer providing a spatial and temporal counterpoint of great impact. The only trouble was that the piece had been performed by the Chicago Symphony, and Chicago was under contract to RCA. By this time I was pretty fed up with the whole system of grants, awards, fellowships, and what-not mainly because, being artificially imposed from above, they didn't accomplish what they set out to do. Apparently it was not really possible to rectify the sins of society by procuring a nice award for Ralph Shapey, and anyway, nobody seemed to want any part of his music, even with the distinguished generosity of the Naumburg Foundation. This, piled on top of my own personal and artistic crises, led me to the search for another way to work, another way to make music and communicate it. With a grand flourish, I resigned from the Naumburg jury and severed all my remaining "uptown" connections—somewhat unfairly leaving *Rituals* to its fate.

Well, I'm happy to report that, seven years later, *Rituals* is out. Better late than never! Furthermore, it is backed by a more recent Naumburg selection of note, Seymour Schifrin's *Three Pieces for Orchestra*, and both works are well performed and recorded. The Naumburg has switched from Columbia to Composers Recordings, Inc., and not only will its choices stay in print, but a policy of bringing back earlier selections has been initiated.

Although this is a reasonably happy ending, I do not believe the basic problem—in the current jargon, "getting the music to the people"—has really been dealt with. Furthermore, the reissues are of mixed value. Roger Sessions' powerful Second Symphony (another personal landmark for me, since this was the work and recording that persuaded me to go study with Sessions) has been unbearably gunked up by simulated stereo, and to get anything out of it at all I had to kill bass, cut treble, and rebalance. The original had enough problems, but the piece is murdered by this reissue. The striking Wallingford Riegger Third Symphony (a good piece to have back), Lukas Foss' more recent and popular *Song of Songs* (the only original stereo recording of the bunch) and the Third Symphony of Peter Mennin (current head of the Naumburg Foundation) seem to fare better. The sleeve notes leave something to be desired; much of the information is misleading.

In any case, I highly recommend the new issue. The Schifrin—American Expressionism via Schoenberg and Sessions—is a good work of its kind, and the Shapey orchestral piece is paired with the equally impressive String Quartet No. 6—a work in a class with Penderecki or Ligeti, and, in many historical and musical respects, way ahead of them. If Shapey were a European, or a painter instead of a composer, he'd be an international figure (but then, I suppose, he wouldn't be Shapey). Anyway, listen; this is a major and authentic voice.

RALPH SHAPEY: *Rituals*. London Sinfonietta, Ralph Shapey cond. *String Quartet No. 6*. Lexington Quartet of the Contemporary Chamber Music Players of the University of Chicago. **SEYMOUR SCHIFRIN:** *Three Pieces for Orchestra*. London Sinfonietta, Jacques Monod cond. **COMPOSERS RECORDINGS INC.** CRI SD 275 \$5.95.

ROGER SESSIONS: *Symphony No. 2 (1946)*. **PETER MENNIN:** *Symphony No. 3 (1946)*. New York Philharmonic-Symphony, Dimitri Mitropoulos cond. **COMPOSERS RECORDINGS INC.** CRI SD 278 \$5.95.

WALLINGFORD RIEGGER: *Symphony No. 3 (1948)*. Eastman-Rochester Symphony Orchestra, Howard Hanson cond. **LUKAS FOSS:** *The Song of Songs (1947)*. Jennie Tourel (mezzo-soprano); New York Philharmonic, Leonard Bernstein cond. **COMPOSERS RECORDINGS INC.** CRI SD 284 \$5.95.

helm Ehmann cond. **MUSICAL HERITAGE SOCIETY MHS** 1197 \$2.99 (plus 65¢ mailing and handling charge, available from The Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

SCHÜTZ: *Weihnachtshistorie (Christmas Story)*. Ian Partridge (tenor). Evangelist: Felicity Palmer (soprano). Angel: Eric Stannard (bass). Herod; other soloists: Instrumentalists; Philip Jones Brass Ensemble; Heinrich Schütz Choir. Roger Norrington cond. **ARGO ZRG 671** \$5.95.

Performances: **Both first-class**
Recordings: **Argo more vivid**

The History of the joy- and grace-abounding birth of the Son of God and of Mary, Jesus Christ, our only Mediator, Redeemer, and Saviour—or, more handily, *Christmas Story (Weihnachtshistorie)*—was first performed in Dresden in 1660 for Christmas Day Vespers. It is without a doubt one of Schütz's most ingratiating works. Though the *Weihnachtshistorie* might seem to be an austere oratorio at first sight, the music is actually full of colorful touches. The burden of the singing falls to the Evangelist, who recites the story in a flexible recitative-like chant (not Gregorian). Interspersed among these are the *Intermedia*, the sections featuring the action: the angel, the shepherds, the Angelic Host, the three Kings, the High Priests, and of course Herod. Schütz accompanies these most ingeniously, using a variety of instruments including recorders, violins, viols, trombones, and even trumpets. The effects vary from a wonderful gravity to a most moving feeling of intimacy and tenderness, and there is a joyfully expressive final chorus, an exhortation to sing in praise of God.

Both these recordings are splendid. The Ehmann performance, originally made by the German firm Cantate, has been available for several years on Vanguard Everyman SRV 232; it is still listed in the catalog in that form. I don't know whether the appearance of this performance on Musical Heritage Society means that the Vanguard is due for deletion, but in either version it's well worth owning in spite of its not very up-to-date sonics. Ehmann lends a spirituality to his performances that is missing in most other renditions. His *Christmas Story* is beautifully conceived and beautifully executed.

The performance by Roger Norrington, the English conductor who has been doing so many fine Schütz discs of late, is no less devoted. Some of the instruments used here, as against Ehmann's originals or reproductions, are modern, and the timbre is rather richer than in Ehmann's version. His pacing at first seems a bit slow but soon builds up, and Ian Partridge is more lyrically disposed as the Evangelist than his German counterpart. Norrington just misses the kind of spirituality that comes over so effectively in Ehmann's performance, but the Argo version emerges as the more vivid of the two. It has considerable power, especially at the concluding chorus, and, in spite of a slightly anachronistic heaviness in the continuo (double-bass as against Ehmann's *violone*), it is a performance I am delighted to recommend. As for sound, the Argo disc boasts greater clarity than its German competitor. But both recordings (and, incidentally, both include texts and translations) fall into the highest category of Schütz performances. *I.K.*

(Continued on page 92)

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RECORDING OF SPECIAL MERIT

SCRIABIN: *Piano Concerto, in F-sharp Minor, Op. 20; Prometheus—The Poem of Fire, Op. 60.* Vladimir Ashkenazy (piano); Ambrosian Singers and London Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6732 \$5.98.

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

At long last we have a truly first-rate stereo recording of Scriabin's youthful and charming Piano Concerto. Vladimir Ashkenazy is wholly in his element here, and, with the able collaboration of Lorin Maazel, does lovely things with the variation slow movement, which is by far the most substantial and beautiful music in the score.

A definitive recorded performance of the impassioned and mystical *Prometheus* continues to be elusive. But, all things considered, this is the best yet. Ashkenazy's presence in the important *concertante* piano part is a major asset, and so is London's engineering, which helps to limn every detail of Scriabin's elegant and complex sonic texture. I wished, however, for a greater sense of space, comparable to what is achieved in the Karajan Bruckner symphony recordings by Angel. Lorin Maazel, with the Ambrosian Singers and the London Philharmonic, offers a brilliant if rather analytic reading, and thanks to top-notch players and first-rate engineering, he does enable us to hear more of this score than has ever before emerged from records, even if the ultimate fervency is somewhat lacking. *D.H.*

TCHAIKOVSKY: *Trio in A Minor, Op. 50 ("To the Memory of a Great Artist").* Beaux Arts Trio. PHILIPS 6500 132 \$5.98.

Performance: **Superb**
Recording: **Superb**

This first stereo recording of Tchaikovsky's A Minor Trio, dedicated to the memory of his mentor and friend Nicholas Rubinstein, is belated indeed, but we can look forward to at least two or three more recordings to come within the current calendar year.

The one I am reviewing here would have gotten a "special merit" rating were it not for the vexing question of cuts in the mural-like second of the music's two movements—an elaborate variation set, in which the twelfth and final variation serves as virtually a self-contained finale and epilogue. Tchaikovsky himself sanctioned cutting the fugal Variation VIII, but it also has been customary in present-day performances to make a large cut of some 140 bars in the final variation-cum-epilogue, as is done in the present recorded performance, and here I bridle. For what may do in "live" concert performance should not necessarily pass in the quasi-permanent performance on a phonograph recording. For what it may be worth, the Yehudi and Hephzibah Meuhin performance with Maurice Gendron as cellist, scheduled by Angel for release in the near future, is complete.

Nevertheless, the truncated performance by the Beaux Arts ensemble (Menahem Pressler, Isadore Cohen, Bernard Greenhouse) is on its own terms as fine a reading as I ever hope to hear. Nuances, pacing, and rhythm are in perfect proportion, lending to a somewhat awkwardly proportioned work the illusion of perfect symmetry in both formal and expressive dimensions (I have the elaborate

opening movement in mind here). The main body of the variation movement as performed here is a beguiling exercise in charm, in which every possible permutation of trio ensemble is given a moment in the sun. And the Beaux Arts players do it all with enormous zest and sensitivity—beautifully recorded to boot. I wish only that they had chosen to record the whole thing! *D.H.*

TCHAIKOVSKY: *Variations on a Rococo Theme* (see DVORAK)

VAUGHAN WILLIAMS: *Symphony No. 2, "A London Symphony"* (see Best of the Month, page 75)

VIVALDI: *Concerto in A Minor, for Violin and Strings, Op. 3, No. 6* (see J. S. BACH)

WEBER: *Quintet in B-flat Major for Clarinet and Strings* (see NIELSEN)



Christian Stehner/Angel

MARIA CALLAS

"Who could sing like her today?"

COLLECTIONS

MARIA CALLAS: *By Request.* Bellini: *Il Pirata: Sorgete; e in mio dover. . . Lo sognai ferito* (with Alexander Young, tenor; Monica Sinclair, mezzo-soprano). Verdi: *Attila: Oh! nel fuggente nuvolo. I Vespri Siciliani: Arrigo! ah parlami un core. Un Ballo in maschera: Ma dall'arido stelo divulsa. I Lombardi: Se vano è il pregare. Aida: Ritorna vincitor!* Maria Callas (soprano); Philharmonia Orchestra and Chorus, Antonio Tonini cond. (in Bellini) and Paris Conservatoire Orchestra, Nicola Rescigno cond. ANGEL S 36852 \$5.98.

Performance: **Callas**
Recording **Very good**

The Bellini excerpt dates from 1960, the Verdi scenes from 1964. It was only recently that the semiretired diva consented to the release of these recordings following their long repose in the EMI vaults. In explaining the circumstances of this belated release, Peter Andry, manager of EMI's International Artists Department, asks: "Who could sing like this today? Who indeed could keep one's attention riveted on every inflection and breath—no one but Callas."

No one, indeed. The Callas art is inspired,

magnetic, and uniquely educational. She was conducting master classes in operatic interpretation at the Juilliard School in New York as these lines were written, and I hope that many singers profit from her astonishing perceptions and her intuitive way of capturing the essence of a musical phrase.

Instances of this extraordinary expressive art abound in the present recital. The sighing phrase in the *Attila* aria, "*Sospendi or rivo il murmure*" is spun out with a long-breathed arch that is the essence of the Verdian line. In Amelia's soliloquy and aria she realizes the heroine's terror by doing full justice to the essential recitative. (How many singers throw away such meaningful words as "*Perire!*"—a sudden thought of death, emitted by Callas with a stabbing effect.) Or take the much-recorded "*Ritorna vincitor.*" where Aida's agonizing dilemma is vividly realized in phrases not so much sung as wrenched from her.

The inevitable lowering of the range in mature sopranos enriched Callas' voice with a fully supported "mezzo" register that adds a strong new dimension to the *Ballo* scene and the aria from *I Lombardi*. In the latter, she executes a stunning downward run of two and a half octaves, ending on a subterranean F-sharp. On the other hand, the tremulousness on sustained high notes is here. It is heard in the *Il Pirata* selection of 1960, and it produces tones of distinctly strained and unpleasant quality. And Callas' scale is not thoroughly equalized—an observation I submit for the benefit of listeners unfamiliar with the fact that it never was. This was far from being a voice of instrumental perfection. But, with all that, let me echo Mr. Andry's rhetorical question: "Who could sing like this today?"

Except for an excessively hurried introduction to the *Ballo* excerpts, the orchestral backgrounds are fine, and so is the recorded sound. *G.J.*

THE EARLY STRING QUARTET IN THE U.S.A. Mason: *String Quartet in G Minor ("On Negro Themes"), Op. 19.* Griffes: *Two Indian Sketches.* Franklin (?): *String Quartet.* Foote: *String Quartet in D Major, Op. 70.* Chadwick: *String Quartet No. 4, in E Minor.* Hadley: *Piano Quintet in A Minor, Op. 50.* Loeffler: *Music for Four Stringed Instruments.* Kohon Quartet, Isabelle Byman (piano in Hadley). Vox SVBX 5301 three discs \$9.95.

