

hi-fi news & record review



WHAT IS MUSICALITY?
FESTIVAL DU SON—A PARIS REPORT
AUDIO AWARD FOR RAYMOND LEPPARD
AERIALS FOR VHF/FM RECEPTION
SELECTIVE VHF PREAMPLIFIER PROJECT



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Britain's largest circulation hi-fi/record journal, with an audited average net sale of 60,511 copies per issue at the last half-yearly count (July-December 1972). This represents a rise of 12% over the corresponding period in the previous year. Technical articles of full page length or over appearing in *Hi-Fi News & Record Review* are detailed in the British Technology Index.

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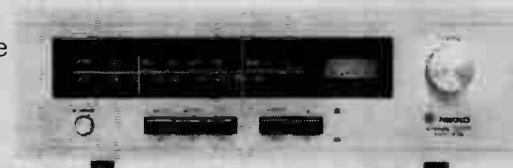


The Nikko TRM-400 has fourteen competitors selling around the same price.

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In fact we thrive on competition. It is only by comparing our amplifier with other models that you can really appreciate the many advantages offered by the Nikko TRM-400. Apart from its sleek styling, with an impressive burnished metal front panel and push button controls, there are other advantages which you can only appreciate by actually listening. The Nikko TRM-400 gives the kind of high fidelity performance one usually associates with equipment in a much higher price bracket.

A companion to the TRM-400 also suitable for use with most current amplifiers, is the Nikko FAM-400 - a solid state AM/FM Multiplex Tuner featuring silicon circuitry, FET front end, and the use of integrated circuits. This tuner also offers unparalleled value for money.



Nikko offer a complete range of Amplifiers, Tuners and Receivers from which the model TRM-400 is illustrated above. Specification as follows:

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- Power Response:**
-1dB 1.0% 30Hz-20KHz.
- Frequency Response:**
Main input 10Hz-50KHz. ± 1 dB Aux input 20Hz-30KHz.
- Distortion:**
Rated output 1.0%. 1W output 0.2%.
- Intermodulation:**
10W output 1.0%. 1W output 0.5%.
- Input Sensitivity/Impedance:** (Rated output)
Tape Head 1.8mV/200Kohm. Mag. Phono 1.8mV/35Kohm. Cer. Phono 120mV/35Kohm.
Tuner 200mV/220Kohm. Aux 150mV/220Kohm.
Tape Mon 190mV. Main in 800mV.
- Signal to Noise Ratio:**
Tape Head 60dB. Phono. Mag. 60dB. Cer. 60dB.
Tuner, Aux, Tape Mon 70dB. Main in 90dB.
- Tone Control:**
Bass 70Hz ± 13 dB. Treble 10KHz ± 13 dB
- Loudness:**
70Hz +11dB. 10KHz +7dB.
- Damping Factor:**
8ohms 25. 4ohms 12.5.
- Semiconductors:**
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Sole UK Distributors: Howland-West Ltd., 3-5 Eden Grove, London, N7 8EQ.
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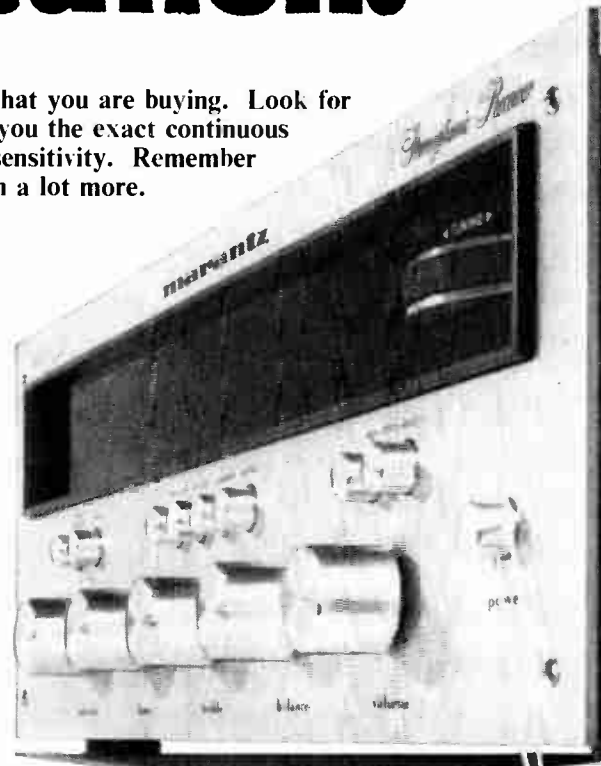
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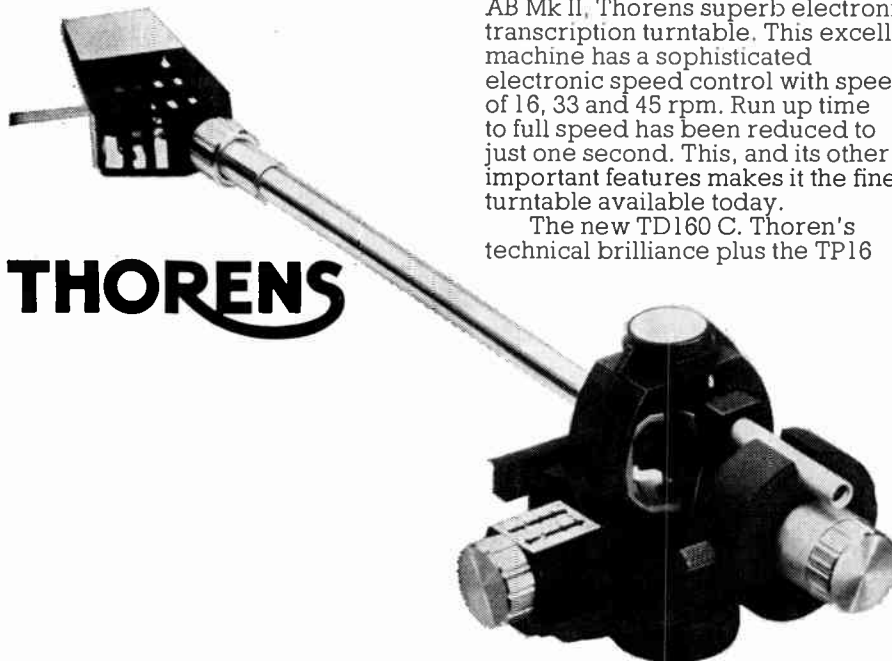
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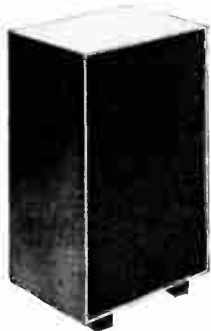
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HFN 25



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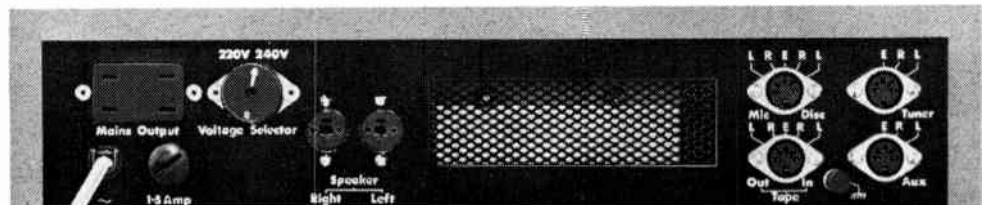
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SIDE 2

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- ★ 2 switched main sockets for other equipment



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SIEMENS

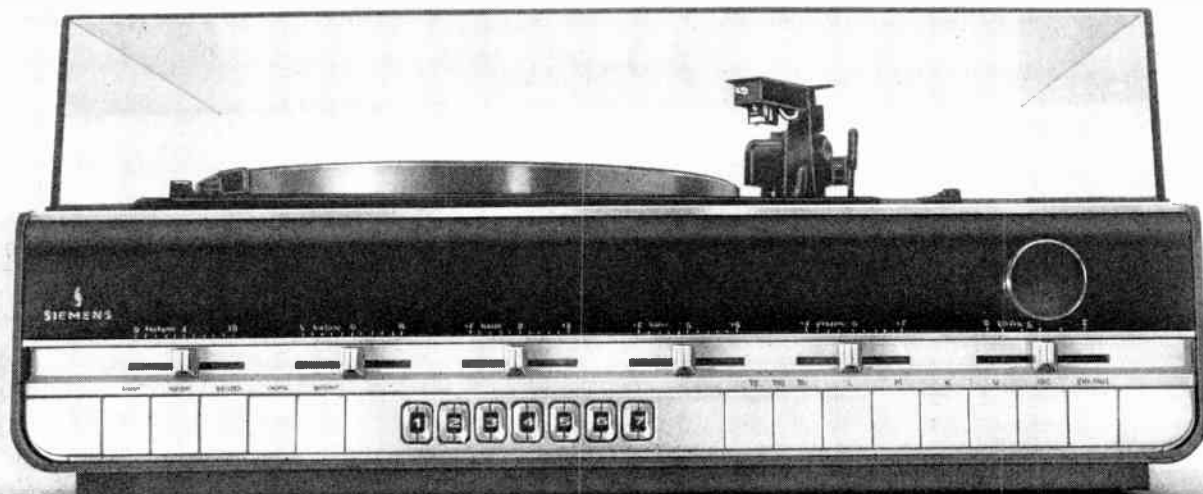
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If you don't know who your nearest Siemens dealer is, ask Interconti Electronics Ltd, Petty France, London SW1H 9EA (01-222 2523).



AUDIO Power Output: 2 x 25 Wrms · Frequency Response: 10Hz-40kHz · Power Bandwidth: 30Hz-15kHz · Distortion Factor: < 0.5% · Input Impedance TB/TA11: 470k Ω · Input Sensitivity TB/TA11: 200mV · Output Impedance: 0.05 Ω · Damping Factor: 80 · Speaker Impedance: 4 Ω
FM Sensitivity: 1.5µV · Bandwidth: 150kHz · AFC Range: ± 200-300kHz · AM Rejection: > 40dB · Frequency Range: 87.5-104 MHz · IF: 10.7MHz
AM Sensitivity (50 mW 10dB): LW = 150µV/m, MW = 10µV/m, SW = 10µV/m · Freq. Range: 145-270kHz, 510-1640kHz, 5.85-7.6MHz · IF: 460kHz



The fabulous Siemens RS252



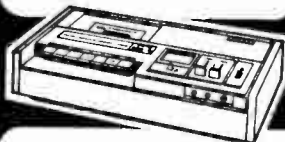
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SYSTEMS

Trio KA200DA Amplifier, Garrard SP25 Module with Shure M756 Cartridge, 2 Wharfedale Denton 2 Loudspeakers, plus leads.
SAVE £21
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Sansui AU101 Amplifier, BSR Macdonald MP60 with Goldring 800 Cartridge, 2 Wharfedale Denton 2 Loudspeakers, plus leads.
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Rotel RX200A Tuner-Amp, Garrard AP76 Module with Shure M756 Cartridge, 2 Wharfedale Linton 2 Loudspeakers, plus leads.
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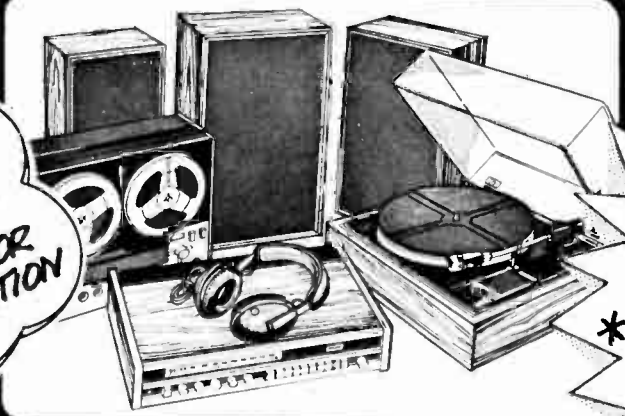
Sansui AU555A Amplifier, Goldring-Lenco GL75/P plus Lid 75, with Shure M75EJ Cartridge, 2 KEF Concerto Loudspeakers, plus leads.
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TURNTABLES CARTRIDGES	List Price	Our Price
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Garrard AP76		
Module with Shure M756 Cartridge	39.08	29.95
Goldring		
G101/R/C	25.50	19.50
Goldring		
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Goldring G800E	15.20	7.95
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The Grandmaster

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Sansui	Continuous RMS power at 8 Ω	Power Bandwidth (IHF)	Total Harmonic distortion	FM Sensitivity (IHF)	Selectivity
EIGHT	60/60 watts	10-40.000 Hz	less than 0,3%	1,7 μ V	better than 60 dB
SEVEN	47/47 watts	10-50.000 Hz	less than 0,3%	1,8 μ V	better than 60 dB
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An irresistible system at our fantastic low price, featuring the famous Amstrad IC2000 Amplifier, a real beauty in looks and performance. Decor-styled cabinet. Sheerline Satin Teak finish with silver trim. Mast black panel with brushed silver knobs and switches. 17" x 3" x 7½". Features: push-button controls for Magnetic and Ceramic Pickups, Tape and Radio. Sensitive slider balance control, Mono/Stereo and Loudness Toggle Switches. Separate volume, treble and bass controls and headphones input plus the added refinement of

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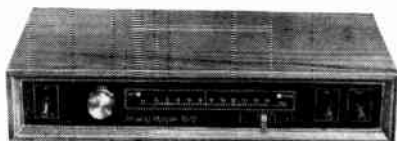
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All complete with pair of "DENTON 2" SPEAKERS. Complete system.

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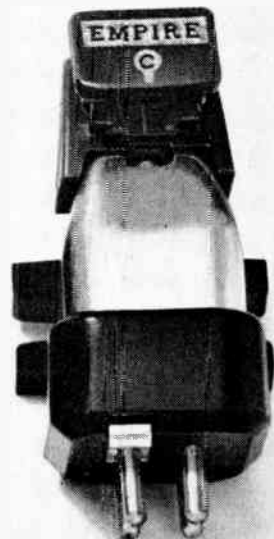
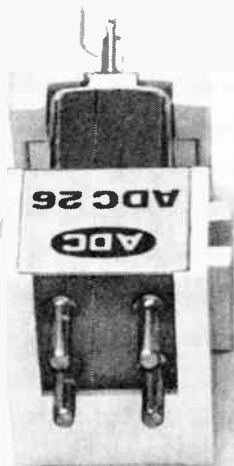
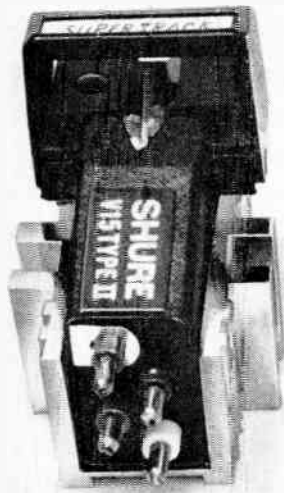
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Before Grado came along, British hi-fi enthusiasts were inclined to measure cartridge quality by price alone. But Grado have changed all that. Now you have to use your ears as well as your eyes!

The Grado F2 costs at least 25% less than the other top cartridges shown here. So before you spend £40 to £50 on that 'Super Cartridge', ask to hear the Grado F2. It'll sound just as 'Super', whatever you're listening to.

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Model	F2	F3E	FTE	FTR
Output @ 3.54 cmv-45°	3mV	3mV	3mV	3mV
Frequency response	7-60,000 Hz	10-35,000 Hz	10-35,000 Hz	10-35,000 Hz
Channel separation	25dB	25dB	25dB	25dB
Tracking force	1-2g	1½-3½g	1½-3½g	1½-3½g
Tip mass resonance	60,000Hz	45,000Hz	35,000Hz	35,000Hz
Pick up weight	5.5g	5.5g	5.5g	5.5g
Diamond Stylus: Spherical	-	-	-	.6
Elliptical	.6 x .3	.7 x .3	.7 x .3	-

GRADO

Grado Cartridge Prices: F2 £27.50, inc. VAT. F3E £16.50, inc. VAT. FTE £12.10, inc. VAT. FTR £7.70, inc. VAT

HFN 5

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Send me details of the cartridge that costs 25% less, plus details of the other Grado cartridges too.

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Stereo amplifiers deliver their full rated power-plus output at remarkably low distortion over a very wide frequency bandwidth. They provide facilities for tape, tuner and both magnetic and ceramic cartridge inputs.

FMS40 Stereo F.M. Tuner

Specification

Tuning range: 87.5 MHz to 108.5 MHz.

Sensitivity: 1.6 microV. for 30db. quieting at 90 MHz.

Limiting: 1.1. microV. for – 3db. limiting point.

Channel separation: Typically 38db.
Frequency response: 20 Hz to 15 KHz + 0 – 1 db.

Size: 14 $\frac{7}{8}$ " long x 3 $\frac{1}{4}$ " high x 10 $\frac{1}{2}$ " deep

Weight: 8 lbs.

Price: £51.00 plus VAT.

ST40 Stereo Amplifier

Specification

Output power: 20 watts R.M.S. per channel into 8 ohms.

Frequency response: 20 Hz-30 KHz + 0 – 1 db.

Distortion: Less than 0.1% (typically 0.05%) at full rated output.

Hum and noise: – 65db on magnetic phono input. All other inputs better than – 75db.

Size: 14 $\frac{7}{8}$ " long x 3 $\frac{1}{4}$ " high x 10 $\frac{1}{2}$ " deep.

Weight: 12 lbs.

Price: £54.00 plus VAT.

Dedicated to even better listening.



The FMS20 Mk.II Stereo F.M. Tuner

Specification

Tuning range: 87.5 MHz to 108.5 MHz.
Sensitivity: 1.6 microV. for 30db. quieting at 90 MHz.
Limiting: 1.1 microV. for -3db. limiting point.
Channel separation: Typically 38db.
Frequency response: 20 Hz to 15 KHz +0 -1db.
Size: 15½" long x 3¼" high x 10" deep
Weight: 8 lbs.
Price: £49.50 plus VAT.

The ST20 Mk.II Stereo Amplifier

Specification

Power output: 10 watts R.M.S. per channel
Frequency response: 30-30,000 Hz ±2db. at full rated output.

Distortion: Less than 1% at full rated power output.

Hum and noise: Magnetic phono: 65 db; crystal phono, tuner and tape: -70 db.

Size: 15½" wide x 3¼" high x 10" deep

Weight: 12 lbs.

Price: £42.00 plus VAT.

HFS 202 Loudspeaker

With the HFS 202, MetroSound have produced one of the most effective high efficiency loudspeakers currently available within its price range. It gives fully rated output at low distortion, and can be used as either a floor standing or a shelf mounted speaker.

Specification HFS202

Speaker unit: single 13" x 8" full range long throw unit with specially flared cone.

Maximum power handling capacity: 20 Watts

Nominal impedance: 8 ohms.

Frequency response: 40-18,000 Hz.

Dimensions: 11¼" wide x 23" high x 11" deep

Weight: 22½ lbs.

Price: £21.50 each plus VAT.