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

I have been looking forward to this recording for so long a time—ever since I first learned of the Kohon String Quartet's determination to lift a number of early American quartets from the oblivion of silence—that I'm disappointed to be disappointed. Since little of the music is familiar to me, it's difficult to know whether to blame this disappointment entirely on the music or to include the performers as well. The Kohon Quartet is an eminently worthy ensemble. They do, however, tend to a sturdy sameness of sound and approach. In the *Music for Four Stringed Instruments* by Charles Martin Loeffler (which I do happen to know), this robust playing manages to blur some of the piece's subtle virtues. One is naturally led to wonder whether some of the other music may not be similarly affected.

However, as a critic, one has to deal mostly with evidence of what *is*, not what might be. So I'll proceed on that basis by saying that, at

(Continued on page 94)

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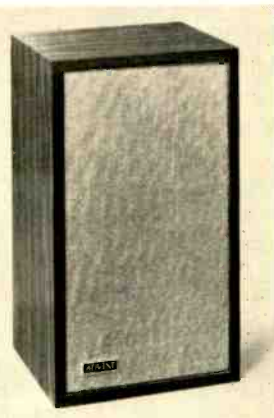
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HIGH FIDELITY Test Report, April, 1972



"The speaker could not be driven into significant distortion with steady-state power input of 100 watts, and it did just as well with pulse power peaks of up to 460 watts, at which level the measured output was 108.2 dB."

HIGH FIDELITY

"The averaged acoustic output of The Smaller Advent Loudspeaker varied less than ± 3 dB between 120 and 13,000 Hz, which is an uncommonly smooth response... It did not fall below the mid-range level until we reached 32 Hz. Overall, this frequency response would be noteworthy in a speaker of any size (or price)."

STEREO REVIEW

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STEREO REVIEW

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the very least, this is an extremely fascinating glance into the American musical past.

One fact comes very quickly into view in this assemblage of compositions: most of the composers seemed loath to follow the lead of really great quartet composers, such as Mozart and Beethoven, in conceiving of the string quartet as a primarily contrapuntal medium. Debussy, Brahms, and Schumann are the most ubiquitous influences, mixed with a flowering of what might be called "local and foreign exotica" ("Negro" themes in the Mason String Quartet; American Indian themes in the Griffes *Two Indian Sketches*; Gregorian chant in the Loeffler *Music for Four Stringed Instruments*). Most of the composers, when they sat down to write a string quartet, seemed to aim at something both more and less than an abstract piece of music. As a result, though most of these works go by the title of string quartet, they frequently have an ambience very close to the music in those now-forgotten Flonzaley Quartet encore collections.

The Mason Quartet has much post-Debussy modalism mixed in with tunes such as *Deep River*. It is often charming, and often inept. Griffes' use of American Indian melodic gestures led him to a few formulations surprisingly close to those used by Bartók when he turned to folk music; but unfortunately Griffes' organizational abilities were not strong enough to keep the materials interesting for very long. The Benjamin Franklin quartet is probably not by Benjamin Franklin. To quote the liner notes: it "is just the odd sort of thing he well might have written," though "there's no authoritative proof that this, or any other, music was actually composed" by Franklin. I might add that, whoever wrote the piece, it is a curiosity with certain primitive attractions.

The Arthur Foote String Quartet in D, Op. 70, is rather hard to pin down in its style: Saint-Saëns probably would be the closest relative in general atmosphere. Every other phrase sounds strangely like an unidentified paraphrase of something from a European composition of the period. Chadwick in his quartet, more than most of the others, accepted the idea of the medium as a contrapuntal one. Brahms and Beethoven were his primary influences. But even so, modalism is everywhere in evidence: modalism of a pre-Impressionist type, having something to do with hymns. Hadley's Piano Quintet in A Minor, Op. 50, leans heavily on Schumann, Brahms, Mendelssohn, and Ravel—among others; a rather glib and empty piece, I'm sorry to say, and so pretentious! And so that leaves the Loeffler (at least by my reckoning) as the most individual and successful of all these early quartets. It's been out of the catalog since I was a child, and I'm glad to have it back, though I suspect that earlier performance on 78's was closer to what the composer intended. L.T.

RECORDINGS OF SPECIAL MERIT

HEINRICH SCHLUSNUS: *Opera Arias.* **Marschner:** *Hans Heiling: An jenen Tag.* **Lortzing:** *Zar und Zimmermann: Sonst spielt' ich.* **Undine:** *Nun ist's vollbracht.* **Gumpert:** *Undine: An des Rheines grünen Ufern.* **Wagner:** *Tannhäuser: Als du in kühnem Sange; Blick ich umher; O Himmel lass dich; Lied an den Abendstern.* **Verdi:** *Rigoletto: Pari siamo; Cortigiani, vil razza.* **Rossini:** *Il Barbiere di Siviglia: Largo al factotum.* **Gounod:** *Faust:*

two arias. **Thomas:** *Mignon: Berceuse.* **Offenbach:** *The Tales of Hoffmann: Dappertutto's Air.* Heinrich Schlusnus (baritone); Berlin State Opera. Leo Blech, Clemens Krauss, and Johannes Heidenreich cond. PREISER LV 108 \$5.98.

HEINRICH SCHLUSNUS: Opera Arias. **Donizetti:** *Don Pasquale: Bella siccome un'angelo.* **Verdi:** *Il Trovatore: Per me ora fatale. Un Ballo in maschera: Alla vita che l'arride. I Vespri Siciliani: In braccio alle dovizie. Simon Boccanegra: Plebe, patrizi. La Forza del destino: Son Pereda, son ricco d'onore. Morir, tremenda cosa. Otello: Inaffia l'ugola.* **Thomas:** *Hamlet: Drinking Song.* **Tchaikovsky:** *Eugene Onegin: Onegin's aria. Pique Dame: Yeletsky's Aria.* **Borodin:** *Prince Igor: Igor's Aria (sung in German).* **Giordano:** *Andrea Chenier: Nemico della patria.* **Leoncavallo:** *Zaza: Zaza, piccola zingara.* Heinrich Schlusnus (baritone); Berlin State Opera



HEINRICH SCHLUSNUS
A master of many musical styles

Orchestra. Alois Melichar, Julius Prüwer, and Manfred Gurlitt cond. PREISER LV 110 \$5.98.

Performance: **Outstanding**
Recording: **Good for its age**

For at least thirty years during his long career, Heinrich Schlusnus (1888-1952) was Germany's most popular baritone, acclaimed in opera and in recitals with equal enthusiasm. Understandably, he was one of the most prolific recording artists of his time, and part of his sizable heritage, particularly of lieder, was issued here on the Decca label during the early LP years.

These two discs, on the Austrian Preiser label, are devoted to the operatic Schlusnus. The selections, embracing the German, French, and Italian repertoires, date from the artist's peak years (1926-1936) and confirm that he was a master of just about all musical styles. The consistently high degree of excellence exhibited here is amazing: in the twenty-nine excerpts under review there is not a single item that falls below a high standard, and nearly every one of them could be cited as a model presentation.

Schlusnus was called by some contemporary observers "the German Battistini," a tribute, no doubt, to his *bel canto* singing. I find his art more reminiscent of De Luca's. It shows the same pure tone, the same unman-

nered and direct expression, the same kind of exemplary diction, and a heady timbre more notable for lightness and flexibility than for resonance and volume. Just the same, it was an impressive voice, with brilliant top notes ascending to a high G sharp (in Dappertutto's air).

Schlusnus' German enunciation was a thing to wonder at. He sang the language with a mellifluous line few German singers ever possessed. When he ventured into Italian, he achieved creditable but less convincing results. LV 108 offers his "*Largo al factotum*," in which the lively patter gets something less than full justice (though there is a lovely trill to make up for the lack) and two *Rigoletto* arias that are beautiful without being fully idiomatic. His German Verdi on LV 110 (*Il Trovatore, I Vespri Siciliani, La Forza del destino*), on the other hand, is absolutely superb. Whatever reservations one may have about the odd-sounding text pale into insignificance before such stylistic mastery and finished artistry. LV 110 also offers some brilliantly sung Russian arias and another exquisite trill in the *Hamlet* Drinking Song.

As reissues go, the Preiser label has maintained a remarkable level of technical excellence. These two discs are on par with the company's best efforts. G.J.

NICOLAS SLONIMSKY: *History-Making Premieres.* **Varèse:** *Ionisation.* **Ives:** *Barn Dance: In the Night.* **Ruggles:** *Lilacs.* **André Sas:** *Two Movements from "Cantos del Peru."* Songs by Carlos Pedrell, Alfonso Broqua, Oscar Lorenzo Fernandez, and Jacobo Ficher. Orchestras. Nicolas Slonimsky, cond. (in the orchestral works). Olga Averino (soprano), Alfredo St. Malo (violin), Nicolas Slonimsky (piano). ORION ORD 7150 \$5.98.

Performance: **Dated**
Recording: **Ditto**

Back in the early Thirties, the Russian-born composer, conductor, pianist, musicologist, and lexicographer Nicolas Slonimsky conducted major concerts of Ives. Varèse, Ruggles, and others in New York, California, Latin America, and Europe. The European concerts, which introduced the Old World to the rather surprising developments taking place in the New, made a strong impression. The repertoire included the Varèse *Ionisation*, the Ives *Three Places in New England*, and the world premiere of Carl Ruggles' *Suntreader*, the last-named performed in the composer's own country only some three-and-a-half decades after Slonimsky's Paris premiere!

Slonimsky recorded *Ionisation* for Columbia in 1934, within a year after he gave its premiere in New York. The recordings of Ives and Ruggles were made for Henry Cowell's New Music Recordings, also in the Thirties. All of this material is filled with historical interest. The recording of *Ionisation* was made with a percussion ensemble that included composers Henry Cowell, William Schuman, Wallingford Riegger, Carlos Salzedo, and Paul Creston, with Varèse himself manning the sirens borrowed from the New York City Fire Department. New Music Recordings, the European concerts, and the equally important New Music Editions were largely financed by generous gifts from Ives. So all of this is, in effect, aural cultural history, and Slonimsky certainly deserves the credit and the tribute.

Nevertheless, this having been said, it

must be pointed out that these reissues will be mainly of interest to collectors, libraries, and archives. The quality of the performance and recording, and such things as signal-to-noise ratio, have all been bettered in more recent years, and the unwary are urged to make their acquaintance with this music under more auspicious conditions. What comes through here really does sound like crazy, messy, incomprehensible Modern Music.

The upside consists of a group of songs and violin-and-piano pieces by South American composers performed by a very Russian soprano, a Panamanian violinist, and Mr. Slonimsky. Certainly this simple and little-known stuff comes through well enough, but the musical content is, alas, very slight. *E.S.*

HUGUETTE TOURANGEAU: *Arias from Forgotten Operas.* **Balfe:** *Ildegonda nel Carcere: Sventurata Ildegonda.* **Bizet:** *Djamileh: Nour-Eddin, roi de Lahore.* **Donizetti:** *L'Assedio de Calais: Al mio core oggetti amati.* **Auber:** *Le Cheval de Bronze: O tourment du veuvage.* **Massenet:** *Hérodiade: C'est sa tête que je réclame.* **Verdi:** *Oberto, Conte di San Bonifacio: Sotto il paterno tetto.* **Vaccini:** *Giulietta e Romeo: Ah! se tu dormi.* **Maillart:** *Les Dragons de Villars: Il m'aime, il m'aime, espoir charmant.* Huguette Tourangeau (contralto); L'Orchestre de la Suisse Romande, Richard Bonyngé cond. LONDON OS 26199 \$5.98.

Performance: **Fair**
Recording: **Fairly good**

I applaud Richard Bonyngé's periodic efforts to enrich the repertoire with infusions from forgotten operas, but cannot honestly say that this record decisively proves that the operas in question should not remain forgotten. Unquestionably, it is instructive to hear something else by the prolific Michael William Balfe other than *The Bohemian Girl*, and to learn at least one aria from Auber's *Le Cheval de Bronze*, whose Overture is so well known. It is nice to have at least one aria in the catalog from *Oberto*, Verdi's first opera, and to hear *any* music from an opera based on the Romeo and Juliet story that preceded Bellini's. But, truth to tell, the musical values here are modest, and so is Miss Tourangeau's success in putting them over.

This young French-Canadian artist offers a voice of pleasant quality, ample range, and exceptional malleability. She manages to turn the latter asset into a liability, though, by slackness of rhythm and a loss of firm control over the shaping of her phrases. Her singing is generally pure in intonation, but it is not very expressive: changing moods tend to evoke uniform responses. She does reveal a certain liveliness in the Maillart excerpt, and this makes me think that a program of *opéra-comique* would have been better suited to her talents. On this record, she sings four French arias and four Italian ones. Instead of devoting a side to each language, Miss Tourangeau gives us one in one language followed by one in another, the logic of which alternation escapes me.