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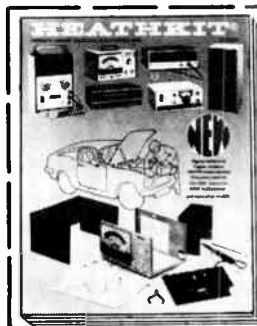
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KELETRON KSA 700 Mk II amplifier with McDonald MP60 turntable, Goldring G800 magnetic cartridge, base and cover plus two Keletron KS4 speakers.
Rec. Retail Price £86-20. Comet Price £52-70

GROSVENOR 8400 AM/FM MPX Tuner/Amplifier. Built in 8 track Cartridge Player plus two Grosvenor Speakers and McDonald MP60 Turntable, Base, Cover and Goldring G800 Magnetic Cartridge.
Rec. Retail Price £95-19. Comet Price £54-20

SINCLAIR 2000 amp. with McDonald MP60 turntable, plinth, cover and Shure M44/7 cartridge plus 2 Sinclair Q16 speakers.
Rec. Retail Price £81-50 Comet Price £58-40

SOLARVOX 20 Amplifier 10 watts RMS per channel with McDonald MP60, Base, cover and Goldring G800 Magnetic Cartridge, plus two Thorpe-Grenville TG100 Speakers.
Rec. Retail Price £105-24. Comet Price £63-70

METROSOUND ST20E amp. 10 watts RMS per channel, with McDonald MP60, plinth, cover and Goldring G800 cartridge, plus 2 Metrosound HFS 103 Speakers.
Rec. Retail Price £100-39. Comet Price £64-15

AUTOMATIC RADIO CHX 9912 stereo AM/FM multiplex tuner/amplifier with built-in stereo cassette recorder plus two Keletron KS4 loudspeakers.
Rec. Retail Price £129-91. Comet Price £64-45

KYOTO 1000 AM/FM MPX Stereo Tuner/Amplifier with built in Stereo Cassette recorder and two separate matching speakers, plus Garrard 2025/TC Deck, with plinth, cover and Sonotone 9TAHC Cartridge, fully wired.
Special Price £70-05

SOLARVOX MA801 2x8 watts RMS output plus Matrix 4 channel amplifier. McDonald MP60 deck, plinth and cover with Shure M44/7 Cartridge and Two Keletron KS8 Speakers.
Rec. Retail Price £104-66. Comet Price £71-50

ROTEL RA 210 amplifier with McDonald MP60, base, cover and Goldring G800 magnetic cartridge. Plus two Thorpe-Grenville TG 200 speakers.
Rec. Retail Price £110-60. Comet Price £75-25

KELETRON KSA 1500 Mk II amplifier, 15 watts per channel output with MP60 turntable, Goldring G800 magnetic cartridge, base, cover and 2 Keletron KS10 speakers.
Rec. Retail Price £122-40. Comet Price £75-50

AMSTRAD IC2000 integrated circuit amp. 20 watts per channel, with McDonald MP60 turntable, plinth, cover and Goldring G800 cartridge. Plus two Wharfedale Denton Mk II speakers.
Rec. Retail Price £119-64. Comet Price £75-70

SINCLAIR 3000 amplifier, with McDonald MP60 turntable, plinth, cover and Goldring G800 cartridge. Plus two Thorpe-Grenville 200 speakers.
Rec. Retail Price £125-09. Comet Price £80-70

PIONEER SA500A amp., with McDonald MP60 turntable, plinth, cover and Goldring G800 cartridge. Plus two Wharfedale Denton speakers.
Rec. Retail Price £120-57. Comet Price £80-70

SOLARVOX 30 Amplifier 15 watts RMS per channel with McDonald MP60 turntable, plinth and cover. Shure M44-7 magnetic cartridge, plus two Wharfedale Linton speakers.
Rec. Retail Price £126-39. Comet Price £88-70

ROTEL RX150A Tuner/Amplifier, AM/FM MPX with McDonald MP60, plinth, cover and G800 cartridge, plus two Wharfedale Denton Mk II speakers.
Rec. Retail Price £134-44. Comet Price £92-70

PHILIPS RH811 System, Stereo Tuner/Amplifier/Cassette Recorder with two RH411 speakers.
Rec. Retail Price £123-32. Comet Price £94-50

Turntable to suit above, Garrard 2025/TC with plinth, cover and Sonotone 9TAHC cartridge.
Special Price £12-10

SYSTEMS COSTING £100-£160

ROTEL 310 amplifier, with Garrard AP76 turntable, plinth, cover and Goldring G800 magnetic cartridge. Plus two Goodmans Minister speakers.
Rec. Retail Price £146-30. Comet Price £100-85

PHILIPS 814 Stereo Hi-Fi System. 2x8 watts LW/MW1/MW2/SW/FM MPX, incorporating G160 Record Deck with GP 205 Ceramic Cartridge plus two PHILIPS RH411 Loudspeakers.
Rec. Retail Price £147-58. Comet Price £109-95

WHARFEDALE Linton System, with Linton Amplifier. 15 watts per channel. Linton deck with Shure M44-7 and two Linton Mk II speakers.
Rec. Retail Price £155-29. Comet Price £111-40

LEAK Delta 30 Amplifier. 15 watts. RMS per channel with Garrard AP76 turntable, plinth, cover and Goldring G800 cartridge plus two Celestion County Speakers.
Rec. Retail Price £165-79. Comet Price £112-40

SOLARVOX MA813 2x18 watts. RMS output. Matrix 4 channel with Garrard AP76 Deck, plinth, cover and Goldring G800 cartridge. Plus four Thorpe-Grenville TG200 speakers.
Rec. Retail Price £191-59. Comet Price £125-90

GOODWIN RH25 25 amplifier 25 watts per channel, separate meters for channel balance. Garrard AP76 turntable with Goldring G800 cartridge and two Goodmans Mezzo III speakers.
Rec. Retail Price £187-24. Comet Price £129-80

PHILIPS 813 Stereo Hi-Fi system. 2x10 watts. LW/MW1/MW2/SW/FM MPX incorporating Record Deck and Stereo Cassette Recorder with integrated Dynamic Noise Limiter, plus two PHILIPS RH411 speakers.
Rec. Retail Price £174-16. Comet Price £133-95

PHILIPS RH802 Stereo Tuner/Amplifier/Player. 2x15 watts. LW/MW1/MW2/SW/FM. MPX with GP400 magnetic cartridge. Plus two Thorpe-Grenville TG200 speakers.
Rec. Retail Price £195-83. Comet Price £143-45

ROTEL RX200A Tuner/Amplifier, with Goldring GL75 turntable, plinth, cover and Goldring G800 cartridge. Plus two Wharfedale Melton Mk II speakers.
Rec. Retail Price £217-15. Comet Price £152-80

ARMSTRONG S21 Amplifier. 25 watts per channel, with Goldring GL75 turntable, plinth, cover and G800 cartridge. Plus two Wharfedale Dovedale III speakers.
Rec. Retail Price £225-45. Comet Price £157-35

SYSTEMS COSTING OVER £160

GOODMANS Module 80 Tuner/Amplifier with Garrard AP76 turntable, plinth, cover and Goldring G800 cartridge. Plus two Goodmans Magnum K2 speakers.
Rec. Retail Price £231-96. Comet Price £162-80

TELETON CR55 Tuner/Amplifier AM/FM MPX with Garrard AP 76 Turntable, plinth, cover and Goldring G800 magnetic cartridge. Plus two Wharfedale Dovedale III speakers.
Rec. Retail Price £265-33. Comet Price £162-80

ROTEL 610 Stereo Amplifier, with Goldring GL75 Turntable, plinth, cover and G800 Cartridge, plus two Goodmans Magnum K2 Speakers.
Rec. Retail Price £244-04. Comet Price £163-80

GOODMANS Module 80 Compact System FM MPX Tuner/Amplifier with Goldring turntable and cartridge plus two Goodmans Mezzo III speakers.
Rec. Retail Price £236-70. Comet Price £173-85

FERROGRAPH F307 Amplifier with Thorens 160/C turntable, plinth, cover and Empire 999 SE/X cartridge. Plus two Goodmans Magnum K2 speakers.
Rec. Retail Price £261-34. Comet Price £186-30

PIONEER SX52S Tuner/Amplifier, including MPX Decoder with Pioneer PL12D turntable including plinth, cover and Empire 999 E/X cartridge. Plus two Goodmans Mezzo III speakers.
Rec. Retail Price £275-99. Comet Price £189-65

JVC NIVICO MCA 104Z Stereo amplifier. Pioneer PL12D turntable, plinth and cover, Empire 999 SE/X cartridge featuring hand polished diamond stylus, 2 Wharfedale Dovedale III speakers.
Rec. Retail Price £265-05. Comet Price £192-30

LEAK DELTA 70 Stereo Amplifier in teak, with Thorens TD160/C turntable including plinth, cover, and Empire 999 SE/X cartridge. Plus two Wharfedale Dovedale III Mk II speakers.
Rec. Retail Price £283-89. Comet Price £202-30

TANDBERG TR200 MPX Tuner/Amplifier, with Thorens TD160/C turntable, plinth, cover and Empire 999 E/X cartridge. Plus two Tandberg TL 25 loudspeakers.
Rec. Retail Price £247-55. Comet Price £203-25

GOODMANS Module 110 Tuner/Amplifier. MW/LW/SW and FM MPX with Goldring GL75 turntable, plinth, cover and G800 cartridge, with two Goodmans Magnum K2 speakers.
Rec. Retail Price £288-55. Comet Price £206-80

GOODMANS Module 90 Tuner/Amplifier FM MPX with Thorens TD 160/C turntable with plinth, cover and Empire 999 SE/X magnetic cartridge and two Goodmans Goodwood speakers.
Rec. Retail Price £317-94. Comet Price £236-30

LEAK Delta 75 AM/FM tuner/amplifier with Leak Delta transcription deck, complete with plinth, cover and cartridge. Plus two Leak 600 speakers.
Rec. Retail Price £337-80. Comet Price £250-90

GOODMANS Module 110 Compact System AM/FM MPX including built-in Goldring GL85 turntable and cartridge plus two Goodmans Goodwood Speakers.
Rec. Retail Price £351-65. Comet Price £259-85

TANDBERG TR1010 AM/FM MPX Tuner/Amplifier 50 watts per channel, with Thorens 160/C turntable, with plinth, cover and Empire 999 SE/X cartridge, plus two Tandberg TL50 speakers.
Rec. Retail Price £393-59. Comet Price £317-90

ROTEL RX 800A AM/FM MPX Tuner/Amplifier. Including Ambiphonic 4 channel facility, with Thorens 160/C turntable, plinth, cover and Empire 999 SE/X cartridge, plus two Goodmans Goodwood Speakers, plus Akai 4000D5 Stereo Tape Deck and Akai ASE22 Headphones.
Rec. Retail Price £490-56. Comet Price £359-20

JVC Nivico VR 5521L AM/FM. MPX Tuner/Amplifier with sound effect amplifier. Tone controls for complete flexibility in use. Thorens TD 125 AB Mk II with TP 16 arm, base and TX25 cover. Empire 999 VE/X cartridge, plus two Bowers and Wilkins DM70 monitor speakers.
Rec. Retail Price £681-74 Comet Price £516-70



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STEREO AMPLIFIERS

Rec. Retail Price	Comet Price	Model
£87-45	£64-95	AKAI AA5200
£109-45	£84-95	AKAI AA5500
£164-45	£121-95	AKAI AA5800
£141-72	£27-95	ALBA UA700
£41-53	£25-95	ALPHA 212 by Highgate
£50-88	£30-95	AMSTRAD IC 2000
£39-05	£23-95	AMSTRAD Integra 4000
£64-90	£48-50	ARMSTRONG 521
£74-80	£49-95	FERROGRAPH F307 Mk II (cased)
£54-45	£25-95	GLIXOR MW3000, 15 watts, RMS per channel
£65-95	£49-95	GOODWIN RH 25 2S...
£63-80	£52-95	JVC Nivico VN 300
£93-50	£74-95	JVC Nivico MCA 104Z
£143-55	£119-95	MCA 105E
£97-90	£81-95	MCA V5E/VN550 Quadraphonic
£162-80	£136-95	MCA V9E/VN880 Quadraphonic
£34-10	£20-95	KELETRON KSA 700 Mk II
£45-10	£27-95	KELETRON KSA 1500 Mk II
£76-89	£51-95	LEAK Delta 30 (cased)
£94-49	£63-95	LEAK Delta 70 (cased)
£43-45	£26-95	METROSOUND ST20E
£77-00	£50-95	METROSOUND ST60
£119-90	£98-95	PHILIPS RH521
£51-81	£35-95	PIONEER SA500A
£105-03	£65-95	SA600A
£139-21	£99-95	SA800
£171-40	£107-95	SA1000
£130-85	£93-95	QL600A Quadraphonic Converter
£47-14	£32-95	QD 210 Quadraphonic Decoder
Sp. Price £159-95		QA 800A Quadraphonic
Sp. Price £114-95		QC800A Pre-Amp.
Sp. Price £135-95		QM800A Pow. Amp.
£60-45	£43-50	Reverberation 202W...
£38-39	£28-50	RANK ROTEL 210
£57-20	£39-95	RANK ROTEL 310
£86-35	£56-95	RANK ROTEL 610
£116-05	£83-50	RANK ROTEL RA 810
£141-90	£101-95	RANK ROTEL RA 1210
£77-00	£59-50	ROGERS Ravensbourne
£82-50	£64-95	Rovensbourne (cased)
£38-50	£27-75	SINCLAIR 2000...
£49-50	£34-95	3000
£32-95	£23-75	PROJECT 605
£43-95	£26-95	SOLARVOX 20, 10 watts RMS per channel
£51-65	£35-95	SOLARVOX 30, 15 watts RMS per channel
£56-52	£42-95	SOLARVOX MAB01 2x 8 watts RMS plus MATRIX 4 channel
£76-89	£59-95	TANDBERG TA300
£87-45	£72-50	TANDBERG TA3000
£71-50	£50-95	WHARFEDALE Linton amplifier

All take both ceramic and magnetic cartridges.

TUNERS

£84-10	£61-95	AKAI AT550 AM/FM/MPX/FET
£131-09	£96-95	AKAI AT580 AM/FM/MPX/MOS/FET
£37-90	£26-95	AMSTRAD Multiplex 3000 FM
£10-45	£7-75	ARMSTRONG M8 Decoder
£23-16	£14-90	*DULCI FMT 7 FM
£80-96	£62-95	JVC Nivico MCT V5E/V5500 AM/FM
£115-25	£94-95	MCT V7E A1/FM
£74-43	£52-95	LEAK Delta FM
£83-79	£62-25	LEAK Delta AM/FM
£51-70	£36-95	METROSOUND FMS 20
£45-66	£33-50	PHILIPS RH 690
£193-60	£178-80	PHILIPS TX500A AM/FM
£100-35	£72-47	PIONEER TX600 AM/FM
£55-91	£39-95	RANK ROTEL 320
£87-86	£62-95	RANK ROTEL 620
£61-05	£44-95	ROGERS Ravensbourne in Teak Case

Rec. Retail Price	Comet Price	Model
£42-44	£28-95	SINCLAIR 2000...
£42-44	£28-95	3000
£23-57	£16-95	Project 60 Tuner (stereo)

All Tuners above are complete with MPX Stereo Decoder except where starred.

TUNER/AMPLIFIERS

£130-54	£96-95	AKAI AA8030
£178-07	£131-95	AKAI AA8080
£243-85	£181-95	AKAI AS8100S Quadraphonic
£233-98	£166-95	AKAI AA8500
£129-21	£74-95	AKAI 6300
£105-29	£55-95	ARENA 2600
£119-90	£98-95	AUTOMATIC RADIO CHX 9912 AM/FM
£107-25	£49-95	MPX stereo tuner/amplifier with built-in stereo cassette recorder
£87-55	£66-95	GOODMANS Module 80 35w RMS
£158-16	£112-04	Module 80 Compact...
£130-86	£99-95	Module 110 FM/MW/LW/SW/100w RMS
£230-65	£175-95	GOODMANS Module 110, Compact
£150-16	£124-95	JVC Nivico 4MM 1000 Quadraphonic
£93-68	£75-95	JVC Nivico VR 5500/5501 AM/FM
£164-75	£135-95	VR 5521L AM/FM and SEA
£219-77	£176-95	4VR 5414 Quadraphonic
£79-90	£57-95	LEAK Delta 75
£202-41	£154-95	PHILIPS RH 720
£134-86	£92-95	PIONEER SX525
£184-72	£126-95	SX626
£222-39	£152-95	SX727
£285-21	£196-95	SX828
£216-81	£150-95	QX 4000 Quadraphonic
£269-76	£190-95	QX 8000 Quadraphonic
£65-68	£47-95	ROTEL RX 150A
£84-10	£61-95	ROTEL RX 200A
£101-01	£74-95	ROTEL RX 400A
£140-01	£103-95	ROTEL RX 600A
£178-07	£131-95	ROTEL RX 800A
£121-68	£89-95	ROTEL RX 154A Quadraphonic
£1105-11	£819-95	SOLARVOX TAM 1105 2x 5 watts RMS AM/FM Multiplex comp. with 2 speakers and featuring Matrix 4-channel
£37-06	£29-75	TANDBERG TR200 MPX
£99-79	£83-95	TANDBERG TR1000 FM MPX (teak)
£159-09	£133-95	TANDBERG TR 1010 AM/FM MPX
£116-63	£64-95	TELETON CR55
£107-66	£81-95	WHARFEDALE LINTON WE40 AM/FM MPX

The following Turntables are complete with base, plinth, plastic cover and cartridge. Fully wired and ready for use. All at special prices.

£17-85	£12-95	AUDIO Technica AT 1005 Mk II
£2-46	£1-90	AUDIO Technica L2 lifts
£13-86	£11-25	CONNOISSEUR SAU2
£13-20	£8-95	GOLDRING Lenco 75
£9-90	£6-25	GOLDRING Lenco L69
£2-81	£1-90	GOLDRING PH6 Head Shell for 69/75
£3-47	£2-40	GOLDRING PH7 head-shell for 85
£0-92	£0-70	GOLDRING PH8 head-shell for 101
£34-65	£25-95	SME 3009 Ser II improved
£37-95	£28-95	SME 3009-S2 Ser II improved
£2-77	£1-90	SME S2 Headshell

All the above take magnetic cartridges except Kyoto 1000 which takes ceramic only. All include MPX Stereo Decoder.

TURNTABLES

£12-65	£10-50	CONNOISSEUR BD1 kit
£31-02	£24-95	CONNOISSEUR BD2 Chassis
£39-16	£32-25	CONNOISSEUR BD2 P/C/SAU2
£15-25	£9-25	GARRARD SP25 Mk. III
£12-85	£9-50	GARRARD 408
£18-78	£12-95	GARRARD SL658
£46-40	£30-60	GARRARD SL95E
£40-43	£27-50	GARRARD 401
£30-73	£20-25	GARRARD SL72B
£26-82	£16-95	GARRARD AP76
£51-57	£37-25	GARRARD Z-neo 100A
£47-44	£34-75	GARRARD Z-neo 100S
£28-05	£19-50	GOLDRING G101P/C
£29-70	£20-25	GOLDRING GL72 Chassis

Rec. Retail Price	Comet Price	Model
£38-61	£26-50	GOLDRING GL72P
£39-60	£26-50	GOLDRING GL75
£48-84	£33-50	GOLDRING GL75P
£82-50	£55-50	GOLDRING GL85P/Cover
£65-07	£49-95	LEAK Delta
£65-88	£52-95	JVC Nivico SRP 473 Quadraphonic, including plinth and cover
£13-96	£9-25	McDONALD MP60
£17-71	£12-25	McDONALD 610
£19-49	£13-50	McDONALD HT70
£64-95	£50-95	PHILIPS GA212 Electronic
£47-19	£32-50	PIONEER PL12D with base and cover
£170-53	£114-95	PIONEER PL61 with base and cover
£77-00	£62-95	THORENS TD125 Mk II
£109-04	£77-95	THORENS TD125AB
£116-05	£95-50	THORENS TD125AB Mk II with TP 16 arm
£65-04	£53-50	THORENS TD160/C including base and cover
£35-11	£25-95	WHARFEDALE Linton

£17-85	£12-95	AUDIO Technica AT 1005 Mk II
£2-46	£1-90	AUDIO Technica L2 lifts
£13-86	£11-25	CONNOISSEUR SAU2
£13-20	£8-95	GOLDRING Lenco 75
£9-90	£6-25	GOLDRING Lenco L69
£2-81	£1-90	GOLDRING PH6 Head Shell for 69/75
£3-47	£2-40	GOLDRING PH7 head-shell for 85
£0-92	£0-70	GOLDRING PH8 head-shell for 101
£34-65	£25-95	SME 3009 Ser II improved
£37-95	£28-95	SME 3009-S2 Ser II improved
£2-77	£1-90	SME S2 Headshell

The following Turntables are complete with base, plinth, plastic cover and cartridge. Fully wired and ready for use. All at special prices.

£17-85	£12-95	AUDIO Technica AT 1005 Mk II
£2-46	£1-90	AUDIO Technica L2 lifts
£13-86	£11-25	CONNOISSEUR SAU2
£13-20	£8-95	GOLDRING Lenco 75
£9-90	£6-25	GOLDRING Lenco L69
£2-81	£1-90	GOLDRING PH6 Head Shell for 69/75
£3-47	£2-40	GOLDRING PH7 head-shell for 85
£0-92	£0-70	GOLDRING PH8 head-shell for 101
£34-65	£25-95	SME 3009 Ser II improved
£37-95	£28-95	SME 3009-S2 Ser II improved
£2-77	£1-90	SME S2 Headshell

SPEAKERS

£44-00	£25-95	AMSTRAD Acousta 1500 (pair)
£55-00	£32-95	AMSTRAD Acousta 2500 (pair)
£28-60	£15-50	AMSTRAD I38 (pair) Tk.
£70-95	£50-95	AKAI SW 155
£175-45	£125-95	B and W Model 70
£65-89	£46-95	B and W DM2
£46-75	£35-95	B and W DM4
£55-99	£41-95	B and W D5 (pair)
£46-13	£34-50	CELESTION COUNTY (pair)
£52-80	£37-95	Ditton 120 (pair)
£35-20	£25-50	Ditton 15
£71-50	£51-50	Ditton 25
£59-40	£42-95	Ditton 44
£108-90	£78-75	Ditton 66
£104-50	£75-95	FERROGRAPH S1 inc. stand
£46-33	£34-95	GOODMANS Minister (pair)
£53-77	£38-50	Havatt (pair)
£72-19	£46-75	Magister
£63-45	£45-95	Double Maxim (pair)
£39-27	£26-95	Mezzo 3
£50-82	£34-95	Magnum K2
£60-50	£41-95	Goodwood
£79-68	£54-95	Dimension 8
£22-95	£16-50	DIN 20 NT Kit (pair)
£22-66	£14-50	KELETRON K54 (pair)
£28-16	£17-95	K56 (pair)
£36-30	£23-50	K58 (pair)
£46-86	£30-50	K510 (pair)
£69-85	£44-95	K515 (pair)
£78-76	£50-95	K520 (pair)
£46-82	£35-95	LEAK 160 (pair)
£60-85	£46-50	LEAK 250 (pair)
£54-45	£38-50	LEAK 600
£27-50	£19-95	METROSOUND HFS 103 (pair)
£23-65	£16-95	202
£35-20	£26-95	Duplex 15
£35-20	£26-95	Duplex 25
£61-60	£42-95	

Rec. Retail Price	Comet Price	Model
£51-39	£34-95	PIONEER CS53
£8-47	£6-20	SINCLAIR Q16
£27-78	£22-25	TANDBERG Tan 7
£37-66	£29-95	Tan 11 (pair)
£52-25	£42-95	TL 12 Teak (pair)
£67-32	£55-50	TL 25 Teak (pair)
£74-80	£58-75	TL 50 Teak
£19-87	£11-50	TELETON 8000 (pair)
£31-85	£19-50	THORPE-GRENVILLE TG100 (pair)
£46-15	£28-50	TG200 (pair)
£61-55	£34-50	TG300 (pair)
£39-32	£27-50	WHARFEDALE Denton Mark II (pair)
£48-68	£34-50	Linton Mark II (pair)
£60-85	£42-50	Triton III (pair)
£38-50	£26-95	Melton Mark II
£52-25	£35-95	Dovedale 3 Mark II
£75-90	£52-95	Rosedale
£23-40	£16-50	Unit 3 speaker kit (pr)
£41-80	£29-25	Unit 4 speaker kit (pr)
£60-50	£42-50	Unit 5 speaker kit (pr)

PICK-UP ARMS AND HEADS

£17-85	£12-95	AUDIO Technica AT 1005 Mk II
£2-46	£1-90	AUDIO Technica L2 lifts
£13-86	£11-25	CONNOISSEUR SAU2
£13-20	£8-95	GOLDRING Lenco 75
£9-90	£6-25	GOLDRING Lenco L69
£2-81	£1-90	GOLDRING PH6 Head Shell for 69/75
£3-47	£2-40	GOLDRING PH7 head-shell for 85
£0-92	£0-70	GOLDRING PH8 head-shell for 101
£34-65	£25-95	SME 3009 Ser II improved
£37-95	£28-95	SME 3009-S2 Ser II improved
£2-77	£1-90	SME S2 Headshell

CHASSIS SPEAKERS

£8-58	£6-25	GOODMANS Twin-axiom B
£9-47	£6-90	Twin Axiom 10
£19-45	£13-95	Axiom 401
£5-17	£3-75	Axiom 8P
£5-62	£5-10	Axiom 10P
£14-30	£10-40	Axiom 12P
£23-10	£16-50	Axiom 15P
£39-27	£27-95	Axiom 18P
£13-20	£9-50	Axiom 100 40 watts Din...
£4-95	£3-60	ARU 172
£7-59	£5-40	Axent 100
£14-95	£9-60	Midax 650
£4-10	£2-95	Attenuator X2
£8-55	£5-95	Crossover network XO/950

CARTRIDGES

£15-40	£11-60	ADC 10E Mk IV
£5-02	£3-15	AMSTRAD 900C
£7-63	£4-75	AMSTRAD 900D
£11-23	£7-75	AMSTRAD 900 EX
£6-17	£3-30	AUDIO TECHNICA AT66
£5-78	£4-75	*CONNOISSEUR SCUI
£5-78	£2-95	GOLDRING G850
Sp. price	£3-75	GOLDRING G800
Sp. price	£6-50	GOLDRING G800E
Sp. price	£12-50	GOLDRING G800 Super E
£11-00	£7-50	GOLDRING G820
£16-50	£11-40	GOLDRING G820E
£22-00	£15-20	GOLDRING G820 Super E
£58-87	£37-95	EMPIRE 1000ZE/X
£42-05	£26-95	EMPIRE 999VE/X
£24-73	£16-25	EMPIRE 999TE/X
£19-98	£12-95	EMPIRE 999SE/X</

COMET

Recommend

A full list appears overleaf

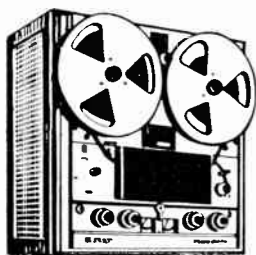


AKAI 4000 DS Stereo Tape Deck
Rec. Retail Price £93.50
Comet Price £68.95

AKAI 4000 DS Stereo Tape Deck, 3 head system, AB test monitoring facility. Switchable bias for low noise or super range tape. Expanded scale Vu meter. Sound-on-Sound capability. Solid state construction.

AKAI I721L 4-track Stereo Tape Recorder
Rec. Retail Price £93.87
Comet Price £66.95

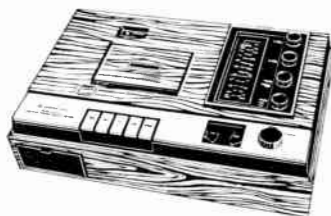
AKAI I721L 4-track Stereo Tape Recorder, 7" spool capacity, input for magnetic pickup with monitor amplifier facility. Vertical or horizontal operation. Solid state construction.



FERROGRAPH TAPE RECORDERS with DOLBY SYSTEM

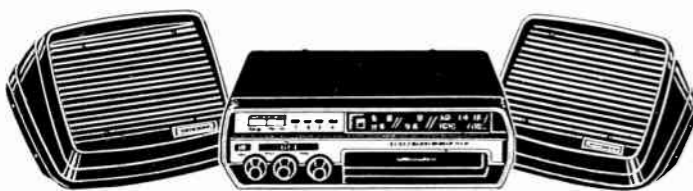
	Rec. Retail Price	Comet Price
702/704 Dolby	£267.30	£226.95
702-H Dolby	£278.30	£235.95
722/724 Dolby	£305.80	£258.95
722-H Dolby	£316.80	£268.95

AUTOMATIC RADIO CHX 9912
Rec. Retail Price £107.25
Comet Price £49.95



AUTOMATIC RADIO MODEL CHX 9912 stereo AM/FM. Multiplex tuner/amplifier incorporating stereo cassette recorder, player. 6 watts output, separate left and right channel controls. Automatic record facility from built-in radio tuner, mono and stereo. Vu record level meter. Multiplex stereo beacon indicator. Digital tape position indicator.

SOLARVOX CSR 244



8-track car player with AM/FM radio plus Multiplex decoder for stereo radio reception, with 2 SolarVox car speakers. 12 volts Negative earth. Backed by the SolarVox 12 month Guarantee covering parts and labour.

Rec. Retail Price £60.95
Comet Price £45.95

AKAI CS35D Stereo cassette tape deck

Rec. Retail Price £75.13
Comet Price £52.95



AKAI CS35D stereo cassette tape deck featuring the AKAI one micron gap head for top recording performance, bias switch for low noise or Chrome Dioxide tape, Slanted expanded scale twin Vu meters, Stereo Headphone Monitor Socket, piano key type controls for ease of use.

AKAI GXC 46D Tape Deck

Retail Price £131.09

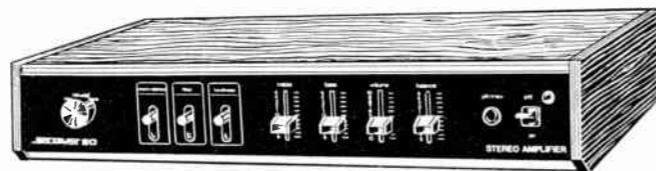
COMET PRICE £96.95



AKAI GXC 46D Stereo cassette tape deck. Dolby noise reduction system. AKAI automatic distortion reduction system. Hysteresis synchronous motor. Low noise silicon transistor pre-amplifier. Expanded scale Vu meters. Tape Selector for low noise or chrome dioxide tape. Glass crystal head for extended use.

SOLARVOX STEREO 20 AMPLIFIER

Rec. Retail Price £43.95 **COMET PRICE £26.95**



SolarVox Stereo 20

GENERAL SPECIFICATION

(Applicable to both SolarVox 20 and SolarVox 30 Stereo Amplifiers)

Damping factor: Approx. 12.5 at 50 Hz into 8 ohms.
Frequency response: 4 Hz to 70 KHz -3 dB.
Sensitivity and inputs: Phono MAG 2.5 mV 50 Kohm RIAA equalisation; Phono X'Tal 30 mV 100 Kohm (Compensated); AUX, 175 mV 68 Kohm; TAPE, 175 mV 68 Kohm.
Signal to noise: 70 dB at rated output.
Headphone output: with automatic speaker muting.
Recording output: Output 200 mV; Output impedance 5 Kohm.
Power output: SolarVox 20 10 watts RMS per channel into 8 ohms at 0.1% distortion; SolarVox 30 15 watts RMS per channel into 8 ohms at 0.1% distortion.
Semi-conductors: 20 silicon transistors, 8 silicon diodes.
Controls: Volume, slide potentiometer; Balance, slide potentiometer, centre zero; Bass, slide potentiometer ±17dB at 40 Hz; Treble, slide potentiometer

±13 dB at 14 KHz.; Mode Switch mono/stereo; Loudness Control; Scratch filter 8 KHz 14 dB/octave; Tape in and out facility; Function selector; On-off Switch with neon indicator.
Power requirements: 210-250V AC.
Finish: SolarVox amplifiers are finished in teak effect with matt black fascia and contrasting bright trim.
SolarVox 20 Stereo Amplifier: Dimensions: W 390 mm x D 230 mm x H 81 mm (approx.) (W 15.4 in x D 9 in x H 3.2 in). Net Weight 3.6 kg (7 lb 15 oz).
SolarVox 30 Stereo Amplifier: Dimensions: W 415 mm x D 230 mm x H 81 mm (approx.) (W 16.4 in x D 9 in x H 3.2 in). Net Weight 3.7 kg (8 lb 2 oz).

Every 'SolarVox' Amplifier carries a True British 12 month guarantee covering both parts and labour and is backed by first class after sales service.

SOLARVOX 30 Stereo Amplifier

Rec. Retail Price £51.65 **COMET PRICE £35.95**

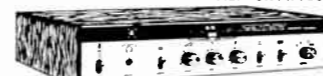


COMET

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QUADRAPHONIC AMPLIFIERS

SolarVox MA 801



SOLARVOX MA 801
16 watt Quadrasound with speaker matrix
Rec. Retail Price £42.30
Comet Price £29.75



Pioneer QA 800A
PIONEER QA 800A
QA 800A 4-channel Quadraphonic Amplifier. Quadraphonic sound from any stereo source (tape, disc, FM). Choice of two Quadralising effects. Separate controls for front and rear sets of speakers. Tape to tape duplicating facilities, 2- or 4-channel, plus distinct SQ decoder.
Special Price £159.95



Pioneer QL 600A
PIONEER QL 600A
QL 600A Quadraliser. Incorporates Matrix and Phase Shift effects and two 10 watt continuous at 8 ohms amplifiers for use with your existing stereo equipment, to give full quadraphonic performance with the addition of two extra speakers and Logic circuit for SQ.
Rec. Retail Price £130.85
Comet Price £93.95

PIONEER QD 210
QD 210 Quadraphonic SQ Decoder that distinctively translates SQ encoded sound into 4 channels.
Rec. Retail Price £47.14
Comet Price £32.95



AKAI SSI
AKAI SSI Quadraphonic universal Synthesizer Matrix decoder unit for use with two Stereo Amplifiers to give full four channel effects.
Rec. Retail Price £54.45
Comet Price £39.95



Nivico MCA V9E
JVC NIVICO MCA V9E/VN550 Quadraphonic
4-Channel 12.5 watts, continuous per channel at 8 ohms, incorporating Sound Field Composer System (SFCS) to convert normal stereo recordings into four channels.
Rec. Retail Price £97.90
Comet Price £81.95



Nivico MCA V9E
NIVICO MCA V9E/VN 880
Quadraphonic 4-channel 25 watts, continuous per channel at 8 ohms incorporating SFCS Matrix and Phase Inverse Scatter Circuit.
Rec. Retail Price £162.80
Comet Price £136.95

TUNERS
MCT V5E VT500 AM/FM
Stereo Tuner 4-channel qualified.
Rec. Retail Price £80.96
Comet Price £62.95

MCT V7E AM/FM
Stereo Tuner with built-in 4-channel capabilities.
Rec. Retail Price £115.25
Comet Price £94.25

QUADRAPHONIC TUNER/AMPS.



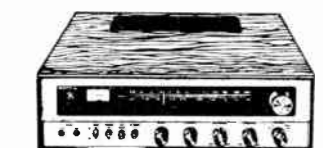
AKAI AS8100S Akai AS8100S
AKAI AS8100S. Quadraphonic AM/FM/MPX tuner amplifier combination featuring surround and Matrix four channel effects, with F.E.T. tuner front end and ceramic filters for improved selectivity. Surround Balance Shift Control. Power output 18 watts RMS per channel into 8 ohms.
Rec. Retail Price £243.85
Comet Price £181.95



JVC Nivico 4VR 5414Q
JVC NIVICO 4VR 5414
Quadraphonic AM/FM T/Amp incorporating sound effect amplifier tone control circuitry and matrix decoder.
Rec. Retail Price £219.77
Comet Price £179.95



JVC Nivico 4MM1000
JVC NIVICO 4MM1000
Quadraphonic AM/FM/MPX tuner/amplifier with Matrix SFCS and continuously variable 4 channel balance control.
Rec. Retail Price £149.93
Comet Price £124.95



Rotel RX 154 A
ROTEL RX 154 A
RX 154 A 4-channel Quadraphonic receiver, AM/FM, MPX plus four audio channels and distinct CBS SQ Decoder, plus Matrix Synthesizer.
Rec. Retail Price £121.68
Comet Price £89.95



Pioneer QX 8000
PIONEER QX 8000
QX 8000 4-channel Quadraphonic receiver, Quadraphonic sound from any existing 2-channel system (tape, disc, radio). Push button choice of Matrix or Phase Shift. Quadralising effects.
Rec. Retail Price £274.69
Comet Price £190.95

PIONEER QX 4000
Pioneer QX 4000 4-channel Quadraphonic receiver. Built with CBS SQ Decoder for full four channel effect. AM/FM Tuner Section with MPX Decoder. Power output 15 watts R.M.S. per channel into 8 ohms.
Rec. Retail Price £216.81
Comet Price £150.95



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For details of ordering see overleaf

Quadraphonic

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QUADRAPHONIC HEADPHONE

NIVICO 5944

Quadraphonic 4-channel
 Rec. Retail Price £23-05
 Comet Price £18-50

KOSS K2 plus 2

Quadrafone £49-50 £39-95

KOSS K6/LCQ

Quadrafone £22-00 £18-75

QUADRAPHONIC TURNTABLE

JVC NIVICO SRP 473E

4-Channel ready, 2-speed. Belt driven.
 Rec. Retail Price £65-88
 Comet Price £52-95

QUADRAPHONIC TAPE RECORDERS (REEL)

NIVICO MTR 15 ME

Quadraphonic 4-channel Tape Deck.
 Rec. Retail Price £181-64
 Comet Price £153-95

NIVICO I400

Quadraphonic 4-channel Tape Deck.
 Rec. Retail Price £305-49
 Comet Price £249-95

PIONEER QT 6600

QT 6600 Quadraphonic 4-channel Tape Deck. Automatic reverse, features mono, stereo and quadra functions.
 Rec. Retail Price £366-03
 Comet Price £261-95

8-TRACK QUADRAPHONIC CARTRIDGE PLAYER

AKAI CR80DSS

8-Track quadraphonic record, play-back deck.
 Rec. Retail Price £149-88
 Comet Price £109-95

NIVICO 4ME 4800

Quadraphonic 8-track cartridge player with built-in 4-8 watt continuous at 8 ohms per channel amplifier, incorporating SFCs function enabling stereo cartridges and records to be reproduced in full.

Rec. Retail Price £108-26
 Comet Price £89-95

NIVICO I202

Quadraphonic 4-channel 8-track Cartridge Player.
 Rec. Retail Price £61-19
 Comet Price £51-95

8-TRACK QUADRAPHONIC CARTRIDGE DECK



PIONEER QT 2100

Pioneer QT 2100 Suitable for 4-channel Quadraphonic and 2-channel stereo cartridges, incorporating Hysteresis, synchronous motor and programme repeat switch.

Rec. Retail Price £156-40
 Comet Price £108-95

QUADRAPHONIC SYSTEMS

SOLARVOX MA801

Quadrasonic Speaker Matrix Amplifier with McDonald MP60 turntable on plinth, with cover and Goldring G800 magnetic cartridge, plus 4 Keletron K56 speakers.

Rec. Retail Price £128-06
 Comet Price £82-90

NIVICO 4ME 4800

8-Track Cartridge Player and Amplifier with SFCs. 4 Wharfedale Denton II Loudspeakers.

Rec. Retail Price £186-90
 Comet Price £144-95

NIVICO MCA V5E/VN550

4-Channel Amplifier, Thorens TD160/C Turntable, Cover, Shure M75/ED Cartridge, 4 Wharfedale Linton II Loudspeakers.

Rec. Retail Price £279-30
 Comet Price £214-55

ROTEL RX 154A

Quadraphonic Tuner/Amplifier. Thorens TD160/C with Empire 999 SE/X including lid Plus 4 Wharfedale Linton II L/S.

Rec. Retail Price £303-94
 Comet Price £225-40

PIONEER SA 500A

Amplifier, Pioneer QL600A Quadralsiser, Pioneer PL12D Turntable, Shure M75/ED Cartridge, 4 Wharfedale Denton Loudspeakers.

Rec. Retail Price £327-49
 Comet Price £227-50

NIVICO 4MM1000

Quadraphonic Tuner/Amplifier AM/FM/MPX including matrix decoder and rotary tuning scale with Goldring GL72P turntable, with base and L72 lid. Empire 999E/X magnetic cartridge plus 4 Goodmans Minister speakers.

Rec. Retail Price £301-29
 Comet Price £234-75

PIONEER QX 4000

4-channel tuner/amplifier AM/FM/MPX, Pioneer PL12D Turntable, Shure M75ED Cartridge, 4 Wharfedale Linton II Speakers.

Rec. Retail Price £399-17
 Comet Price £262-55

PIONEER QA 800A

4-channel Amplifier, Thorens TD160/C Turntable, Cover, Shure, M75/ED Cartridge, 4 Wharfedale Linton II Loudspeakers.

Rec. Retail Price £403-79
 Comet Price £292-55

Two Akai AA5200 amplifiers with one Akai SS-1 synthesiser. Plus Thorens 160/C turntable with plinth and cover and Empire 999 SE/X cartridge together with 4 Wharfedale Linton speakers.

Rec. Retail Price £411-61
 Comet Price £305-30

NIVICO MCA V9E/VN880

4-channel Amplifier, Thorens TD160/C Turntable, Cover, Shure M75/ED Cartridge, 4 Wharfedale Melton II Loudspeakers.

Rec. Retail Price £400-84
 Comet Price £308-35

AKAI AS8100S

AM/FM/MPX Quadraphonic receiver with Thorens 160/C turntable, plinth and cover, Empire 999 SE/X cartridge and 4 Wharfedale Linton Speakers.

Rec. Retail Price £426-11
 Comet Price £317-40

NIVICO 4VR5414

Quadraphonic tuner/amplifier AM/FM/MPX including SEA. Tone controls and matrix decoder. Thorens TD160/C turntable with plinth, cover and Empire 999 SE/X magnetic cartridge, plus 4 Goodmans Magnum K2 speakers.

Rec. Retail Price £507-95
 Comet Price £386-20

PIONEER QX 8000

4-channel Tuner/Amplifier, Thorens TD125AB Mk II Turntable, Thorens TX25 Cover, Shure V15 Mk II Improved Cartridge, 2 Goodmans Magister Loudspeakers, 2 Goodmans Magnum K2 Loudspeakers.

Rec. Retail Price £679-48
 Comet Price £481-20

CD4 PACKAGE

This contains a demodulator unit for Discrete CD4 records, Nivico cartridge, Shibuta Stylus and 2 CD4 Discrete records.