Neither the orchestral backgrounds nor the recorded sound is up to the best London standard. The *Oberto* aria (which belongs to the soprano in the opera, not the mezzo, by the way) ends with a high D. The effect would be more impressive if (a) the tone were on pitch, and (b) it did not sound as if a tape splice had provided some assistance. *G.J.*

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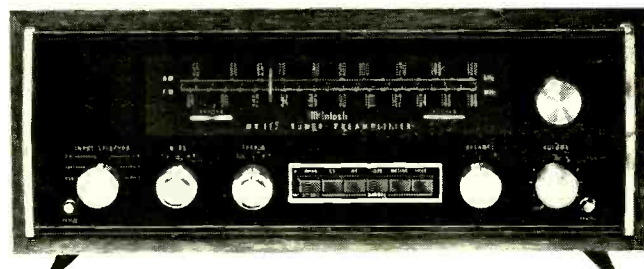
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BEN ATKINS: *Patchouli*. Ben Atkins (vocals); orchestra. *I Love This Song*; *Cross My Mind*; *Shine On*; *That Brings Me Down*; *Solid Ground*; and five others. ENTERPRISE ENS 1021 \$4.98.

Performance: **Corncob soul**
Recording: **Good**

Enterprise Records is living up to its name. "Patchouli" arrived reeking with the scent of the same name and has continued to generate its sickly sweet smell and to asphyxiate flies in my apartment for the two weeks that I've had it. The last of these perfumed jobs that I remember was the Marlene Dietrich "Casino de Paris" album, which exuded a muskily exotic odor after being unwrapped. That, too, was a double-fold album, which opened up to show several pictures of the lady, interlarded with paeans to her person. This one opens up to show a full-length gatefold picture of Ben Atkins, the album's alleged star, seated in an outhouse with the door wide open. You've heard of instant turn-offs?

For the record, the message of the record is red-neck country soul sung in a cloudy mountain voice. In describing Atkins' work, the temptation is irresistible to make reference to what he is pictured doing. Whoever packaged this album needs help. Quickly.
P.R.

JOAN BAEZ: *Carry It On*. Joan Baez (vocals, guitar); David Harris (commentary). *Oh Happy Day*; *Carry It On*; *Hickory Wind*; and ten others. VANGUARD VSD 79313 \$5.98. Ⓜ M 89313 \$6.95. Ⓢ M 59313 \$6.95.

Performance: **Unfortunate**
Recording: **Rustic**

As part of the soundtrack of a film about Joan and David and how he went to prison while she sang and waited, these sounds are all right—but putting them into an album was a mistake (artistically speaking, of course).

The songs are *We Shall Overcome* again. *I Shall Be Released* again. *Love Is Just a Four-Letter Word* again. *Joe Hill* again, another version of *Oh, Happy Day*, another version of *Suzanne*, and so on. The other sounds are snippets of David's speeches before they took him away, the sound of the car taking him away, Joan talking on the phone, Richard Festinger's totally inappropriate Szabo-style guitar behind Joan's vocals, outdoor-mike feedback, and so on. Actually, I was looking forward to hearing this version of *Suzanne*, and was even idly wondering

Ain't no Santa Claus on the Evenin' Stage; *Glider*. REPRISE 2050 \$5.98. Ⓜ M 82050 \$6.98. Ⓢ M 52050 \$6.98.

Performance: **O Captain, wow Captain!**
Recording: **Good**

Captain Beefheart is about six years ahead of his time; his early material was cut in 1965 and still sounds advanced today. The main influences on him are Delta country blues and John Coltrane's mystical jazz. His voice has a four-octave range, which means he can peak at skyscraper high notes and comfortably descend to guttural monotones. Combined with his personality, his music and his voice will either fascinate you or send you screaming into the woods. He plays word games, sometime getting triple meanings through puns, and his material is basically good-natured and wildly imaginative.

In conversation, the Captain is distant and intimate at the same time, but his personality is wonderfully refreshing. I don't understand all of his music, but I've had the pleasure of meeting him several times. He told me via pay-phone from a northern California fishing village that he intended to "go commercial" for "The Spotlight Kid," but the Captain's conception of "commercial" is still sweetly weird. The music on this disc is close to his early blues-boogie days, and the performances are much more orthodox than on the "Trout Mask Replica" or "Lick My Decals Off, Baby" albums. It's the Captain's most palatable album in years. If you dig him already, 'nuff said. If you haven't heard him or have been put off by him, "The Spotlight Kid" will make it easier to dig him. J.V.



CAPTAIN BEEFHEART
Good-natured and wildly imaginative

whether Joan would do something new with *Love Is Just a Four-Letter Word*. She sounds too well-fed singing *Suzanne* (so does practically everyone else, except Leonard Cohen himself), and she doesn't do anything new with *Four-Letter Word*. On the stage, Joan charms me, no matter how old the song is, and I'm sure she'll do the same thing on film, feedback and all. The album is a legitimate device with which to remember the film. I suppose, but I wouldn't count on it for any more than that. N.C.

RECORDING OF SPECIAL MERIT

CAPTAIN BEEFHEART: *The Spotlight Kid*. Captain Beefheart (vocals); various musicians. *I'm Gonna Booglarize You Baby*; *White Jam*; *Blabber 'n Smoke*; *When It Blows Its Stacks*; *Alice in Blunderland*; *The Spotlight Kid*; *Click Clack*; *Grow Fins*; *There*

BREWER & SHIPLEY: *Shake Off the Demon*. Mike Brewer (vocals, guitar, harmonica, percussion); Tom Shipley (guitar, bass, banjo, vocals); Mark Naftalin (keyboards); John Cippollina (guitar); John Kahn (bass); Spencer Dryden, "Little John" Harteman III, and Glen Walters (drums); Jose "Chepita" Areas (bongos, congas, timbales). *Shake Off the Demon*; *Message from the Mission*; *Rock Me on the Water*; *Natural Child*; *When Everybody Comes Home*; and five others. KAMA SUTRA KSBS 2039 \$4.98. Ⓜ M 82039 \$6.98. Ⓢ M 52039 \$6.98.

Performance: **Not up to par**
Recording: **Okay**

Mike Brewer & Tom Shipley are two lean, city-wary Midwesterners who fled to a farm in Missouri and a small booking office in St. Louis three years ago. As bruised veterans of the coffeehouse circuit of folk's dying days in the early Sixties, and of mid-Sixties song factories in L.A., they combined their profes-

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓢ = stereo cassette
- = quadrasonic disc
- Ⓜ = reel-to-reel quadrasonic tape
- Ⓢ = eight-track quadrasonic tape
- Ⓢ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

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

sional experience with the prevalent we-are-all-one theory of life and recorded their first album, "Weeds," which was peaceful, pleasant, and at times moving. Their second LP, "Tarkio," was a bit more aggressive in socio-political stance; out of it came some singles hits, and the album sold very well.

"Shake Off the Demon" has been more than a year in the making, partly because B & S produced it themselves (their first two were done by Nick Gravenites), and by and large it is not worth the long wait. When an artist, no matter how good he is, suddenly decides to produce himself, it is usually a signal that his growth is going to be interrupted. This was true of the Beatles, the Rolling Stones, Chuck Berry, Van Morrison, and others too numerous to name. It may also signal that the artist has nothing new to say and is not saying better what he said before.

The title tune is catchy, but songwriters run risks when they leave out a bridge—the melody and/or lyrics have to be pretty tight and tempting to get away with it. *Demon* is not, and the mix is very bad besides. *Message from the Mission, When Everybody Comes Home, Natural Child,* and Jackson Browne's *Rock Me on the Water* are the best cuts.

Brewer and Shipley have written some gorgeous ballads (*Indian Summer, Too Soon Tomorrow, Ruby on the Morning*), and that's where they seem most at home. Their technical discipline makes whatever passion they have seem a bit stifled, like a muted horn. Their stomp-down tunes never really come off; you feel they're holding something back, either deliberately or because they just can't loosen up enough. "Demon" is a combination of what they presented in their first two LP's, but perhaps because they play multiple roles here, the strengths of "Weeds" and "Tarkio" are diluted.

Maybe this is a transition album, or a breathing-spell album, or maybe Ole Man Ego got in the way. Whichever, Brewer and Shipley are not so big an act that they can afford to wait more than a year and then deliver an under-par item. Presumably their Missouri farm has a woodshed. They should spend some time in it. *J.V.*

THE BYRDS: *Farther Along.* The Byrds (vocals and instrumentals). *Tiffany Queen; Precious Kate; So Fine; B.B. Class Road; Farther Along;* and six others. COLUMBIA KC 31050 \$5.98.

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

The old Hollywood seven-year star contract made great business sense for the studios. Knowing that at that time they were in the business of pleasing mass audiences, they gauged the performers' seven-year life-span as an attraction as follows: two years for a buildup, in which parts were carefully chosen to match abilities or personalities; three years of top stardom, in which the studio only had to put their names over the title to make fast money; and then two years of declining prestige, when the names could no longer carry a picture but could be cast in a number of low-budget films to wring the last ounce of profit from them. Undoubtedly it was often an unfair, and in some cases a cruel, system. But checking back, it's interesting to see just how right the studios were in so many instances about the fickleness of the entertainment public.

What brings this to mind is that the Byrds

have been on the same label for almost seven years. They started out as one of the best West-Coast groups, made some very fine and very successful albums for two or three years, and have been in a marked decline for the last two. That length of time is a record of sorts in the rock world, where today's idol of millions often turns up as tomorrow's busboy. The Byrds' latest album was recorded in England, where the habits of the entertainment world have been quite the opposite. The West End is full of creaking theatrical Dames and Sirs who still draw large audiences, half of which come, I am convinced, just to spot visible signs of life in their favorites. The pop world there, though, has more recently come to operate on about the same survival schedule as here (who's heard of P. J. Proby or Billy Fury lately?). In any event, the Byrds' sea-change seems to have done them good. This is a consistently entertaining album, well produced and recorded, and I particularly enjoyed *Antique Sandy* and



THE CLOVERS
Their style and jive survive

So Fine. There is nothing startling here, but the album does seem to have a concept and direction, something that's been glaringly lacking in their most recent work.

As I said, the Byrds have been around for what seems like two lifetimes in *their* world. If they can manage a comeback, it won't just be a success story, it'll be a miracle. *P.R.*

HARRY CHAPIN: *Heads & Tales.* Harry Chapin (vocals, guitar); Ron Palmer (vocals, guitar); Tim Scott (cello); John Wallace (vocals, bass); other musicians. *Could You Put Your Light On, Please; Greyhound; Same Sad Singer; Sometime, Somewhere Wife; Empty; Taxi;* and three others. ELEKTRA 75023 \$5.98, Ⓣ 85023 \$6.98, Ⓞ 55023 \$6.98.

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

This disc has its moments, but it doesn't come close to making me tingle. Chapin doesn't sing very well, he is not yet anywhere near his potential as a songwriter, and the arrangements are bland. His lyrics are sometimes skillfully done, but his melodies are either boringly predictable or simply don't go anywhere. *Taxi* is the strongest song, solely because of its lyrics; it tells the story of a taxi driver whose

late-night fare turns out to be a former lady love, now set up in a ritzy neighborhood. When they arrive at her house, she mumbles something about how they must get together, hands him a twenty-dollar bill and says "keep the change." Chapin writes: "Well, another man might have been angry/And another man might have been hurt/But another man would never have let her go/I stashed the bill in my shirt." I like that verse, and I think it shows that Chapin can eventually improve the quality of life around the turntable, if his talent is nurtured carefully, free of hoopla. *N.C.*

RECORDING OF SPECIAL MERIT

THE CLOVERS: *Their Greatest Recordings.* The Clovers (vocals); various musicians. *Devil or Angel; Blue Velvet; One Mint Julep; Love Potion Number Nine; Down in the Alley; Your Cash Ain't Nothin' but Trash; Love, Love, Love;* and seven others. ATCO Ⓜ SD 33 374 \$4.98.

Performance: **Just fine**
Recording: **Evocative mono**

Atlantic/Atco is one of the very few labels with a legitimate claim to a distinctive "sound," dating back to the late Forties. They were instrumental in turning rhythm-and-blues into soul, contributing a lot to rock-and-roll (the white derivative) on the way. This was due in part to Atlantic executives Ahmet Ertegun, Jerry Wexler, and Herb Abramson, who fused strong bass and drum rhythms with polished black crooner quartets like the Clovers, and individual singers like LaVern Baker and Chuck Willis. They added tough sax solos, and produced and sometimes wrote or contributed to the tunes.