Rec. Retail Price £104-47
 Comet Price £85-95

The use of the CD4 Package with any of the Nivico systems above will enable CD4 Discrete Quadraphonic records to be played.

CBS SQ Matrix Records can be played without the use of the CD4 Package on the above Nivico systems.



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 BIRMINGHAM: Dept. HFN, Tivoli Shopping Centre, 1570-1572 Coventry Road, Yardley B26 1BJ
 LONDON: DAGENHAM: Dept. HFN, Rainham Road South, Dagenham, RM10 8ST
 EDINBURGH: Dept. HFN, 1 Newhaven Road, EH6 5QX
 LONDON: HAYES: Dept. HFN, Silverdale Road, Pump Lane, Hayes
 HULL: Dept. HFN, Reservoir Road, Clough Road, HU6 7QD
 LEEDS: Dept. HFN, 78 Armley Road, LS12 2EF
 SHEFFIELD: Dept. HFN, The Mill, 1 Loxley Road, Malin Bridge, S6 4TN
 STOCKTON: Dept. HFN, Teesway, Portrack Lane, Teeside TS18 2RH
 ROCHDALE: Dept. HFN, Corner of Well 'i' th' Lane and Queensway
 LEICESTER: Dept. HFN, Syston Street
 WIGAN: Dept. HFN, Wharf Mill, Princess Street, WN3 4EZ
 LONDON: HACKBRIDGE (Nr Croydon): Dept. HFN, 190 London Road, Hackbridge, Wallington, Surrey
 SANDIACRE: Dept. HFN, 121 Town Street, Sandiacre, Nottingham NG10 5DW
 SUNDERLAND: Dept. HFN, 4-7 St. Thomas Street, Sunderland, SR1 1HR
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Several years ago, we decided that our next challenge would be to go beyond the best there was. Our computers told us we had taken the existing cartridge structure and stylus assembly of the V-15 Type II Improved as far as we could, and that hereafter, any improvement in one performance parameter would be at the expense of performance in some other parameter.

Therefore, over the past several years, a wholly new *laminated cartridge* structure has been developed, as was an entirely new stylus assembly with a 25% reduction in effective stylus mass! These developments have resulted in optimum trackability at light tracking forces ($\frac{3}{4}$ – $1\frac{1}{4}$ grams), a truly flat, unaccented frequency response, and more extended dynamic range than was possible even with the Type II Improved, without sacrificing output level!

Further, because these factors are held in perfect equilibrium, wherein each design parameter enhances every other parameter, the total audio effect is greater than the sum of its individual engineering achievements. Engineers call this effect a Synergistic Reaction; ergo, we call the Type III the Synergistic Cartridge.

If you like its sound today, you will like it even more as time goes on. In fact, to go back to any other cartridge after living with the Type III for a short while is simply unthinkable, so notable is its neutral, uncolored sound.

INTRODUCING THE NEW



V-15 TYPE III

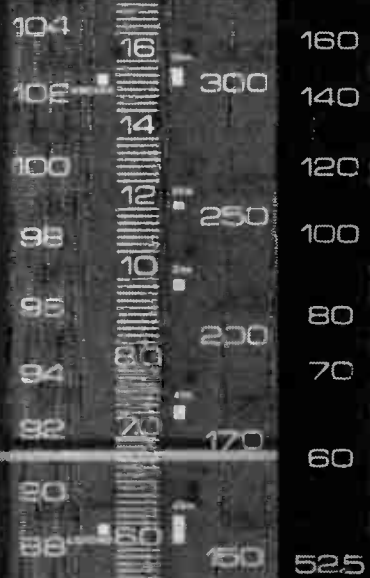
Super-Track “Plus” Phono Cartridge

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	Address _____
Please send me full details of the new Shure V15 Type III cartridge.	_____

No-one knows you've got it till

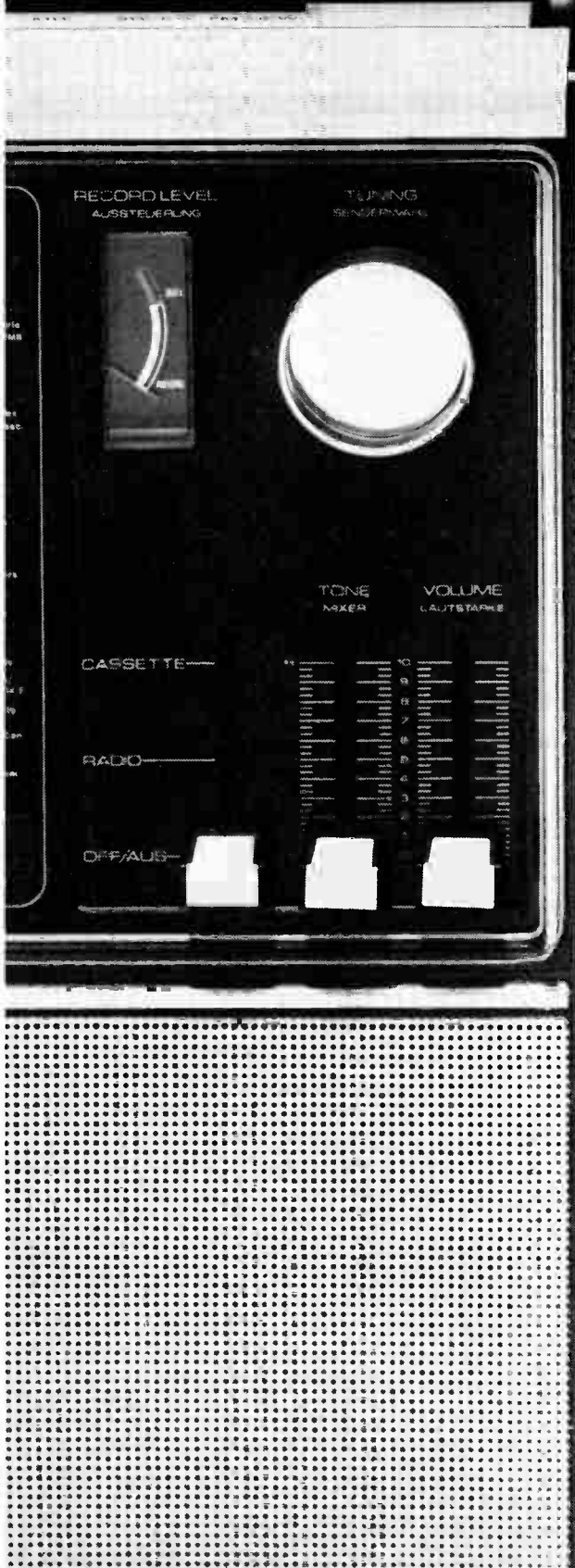
CC Radio-Recorder 9301 CrO₂

FM SW LW MW



UKW KW LW MW
MHz MHz kHz kHz

you play it.



The BASF Radio Cassette Recorder has a secret.

Slot an ordinary cassette into it, and it gives the best sound reproduction that the tape will allow.

But slot a BASF Chromium Dioxide cassette into it and instantly, deep in its secret heart, it recognises the new cassette and *automatically* switches to the right circuits.

No-one knows.

Until you play it.

And then you recognise the incomparably richer purer sound that only a BASF Chromium Dioxide cassette, played on a machine designed for it, can give you.

But that's not all.

The BASF 9301 is a radio-cassette recorder. So you can record direct from any of its 4 wave bands onto tape just by pressing a couple of buttons.

And play back any time you like. Any place too.

Because the 9301 is a battery/mains machine.

You can plug the 9301 into a record player and record records.

But remember – even owning a BASF 9301 doesn't give you the right to infringe anyone's copyright. So always check that this sort of recording is permissible first.

And finally you can record through the 9301's microphone.

All this and a 2 watt output for only £75.00.

Send the coupon now for full details and the name and address of your nearest dealer.

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RAD 01 AM208 QUADRA SOUND SYSTEM

Package includes Albany AM 208 Stereo Amplifier—8 W.P.C. rms with Matrix Switching for Synthesised Quadraphonic Sound and outlets for 4 speakers. Garrard SP25 Mk III turntable in de-luxe teak finish with perspex cover. Goldring G800 magnetic cartridge. One pair of Rush 138 2 way speakers Carriage £2.50

Free with this system—stereo headphones Value £6.50. Pair of extra Rush 138 2-way speakers if supplied with this system, £16.50.

RAD PRICE
£55.95



RAD 02 SYSTEM

Complete system comprises: The very smart Rotel RX150A tuner/amplifier giving FM stereo/mono radio also MW band—powerful 12 W.P.C. output. Garrard SP25 Mk III turntable on de-luxe teak plinth, with perspex cover. Shure M75/6 magnetic cartridge. One pair of the very popular Celestion County speakers. All connecting leads supplied. Carriage £2.50

Available with Wharfedale Dentons, deduct £4.24.

RAD PRICE
£95.15



RAD 03 SYSTEM

The package for the true Hi Fi enthusiast. Teleton TF550 AM/FM Multiplex receiver. A full stereo/mono FM reception plus MW band. 20 watts per channel output. Pioneer PL 12D belt driven turntable with hinged perspex cover. Shure M75ED magnetic cartridge. Pair of Celestion Ditton 15 3 way speakers. All connecting cables supplied. Carriage £2.75

Available with Wharfedale Melton speakers £5.22 extra.

RAD PRICE
£136.27

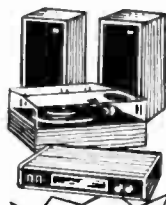


RAD 04 SYSTEM

Value, Quality and Reliability. The Teleton 206B amplifier 8 W.P.C. Garrard SP25 Mk III turntable on de-luxe teak finished plinth with perspex cover. Goldring G800 magnetic cartridge. Pair of Rush 138 2 way speakers in teak finish. All connecting leads supplied. Carriage £2.50

Available with Celestion County speakers £19.00 extra. Matching Amstrad 3000 FM stereo tuner for this system £23.50.

RAD PRICE
£55.95



RAD 05 SYSTEM

Truly advanced design, the Teleton GA202 amplifier—giving 15 watts rms per channel, slide controls. Ultra modern appearance. B.S.R. MP60 T.P.D.I turntable fitted with the Goldring G800 magnetic cartridge. All matched with Wharfedale Linton 2 speakers. All connecting leads supplied. Carriage £2.50

Matching FM/AM stereo tuner Teleton GT202, £30.93.

RAD PRICE
£83.88



RAD 06 SYSTEM

The famous Amstrad IC 2000 amplifier in attractive teak cabinet. Gives a full 18 W.P.C. rms. Matched with the NEW Garrard Module SP25 Mk III on teak plinth with hinged perspex cover. Shure M75/6 magnetic cartridge. Pair Annex 3 way speaker system. All connecting cables supplied. Free with RAD 06 System stereo headphones. Value £6.00. Carriage £2.50

Available with Linton 2 speakers, £11.21. Matching Amstrad 3000 FM stereo tuner, £23.50.

RAD PRICE
£69.95

8 TRACK CAR STEREO MOD CTW

Special bulk purchase allows Low, Low price. Fantastic performance. Powerful 12 watt total output. Full variable tone control for good base and treble response. All slide control with 2 Hi-Fi speaker units. Ready to fit. Simple instructions. Today's Value £33.50. P & P £1.00. ALL PRICES INCLUDE V.A.T.



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(P & P 50p)
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comp.
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Amstrad IC2000 .. £24.75	Sansui 210 .. P.O.A.	STEREO CASSETTE DECKS
Amstrad Integra 4000 .. £24.75	Sansui 310 .. P.O.A.	(P & P £1.00)
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Leak Delta 30 .. £52.95	Teleton TF555 .. £61.75	Akai GXC 40D .. £65.71
Metrosound ST60E .. £52.73	MAGNETIC CARTRIDGES	Sharp 423E .. £36.77
(P & P 25p)	Audio Tech AT66 .. £3.60	Sharp 442H .. £43.49
Pioneer SA500A .. £36.25	Goldring G850 .. £2.90	Wharfedale Dolby DC9 .. £71.00
Rotel RA210 .. £26.62	Goldring G800 .. £4.25	STEREO REEL TO REEL RECORDERS (P & P £1.25)
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Rotel RA610 .. £53.90	Shure M75/65 .. £6.20	Akai 1721L .. £67.54
Teleton 206B .. £25.19	Shure M75ED .. £10.59	Akai 1720L .. £58.46
Teleton 202 .. £32.95	Shure U15 .. £25.22	Tandberg 3300X .. P.O.A.
Albany House 208 .. £21.95	Shure M91ED .. £9.25	SPEAKER SYSTEMS (P & P £1.50)
STEREO TUNERS (P & P £1.00)	STEREO HEADPHONES	B.W. DM2 .. £45.43
Amstrad 3000 .. £25.44	(P & P 50p)	Celestion County PR .. £32.04
Armstrong 523 NEW MOD. P.O.A. .. £58.30	Amstrad HP55A .. £4.34	Celestion Ditton 15 PR .. £48.26
Armstrong 624 NEW MOD. P.O.A. .. £58.30	Amstrad HPS6A .. £7.43	Goodmans Minster .. £30.20
Leak Delta FM/AM .. £58.30	Pioneer SE30A .. £9.63	Goodmans Mezzo III .. £27.45
Nikko FAM 400 .. P.O.A. .. £36.22	Rotel RH630 .. £4.95	KEF Concerto .. P.O.A.
Pioneer TX500A .. £49.95	Rotel RH700 .. £7.43	Leak 150PR .. £32.78
Rotel 320 .. £36.22	Sennheiser HD414 .. £10.45	Leak 250 .. £21.38
Teleton GT202 .. £30.93	TURNTABLES (P & P 25p)	Leak 600 .. £38.45
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Goodmans Module 90 .. £78.55	AP76 metal base and cover .. £26.54	
Goodmans Module 110 .. £90.75	Shure M75/6 .. £26.54	
Leak 75 Receiver .. £114.23		

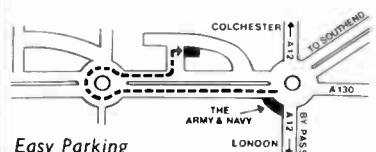
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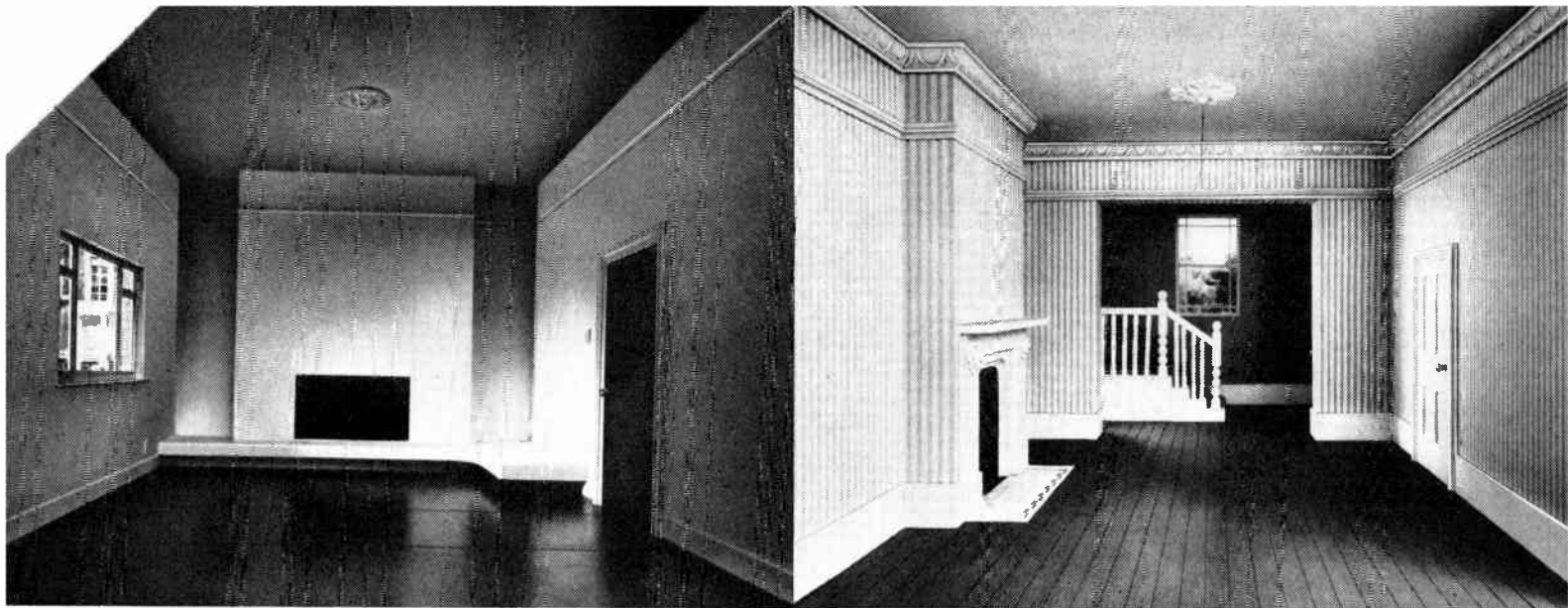
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BECAUSE ROOMS COME IN DIFFERENT

We're the first to admit it.

Choosing the wrong size amplifier for your room is a waste of your money, and a waste of our sound.

So we feel, if you're going to choose a Sony amplifier, you might as well choose the right one.

Sound in four sizes.

We make a range of integrated stereo amplifiers.

We call them the TA family, (that's just four of them below).

The first one, which is the smallest, is the TA 1010. This will give you 15 watts per channel output (RMS).

Next comes the TA 1055, 20 watts per channel output (RMS).

Then the TA 1140, 35 watts per channel output (RMS).

And finally, the TA 1130: a powerful 50 watts per channel output (RMS).

Now which one is right for your room?

Keeping your room in one piece.

If the small room above is about the size of yours, we recommend the TA 1010.

Its 15 watts per channel output is more

than enough sound to fill it, (without blowing the roof off).

It won't set you back a fortune either: a mere £52.75 to be precise.

For that you'll get a reliable solid-state unit, with a wide selection of input and output facilities.

That way you create the sound system you want, not what someone else gives you.

Into the second room.

For the second room along we suggest the TA 1055.

This beautiful amplifier comes in its own walnut grain cabinet.

It delivers 20 watts per channel output.

And comes with no less than 17 control facilities, not forgetting a whole stack of input and output facilities.

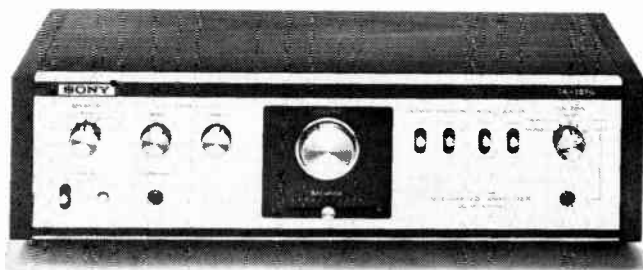
Not bad, considering it only costs £69.75.

Into the third room.

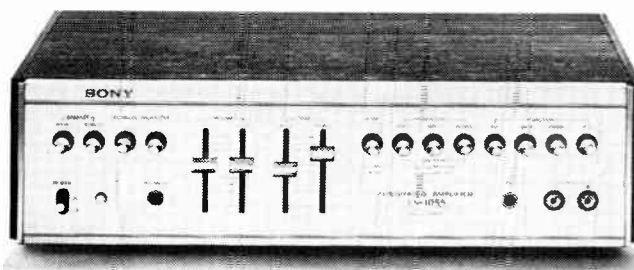
If your room's this big, then we've got just the amplifier for it.

The TA 1140.