This album collects fourteen sides by the Clovers, some of which broke out as pop hits, most of which didn't. But many are familiar tunes as done years later by white artists. *Down in the Alley* was made with Elmore James' band (minus Elmore), with the Clovers singing an ensemble imitation of James' standard guitar licks (as Ronnie Isley of the Isley Brothers was to do with Jimi Hendrix fifteen years later). *Blue Velvet* is stylish, with wonderful background harmony in the bass-vocal manner, and *Your Cash Ain't Nothin' but Trash* is great jive. Dating has hurt these recordings very little; you can put on the album and half-listen to it, dance to it, or listen to it carefully—it works every way. To preserve the original sound, the remastering has been done in mono, which makes sense. *J.V.*

ALICE COOPER: *Killer.* Alice Cooper (vocals); other musicians unlisted. *Under My Wheels; Be My Lover; Halo of Flies; Desperado; Killer;* and three others. WARNER BROTHERS BS 2567 \$5.98, Ⓣ M 82567 \$6.98, Ⓞ M 52567 \$6.98.

Performance: **Unbalanced**
Recording: **Unbalanced**

Alice Cooper is a semi-transvestite, one of the "freaks" signed by Frank Zappa a few years ago when he made a distribution deal for his Bizarre and Straight Records through Warner Brothers. Cooper had a successful single, *Eighteen*, last year. On stage, Cooper and his group do weird things. Nobody can quite figure out whether they are gay playing butch or *vice versa*, and, in these times, no one cares. It's all—well, far out.

(Continued on page 101)

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The Return of **CASS ELLIOT** The Biggest Disney Girl of Them All

By JOEL VANCE

CASS ELLIOT has been caught between fames for the past few years—the end of the Mamas and the Papas and the establishment of her solo career, which is still hanging fire. Doubtless she is capable of a solo career: without her the MaPs would not have been much, despite John Phillips' songwriting, and before them she was the driving force in the Big 3 and the Mugwumps, adventurous folk and folk-rock groups of the early Sixties which never got off the ground commercially.

The last gasp of the MaPs was an odd cut on their final LP (not counting the "reunion" album); it was Cass' solo on the evergreen *Dream a Little Dream of Me*, a substantial hit as well as a fine performance. On an earlier MaPs album, four odd cuts had been thrown in: they were picked up from Cass' guest shot on a Rodgers and Hart TV special. She soloed on *Sing for Your Supper*, another fine performance. She seems to be at ease with evergreen, semi-sentimental

material from past decades, and can work her way inside such songs without being squeezed by the form, you might say.

Yet, in her solo career so far, she has tried very little of the material at which she excels. Her new album on RCA, her first for them, puts her back into sentimental ballads, and they are not confined to those of bygone eras. Two of the best, *Disney Girls* and *Cherries Jubilee*, were written eighteen months or so ago by young rock composers (Bruce Johnston of the Beach Boys wrote the first; the second is by Marilyn Messina). Randy Newman contributes two tunes, and—Great Gronga!—*Bobby Darin* is here with a 1964 tune, *I'll Be There*. *All in the Game*, though it carries a 1964 copyright date, was a hit by Tommy Edwards in the late Fifties.

All of these, regardless of era, are songs of innocence in a time of innocence, the loss of innocence through experience, and the desire for a return to innocence—if not to

RCA simpler times, then at least to more definite emotions. This is a "settling down," "pipe and slippers," "Mom and Pop" kind of music—*People Will Say We're in Love* could easily fit into the album.

Two questions might occur: is there a specific audience that wants to hear the messages in this kind of music? And if so, was the selection of songs for this album deliberate or accidental?

The answer to the first question is yes: both the thirty-or-over rock audience and some segments of the under-thirty audience want to hear this type of music. The audiences for the rock-and-roll revival concerts draw legions from both groups. A few years ago many nourished the illusion that rock would destroy the old order of things and bring at least a spiritual utopia within the foreseeable future. It did not because it could not. Rock and politics, though they occasionally came close to each other, were unrelated: a common enjoyment of rock did not necessarily mean a common political belief or social outlook. But that is what had been implicitly promised, and when it didn't happen there was great disappointment, a subsequent exhaustion, and a sense of personal hurt as well among the disciples. They were left with a lot of experience and a desire for the comfort of simpler emotions.

THE rock generation, despite a tremendous expense of energy, idealism, and general good will, has not found any of the answers, so the questions have been tabled while the audience catches its breath, licks its wounds, and tries to find some solace and happiness in other human beings. Having left home to find a life style, the rock generation is now coming back home to find a life. And if Thomas Wolfe is right and they can't go home again, they'll be building homes of their own. So the innocent ballads of Fifties rock and the new songs being written—*Disney Girls* is the best example—pluck the same magic twanger.

That the material on the album was deliberately selected for this rest-and-rehabilitation audience is possible but, I think, doubtful. More likely, somebody, possibly Cass herself, wanted to go back to the type of material with which she had been successful. (There is a sore-thumb song, *Jesus Was a Cross Maker*, which doesn't fit into the album. It may have been included because somebody thought it was "heavy," or as a favor, or as a last-minute "Hey, this might be something.") The production is competent, the arrangements are sturdy if not stand-out, and Cass is consistently good. My guess is that though the album may be only an accidental reflection of the regrouping rock audience, the reflection is an accurate one. So if it's an accident, it's a happy one. Either way, I think Cass may find out that she has done the right thing for her audience—and for herself.

CASS ELLIOT. Cass Elliot (vocals): various musicians, Benny Golson arr. and cond. *Disney Girls*; *I'll Be There*; *All in the Game*; *Jesus Was a Cross Maker*; *I'll Be Home*; *When it Doesn't Work Out*; *I Think it's Going to Rain Today*; *That Song*; *Cherries Jubilee*; *Baby, I'm Yours*. RCA LSP 4619 \$5.98. Ⓟ 1846 \$6.98, Ⓢ PK 1846 \$6.98.

This album would probably be best appreciated by someone who has seen the group "live," because it's mostly an audio extension of the visual. The group's sound is derived from Cream and Led Zeppelin, very noisy, and the arrangements are slightly Beefheartian, mucked up with too many overdubs, too much presumption and Southern-California madness. Cooper writes most of the material, and if you twist the dial long enough you can hear some of his (her? its?) buried vocals. Which gets you the lyrics of *Dead Babies* and *Halo of Flies*. The album cover shows a python sticking out its tongue, and you can detach part of the cover, which is a calendar featuring a big tinted picture of Alice hanging by a rope, eyes skyward, tongue out, blood on his chest. Lucky you, *J.V.*

KING CRIMSON: *Islands*. King Crimson (vocals and instrumentals). *Formentera Lady; Sailor's Tale; The Letters; Ladies of the Road; Prelude; Song of the Gulls; Islands*. ATLANTIC SD 7212 \$5.98. Ⓜ M 87212 \$6.98. © M 57212 \$6.98.

Performance: **Bland, trippy rock**
Recording: **Very good**

Dull stuff, this. King Crimson's stock-in-trade continues to be long, ethereal trips through dense layers of sound, relieved only occasionally by a few moments of jazz—and not very good jazz, at that—or adolescently obscure songs. What is there to say, after all, about lyrics that go "Time's grey hand won't catch me while the sun shine down/Untie and unlatch me while the stars shine." or "Love's web is spun—cats prowl, mice run/Wreath snatch-hand briars where owls know my eyes"? Depends on your point of view, you say? Well, my point of view tells me that with Yeats and Thomas and Keats and I.ord knows how many other superb English poets available to me, I bloody well don't intend to waste my time with absurdities like this.

Self-indulgent lyric writing is hardly the exclusive province of King Crimson, but at least a few of the others who come to mind compensate with a melodic or rhythmic originality that makes things listenable. King Crimson's music is as deadeningly wearying as its "poetry." *Don H.*

LIGHTHOUSE: *Thoughts of Movin' On*. Lighthouse (vocals and instrumentals). *Take It Slow (Out in the Country); What Gives You the Right; You and Me; Fly My Airplane; I'd Be So Happy; I Just Wanna Be Your Friend*; and four others. EVOLUTION 3010 \$4.98.

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

Lighthouse is from Canada, which has yielded some remarkable people. Unfortunately for Lighthouse, they arrived or got recorded at a moment in time when most of what they are capable of doing had already been done and recorded by somebody else. Neil Young, Chicago, Blood, Sweat & Tears, Elton John, and Paul McCartney all appear as influences in vocal styling or composition. Some of the group's tunes are appealing—*Fly My Airplane*—but you get the feeling you've heard it all somewhere before. The technical execution of the performances is uniformly good. There's nothing wrong with the album: you can pass an unbothered forty minutes with it. Beyond that, Lighthouse is tacked to the

board as a group doing the things that were just right yesterday. *J.V.*

RECORDING OF SPECIAL MERIT

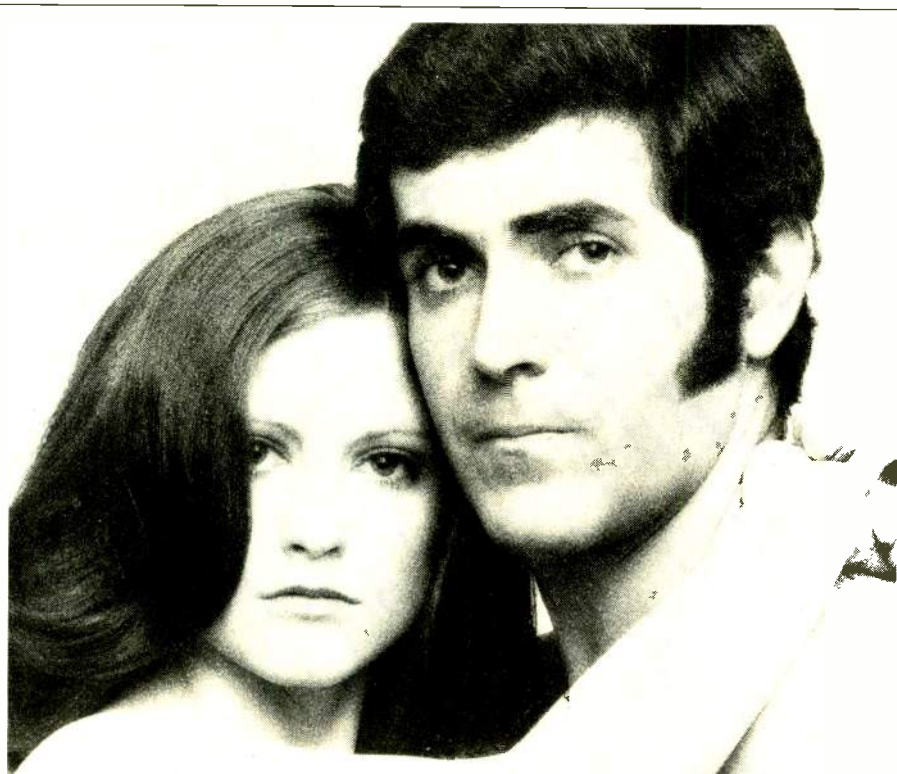
LINDISFARNE: *Fog on the Tyne*. Lindisfarne (vocals and instrumentals). *Meet on the Corner; City Song; January Song; Uncle Sam; Together Forever*; and five others. ELEKTRA EKS 75021 \$5.98.

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

Egalitarianism is a major boast of the rock generation. But there is a reverse snobbery at work, as there is in almost any group of people. Would any rock group name itself the "Tudors," the "Windsors," or the "Balmorals"? Not on your dobro they wouldn't. Man, that

sounds like some Thirties black tap-dancing group. Besides, royalty is *out*. But if Lindisfarne happens to be ancient, ruined castle off the coast of Northumberland where Polanski shot his new version of *Macbeth* (yeah, yeah, it's got the right vibes), then why not call yourself Lindisfarne?

That is what this English group has done, and that is my only complaint about them. I wasn't very impressed by their previous album, but this new one is often charming. They've reduced their sound to a tight, almost folk (English-folk) instrumentation, and several of their performances have humor and style. *Fog on the Tyne* was my own favorite: "Could a copper catch a crooked coffin maker/Could a copper comprehend/That a crooked coffin maker is/Just an undertaker who/Undertakes to be your friend." The per-



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formance is in the same sturdily whimsical pattern, but without phony cuteness. *Peter Brophy Don't Care* is another fine track, among many others. All in all, a delightful surprise and a delightful album. P.R.

RECORDING OF SPECIAL MERIT

NEW ORLEANS RAGTIME ORCHESTRA. Lars Ivar Edegran (piano and leader), William Russell (violin), Lionel Ferbos (trumpet), Orange Kellin (clarinet), Paul Crawford (trombone), Frank Fields (bass), John Robichaux (drums). *Creole Belles; Black and White Rag; Purple Rose of Cairo; War Cloud; Maple Leaf Rag; High Society; The Entertainer; The Ragtime Dance;* and four others. ARCHOLIE 1058 \$5.98.

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

The little ragtime boom of the last year has produced wider recording of that charming music by solo pianists. This album is the first I know of to present orchestral ragtime. Based on rediscovered written arrangements for John Robichaux's turn-of-the-century band, the NORO's performances are sprightly and graceful, and the music is sheer pleasure.