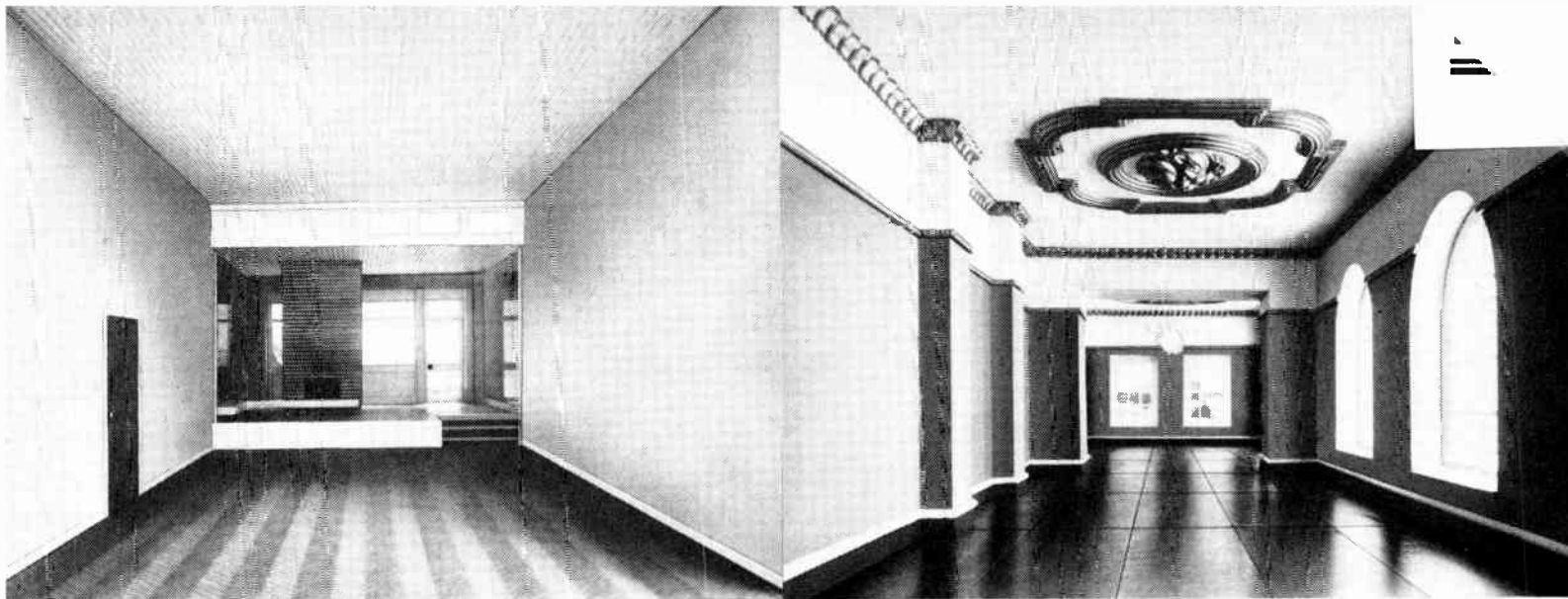
It comes fully equipped with 35 watts per channel output, (which is pretty powerful by anyone's standards).



TA 1010



TA 1055



SIZES, SO DO OUR AMPLIFIERS.

A tape to tape function for dubbing from one tape to another, and for simultaneous recording from two tape recorders.

Obviously, its sound is superior.

Surprisingly, it stays that way even at low frequencies, and is kept stable by means of a differential amplifier.

And while we're on the subject of good sounds, how does £109.75 sound to you?

Into the fourth room.

For the ultimate room, the ultimate amplifier.

The TA 1130.

Its powerful 50 watts per channel output is guaranteed to keep any ball swinging.

Its list of functions stretches as long as your arm.

To name just a few:

Low noise FETs with even lower distortion figures.

Separate bass and treble controls set in steps of 2dB.

An over-generous selection of input and output facilities.

And if you don't mind us saying, it comes to you at an over-generous price. £154.75.

What if I move to a bigger house?

Don't worry.

There's no problem here.

All Sony stereo equipment is compatible.

So you can add to, or modify, any part of any Sony system without having to change everything.

So even if your existing system isn't a Sony, you can still use a Sony TA/amp to improve it.

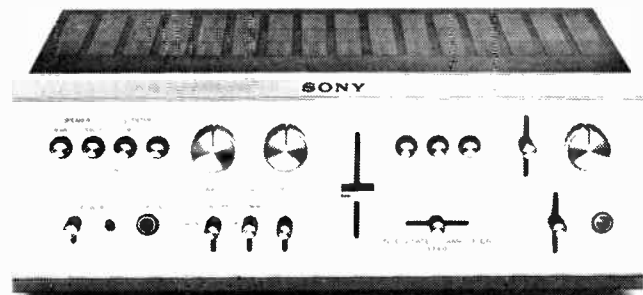
However, after a little while you may notice that the rest of your system doesn't live up to your new TA/amp.

So it's useful to know Sony make hi-fi components to match the characteristics of each amplifier.

Go along to your Sony dealer. He'll be delighted to demonstrate the amplifier you choose. **SONY**

For details of all Sony audio accessories, contact your nearest Sony dealer or write to: Sony (UK) Ltd, Pyrene House, Sunbury Cross, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 87644.

Note: The prices shown are recommended retail prices. (Prior to introduction of VAT.)



TA 1140



TA 1130

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Albany House 208...	£33.00	£21.95
Alpha F212.....	£41.53	£26.35
Alpha EE0030.....	£46.75	£35.99
Alpha EE0050.....	£54.45	£41.91
Alpha DB6 Dolby.....	£64.90	£49.97
Amstrad IC2000.....	£47.25	£31.49
Amstrad 4000.....	£36.25	£25.60
Amstrad 8000 Mk2.....	£28.55	£16.67
Duette SA616.....	£23.49	£15.95
Duette SA400.....	£38.81	£25.25
Ferrograph F307 Mk2.....	£74.80	£53.90
Keltron KSA700.....	£31.90	£19.75
Keltron KSA1500.....	£42.90	£26.35
Leak Delta 30.....	£76.89	£53.57
Leak Delta 70.....	£94.49	£67.60
Metrosound ST20E.....	£43.45	£28.55
Metrosound ST60.....	£77.00	£51.65
Philips RH580.....	£33.55	£28.18
Philips RH590.....	£60.50	£50.82

PIONEER - SEND or PHONE FOR LATEST REDUCED PRICES!

Quad 303/33.....	£125.40	£108.00
Rogers Ravensbrook.....	£80.50	£47.14
Rogers Ravensbourne.....	£82.50	£60.45
Rotel RA210.....	£38.39	£25.85
Rotel RA310.....	£57.20	£38.45
Rotel RA610.....	£86.35	£54.45
Rotel RA810.....	£116.05	£79.43
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Sinclair 2000 Mk2.....	£38.50	£25.25
Sinclair 3000.....	£49.50	£32.45
Sugden A21.....	£71.50	£57.75
Tandberg TA300.....	£76.89	£60.45
Teleton 206B.....	£39.60	£25.25
Teleton 307.....	£39.60	£25.25
Teleton GA202.....	£55.00	£34.65
Wharfedale Linton.....	£71.50	£48.13

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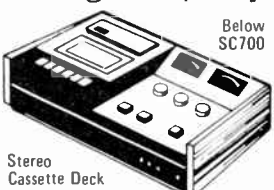
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7" LP.....	£3.42	£2.25
8 1/2" LP.....	£4.51	£2.94
10 1/2" LP.....	£7.64	£4.97
5 1/2" DP.....	£3.41	£2.24
7" DP.....	£4.21	£2.75
5 1/2" TP.....	£4.20	£2.75

SCOTCH DYNARANGE	Rec.	Cash
5 1/2" LP.....	£2.34	£1.54
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8 1/2" LP.....	£4.63	£3.00
10 1/2" LP.....	£6.95	£4.52
5 1/2" DP.....	£2.62	£1.71
7" DP.....	£3.47	£2.26
5 1/2" DP.....	£4.89	£3.19

AGFA	Rec.	Cash
5 1/2" LP.....	£2.16	£1.65
7" LP.....	£3.16	£2.31
10 1/2" LP.....	£6.75	£4.78
5 1/2" DP.....	£3.16	£2.31
7" DP.....	£4.01	£2.91
5 1/2" TP.....	£3.99	£2.91
7" TP.....	£5.80	£4.12

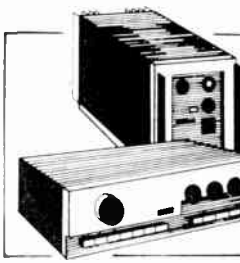
SONY	Rec.	Cash
7 1/2" 370 metres.....	£2.20	£1.65
7 1/2" 550 metres.....	£2.89	£2.16
10 1/2" 740 metres.....	£6.60	£4.95

SONY SUPER	Rec.	Cash
370 metres.....	£2.42	£1.81
550 metres.....	£3.08	£2.31

LOW NOISE CASSETTES	Rec.	Cash
C60 C90 C120		
Agfa.....	38	55
BASF.....	49	66
BASF Cro2.....	93	121
BASF KKB.....	55	77
Philips.....	49	66
Scotch.....	44	66
Audio Magnetics.....	33	44
EMI.....	49	66
BASF sm.....	61	83
Sony.....	51	71
Sony LP.....	71	102
Sony Super.....	110	

Cassette prices above in pence.
 Other sizes of reels in stock!
 Packing & Carriage 15p all orders

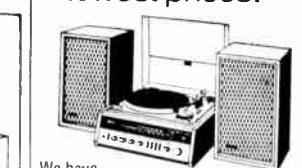
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Akai ASE9.....	£7.59	£5.22
Akai ASE20.....	£10.45	£8.25
Akai ASE22.....	£12.65	£9.07
AKG K100.....	Sp. Price	£5.44
AKG K120.....	£11.00	£8.74
AKG K150.....	£12.65	£10.12
AKG K60.....	£16.50	£11.55
AKG K180.....	£30.80	£21.94
Amstrad HPS5A.....	£7.64	£4.34
Amstrad HPS6A.....	£10.94	£7.42
Amstrad HPS7A.....	£14.24	£10.94
Beyer DT48.....	£36.85	£30.74
Beyer DT48S.....	£37.51	£31.24
Beyer DT900.....	£9.57	£7.64
Beyer DT100.....	£15.34	£12.76
Beyer DT480.....	£29.97	£24.14
Grosvenor B5325.....	Sp. price	£2.75
Grosvenor B2312.....	Sp. price	£5.77
Koss ESP6.....	£49.50	£39.60
Koss K2+2.....	£49.50	£39.60
Koss PRO600A.....	£33.00	£28.05
Koss PRO4AA.....	£30.80	£24.14
Koss K0747.....	£22.00	£17.54
Koss K0727B.....	£18.15	£13.69
Koss K6LC.....	£15.40	£12.54
Koss KR711.....	£11.00	£8.74
Koss HV1.....	£22.00	£17.54
Pioneer SE50.....	£24.09	£19.25
Pioneer SE30A.....	£13.86	£11.11
Pioneer SE20A.....	£8.66	£7.02
Rotel RH430.....	Sp. Price	£3.85
Rotel RH630.....	£8.14	£4.95
Rotel RH700.....	£12.54	£9.85
Sennheiser D110.....	£25.30	£21.50
Sennheiser D414.....	£11.49	£10.45

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 TC366 Tape Deck £104.75 £89.37
 TC252 Tape Deck £67.80 £57.70

AKAI

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 Rec. Cash
 AA5200 amplifier... £93.50 £67.92
 AA5500 amplifier... £118.80 £86.35
 AA5800 amplifier... £178.20 £129.25
 AT550 tuner... £91.61 £66.55
 AT580 tuner... £143.29 £103.95
 AA8030 tun/amp... £140.48 £101.75
 AA8080 tun/amp... £178.06 £129.25
 AA8100S tun/amp... £265.46 £192.50
 SS1 univ. synthes... £60.50 £43.94

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REVOX	GOODMANS	HMV	FERGUSON	SCHNIEDER	DECCA
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A new face takes top place



Tandberg cross-field recording technique.

Four sound heads.

Photo electric end stop.

New, large peak-reading meters.

New, slide-control for recording levels.

DIN and phono connections: for flexible mixing facilities.

Instantaneous start/stop control for accurate cueing.

Completely modern styling with anodised top, deep shape, easy-to-handle, colour-coded controls.

Improved signal to noise ratio.

All the famous Tandberg features:—sound on sound, AB test switch, 4-figure tape position indicator and utmost reliability and strength.

Here's a new face from Tandberg. A development of the internationally-recognised 3000X series, this new stereo tape deck gives you superb sound quality plus a beautiful new look. The 3300X incorporates a long list of recording facilities and new ideas which make it your best buy—the model that completes your Hi-Fi System.

Check what you get above, then fill in the coupon for a leaflet.

To: Farnell-Tandberg Ltd., Farnell House, 81 Kirkstall Road, Leeds.

Please send me your leaflet on the new 3300X stereo tape deck and on all your sound equipment.

HN5/105

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Armstrong 621	From stock
Braun CSV 300	£104-50
Cambridge P50	P.O.A.
Cambridge P100	P.O.A.
Ferrograph F307 (teak)	£52-80
Leak Delta 30	£57-20
Leak Delta 70	£68-20
Metrosound ST20E	£31-90
Metrosound ST60	£61-60
National 5U 3400	£93-50
Philips RH 521	£90-75
Rogers Ravensbrook (teak)	£47-30
Rogers Ravensbourne (teak)	£59-40
Sansui range	From stock
Sinclair 2000 metal	£24-75
Sinclair Project 60	£28-60
Teleton 5AQ 307	£27-50
Teac AS 100	P.O.A.
Wharfedale Linton	£49-50
Celestion Telefi	£28-60
TUNERS (P & P 75p)	
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Armstrong 624 FM	From stock
Armstrong MB Decoder	From stock
Braun CE 251	£99-00
Cambridge T55 FM	£86-90
Eagle T5T 122	£27-50
Korting T500/600	£46-20
Leak Delta FM	£62-70
Leak Delta AM/FM	£73-70
Metrosound FMS 20	£39-05
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Rogers Ravensbrook FET cased	£37-23
Rogers Ravensbourne FET cased	£47-85
Sansui range	From stock
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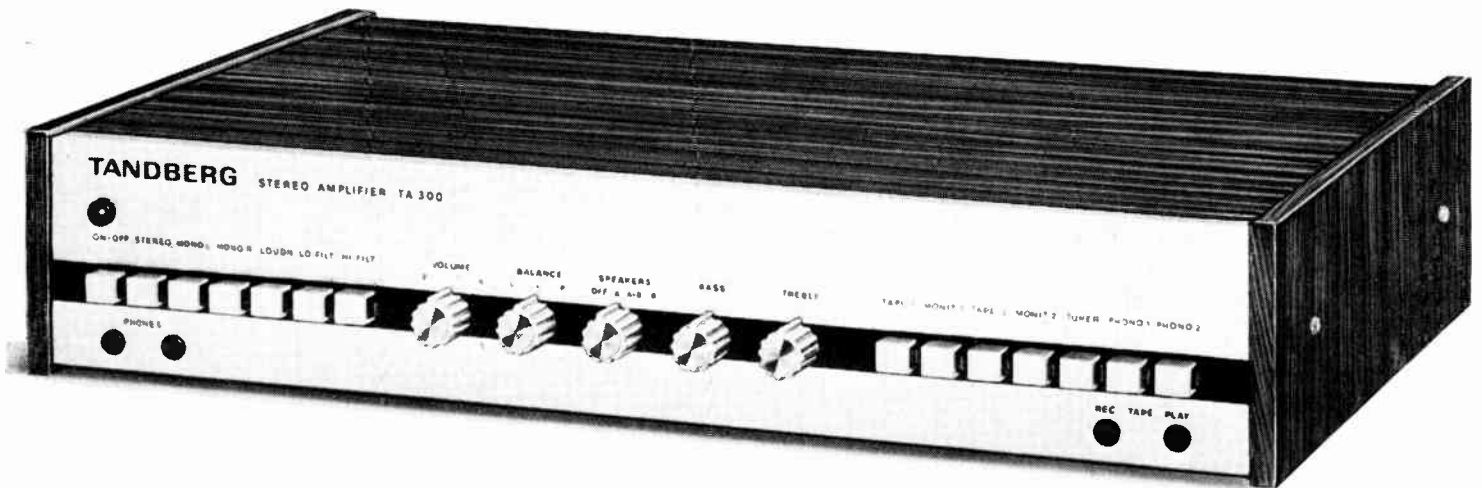
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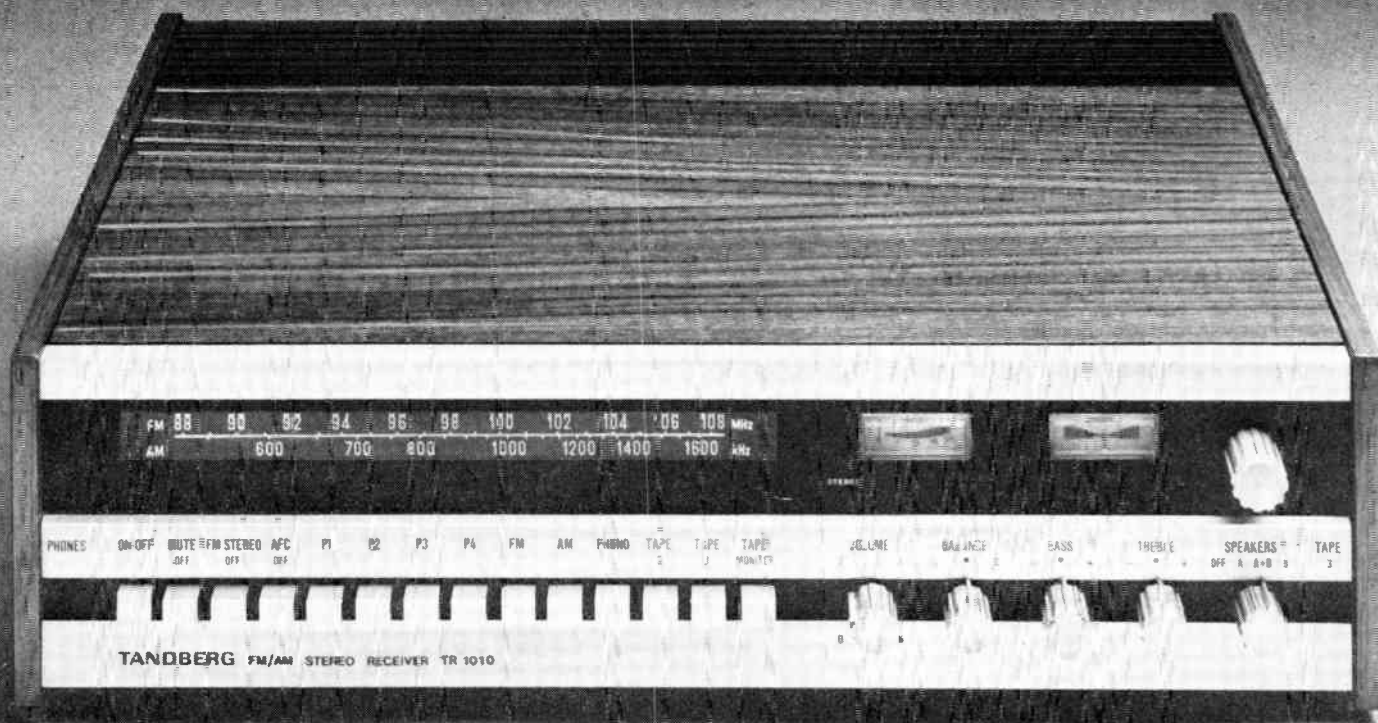
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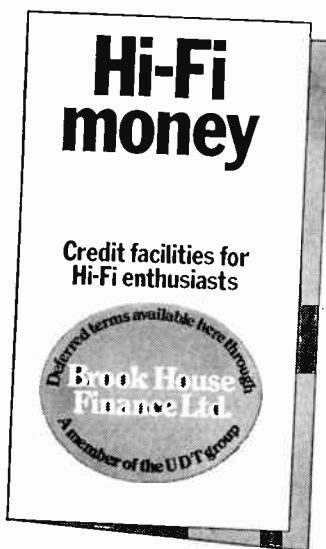
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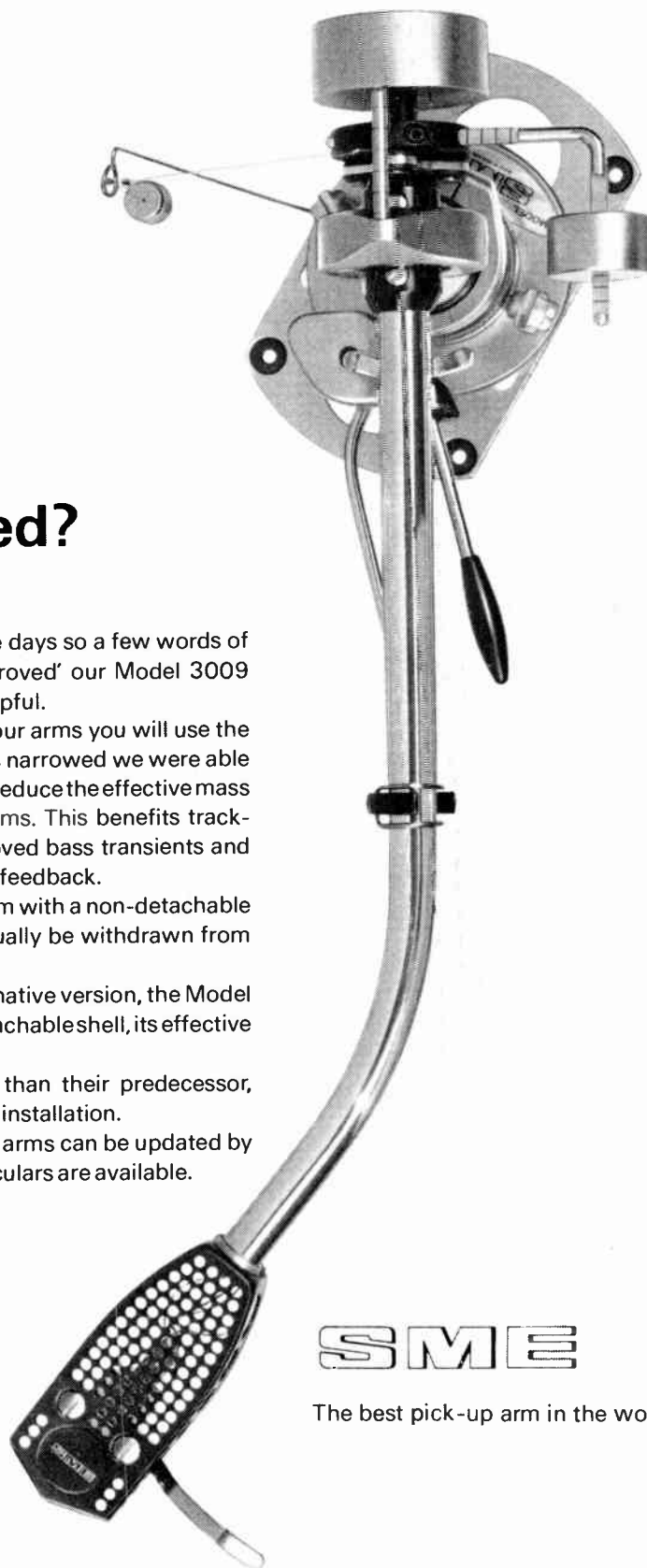
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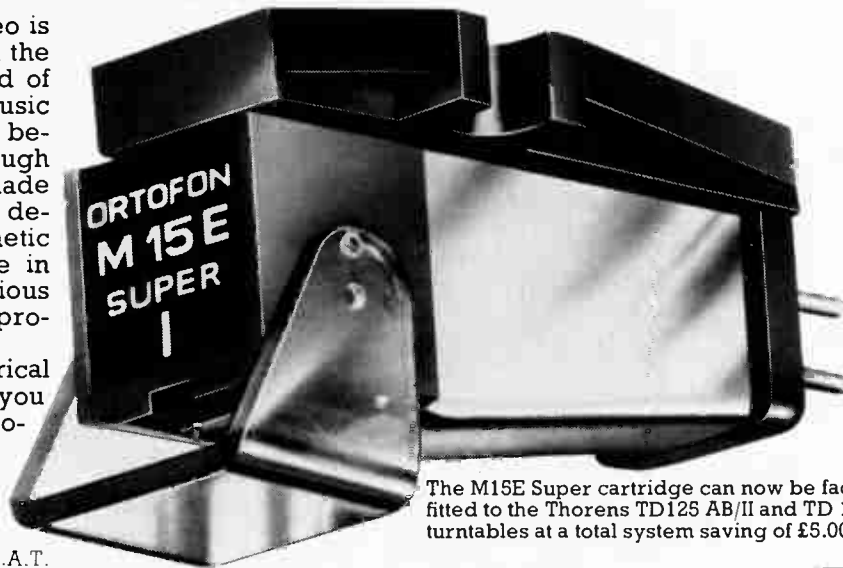
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HFN/52

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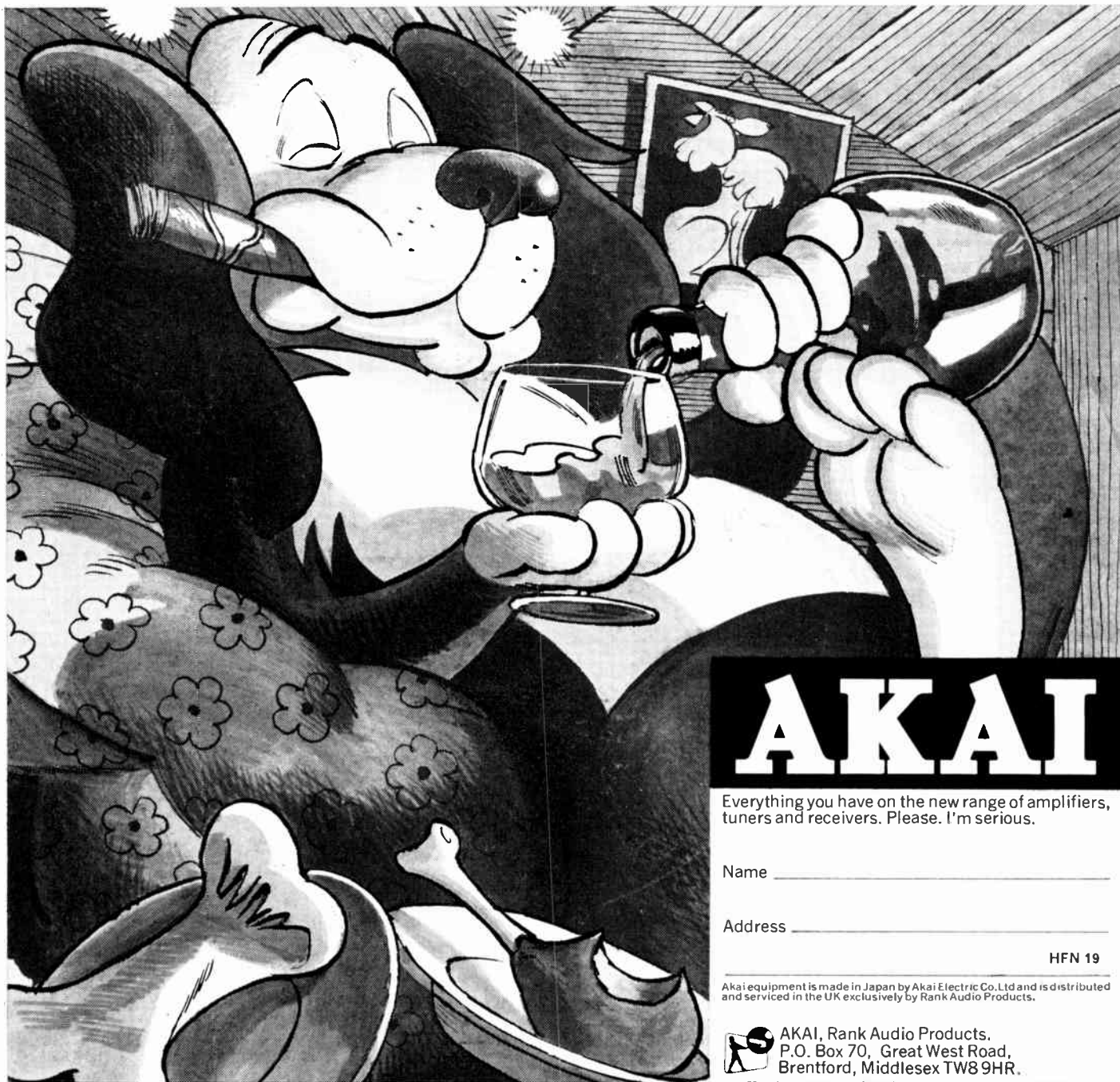
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HFN 19

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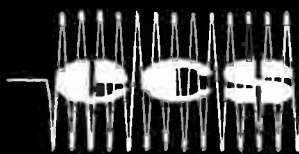
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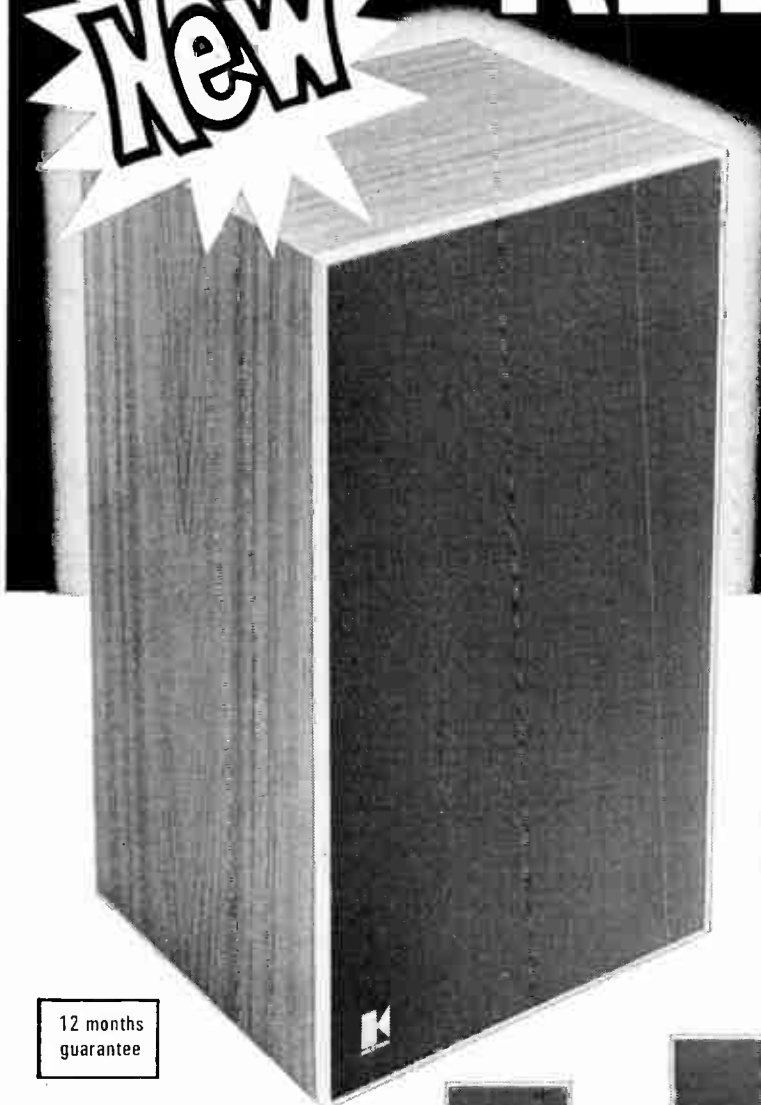
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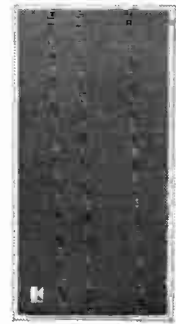
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h15" w8" d7"



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KS 15
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KS 20
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HNS 2

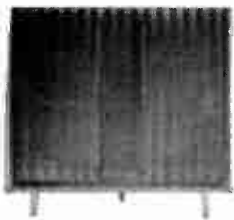
wireless



It has been suggested that a perfect amplifier would be equivalent to a piece of wire with gain.

A piece of wire? First of all it would hum, so we'd have to screen it. This would increase the input capacity so we'd have to make the screening large or the conductor small. Then we would have output resistance and, if of appreciable length, we'd have inductance and termination problems as well. All in all a 303 power amplifier would be much easier.

The funny thing is; even if we had our perfect piece of wire with gain and compared it with a 303, the two would sound *exactly* the same no matter how carefully we listened.



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EDITORIAL COMMENT

FOR MANY YEARS we have been the only British magazine to pay regular attention to the problems and possibilities of VHF/FM radio reception. To some extent this subject has remained a Cinderella in a hobby dominated by the LP disc, but now that stereo broadcasting is moving outward from London as part of a firm plan for national coverage, it is increasingly taken for granted that radio should be part of home hi-fi right from the outset.

The present strong marketing trend in favour of free-standing equipment rather than cabinet-mounting naturally inclines purchasers to minimise the number of interconnecting leads, and therefore towards 'single piece' electronics—the tuner-amplifier. Also, the general boom of interest in hi-fi that is opening up a mass market to replace the older specialist one brings with it many people untouched by a gramophone oriented outlook. Thus a number of factors combine to promote a livelier interest in FM radio than we have known for several years.

Just as we campaigned for a whole decade in favour of separate loudspeakers for home stereo, pouring scorn on a radio industry and its supporting public for patronising indifferent one-piece stereograms, only to be rewarded at last with virtual quotations from our own editorials in pro-separates national advertising by our erstwhile foes, so now the tide seems to be turning also in attitudes to high quality

radio reception. This is certainly reflected in our post, which brings proportionately more enquiries these days on reception topics.

Reflecting such trends, this issue of *HFN/RR* has a slight FM flavour, with two articles about aerials and one about Band II front-end preamplification, while Austin Uden continues his recent use of *FM Diary* as a platform for some gentle but effective education on the basics of FM tuner performance. Ignorance regarding the proper selection and use of aerials seems to be widespread in the U.K. Whereas nearly everyone takes it for granted that a television receiver needs a special and rather weird device comprising a number of metal rods, carefully angled and quite commonly placed up on the roof, the ubiquitous transistor portable has conditioned us to take mere sound radio for granted, without the need for any extraneous gadgetry. Few people would expect to get a good TV picture without an aerial, yet such expectations are normal when it comes to sound radio.

The Ministry report on 'interference' quoted by Mr. R. S. Roberts in his article shows that such complacency is unjustified, and we are delighted to learn that aerial manufacturers are setting up an Association to keep an eye on the whole business, with the backing of consumer bodies and the two broadcasting authorities (see page 921, 'Aerial Activities'). With a whole new series of

transmitters coming into play before long under the commercially financed IBA, adding yet more directional alternatives—and possibly a desperate need sometimes to avoid 'birdies' offered by courtesy of baked bean and washing powder manufacturers—the public could arrive at the sort of situation where FM aerials become a normal and necessary investment rather than a curiosity. If this happens, it is comforting to know that there will be an appropriate body to help things flow smoothly.

But a smooth flow seems to be the exception at present when it comes to movement of hi-fi merchandise by post at a discount. We discussed this subject last month, but the response to a reader's comments on the topic printed in the March issue has been so huge (three typical letters are published this month) that we must come back to it. We have been criticised for appearing to defend some of our advertisers by suggesting that they cannot always anticipate demand, etc. We still know this to be true in some cases, but accept that there seems to be a lot of very dubious activity going on. In the light of letters received, we now also realise that our suggestions about telephoning to check on the availability of goods before ordering may not always work. But do remember that an agreement to the immediate supply of goods at a stated price when the items are not available *may* be a breach of contract.

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COVER PICTURE

Possibly an art expert would find a series of very significant relationships in our photograph. For instance, are not the girl's breasts in Gauguin's painting echoed by tape spools, oranges and a model steam-roller? Seriously, our real point here is to show the new Armstrong 626 AM/FM tuner-amplifier in a domestic setting. Supplemented here by a Revox tape recorder, Thorens turntable, SME arm and Shure cartridge, all comfortably housed on Beaver Shellvex fittings, this fine piece of British audio electronics sounds splendid and should be very popular.

SUBSCRIPTION RATES

Annual U.K. subscription rate for *HFN/RR* is £3.24 (overseas, £3.66).

The rate for our associated journal *Studio Sound* is £3 (overseas £3.30).

All obtainable from Link House Publications Ltd., Dingwall Avenue, Croydon CR92TA.

Hi-Fi News & Record Review is normally published on the 28th of the preceding month, unless that date falls on a Sunday, when it appears on the Saturday.

BINDERS

Loose-leaf binders for annual volumes of *HFN/RR* are available from: *Modern Bookbinders*, Chadwick Street, Blackburn, Lancs. The years 1971 to 1973 are each covered by two binders (Jan.–June and July–December), costing 85p each or £1.70 per year (post paid). For earlier years, please ask for a quotation.

CORRESPONDENCE AND ARTICLES

Letters on all topics should be sent to the address given on this page, those for publication in our correspondence sections being addressed to the Editor, and those carrying technical or musical queries, or asking for advice on installation matters, marked for the attention of 'Crossover', and enclosing, please, a stamped addressed envelope. 'Crossover' will reply by post, though some delay is often unavoidable. Queries and answers of general interest may be published in our *Readers' Problems* feature at a later date.

This advisory service cannot deal with requests for information about manufacturers' products when these details are available from the makers, nor can we accept responsibility for the consequences of any advice given, although every effort is made to ensure accuracy. Letters should be as clear and concise as possible, with queries on separate subjects written on separate sheets of paper, and on no account contain matter for the attention of other departments. Very particularly, please do not send any money unless in response to a specific request from these offices or for purchase of advertised Link House items such as the *Annual*.

Articles or suggestions for features on all aspects of high quality sound and recorded music will be received sympathetically. Manuscripts should be typed or clearly handwritten and submitted with rough drawings where appropriate.

HFN/RR ALSO INCORPORATES: TAPE & TAPE RECORDERS, AUDIO NEWS, STEREO NEWS, RECORD NEWS, AUDIO RECORD REVIEW, THE GRAMOPHONE RECORD

PEP 79

New electrostatic headphones from Superex

The new Superex PEP 79 offers the low distortion, wide range, transparent sound of electrostatic headphones at an unusually low price. The PEP 79 is supplied complete with its control box and is self-energising — no connection to AC mains is required. The specification of the PEP 79 includes a frequency response ± 2 dB from 15 Hz to 18,000 Hz, and the weight on your head is only 12 ounces. A fifteen foot coil cord is provided.

The PEP 79 is one of a range of ten Superex headphones now available in the U. K. Write for more information and the name of your nearest 'Superex' dealer.



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NEWS AND VIEWS

from the world of sound . . .

SHURE V15 MARK 3

SHURE ANNOUNCED their new V15 Mark 3, as a successor to the ubiquitous Mk. 2 (Improved) at a small symposium held in London on March 22nd. Jim Kogan and members of his design team explained the principles behind Shure's design philosophy before showing their applications in the new model. More details next month.

EAGLE'S EUROPEAN TALONS

EAGLE INTERNATIONAL, whose merger with Audiotronic Holdings was announced in our March issue, have for some time been establishing a firm foothold (talonhold?) on the continent, with European distribution of a vast range of electronic and audio components and equipment based on Brussels. A press party from Belgium, Holland and the U.K. recently visited the Brussels premises to observe progress, which has been so promising that it is hoped this autumn to open a Paris centre, then later another in West Germany.

Apart from some complete loudspeaker systems which are put together for Eagle in British factories, the firm's range is manufactured in Japan to meet design parameters suited to the European market, and the new 1973 46-page catalogue reveals an astonishing variety of products ranging from simple plugs or sockets via intercom systems and P.A. right up to elaborate hi-fi equipment. The Eagle philosophy is stated as follows: 'produce a better, more consistent product, tell the truth about it and you have a customer who will come back for more'. We hope they stick to it. Full catalogue free from: Eagle International, Precision Centre, Heather Park Drive, Wembley, HA0 1SU.

AERIAL ACTIVITIES

THE MINISTRY of posts and telecommunications listed over 55,000 complaints of bad reception in their recent yearly report, referred to by R. S. Roberts in his article on page 933. In order to improve this situation the National Federation of Aerial Manufacturers has been formed. This body is currently laying plans whereby members' installations will be regularly inspected and faulty workmanship will be reported to a special standards committee. In this way the Federation hopes to reduce the number of complaints received. Its activities will cover both TV aerials and FM stereo, and it has the backing of both the broadcasting companies and the manufacturers and consumer associations.

SOUND '73 INTERNATIONAL

SOUND '73 international exhibition, organized by the Association of Public Address Engineers, was held at the Bloomsbury Centre, London, and provided the peg on which to hang the 25th. anniversary celebrations. There can be no doubt that the event was highly successful, with some 2,500 visitors during its three-day run. This attendance was down on the previous year, but the uncertainty of rail transport for

provincial members contributed to this fall-off.

The lecture programme consisted of Barry Denton (Shure) on microphones and microphone circuitry, Mike Beville (Audio and Design Recording), James Birchall (Middlesex Polytechnic) on industrial design of PA equipment, closing with Gerry Adler (Eagle International) on modern marketing methods for PA equipment.

Twenty-eight exhibitors took part in the show, displaying and demonstrating some of the latest PA products. Trusound Manufacturing has a self-contained portable system, TPA.20, operating from mains or internal batteries (16 HP2s). AKG's impressive range of microphones was joined by a new preamplifier, C451-EB, with gentle bass roll-off facility. Microphones were also displayed by Beyer and Calrec, with a series of new designs from Eagle International. These include several capacitor units, the PRO. M5 personal tie-clip microphone, and the 24 in. PRO. M25 boom arm studio type. Shure Electronics displayed an impressive range of accessories, from the A68M mike preamplifier to mixers and the M6302E Audio Control Centre. Sennheiser microphones and headsets were shown by Hayden labs.

Toa PA amplifiers (handled by Goldring in the UK) showed a variety of models. The 900 series are specially flexible in use, as they can be fitted with various interchangeable octal-based input modules to match most signal sources. Overload and short-circuit protection are included. Macinnes Laboratories' stand showed the DC300A amplifier, replacing the well-known DC300 model, which develops up to 500 W. per channel, RMS.