The tempos are medium, since the music was meant to be politely danced to by polite ladies and gentlemen, but it has kick and nerve. Four of Scott Joplin's best rags are included, as well as jazz staples like *Panama* and *War Cloud (Fidgety Feet)*, which get a different treatment here, plus a lulu called *Purple Rose of Cairo*.

O hand me my spats and my peppermint tie. J.V.

RECORDING OF SPECIAL MERIT

THE PERSUASIONS: *Street Corner Symphony.* The Persuasions (vocals). *Buffalo Soldier; Good Times; I Could Never Love Another (After Loving You); Medley: Don't Look Back/Rumaway Child, Running Wild/Cloud Nine; People Get Ready; Christian's Automobile; The Man in Me; Be Good to Me Baby; So Much in Love; Medley: He Ain't Heavy, He's My Brother/You've Got a Friend.* CAPITOL ST 872 \$5.98, © 8XT 872 \$6.98, © 4XT 872 \$6.98.

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

The Persuasions are a black *a cappella* group (in rock, a *cappella* is a minor thread but a very satisfying one). If you live in New York in the kind of neighborhood that means you don't have an air conditioner in summer, you can hear impromptu *a cappella* groups through your open windows, starting about one in the morning, and it's very pleasant to hear, especially the Spanish love songs.

This is the third Persuasions album. One would have been enough, or maybe two. Though they are wonderful, though it is great fun to follow the baritone and bass lines or listen to the tenors weaving into each other, this style doesn't really go anywhere. It's pure music in the sense that it exists for itself, and recognizes the limitations of the form, but doesn't want to go beyond them (to do so would be to destroy it). To hear it makes you glory at human beings and be glad you're a member of the species. *A cappella* begins and ends in the same place, but it's a nice place to visit, even if you wouldn't want to live there. J.V.

BILLY PRESTON: *I Wrote a Simple Song.* Billy Preston (keyboards and vocals); various other accompanists. *Should've Known Better; I Wrote a Simple Song; John Henry; Without a Song; The Bus;* and six others. A & M SP 3507 \$5.98, © 3507 \$6.98, © 3507 \$6.98.

Performance: **Disappointing soul-rock**
Recording: **Very good**

Heard "live," Billy Preston is an astonishingly vivacious performer, the very epitome of soul transformed into rock. He leaps about the stage like some madly modern country preacher, plays blues-decked lines on the organ, sings, and is a virtual mixed-media show all by himself.

Strangely, little of that energy has come through on Preston's past recordings, and this one is no exception. He is never less than good, even in peculiar versions of *Swing Down Chariot* and (yes) *My Country 'Tis* of

Playboy



TIM ROSE

Gritty vocals on a disc to treasure

Thee. But there is a polite understatement to everything that holds down both the energy and the good vibes that are so intrinsic to his music. I have few doubts that Preston is one day going to be the superstar everyone expects him to be, but first of all he's going to have to find a way to translate his talent from the stage to molded vinyl. Don H.

RECORDING OF SPECIAL MERIT

TIM ROSE. Tim Rose (vocals), Gary Wright (piano, organ), Bryson Graham (drums), Arch Leggett (bass), Mick Jones (guitar). *It Takes a Little Longer; You Can't Keep Me; Boogie Boogie; You've Got to Hide Your Love Away; If I Were a Carpenter; Cryin' Shame; Darling You Were All that I Had; Cotton Growin' Man; Goin' Down in Hollywood.* PLAYBOY PB 101 \$5.98.

Performance: **Well, all right!**
Recording: **Good**

The gritty vocals of Tim Rose coupled with the producing/playing/band-hiring of Gary Wright, formerly of Spooky Tooth, plus the selection of material makes this a thumper album. With good, solid work from everybody concerned—the band is very tight, and

Wright's keyboard work is excellent—this represents one of the two types of disc to keep for years: the really great ones and the damn good ones. This album is one of the latter.

Rose sounds a little bit like Joe Cocker, without losing the lyrics. *It Takes a Little Longer* is a humming song; *Cryin' Shame* and *Cotton Growin' Man* get right to you. All three were written by Wright, and a relationship is established here that would be worth continuing: Wright writing and producing for Rose, much as (in a different style) Bacharach and David write and produce for Dionne Warwick, or Weill and Brecht wrote for Lotte Lenya. J.V.

MERLE SAUNDERS: *Heavy Turbulence.* Merle Saunders (vocals, organ, piano, harpsichord); other musicians. *The Night They Drove Old Dixie Down; Save Mother Earth; Imagine; Welcome to the Basement;* and two others. FANTASY 8421 \$4.98.

Performance: **Competent but vague**
Recording: **jazz-rock**
Recording: **Very good**

If Merle Saunders has any special talents, they don't come through on what I assume is a debut solo disc. He plays competent enough keyboards, sings acceptably well, and seems to have attracted some stellar musicians, Jerry Garcia among them, to back him. But his tunes consist mostly of repetitious vamps and predictable couplets. Long stretches of mediocre improvisation are more useful as fillers than as provocative listening moments, and the fat very nearly smothers the lean. Don H.

JUDEE SILL: Judee Sill (vocals and guitar); orchestra. *Crayon Angels; Lady-O; Ridge Rider; My Man on Love; Abracadabra; The Phantom Cowboy;* and five others. ASYLUM SD 5050 \$5.98, © M 85050 \$6.98, © M 55050 \$6.98.

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

There is talent here but also a great deal of confusion. Judee Sill has composed, arranged, and performed all her own songs, and though there is an occasional startling passage, no track is a completely successful entity. Primarily it's a case of lyrics that might make Walter Pater or the early Oscar Wilde sound downright austere, and arrangements that burp undigestedly from a mélange of conflicting styles. *The Archetypal Man* might be considered typical Sill: "His moon mirage is shining/Through his veins flows a fool's gold flood/But through the rose in his hand . . . flows blood," she sings at the end. By this time the arrangement has gone through a series of quick changes from what sounds like the score from a "Night Gallery" episode to deep-in-the-heart-of-Nashville to, so help me, the Swingle Singers—all this in three and a half minutes. The picture has been elaborately re-framed so often that one no longer knows what the picture itself looks like.

But there are some very nice things here, such as *Crayon Angels* and *Abracadabra*, which show more restraint in every way. Miss Sill could often use a little more energy in delivery, but the voice itself is appropriately sweet and fetching. As I say, there is talent here, but it needs distilling. If she feels that she must be complex, then I suggest Miss Sill read a lot of e. e. cummings and listen to a lot of Ravel. They, at least, made it look and sound simple. P.R.

RAY STEVENS: *Turn Your Radio On.* Ray Stevens (vocals); various musicians. *Turn Your Radio On; Love Lifted Me; Yes, Jesus Loves Me; Let Your Love Be a Light Unto the People; A Mama and a Papa; Have a Little Talk with Myself; All My Trials;* and four others. BARNABY Z 30809 \$4.98, © ZA 30809 \$6.98, © ZT 30809 \$6.98.

Performance: **Heavy-handed**
Recording: **Good**

Ray Stevens has made his way in this business by copying others. There's no kinder way to put it. He has watered down the work of keener minds and made it palatable for agene mentalities, and it has, of course, been lapped up accordingly. He became a "humorist" by writing and recording *Ahab the Arab*, an obvious rip-off of the kind of rap Brother Dave Gardner developed, but without Gardner's sophistication or subtlety. He became a singer-songwriter by grabbing the techniques Joe South had developed—again distorting them with his ton-of-bricks approach. Here he turns to the pop-hymn bag. The blustery delivery of these chestnuts seems to indicate that if he's changed, that bag is all he's changed—from the looks of the china shop, it's the same bull. But *Turn Your Radio On*—an old, old favorite—is still some song! N.C.

STONE THE CROWS: *Teenage Licks.* Stone the Crows (vocals and instrumentals). *Big Jim Salter; Faces; Mr. Wizard; Don't Think Twice; Keep on Rollin'; Ailen Mochree; One Five Eight; I May Be Right and I May Be Wrong; Seven Lakes.* POLYDOR PD 5020 \$4.98.

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

Stone the Crows wade into a song guard up and heads down, meaning business. But if I had to deal with this batch of songs, I'd let my guard down. Most of these ditties are just too lifeless to get psyched up about. What we have here is an excellent rock band without much music to perform. The lyrics are mostly predictable, fashionable rock lyrics, but I can live with that. The rub is the predictability of the so-called melodies. *Big Jim Salter, Keep on Rollin',* and *I May Be Right and I May Be Wrong* are very inane, very mechanical rockers. Only *Faces*, in a quieter mode, stands out among the STC originals.

The band is as good as the songs are bad. Ronnie Leahy at the organ and Les Harvey with various guitars try to dress up the dire tunes with all sorts of wild effects, and Maggie Bell the vocalist has one of those damaged-throat voices that is at once stylized and strangely versatile. They're all trapped, though, trapped with all that good sound-making equipment and nothing to play on it. N.C.

STRAY: *Saturday Morning Pictures.* Stray (vocals and instrumentals). *Our Song; After the Storm; Sister Mary; Mr. Hobo;* and four others. MERCURY SRM 1624 \$5.98.

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

In looking over my notes for this one I see that I wrote only one word, "nonsense," on my pad. I underlined it twice, and the pen mark then moves off the edge of the page in aimless fashion. It's about as good a description as I can give of the album. It moved me in no emotional direction at all except toward a

vague self-pity at having to listen to it. It's nee-noo-naa-nee-noo-level rock—and without the Pampers. P.R.

RECORDING OF SPECIAL MERIT

SARAH VAUGHAN: *A Time in My Life.* Sarah Vaughan (vocals); orchestra. *Imagine; Trouble; Tomorrow City; Sweet Gingerbread Man; If Not for You;* and five others. MAINSTREAM MRI. 340 \$5.98, © M 8340 \$6.98, © M 5340 \$6.98.

Performance: **Very classy, Miss "Sassy"**
Recording: **Good**

This is Sarah "Sassy" Vaughan's first album in five years, and I wonder why. She's still the same fine singer that she was, and the album is a classy excursion all the way. The obvious reason for her absence is that no one offered to record her, and it's a shame. But then, Vaughan has always had the bad luck to be more of an influence on other singers than a hot commercial property in her own right. No question but that she is a mannered performer—but they happen to be the kind of mannerisms I like. Her voice still sounds in mint condition, with the full range satisfyingly intact from its famous velvety low register to its arching top. And in between she still has that talent for singing serpentine slides from note to note.

Her best effort, perhaps because it's the best song here, is the Carly Simon-J. Brackman piece *That's The Way I've Always Heard it Should Be.* Here Vaughan is able to take a highly literate lyric and deliver it with all the mood changes that it demands, and yet still make it a stylistically personal piece. The familiar mannerisms abound, but in this case they happen to fit, so that the performance shows us a superior actress-singer in a role that suits her. It happens several times here, on Lennon's *Imagine* and Dylan's *If Not for You.* But a song that you would think perfectly suited to her, *Sweet Gingerbread Man,* runs into heavy weather in her handling, and I began to see why some listeners grow impatient with her. Still, the sounds that she projects and her total sureness about her work continue to impress me in everything that she does.

The album is beautifully produced by Bob Shad, with first-class arrangements and orchestral backing. A few of the tracks, unfortunately, have a faintly muffled sound at times. I could easily have done without the three album photos of her which follow in the Fifties tradition of always picturing her in an agonized grimace suggestive of her having gotten her toe caught in a light socket. P.R.

PETER YARROW: *Peter.* Peter Yarrow (vocals and guitar); orchestra. *Mary Beth; Side Road; Goodbye Josh; Tall Pine Trees; Beautiful City; Plato's Song;* and six others. WARNER BROS. BS 2599 \$5.98, © M 82599 \$6.98, © M 52599 \$6.98.

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

Peter Yarrow, now split from Paul and Mary, returns to recording with a solemn manner and a group of his own songs, which have a weighty, graduate-school blank-verse air to them. His voice isn't exactly electrifying, and as he meanders his way through something like *Plato's Song*, one is already mentally turning the page. If you were a fan of the original group, the record might be of some inter-

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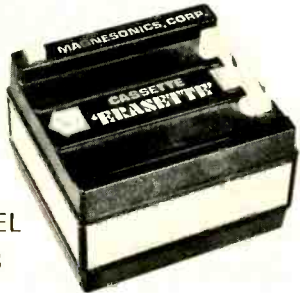
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est, but in a very short while after I put it on I found myself yawning uncontrollably. P.R.

NEIL YOUNG: *Harvest* (see Best of the Month, page 78)

COLLECTIONS

RECORDING OF SPECIAL MERIT

THE GOSPEL SOUND. *Motherless Child; Let Your Light Shine on Me; Nobody's Fault but Mine; If I Had My Way* (Blind Willie Johnson). *Just a Little While to Stay Here; When I Wake Up in Glory; I Will Move On Up a Little Higher* (Mahalia Jackson). *I'll Live Again; I'll Never Forget* (The Dixie Hummingbirds). *Don't Knock: Why? (Am I Treated so Bad)* (The Staple Singers). *He Stays in My Room: Said I Wasn't Gonna Tell Nobody* (Abyssinian Baptist Choir); and six others. COLUMBIA G 31086 two discs \$5.98.