As might be expected from a PA exhibition, many firms exhibited discotheque and DJ consoles, with an interesting battery-powered portable radio-microphone system, RX/AP from Audac Manufacturing. Over 40 new products, with many amplifiers, mixers and loudspeakers, were presented on a big stand by Millbank Electronics. Loudspeakers were on offer from Westrex, Johnson-Brody—a new name, SNS Communications, G. H. Garland,

Canadian Instruments and Electronics, KF Products, and the widely used Rola-Celestion units. Keith Monks' amplifiers, specialized loudspeakers and microphone stands were also shown.

The new President is Mr. John Robins, and information on the APAE membership, Journal, etc., can be obtained from the Secretariat, 6 Conduit Street, London, W1R 9TG.

MOTOROLA CONSUMER HANDBOOK

BEST ELECTRONICS have announced that they can supply the Motorola semiconductor manual of European devices. Consisting of nearly 600 pages, it gives information on device description, application examples, and full electrical and mechanical specifications. The Motorola handbook is available ex-stock from: Best Electronics (Slough) Ltd, Michaelmas House, Salt Hill, Bath Road, Slough. Price £1.95 plus 18p postage.

SHOWS

THE MIDLANDS HI-FIDELITY EXHIBITION is to be held from May 11th to May 13th in the Midland Hotel, Birmingham. The organisers, Exhibition and Conference Services (who are also responsible for the Harrogate show) report that with a total of 25 companies partaking the stands are now fully booked. The enthusiasm with which the show has been greeted has prompted them to think in terms of another, perhaps larger, next year. This year's is described as a 'mini-Harrogate' being held in hotel rooms and featuring some lectures. It is open to the public from 6 pm to 9 pm on the 11th, 11 am to 9 pm on the 12th, and 11 am to 7 pm on the 13th, and admission is free. Additional trade time is on the 11th, from 11 am to 6 pm, and tickets are available direct from the organisers, and also from many Birmingham dealers. The exhibition catalogue takes the form of a free handout, available on the day. See advertising pages for further details.

At London's Olympia, the 23rd London Electronic Component Show is to be held between 22nd and 25th May, hours from

'Trust that lot next door
to go one better!'



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*NEW CHANGER GROOV-KLEEN

GROOV-KLEEN modern automatic record cleaners

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Finished in chrome — fits most units with flat top cartridge housings. Adaptor available for Zero 100. Velvet & stylus cleaning brush included.

Model 45 98p

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All GROOV-KLEENS remove and collect dust whilst records are played. Improve reproduction. Reduce record & stylus wear. Models 42, 50 & 60 have arm-rests and counterweights to ensure lightweight tracking & operate silently. Brush & velvet are cranked for correct tracking.

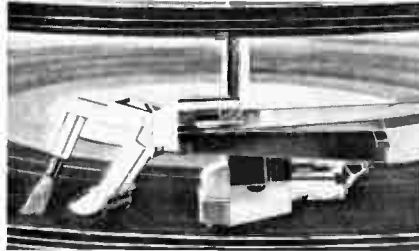
Model 42 Finished in chrome, bright anodised aluminium and shiny black.

£1.67 42L for low turntables.

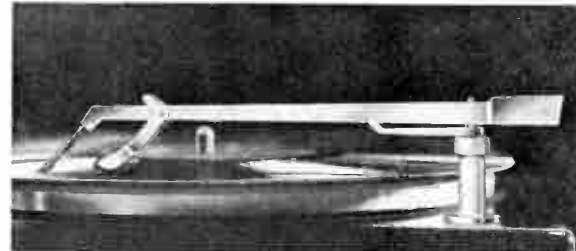
Model 50 Finished in white & matt black

£1.08

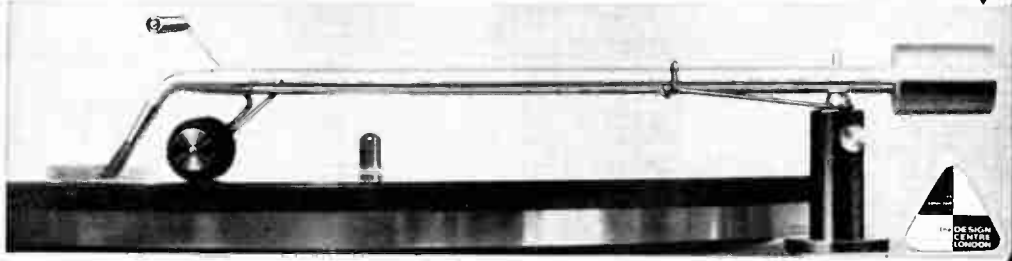
Model 60 All chrome finish **£1.36**



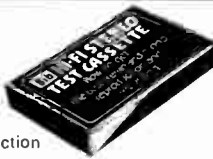
▲ Model 45 Model 60▲



Model 42▼



Hi-Fi Stereo Test Cassette



How to get the best Stereo and Mono reproduction and recording. Devised by Bib. Recorded by Decca. Includes channel identification, balance control, speaker phasing, adjusting record volume controls, reducing tape hiss and eliminating hum, wow and flutter, and sounds you can record yourself. 523 musicians 6 Symphony Orchestras D'Oyly Carte Opera Co Grand Organ Brass Band 6 Individual Instruments. Plays for 50 minutes.

Ref 53 £1.93

8-Track Stereo Test Cartridge

Plays for 54 minutes, including 43 of high quality music.

Ref 58 £1.93

Cassette Head Cleaning Tape



For all cassette machines. Removes oxide, and dirt from heads. Packed in plastic 'library' case.

Without 'library' case.

Ref 31 49p Ref 31A 40p

8-Track Cartridge Tape Head Cleaner

Ref 41 85p

Hi-Fi Stereo Hints and Tips

How to make the most of your equipment by John Borwick, BSc., Technical Editor of 'The Gramophone'. 48 pages of useful information with 54 invaluable reference charts and illustrations.

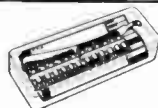


Ref 56 32p

Cassette Re-Record Kit

Converts Musicassettes for further recordings and to make your own recorded cassettes erase proof. Contains: special tab removing tool, 24 re-record tabs and 27 self-adhesive colour coded title labels. In plastic container.

Ref 54 44p



Stylus & Turntable Cleaning Kit

Anti-static cleaner, stylus brush on free-standing base and absorbent cleaning cloth.

Ref B 32p



Indexa Record



Gramophone record filing and index system. Finds 1-100 instantly. Luxury padded index book, 100 pairs of numbered sleeve labels. Pad of coded printed pages.

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1/4" Recording Tape Splicer

Fitted with clamps for holding tape for diagonal or butt splices. On non-slip base, complete with Tape cutter & instructions.

Model 20 £1.24 Ref 33 26p

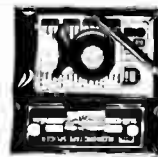
Splicing tape on dispenser

Tape Editing Kits — in Wallets

Tape splicer, cutter, marker, splicing tape. Reel or cassette labels. For 1/4" tape.

Ref 23 £1.40

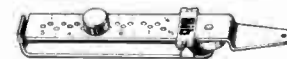
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Compact Tape Head Cleaning Kit

Non-Flam cleaner, 4-Head Tools, 10 sticks and cloth in wallet. Recommended by Ferrograph, Revox and Tandberg.

Ref J 46p



Stylus Balance

Precision built. Calibrated. Measures stylus pressure within 1/4 gramme. In plastic container.

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Cassette Case

High quality black padded PVC case with carrying handle for home and car. Holds 12.

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Cassette Wallet, holds 6. **Ref 39 50p**

Cartridge Case, holds 8. **Ref 35 £1.36**

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To clean tape heads safely and easily, and for joining and editing tapes precisely. Packed in plastic box.

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Essential to assure correct tracking and to minimise stylus & record wear.

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Model 60 GROOV-KLEEN, Record Dust Off, Spirit Level, Stylus and Turntable Cleaner.

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Cassette Salvage Kit

Kit enables a welded cassette to be opened and the tape may then be joined with Bib Ref 24 kit.

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Other lines include:

Item	Ref	Price
Record Care		
Record & Stylus Cleaning Kit	36A	25p
Record Sleeve Protectors (5)	44	38p
Record Dust-Off	48	20p
Record Handlers (10)	25	38p
Tape Care		
Recording Tape Cutters	M	17p
Cassette Title Labels (108)	T/5	39p
Tape Reel Labels (110)	T/6	39p
Cassette Hub Clips	57	26p
Hi-Fi Maintenance		
Hi-Fi Solder Dispenser	27	29p
Hi-Fi Cleaner	P	28p
Wire Stripper De Luxe	Model 9	75p
Hi-Fi Cable & Flex Tidies (5)	D/2	20p
Hi-Fi Maintenance Electrical Kit	C/4	72p

Prices shown are Recommended Retail, excluding VAT. Available from all good audio shops, but if in difficulty, send direct. Add 10p VAT per £1. On orders up to £3 add also 22p p & p. Over £3 post free (UK only).

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9.30 am to 5.30 pm. Of particular interest is a coincident programme of seminars held at the Royal Westminster Hotel, Buckingham Palace Road, SW 1; under the general heading *European Component Survey*, individual subjects are *European Component Research*, *Component Testing and Evaluation*, and *Evolution of Harmonised Components in Europe*. Further details from Industrial Exhibitions Ltd., Commonwealth House, New Oxford Street, London WC1A 1PB.

An overseas reminder about the Hanover fair which, as part of their normal bonanza, has a substantial audio section. Dates are 26th April to 4th May. Details from Deutsche Messe- und Ausstellungs-AG, D-3000 Hannover-Messegeleände. Phone: (0511) 891. Telex: 09 22 728.

AIDCO MOVES ON

IN OUR NOVEMBER ISSUE we carried a news item about the founding of Aidco, a company designed to help inventors to sort out applications and licensing problems. They now announce their merger with the Criffell Group of companies. According to them now, 'the real requirement for Aidco's services is in taking products and techniques developed in industry, and licensing them for production in other countries.' This would appear to be in a slightly different league from previously, although they mention that former activities will continue. '... the merger with Criffell has given the company the financial backing and extra technical expertise required to improve the services of the company as an international clearing house for products and technologies developed by industry.'

FM TAPESPENDENTS WANTED

RETIRED READER Frank Richardson who lives near Broadstairs in Kent, would like to 'tape-pond' with any readers in eastern England or Scotland sharing a similar interest in mono and stereo FM reception from Germany and Scandinavia. His equipment includes a half-track Ferrograph, Beomaster 5000 tuner, Hirschmann U6 aerial and Quad amplifier. Initial communications clearly marked for his attention will be forwarded via the editorial office.

TRANSISTOR BIRTHDAY BONANZA

ON THE OCCASION of the 25th birthday of the transistor, the Institution of Electronic and Radio Engineers has combined the January and February issues of its journal, the *Radio and Electronic Engineer*, to present 16 original papers together with a few more general brief articles. Close attention is paid to certain varied aspects of semiconductor developments over the last 25 years, covering improvements such as IC production, manufacturing technologies, digital devices, and even 'micro-electronic devices for surgical implantation', by P. E. K. Davidson and J. G. Davies. There are extensive and comprehensive discussions of the associated circuit developments, and text is well supplemented by full diagrams and illustrations. An overall 176 pages of authoritative editorial results in a technically entertaining as well as useful and informative impression of the achievements of the last quarter century, and the REE is to be congratulated on its imagination, and also the guest editor A. A.

Dyson, who was responsible for the general commissioning and co-ordination.

This 'Transistor Issue' is being kept in print, and can be obtained from the IERE Publications Sales Department, 9 Bedford Square, London WC1B 3RG, price £2.00 per copy.

COSMOCORD EXPANSION

FOLLOWING their takeover of Birch Stolec, the thumbwheel switch manufacturers, Cosmocord have decided to diversify further in the electronics market. They have concluded two licensing agreements to enable them to sell a range of test equipment manufactured in Japan. These will include a selection of insulation testers and multimeters. All the devices will be competitively priced, the multimeters starting at around £6.50. They will be marketed under the new brand name of *Cosmeg*.

DESIGN AWARD

THE WHARFEDALE Isodynamic headphones, already one of the most popular sets on the market, have been given a Design Council award for their advanced technical specification and aesthetic appeal. The 'phones have an impressive performance that rivals many electrostatic models, but at a much lower price.

Sales are going very well, and Wharfedale are having some difficulty in satisfying the demand, especially since the etched film diaphragm requires a very high standard of quality control. Production is eventually hoped to run at about 100,000 a year, with about 60% going for export.

Another well-known name in the hi-fi field which received an award, but in a rather different field, was Sinclair Radionics. Theirs was given for the 'Sinclair Executive' the very successful pocket calculator. Sales are at present running at 100,000 a month with demand from many foreign countries and still growing rapidly.

SABA/LAMPITT ELECTRONICS

SABA GMBH acquired the assets and liabilities of Lampitt Electronics last December, and the result is a new company, Saba Television Ltd. John Cowley is the managing director, and other members of the board are, H. Brunner Schwer, O. Muller, R. Drier and H. Reinauer. Head office, sales, and service and distribution continue to operate from 6-12 Cornbrook Park Rd, Manchester.

NEW YORK AUDIO SOCIETY

WE HAVE JUST RECEIVED a retrospective calendar of 1972 events of this enthusiastic and imaginative society. Of particular interest is the February (Vol. 2, No. 2) issue of their newsletter, *S/N*, which is largely devoted to a basic but informative and thoughtfully worked article on quadruphony. Further details of the Society's activities are available from the Secretary, 215 Adams Street, Brooklyn, NY 11201.

HI-FI LETTERS FOR CEYLON

DOWN NEAR THE EQUATOR, a lone devotee of HFN/RR would like to correspond on hi-fi matters with readers from the UK and other

parts of the world. Prospective audio pen-pals should write to: Mr. Fassim Ismail, c/o M. Ismail & Co., Ward Street, Kandy, Sri Lanka, Ceylon.

AMERICAN MAGAZINES

ONE of our American readers has made the generous offer of passing on his copies of the magazines 'Audio', 'High Fidelity' and 'Stereo Review'. These will be current copies rather than back numbers which he will pass on once he has read them himself. All he asks is the sum of one pound to cover the postage for a year's issues of each periodical. Anyone interested should write to Cyril Fleisher, Beverly Apartments, M3, Asherville, N.C. 28803.

MACKARL ELECTRONICS

A NEW NAME in the audio field is Mackarl Electronics, a London-based organisation formed to market the products of a manufacturing body in Taiwan and the Philippines. The company offers a range of tuners, amplifiers, and cassette machines. These are available in chassis form, completely assembled for manufacturers, or under private label for large retailers—a system based on American experience.

At present a service operation is being set up and a comprehensive stores depot established. Technical information is being distributed to the trade and the first orders are currently being negotiated.

SCOTCH WILDLIFE SOUND RECORDING CONTEST

THIS YEAR the 3M wildlife recording contest was won for the second year running by Ray Goodwin of Cowley with a recording of two male cuckoos indulging in a vocal duel over a female bird. This was made on a Tandberg series 11 battery driven tape recorder. His prize is Tandberg equipment to the value of £200. For the first time the contest included a novices' section and this was won by Richard Ballard, with a recording of a buck deer calling his harem to him. Just can't get away from it can you?

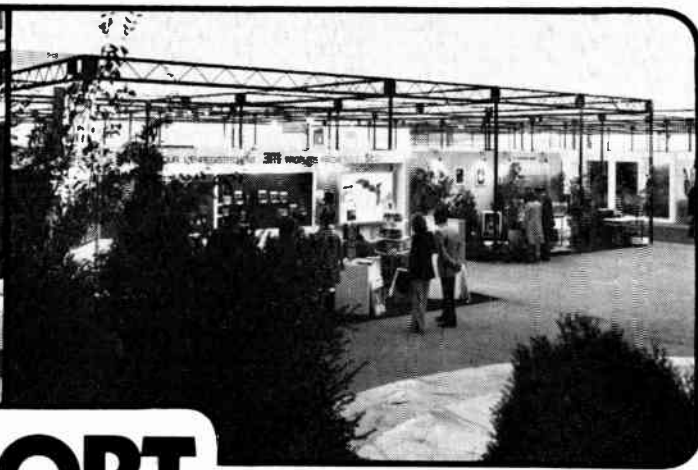
BAS PRESIDENT

WILLIAM A. ALLEN, of Bickerdike Allen, Rich and Partners has been elected President of the British Acoustical Society, succeeding Professor D. G. Tucker. His acoustical interests are primarily environmental and architectural; he is a member of the Royal Institute of British Architects and has served on its Council.

ERRATA

IN OUR MARCH *New Products* column we mentioned the NAS stereo amplifier. Unfortunately we gave the name of the firm producing it as 'Northern Audio Services' it is in fact 'Nottingham Audio Services'. We also gave the power output as 75 watts per channel, but we have been informed by the manufacturers that it is in fact 70 watts. Furthermore, though the equipment was originally available only from the manufacturer, they have now set up a dealership of some 300 retailers. We hope that no inconvenience was suffered due to these errors.

XVth Festival International du Son
Musique | Idéologie | Son | Musique | Culture | Instrumentale



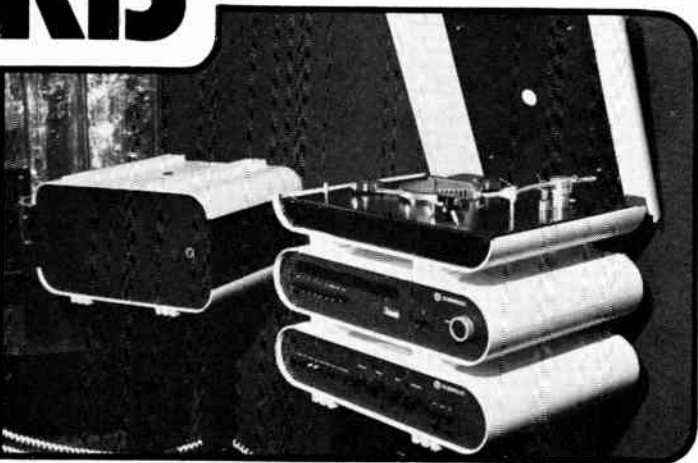
REPORT FROM PARIS

Top left: Queue waiting to enter the Grand Palais.

Above: Looking out across the exhibition from a 'garden' just outside the Kiosque à Musique. White 'ceiling' is made of muslin.

Bottom left: Ensemble de Stockholm playing during a 'Swedish Evening'—Broadcast by O.R.T.F.

Below: Some unusual styling by Scientelec, a French audio firm whose equipment is now on sale in Britain and was seen at Sonex.



LAST May we reported on a very effective transfer of the *Festival International du Son* from the old Hotel Palais d'Orsay on the 'left bank' to a more conventional exhibition hall: the Grand Palais situated just off the Champs Elysées. Considering the rather short notice for that change of venue, last year's show worked very smoothly, with an attractive layout, displays and demonstrations representing some 130 audio names, and support from 77,000 visitors. Indeed, the organising team working under Marc Boissinot, Commissaire Général of the Festival for the *Société pour la diffusion des Sciences et des Arts*,* had applied such skill and effort that only minor changes were needed this year, arising in the main from 40

more brand names to be accommodated. Public attendance this time was 82,000.

Following an established pattern in other respects, the Festival functioned under the patronage of the Ministry of Cultural Affairs, was sponsored by various manufacturing bodies, included a series of lectures on audio and acoustic topics, diaporama shows, and trips along the river Seine. It also acted as host to the Académie Charles Cros for proclamation of the annual Grand Prix for the year's finest recordings (see page 969 for details), and was supported fully and enthusiastically by the French radio broadcasting authority (O.R.T.F.). A disc featuring recordings of various types of musical ensemble was on sale, produced specially for the Festival by the Charlin record company, and the massive general

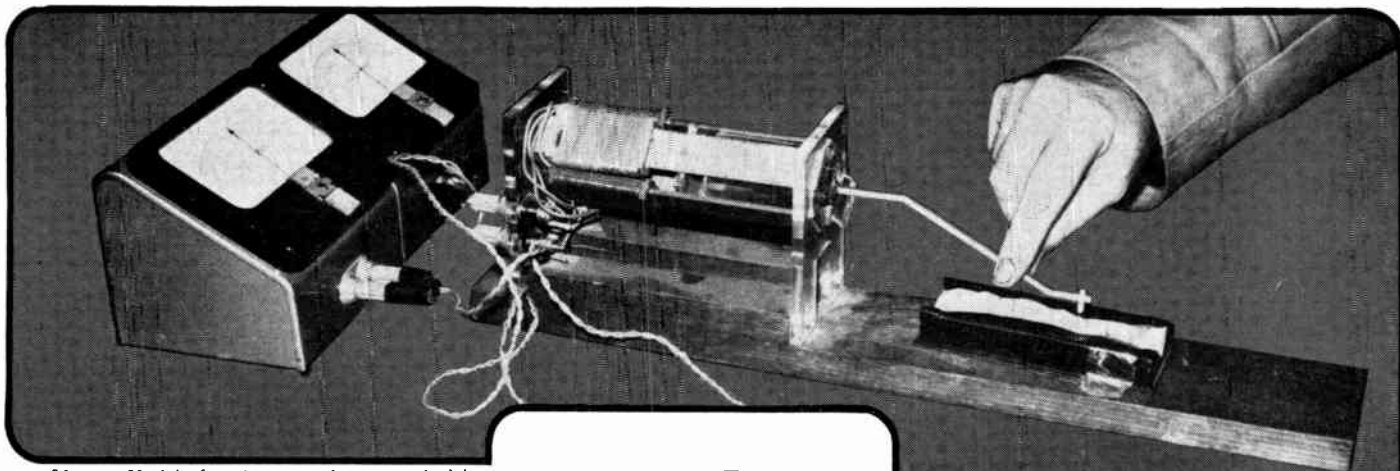
catalogue was, as usual, both comprehensive and a work of art.