Performance: **Magnificent**
Recording: **Varies according to age**

Of the two seminal strains of black music that have been the continuous energizing force behind virtually every aspect of popular music—secular blues and religious gospel—it is the latter that is less known to the wide American audience. I can, in fact, recall attending one of the rare downtown New York City concerts of gospel at Carnegie Hall in the Christmas season of 1970; that venerable auditorium was less than a third filled for a performance by some major names.

Columbia Records, which has a substantial quantity of fine gospel music in its enormous vaults, now has made an important effort to make some of this material more available. By placing the project under the knowledgeable direction of one of the country's foremost gospel experts, Tony Heilbut, they have assured both the musical quality and the historical accuracy of what I hope will be the first volume in a series of gospel reissues.

Heilbut has made a fairly eclectic selection, ranging in date from the late Twenties to the mid Sixties, and in style from the country wailing of Blind Willie Johnson and the slick harmonizations of the Golden Gate Quartet to the rock gospel of the Staple Singers and the magnificently pure soloing of Marion Williams. Attempting to make preferential selections in a collection that touches so many emotions and so many styles would be impossible, of course. Forty years of gospel history is no less lacking in variety and creativity than forty years of, say, piano literature from the mid-nineteenth century.

Suffice it to say that this is a definitive collection, limited in scope only by the availability of the material owned by Columbia. The only really notable absences that come to mind involve performers—James Cleveland, Shirley Caesar, the Mighty Clouds of Joy, the Swan Silvertones, to name a few—whose recordings are owned by other companies. I hope the forward step made by Columbia in releasing this set will stimulate a few other labels to acknowledge the potential gold mines that exist in their gospel vaults. And it wouldn't exactly hurt the pop audience, either, to realize that the black churches of America are filled with unknown singers who could give the likes of Aretha Franklin, James Brown, and Wilson Pickett some pretty gutsy competition. Don H.

(Continued on next page)

STEREO REVIEW



ART ENSEMBLE OF CHICAGO: "Les Stances à Sophie." Roscoe Mitchell (saxophones, clarinet, flute, and percussion); Joseph Jarman (saxophones, flute, and percussion); Lester Bowie (trumpet, flugelhorn, and percussion); Don Moye (drums). *Theme de Yoyo; Theme de Celine; Proverbes (1); Theme Amour Universel; Theme Libre*; and two others. NESSA N4 \$5.98.

Performance: **Eclectic modern jazz**
Recording: **Good**

The Art Ensemble of Chicago has come up with a curiously uneven set here. Their music seems to move in three quite dissimilar, and not always complementary, directions. The first is a fascination with a kind of pseudo-ethnicism; *Theme Amour Universel*, for example, recalls the *shenai* music of Bismillah Khan. In other pieces, the fragmented pointillism of contemporary European concert music, and what apparently are some re-recorded Monteverdi pieces, become the focus. Finally, rock and jazz and blues are blended—as in *Theme de Yoyo*.

Of the three, the last is infinitely the most attractive. Trumpeter Lester Bowie has the chops of a fine, up-dated Clifford Brown, and the Ornette Coleman influence that sneaks in and out of some of the compositions touches the ear with an almost naïve tenderness. The ethnic stuff and the improvised Stockhausen I can do without. They represent styles that are culturally foreign to most jazz musicians: since their own styles are so impressive, why mess with artificial exotica? *D.H.*

RECORDING OF SPECIAL MERIT

EUBIE BLAKE: *Volume 1 (featuring Ivan Harold Browning)*. Eubie Blake (piano and vocals); Ivan Harold Browning (vocals). *Ditty's on 7th Avenue; Fizz Water; Sugar Babe; Melodic Rag; Ragtime Merry Widow; Novelty Rag; Little Gal; Good Night Angeline; Jungle Nights in Gay Montmartre; Some Little Bug is Going to Find You; Love Will Find a Way; Roll Them Cotton Bales; My Lindy Lou; De Gospel Train*. EUBIE BLAKE MUSIC EBM 1 \$5.95 (available by mail from Eubie Blake Music, 284-A Stuyvesant Ave., Brooklyn, N.Y. 11221).

Performance: **Hats off**
Recording: **Okay**

Eubie Blake is eighty-nine years old and a first-rate ragtime pianist and pop composer—he wrote the gorgeous ballad *Memories of You*, and *I'm Just Wild About Harry*. Ivan Harold Browning, now eighty, was the leading man in the first all-black musicals of the Twenties, including *Shuffle Along*, for which Eubie wrote the music. This album, the first of a projected three volumes on his own label, was recorded at a small studio in Brooklyn. The first side has him at the piano doing six

solos. Browning is featured on the second side, doing a reprise of the major tunes from musicals and special material which he sang during his many tours of Europe before World War II.

By God, these granddaddies sure whip the young folks. Blake is still a facile pianist, possibly better as a backup man than a soloist; behind Browning's vocals, he contributes marvelous little runs and fills. Browning (who still works regularly) has a fine pleasant voice, with the rolling-"r" theatrical elocution of the Twenties. His phrasing is excellent, and he is such a showman that he establishes contact with the audience through a recording mike as easily as he would in a theater. *Some Little Bug* and *Love Will Find a Way* are two of the three best songs; the third is a delightfully silly thing called *Jungle Nights in Gay Montmartre*, a perfect example of what someone called the "sophisticated innocence" of the Twenties.

I wish I had been around when Eubie and Ivan Harold were in their prime; it must have been a grand time. And I would hope, for reasons of musical pleasure and historical interest, that some major label will mount a full-scale recorded re-production of some of the black Broadway musicals. How about starting with *The Hot Mikado*, whose descendant today is the rock version of *Two Gentlemen of Verona*? *J.V.*

LIL GREEN: *Romance in the Dark*. Lil Green (vocals); Big Bill Broonzy (guitar); Simeon Henry (piano); Ransom Knowling (bass); Howard Callender (trumpet); others. *Romance in the Dark; Give Your Mama One Smile; My Mellow Man; Knockin' Myself Out; Why Don't You Do Right?*; and eleven others. RCA Ⓜ LPV 574 \$5.98.

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

Lil Green was a pretty good jazz singer who operated out of Chicago, made records there for Victor's cheapo Bluebird label, got caught in the wartime recording ban (which her limited career couldn't withstand), made her last sides in 1946, and died in 1954. Big Bill Broonzy acted as sideman and songwriter on thirteen of the bands here. She sounded a little bit like Billie Holiday (who later recorded her biggest hit, *Romance in the Dark*), and Simeon Henry's piano sounds like he has been listening to Teddy Wilson. Lil Green's self-penned tunes were frankly and explicitly sexual, which was safe, since her records never had the benefit of pop distribution. She did a lot better with Broonzy's tunes, light, easy jazzers like *Give Your Mama One Smile* and *My Mellow Man*. She mines the charm in them and adds some of her own. She could also be funny, as on *Knockin' Myself Out* (an early phrase for "getting stoned"), and bitterly mournful, as on *Why Don't You Do Right?* But the real surprise of the album is Broonzy playing jazz rhythm guitar, which he did well—he was an adaptable musician, probably the only blues singer who coolly chose the blues as a *career*.

Lil Green was to the Forties what Clara Smith, Alberta Hunter, Lena Wilson, Monette Moore, and Mattie Hite were to the Twenties and Thirties—talented singers singing material of varying quality. Taken a little bit at a time, Lil's fine. This reissue was worth doing. *J.V.*

(Continued on next page)

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THEATER • FILMS

THE GRASS HARP (see Best of the Month, page 77)

LADY BE GOOD (George and Ira Gershwin). Fred Astaire, Adele Astaire, others (vocals); George Gershwin (piano); orchestra, J. Heuvel cond. *Fascinating Rhythm; Lady Be Good; Half of It Dearie Blues*; and four others. **FRED ASTAIRE:** *Night and Day; Puttin' on the Ritz; Flying Down to Rio; After You, Who?*; and four others. **MONMOUTH-EVERGREEN** Ⓜ MES 7036 \$5.98.

FUNNY FACE (George and Ira Gershwin). Fred Astaire, Adele Astaire, others; George Gershwin (piano). *Funny Face; 'S Wonderful; My One and Only; The Babbit and the Bromide*; and four others. **GERSHWIN:** *Sweet and Low Down; That Certain Feeling; 'S Wonderful*; and five others. Fred and Adele Astaire (vocals on two songs); George Gershwin (solo piano on six songs). **MONMOUTH-EVERGREEN** Ⓜ MES 7037 \$5.98.

Performances: **Nostalgic**
Recordings: **Terrible**

Nostalgia buffs and trivia experts at the alert! Monmouth-Evergreen, the company that brought you old Lee Wiley, Libby Holman, Josephine Baker, and Ethel Waters recordings, has done it again. This time they've dug out the English discs of the Fred and Adele Astaire shows *Funny Face* and *Lady Be Good*. They sound as though they were recorded with a tin can and a piece of string, but at least the mirth and charm of the Astaire brother-and-sister team shines through. And an added bonus is George Gershwin himself playing their piano accompaniment.

Lady Be Good was recorded during its London run in 1926 and contains four Gershwin accompaniments to his own songs, Fred's first solo venture to the tune *The Half of It Dearie Blues*, and the famous "oompah trot" danced by both Fred and Adele. Side two contains other tunes sung by Astaire, including *Puttin' On the Ritz* by Irving Berlin and *Night and Day* by Cole Porter. The liner notes by Peter Orchard are very good.

The *Funny Face* album was recorded in 1928. If you are lucky enough to own the original-cast album of the film, for which Astaire constructed an entirely new plot line for himself, Audrey Hepburn, and Kay Thompson in the 1950's, you will be disappointed in this earlier recording. The title song will never be sung better than it was in that film, and the Verve recording of the soundtrack is a real gem. But here you get at least some idea of what it must have been like to see a Gershwin show on a London stage in a period of relative world calm. *The Babbit and the Bromide*, too, was better performed by Astaire and Gene Kelly in the MGM musical *Ziegfeld Follies*, but that version was never recorded. And there is no other recording, to my knowledge, of the rousing Astaire dance number *High*

Hat or the delightful Fred-and-Adele vehicle *The Whichness of the Whatness*. For those show-album nuts who can't live without owning every show ever recorded, these two discs will satisfy—until somebody comes up with a pirated tape of Midge Miller singing the *Texas Stamp* from *Polly of Hollywood*. R.R.

RECORDING OF SPECIAL MERIT

MELVIN VAN PEEBLES: *Aint Supposed to Die a Natural Death*. Original-cast recording. Arthur French, Gloria Edwards, Ralph Wilcox, Albert Hall, Garrett Morris, Barbara Alston, Bill Duke, Dick Williams, Sati Jamal, Minnie Gentry, and others (singers); Harold Wheeler, Richard Pratt, Lloyd Davis, William Salter, Charles Sullivan, and Robert Carten (instrumentalists), Harold Wheeler, musical director. A & M SP 3510 two discs \$9.98.

Performance: **Fresh and feisty**
Recording: **Good**

"Tunes from Blackness" is the subtitle of *Aint Supposed to Die a Natural Death*, a look at the black scene that is sassy, fast-paced, and altogether knowing. Melvin Van Peebles, who wrote the book, words, and music, and evidently likes the nickname "Brer Soul," has supplied a sparkling score, all of which is heard on this two-record set (some of this material was heard in different form on the composer's previously released albums on this label). There is a quality of comic truculence in the atmosphere of the show that is reminiscent of the vigorous vaudeville acts they used to put on at the Apollo in Harlem in less self-conscious and self-righteous days, but the subject matter and the militancy are entirely contemporary. The performers, some of whom are familiar from their appearances with the Negro Ensemble Company and other black groups, are superbly equal to the demands of the occasion, which are certainly considerable.

As the show evolves, one performer after another is given plenty of elbow room to do his stuff: among them are Gloria Edwards telling off a busybody who thinks he's saving her from suicide on a bridge ("I ain't jumpin' . . . I'm leanin' over"); Ralph Wilcox intoning as he shaves, "Mirror, mirror, on the wall/You ever seen a bigger fool than me?"; Beatrice Winde in a brilliant, revealing monologue that takes place in front of the old Women's House of Detention in Greenwich Village, and has more to say about drugs and loneliness than twenty solemn well-meaning documentaries on the subject; a wild number with Garrett Morris and Barbara Alston called "Lilly Done the Zampoughi Everytime I Pulled Her Coattail"; and Marilyn Coleman putting a "sepia Clark Gable" in his place.

In his good-humored yet unflinching coverage of black life in the big city, Mr. Van Peebles' sketches and songs often reminded this listener of Langston Hughes in the vein of *Simply Heavenly*, the musical that was made out of his Simple stories. But that was two decades ago; Mr. Van Peebles cannot in conscience let us off without a big number in which Minnie Gentry releases a full blast of vengeful mace against the white "enemy": "Put a curse on you. May all your children end up junkies too." The insult is hurled with ingenious ferocity, but must we always be paying out our money to be hollered at and blamed for all the world's wrongs? It's a dubious pastime, except for masochists, and I wish it would go out of fashion already. P.K.

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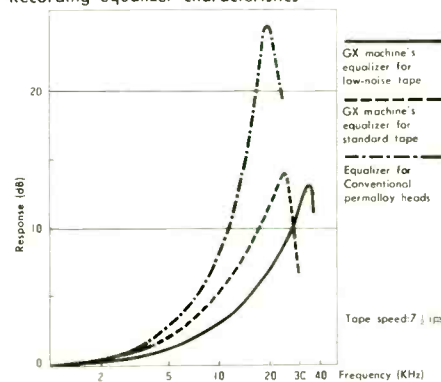
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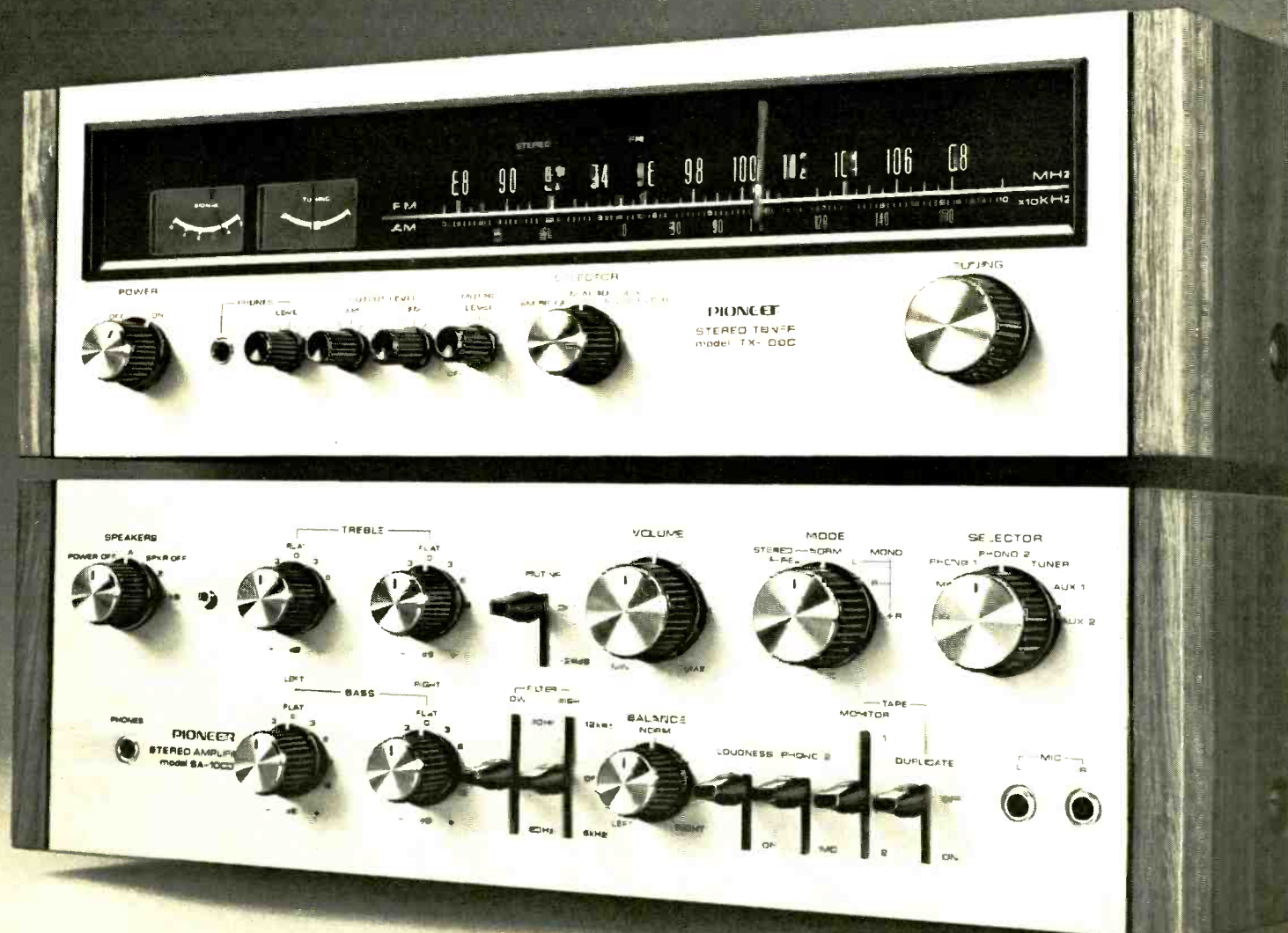
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STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • PAUL KRESH

BEETHOVEN: *Piano Sonatas: No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); No. 8, in C Minor, Op. 13 ("Pathétique"); No. 23, in F. Minor, Op. 57 ("Appassionata").* Van Cliburn (piano). RCA © RK 1200 \$6.95, ⑧ R8S 1200 \$6.95.

Performance: **An extrovert's Beethoven**
Recording: **Good**
Playing Time: **57' 41"**

"Surely I have written better things," was Beethoven's comment about the "Moonlight" Sonata, and the work is indeed outclassed by its two almost equally popular companions on this disc. When a keyboard giant like Van Cliburn turns his romantic perceptions to the "Moonlight," however, the music begins to breathe in a new and uniquely appealing way, no matter how many times you may have heard it. There is sumptuous playing here, as there is in the "Pathétique," which gets a clean-cut but expressive interpretation; the tempos are on the slow side, allowing the pianist once again to lavish his full attention on the moods of the piece and the prevailing atmosphere of yearning and melancholy.

Attention to moods and atmosphere, however, is not quite enough to bring off a really effective "Appassionata." Cliburn's performance is big and bravura, but ultimately more appropriate to Brahms or even Schumann than to this side of Beethoven. Where is the stringency, the introspection, the percussive anger that permeates that colossus of a movement with which the "Appassionata" begins, the reflection and abstinence of the inner movement, the defiance of the third? These things cannot be simulated or substituted for by mere dynamics, over which Cliburn has a superb hold throughout, nor by grace, which is his long suit, nor by all the control he can bring to the keyboard. This is an "Appassionata" that has polish and power and nobility, but the heart of it—the temperament

and torment behind the notes—is missing. Perhaps this still young master will bring these elements to his Beethoven some day, along with the skill already so well developed in his fingers, and matched by so few. One irritation: RCA's obsessive need to make both sides of its cassette tapes come out even results in a maddening break right in the middle of the last movement of the *Pathétique*. P.K.

(soprano), Octavian; Lucia Popp (soprano), Sophie; Ernst Gutstein (baritone). Faninal; Murray Dickie (tenor), Valzacchi; Margari-ta Lilowa (mezzo-soprano), Annina; Emmy Loose (soprano), Leitmetzerin; Herbert Lach-ner (bass), Kommissar; Placido Domingo (tenor). Singer; others; Chorus of the Vienna Staatsoper and Vienna Philharmonic Orches-tra, Leonard Bernstein cond. COLUMBIA © MTX 30652 three cassettes \$25.98.

Performance: **Good to great**
Recording: **Spacious**
Playing Time: **213' 19"**

Even in tape format a clear-cut choice between the two most recent recordings of *Der Rosenkavalier* presents greater problems than one might assume from reading the brief critiques above. For one thing, the London version, thanks to a cleverly designed cassette container, includes a libretto and program notes. The Columbia package, minus libretto, does get the longish Bernstein performance onto three cassettes, and at a lower price than that of the London package. As for the general recording quality, Solti's set is more precise in ambiance and localization effects; the prevailing spaciousness of the sonics accorded Bernstein lends his set a warmer orchestral sound, but also makes the Marschallin's boudoir in Act I sound like a Roman bath. On the other hand, Columbia's cassette processing is superior to London's, on the evidence of my review copies. There was audible adjacent-track "leakage" on the London cassettes, which were recorded at a somewhat higher level than Columbia's; the latter were completely free of this defect. Unfortunately, Columbia's turnover points toward the ends of Acts I and II rudely interrupt crucial passages in both music and drama.

What about musical matters? London has a major edge in one respect: the performance is absolutely complete, and the only other such version listed in the Schwann catalog is Erich Kleiber's mono recording (1954) on London's (!) Richmond label. In all three acts Bernstein makes the cuts characteristic of most Vienna productions (and yet takes about twelve minutes longer than Solti); I particularly miss the complete "Ochs scherzo" (Act I), in which the lecherous country squire recounts to the Marschallin his sexual exploits on home territory.

Solti and Bernstein clearly have very different attitudes toward *Rosenkavalier*. Solti strives for virtuosic teamwork, with the aim of producing a documentation of what Strauss wrote. Bernstein seems intent on producing a memorable theatrical experience. This he



LUCIA POPP
A superbly spirited Sophie

RECORDING OF SPECIAL MERIT

STRAUSS: *Der Rosenkavalier.* Régine Crespin (soprano), the Marschallin; Manfred Jung-wirth (bass), Baron Ochs; Yvonne Minton (mezzo-soprano), Octavian; Helen Donath (soprano), Sophie; Otto Wiener (baritone), Faninal; Murray Dickie (tenor), Valzacchi; Anne Howells (mezzo-soprano), Annina; Emmy Loose (soprano), Leitmetzerin; Her-berth Lachner (bass), Kommissar; Luciano Pavarotti (tenor), Singer; others; Chorus of the Vienna Staatsoper and Vienna Philhar-monic Orchestra, Georg Solti cond. LONDON © I 31165 four cassettes \$29.95, ⑧ 90165 \$29.95.

Performance: **Superb**
Recording: **Excellent**
Playing Time: **201' 27"**

STRAUSS: *Der Rosenkavalier.* Christa Lud-wig (mezzo-soprano), the Marschallin; Walter Berry (bass), Baron Ochs; Gwyneth Jones

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
- Ⓛ = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- ⓑ = eight-track quadrasonic tape
- Ⓒ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

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

accomplishes most brilliantly in the final act, in the hullabaloo of the Inn scene where Ochs meets his downfall and in the final pages beginning with the Marschallin's "*Ich weiss auch nix—gar nix,*" to which Christa Ludwig brings a poignancy worthy of the great Lotte Lehmann.

But for all the great moments of the Bernstein performance—the Act II love duet of Sophie and Octavian is another one—it is Solti who gives the more searching and detailed account of *Rosenkavalier*. The high spot of Solti's magnificent orchestral leadership is his dazzling account of the introduction to Act III, done with a rhythmic impetus and textural transparency that would do honor to Toscanini. The cast of Solti's performance is altogether splendid: Régine Crespin is an authoritative yet warm Marschallin, Yvonne Minton a splendidly youthful Octavian, Manfred Jungwirth a flavorsome Baron Ochs (the Viennese dialect and swearing come off gorgeously), Helen Donath a convincing Sophie, and Otto Wiener a splendidly choleric Faninal. Luciano Pavarotti's Italian aria in Act I, in a classic mold, is more suitable than Plácido Domingo's ripely romantic treatment for Columbia. Only one detail in the Solti production put me off to any serious degree—Annina (Anne Howells) handles the reading of "Mariandel's" letter to Ochs toward the close of Act II in a full-voiced rather than a slightly surreptitious way. Bernstein's Margarita Lilowa performs this bit to far better effect.

I'm not altogether happy with Bernstein's exchange of the soprano and the mezzo-soprano timbres for the Marschallin and Octavian (Strauss specified a mezzo for Octavian). Aural differentiation between the two is not always easy in Act I, especially since both singers use a fairly wide *vibrato*. On the other hand, the blending of voices in the Octavian-Sophie scenes is a joy, and I must say that Lucia Popp's singing of the latter role is superbly spirited, consistently superior to her counterpart in the London performance. Walter Berry as Ochs does not command the Viennese *patois* as well as Jungwirth, but in his final pages toward the end of the Inn scene he is in peak musical and theatrical form. The "Mariandel" portrayals by the two Octavians present an interesting contrast. Minton being archly innocent and Gwyneth Jones decidedly coarser. Overall, I would pick the complete London version without question—in either open-reel or disc format, in the interest of maximum quality. But I would surely want a Bernstein "highlights" package—to include the final pages of Act I beginning with the Marschallin's monologue, the Presentation of the Rose and Octavian-Sophie duets from Act II, and the final sections of Act II beginning with Sophie's denunciation of the Baron—if and when available. *D.H.*

ENTERTAINMENT

FRANK CHACKSFIELD: *Plays Simon & Garfunkel and Jim Webb.* Frank Chacksfield and His Orchestra; Johnny Keating arr. *Up, Up and Away; Homeward Bound; By the Time I Get to Phoenix; Mrs. Robinson; Galveston; Bridge over Troubled Water;* and five others. LONDON © M 84151 \$6.95.

Performance: **Easy on the ears**
Recording: **Very good**
Playing Time: 34' 54"

If you like watching trained hippopotami do circus tricks and listening to the Royal Phil-

harmonic playing suites from *Hair*, you probably have a whole cassette collection by now of giant symphony orchestras laboring like musical dinosaurs in their death throes over all manner of pop styles. If so, I am not sure that Mr. Chacksfield's suave compendium of hits from the pages of Jim Webb and Simon and Garfunkel will fit into your present library. What makes Mr. Chacksfield's way with such contemporary classics as the *Scarborough Fair/Canticle, Bridge over Troubled Water,* and *MacArthur Park* a little different is that he manages to produce from his patiently old-fashioned players an amiable succession of arrangements that never reach for it or force the issue. Instead, the distinctive melodies of recent years flow by in ruminating tributes that manage to reflect the wishes of their composers without affecting false sideburns or overly tight flare-bottomed musical jeans. An exemplary approach. *P.K.*

HOLY MOSES!! Holy Moses (vocals and instrumentals). *The Sad Cafe; Dig a Deeper*



FRANK CHACKSFIELD
Suave compendium of pop hits

Hole; Rock City Road; Roll River Roll; Agadaga Dooley; No Turnin' Back; A Cowboy's Dream; Bazaraza Bound. RCA © PK 1759 \$6.95, Ⓟ P8S 1759 \$6.95.

Performance: **Very good**
Recording: **Very good**
Playing Time: 38' 56"

The name is a bit of a turn-off, but this is a dandy rock-and-roll band. The most noteworthy characteristic is that the vocals are delivered with tongue approximately in cheek; there's an inflection present, whether in solo or group vocals, that I read as a slight self-mockery or self-satire of some kind. It hints at what you may hear in the voices of Mick Jagger and Bob Dylan. Instrumentally the band is at once together and relaxed, the drummer's slight stodginess being the only thing that bothered me. The guitar is given heaping portions of feedback and works well with the keyboards simply by dominating them, which is what I think the guitar ought to do in most rock bands. The songs, except for the lengthy *Cowboy's Dream*, have the usual strengths and weaknesses. *Agadaga Dooley* is monotonous, and both *The Sad Cafe* and *Bazaraza Bound* pound too long on tiny ideological pegs. The others are appre-

ciably better-than-average rockers. *Cowboy's Dream* starts with Indian rhythms—to make us think of the West, I guess—then unfolds into two interesting melodies, doctored with some good improvisation and sturdy, not-too-doctrinaire lyrics, and ends with Indian tom-tom sounds. It's the best part of a surprisingly good piece of work, by a band that doesn't take itself too seriously and yet is reasonably self-confident. *N.C.*

THE MAMAS AND THE PAPAS: *People Like Us.* The Mamas and The Papas (vocals and instrumentals). *People Like Us; Pacific Coast Highway; Snowqueen of Texas; Shooting Star; Step Out; Lady Genevieve;* and six others. DUNHILL © M 55106 \$6.95.

Performance: **Congenial**
Recording: **Very good**
Playing Time: 35' 35"

Still vending—at least on this cassette—their special brand of close harmony, good humor, and loose-limbed rock-like rhythm, the Mamas and the Papas offer an easy-to-take program that covers a lot of territory, both musically and geographically. They roll along the California coast in a cheerful mood in *Pacific Coast Highway*, go down on their knees to salute the beauty of a Texas *belle dame sans merci* in *Snowqueen of Texas* ("Snowqueen, save a cold kiss for me"), and cross the seas for *European Blueboy*. Between travels there are songs laced with a sly humor about a girl named Pearl who wears her heart on her sleeve, Hollywood ambitions in *I Wanna Be a Star*, and the pleasure of *Blueberries for Breakfast* (and "love in the afternoon"). If you liked the playful, pleasant way the Mamas and the Papas took the tension and the rage out of rock while preserving its vitality, you'll go for this cassette. They're no longer around, of course, but they can still be appreciated. The sound is Dolbyized, and a pleasure to the ears. *P.K.*

DOLLY PARTON: *Coat of Many Colors.* Dolly Parton (vocals); orchestral accompaniment. *Coat of Many Colors; She Never Met a Man She Didn't Like; Early Morning Breeze; The Way I See You; Here I Am;* and five others. RCA © PK 1826 \$6.95, Ⓟ P8S 1826 \$6.95.

Performance: **A sob sister smiles**
Recording: **Very good**
Playing Time: 27' 20"

Miss Parton, famous for her hard-luck ballads about girls taken for a ride by randy traveling salesmen, cruel stepmothers, and professional rotters, tries to cheer us up this time around by singing of a girl who "never met a man she didn't like," another who hums to herself as she chases butterflies on a bright spring morning, and still another (or perhaps the same one) who enjoys lying close to her boyfriend's "gentle body" while he makes love to her (which certainly sounds normal enough). Before the cassette is over, though, Miss Parton cannot resist sharing with us a ballad about a "traveling man" who two-times a mother with her daughter, an abandoned sweetheart who finds herself shedding "blue tears" (the way Twiggy does in the movie of *The Boy Friend*), and a real snake who makes one poor innocent lass "watch him love another woman." So it's really the same Dolly after all—the Helen Morgan of Nashville, a siren who could wring tears from the most hard-bitten redneck, and apparently often does. *P.K.*

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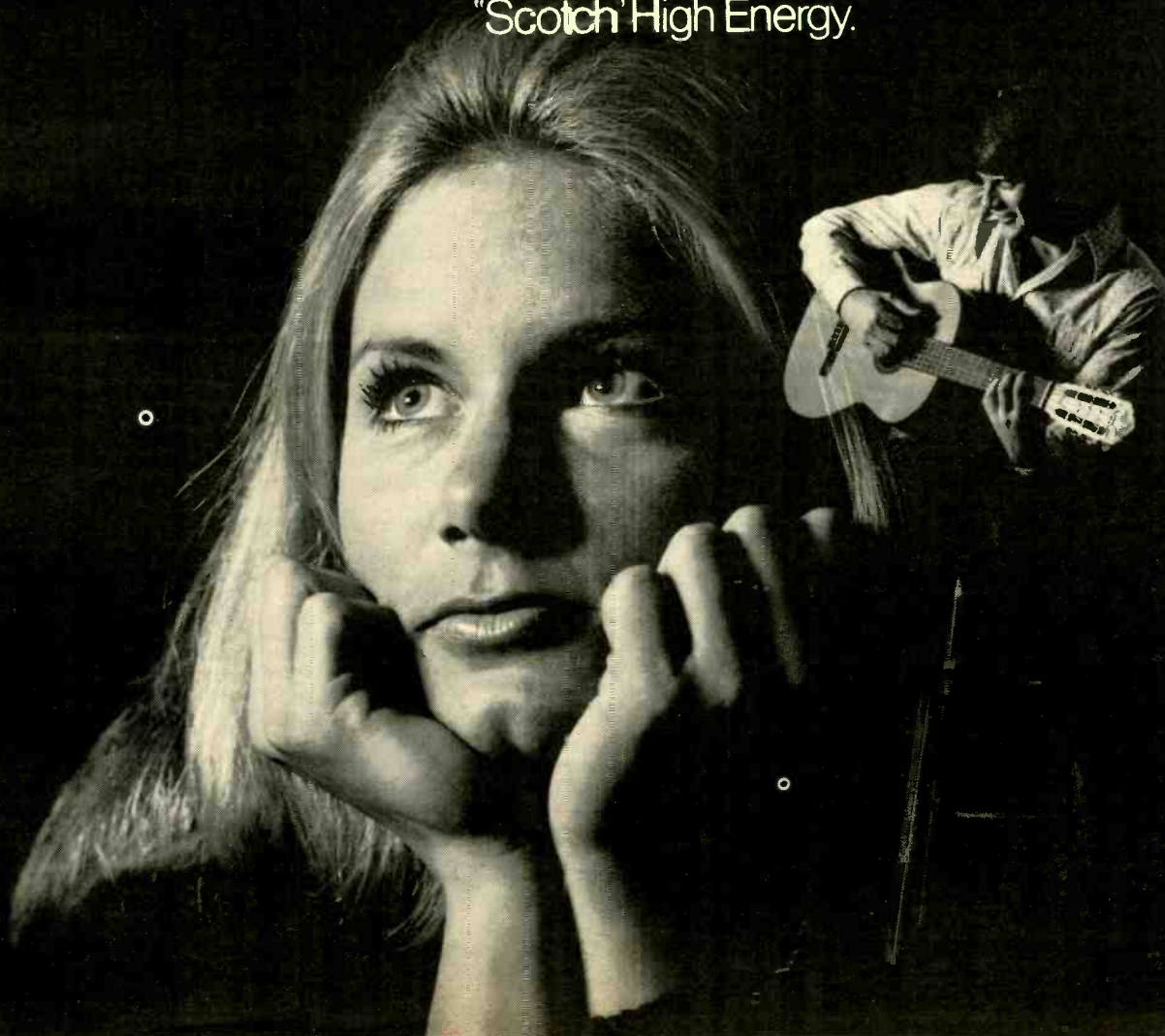
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TAPE HORIZONS

By CRAIG STARK



MORE ON TEST TAPE

LAST MONTH I wrote about some of the problems STEREO REVIEW would have to overcome in order to produce a test tape equal to its SR 12 Stereo Test Record. There seem to be no end to them! Test tapes are frequently "full-track"—that is, across the entire width of the tape. By contrast, the usual home machine is a quarter-track unit, which permits two complete stereo programs to be recorded on the tape—one in the forward direction and the other in reverse. A further complication is introduced by the fact that many professional machines record stereo in a half-track format with the two side-by-side tracks filling the entire tape. Unfortunately, the lower (right) channel of a quarter-track (four-track) audiophile recorder falls mainly in the unrecorded space between the left and right channels of a half-track tape. A full-track test tape would seem to be able to test both machines, but, unhappily, when the recorded track is wider than the playback head gap, low-frequency errors of up to 5 dB (called "fringing effect") may result.

To make matters worse, even with proper track widths, the usual test tape incorporates only a group of *fixed* low frequencies (50, 100, 250 Hz) for checking. The alternative would be to "sweep" the test generator from the low to the high frequencies, but unless one had a synchronized chart recorder—or absolute pitch—one wouldn't know exactly at which frequencies the response variations took place. In addition, the physical shape of the head and of its pole pieces can dramatically affect low-frequency response, and it has been shown that the use of fixed tones can lead to measurement errors of as much as 7 dB.

Next to hiss, the worst enemies of the tape recordist are probably wow and flutter, a duo of demons which manifest themselves as an artificial tremolo and lack of clarity, respectively. Again, Ampex makes the industry-standard wow-and-flutter test tapes. Not only do these require special laboratory recorders to manufacture, but they must be used with expensive test equipment. Obviously, STEREO REVIEW would have to make a tape more accessible, both in price and practicality, to the home user.

Finally, there is the question of speed accuracy of the recorder, a matter of vital concern to the broadcaster. One way to check this would be to time the playing of a specific length of tape (identified, perhaps, by a "beep" at the beginning and end) against a stopwatch, but this might be a rather time-consuming method. Another is to record a precise 60-Hz tone and play it back simultaneously with an artificially induced hum from the local power lines. With this procedure, if you hear (or, on an oscilloscope, see) one "beat" per second, the machine's speed is off by one second per minute. These, then, are some of the problems and factors which we have to deal with in producing a test tape, and there are others as well. We're working on them, but consider that the National Association of Broadcasters open-reel recorder specifications were referenced to a special NAB test tape they were to manufacture. That was in 1965. It isn't available yet!

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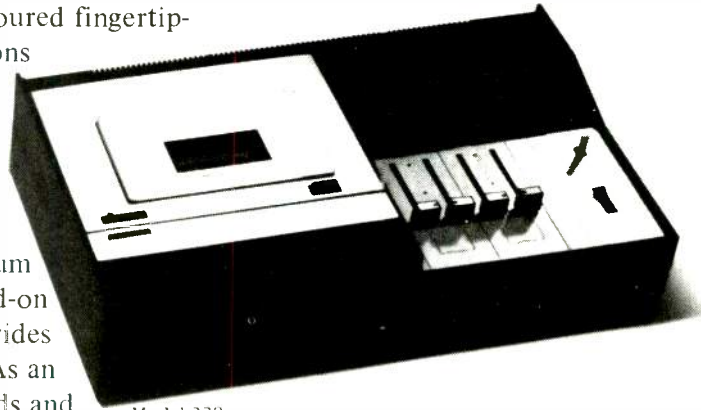


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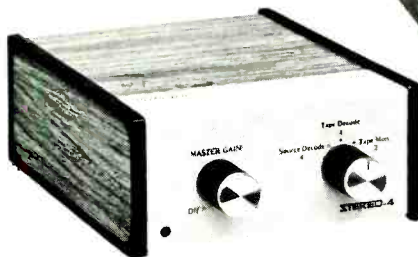
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