The exhibition occupied the ground floor only of the Grand Palais, with a false ceiling of white muslin installed to isolate the event visually from the vast glass-domed spaces above. There were nevertheless odd 'outcrops' of stonework and massive rivetted girders to remind one of the old behind the new—but such juxtapositions are very typical of France as a whole. Readers with an eye for the incongruous will be relieved to learn that the muslin ceiling was not set at a mere two metres (6 ft. 7 ins.) above floor level, as we wrongly stated last year. A network of 'Avenues' and 'Allées' named after composers ran between blocks of exhibitors' stands and glass-fronted demonstration rooms. These thoroughfares repeated the 1972 pattern in the

main, with Ravel, Mozart, de Falla, Couperin and Honegger added to help circulation around the increased number of stands. The Austro-German musical mainstream was still under-represented among these street names, but perhaps Beethoven or Wagner would have placed themselves above such commercial junketings!

Oddly enough, apart from the dominating sounds of pop music in many dem rooms there seemed to be a distinct bias towards the Italian baroque in classical demonstrations. Vivaldi, Corelli, Scarlatti, Torrelli—all popped up from time to time, though of course one didn't have to search very far for the traditional hi-fi orchestral war-horses. Sound levels generally were high, and quality often raucous. As last year, there were problems of insulation between rooms, with

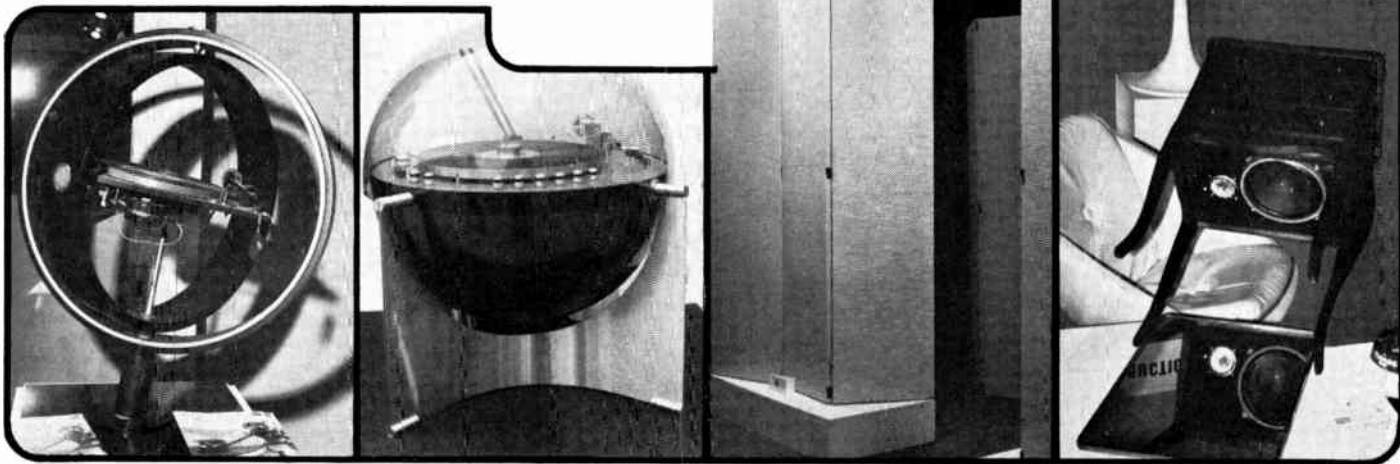
* S.D.S.A., 14 Rue de Presles, Paris 15, France.



Above: Model of a stereo moving-magnet pickup cartridge seen on the Shure stand. By wagging the stylus-bar, output currents could be read on a pair of meters.

Below, left to right: Ingenious giant gimbal bearing houses a Dual player featuring an arm with (smaller) gimbal. On a similar spherical theme, a complete system for 'modern' homes. Room divider type electrostatic full-range speaker by Audio Research, an American firm. Speaker system built into base of a traditional small chest, one of a range (in various styles) by Construction Acoustique.

15th 'FESTIVAL DU SON' FEBRUARY 19th - 25th



low frequencies transmitted via the floor structure creating some embarrassment for those firms wishing to give 'civilized' demonstrations.

Acoustic Research had installed an Acoustette contouring device to 'correct' for the listening room and offset to some extent the unwanted background noise, and featured an illuminated vertical display to indicate the instantaneous power levels fed to their loudspeakers. This easily peaked to 40-50 W on what seemed to be only modestly loud orchestral music, which certainly made the influence of ambient noise very obvious, since we know from experience that the same speaker models can create quite enormous subjective levels at less power in a quiet domestic setting. For such reasons, Quad's French agent Jean Cotillon decided to use his other lines for live demon-

strations, with the 33/303 and ELS simply on static display. Queries about these items were met with a polite suggestion that a good local dealer should be able to put on a more useful demonstration than was possible at the Grand Palais; but far from diminishing sales, this apparently led to more Quad orders than Monsieur Cotillon has ever received before at a Paris show!

The name Quad leads naturally (and with the greatest respect for registered trademarks!) to thoughts of quadraphony. This time the Festival certainly made up for last year's weakness on the four-channel front, as demonstrations of surround-sound were legion. But, alas, plenty of immersion in superficial two-way ping-pong or swimming baths of artificial reverberation was not very impressive compared with the modest yet dramatic effect of

genuine four-channel material properly presented—of which we heard none.

Most people seemed mightily confused by the whole business, and one exhibitor at least was conducting a firm campaign *against* surround-sound in any form. This was Professor Korn, whose radical ideas on loading and dynamic damping are incorporated in the Servo-Sound speakers*, but who now runs his own Belgian business called Korn & Macway. He had an ultra-simple demonstration, with a pair of speakers mounted high up one wall and a spot-lit music-stand in the middle to emphasise the ideal of concert-hall listening. In fact we were not over-impressed by the sound produced, but one cannot help admiring Professor

* See also Low Frequency Loudspeaker Systems by T. S. Korn, *HFN/RR* March 1972.

Korn's devotion to what he regards as the true hi-fi ideal, even though his opposition to quadraphony stretches to the point of discounting all hall reflections except those coming from the same general direction as the orchestra.

One continuing and very great virtue of the Paris show is the emphasis on live music provided by the O.R.T.F., which acts as an antidote to the more extreme sonic perversions heard around the exhibition. It was a pleasure, for instance, to wander casually into the main O.R.T.F. auditorium and observe a small chamber orchestra rehearsing for an evening concert. The impact of real string tone was extraordinarily satisfying and sent one back to the main hall with freshly critical ears.

As in previous years, the radio people provided a whole series of

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Unilet stocks a vast range of excellent hi-fi equipment at unbeatable prices. The items listed here are a very small sample: for full details and up-to-date prices, just dial the operator and ask for FREEPHONE 2090 — the call will cost you nothing! Ask for free catalogue and order by post, or come and buy on cash-and-carry. These items are not on demonstration, and carry maker's guarantee only.

Armstrong 521	£44.25 (a)
Armstrong 526/M8	£83.50 (b)
BSR TD8S 8-track unit	£16.75 (a)
Ferroglyph F307/2/W	£44.50 (a)
Leak Delta 30	£46.75 (a)
Leak Delta 70	£57.75 (a)
Leak Delta 75	£128.95 (b)
Metrosound FMS20 tuner	£39.95 (a)
Rogers Ravensbourne amplifier cased ..	£53.50 (a)
Rogers Ravensbrook amplifier cased ..	£39.95 (a)
Wharfedale Denton 2 pair	£29.95 (a)
Wharfedale Linton 2 pair	£36.95 (b)
Wharfedale Triton 3 pair	£46.50 (b)
Wharfedale Melton 2 pair	£46.50 (b)
Wharfedale Dovedale 3 pair	£63.95 (c)

Carriage charges per BRS:—
(a) £1.00; (b) £1.50; (c) £1.75.

And also many more by Connoisseur, Garrard, Sansui, Goldring and Goodmans.

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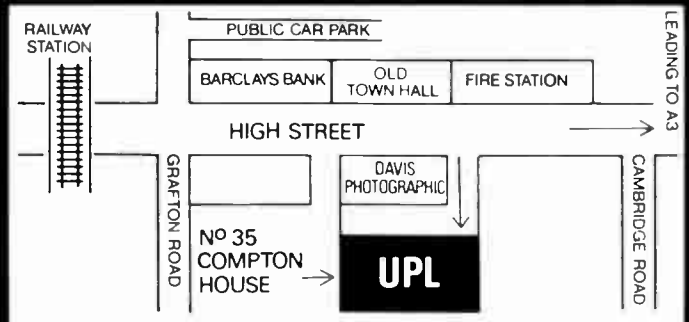
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| headsets, | Richard Allan, |
| loudspeakers and | Scan-Dyna, |
| stereo tape decks, | Sonab, |
| from | Sony, |
| Acoustic Research, | Stanton, |
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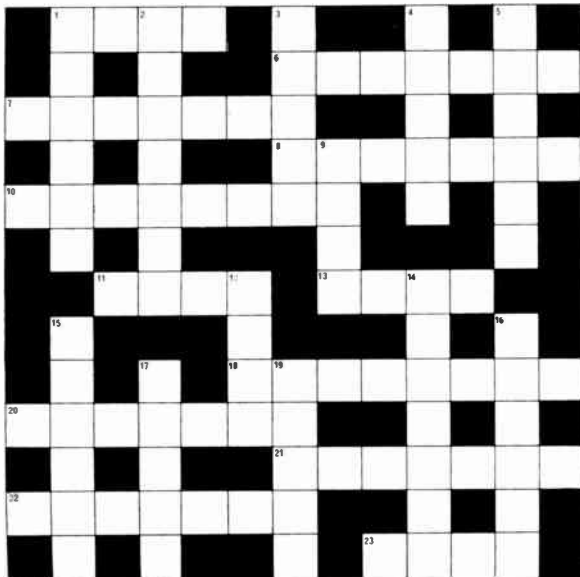
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devised by Maurice Taggart



ACROSS

- 1 Double this to reach 41.2 when E is open. (4)
- 6 Verdi dropped the 'h' for his opera, but Dvorak kept to Shakespeare's original spelling for this overture. (7)
- 7 A crag on a Swiss mountain, or something to blow until the cows come home? (7)
- 8 Go beyond the high wall for this composer/organist. (7)
- 10 Enter cat, providing pleasant musical diversion during the interval. (8)
- 11 I join the little colonel for some induction. (4)
- 13 Although Danish, this composer finishes up a renegade. (4)
- 18 Component opposed to oppressive regimes? (8)
- 20 They always double up the frequency. (7)
- 21 German trombone featuring in an opus arrangement with an E. (7)
- 22 To keep a sense of proportion, this vital unit seems to be a tenth of what it used to be. (7)
- 23 Turn the tide to cut tape constructively. (4)

DOWN

- 1 A little aluminium in the cakes! Don't worry, they're just simple transformers really. (6)
 - 2 Include Hertz briefly in the revised score for this musical form. (7)
 - 3 Reversed woodworker's joint provides a piece for modest instrumental group. (5)
 - 4 Get the bird initially for a measure of 11. (5)
 - 5 A late Straussian setting for ?? (6)
 - 9 An atonalist with somewhat chilly associations. (4)
 - 12 Are its strings pitched truthfully? (4)
 - 14 Throw out the record to start with. (7)
 - 15 Velocipedes for indicating periods. (6)
 - 16 Cool refreshment for brass. (6)
 - 17 Active in Berlioz circles. (5)
 - 19 Consider muddled pleas for a contemporary Spanish composer. (5)
- A £2 record token will be awarded to each of the first three correct solutions picked from those which arrive by April 5th.**

Paris Report

live broadcasts in the 'Kiosque à Musique', to suit all tastes, while record and discussion programmes for the *France Musique* network were produced before visiting audiences in a smaller auditorium. Some readers may recall that last year the top of the main O.R.T.F. enclosure was left open so that the various live musical events found their way acoustically right around the exhibition. This year the 'Kiosque' was roofed over and became rather dead acoustically—perhaps a little too damped and clinical with a full audience of 350 people.

The other traditional source of live music at the Festival du Son, a Bateau-Mouche river trip with on-board entertainment from musicians of the Gardiens de la Paix, was a little different this year, as the colder weather accompanying an earlier date forced both musicians and visitors below deck. The band of about 30 wind players therefore performed in an enclosure measuring approximately 40× 18× 8 ft., which produced sound levels of the sort heard in the more extreme demonstrations—but without the slightest sign of distortion!

The lectures and seminars held in a modern talks theatre adjacent to the exhibition hall were both popular and useful. One which we attended, by Dr. Ray Dolby on the 'B' noise reduction system, was scheduled for 10.00 a.m. on a Saturday morning. This was opening time for the show and it seemed unlikely that more than a handful of people would go straight across to hear a talk in English about a technical subject, though in fact the place was packed and interest was intense. Hi-fi aspects of the 'cassette revolution' are apparently only just coming to light in France, and Dr. Dolby's references to what he called the 'natural time-constant' which works to delay the application of a new technology were clearly appreciated, bringing forth comments about the poor quality of commercial music-cassettes across the channel. However, this had not deterred importers from displaying their latest cassette recorders, and we were pleased to see that the many Japanese and American units were joined by the elusive Tandberg TCD 300 (Dolby-B, 3 motors, dual capstan, chrome tape facility), the only sample of which was stolen from Olympia last October before we could examine it.

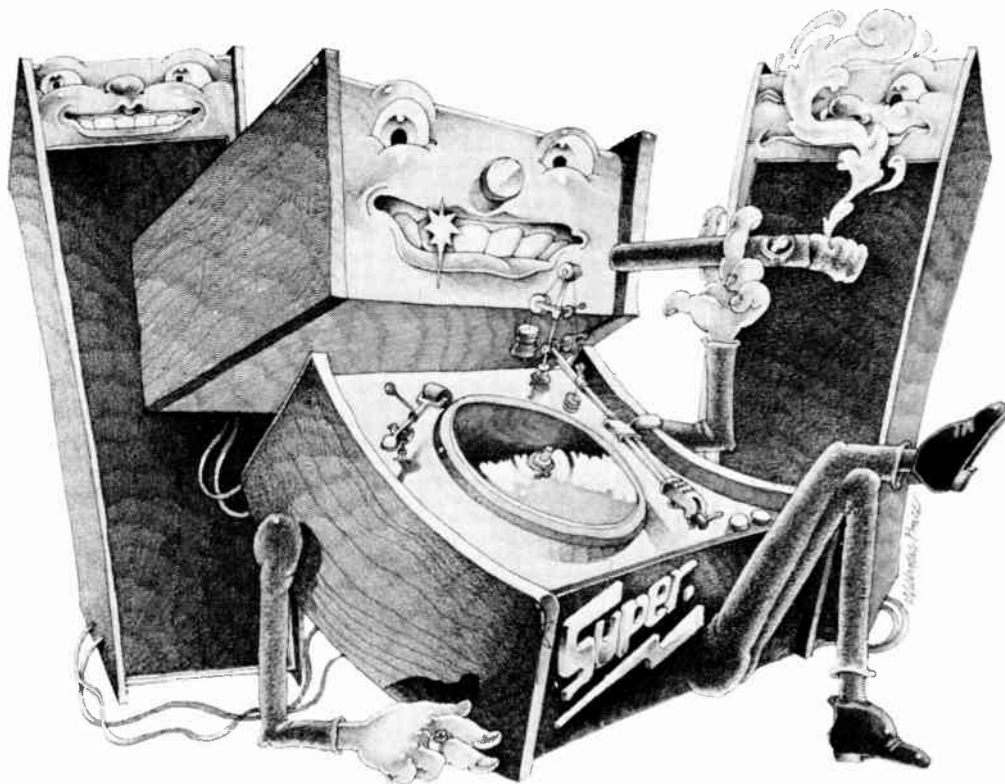
The 170 exhibiting manufacturers were housed in a total of approximately 90 stands or rooms, with brand-name 'density' varying from one up to a dozen per room. French firms comprised only just over a quarter of the total (45), thus emphasising that the Paris show is international in fact as well as name. The Americans and Japanese vied for second place with 29 and 28 names respectively, Britain came next with 24, then West Germany with 13. Belgium, Switzerland and Denmark had 8, 6 and 5 exhibitors, and the remaining dozen came from Italy, Holland, Sweden, East Germany, Austria, Norway, Hungary, Czechoslovakia and the Argentine.

Of the 24 British firms, only six had exhibits either completely to themselves or shared with just one other U.K. name: BSR, Brenell/Celestion, Dynatron, Goldring, Leak. The recently announced U.K. alliance between KEF and the German firm of Braun should perhaps bring this pair into the above list, while several other familiar names appeared to have a dominant role in their agent's exhibits: Ferguson, Goodmans, Wharfedale, Sinclair.

Despite an effort to remain detached and 'European', it gave

pleasure to note that British exhibitors generally set a standard of sound above the average—especially in terms of loudness and types of music presented. Celestion, whose painstaking Ted Howlett stuck doggedly to his Paris post right through the show's whole span, was delighted that the magazine *Revue du Son* had chosen the Ditton 66 loudspeaker as a sort of reference standard. They were also especially pleased that a body known as the A.F.D.E.R.S. (rather like our old BSRA) had decided to hold a special 'Celestion evening' because their members had been so impressed by some private tape playbacks via Ditton speakers.

No doubt there are many such snippets of news and other impressions that could be conveyed if we had space—or indeed if we had not been forced by an air strike to return to London a day earlier than planned. But at least we confirm that the Festival du Son remains the most imaginatively organised of Europe's hi-fi exhibitions. It makes up in visual terms, and by its comprehensiveness and O.R.T.F. contributions, for what it may sometimes lack sonically in the dem rooms—and it is, after all, set right in the heart of Paris.



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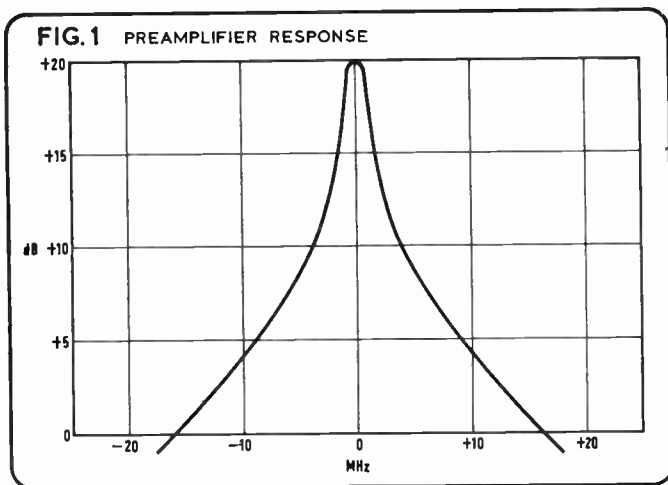
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SELECTIVE VHF PREAMPLIFIER

BAND-2 FET CIRCUIT FOR USE WITH FM STEREO TUNERS BY D A HENDON



THIS article describes a Band 2 preamplifier which was designed to improve the signal-to-noise ratio when receiving stereo radio broadcasts in low signal-strength areas. It has been used with Quad, Leak, Sony and Wharfedale tuners, and in every case a worthwhile improvement in quality was obtained.

The gain of the prototype was measured using a Hewlett-Packard spectrum analyser and tracking generator, and was found to be 20 dB when run off 9 volts, and 22 dB when using a 12 V supply. With a gain of 20 dB the preamp should just about compensate for the worsening in signal-to-noise ratio of a stereo signal over a mono one from the same transmitter. With the preamp adjusted for Radio 3, the signal presented at the other three BBC frequencies will still be greater than without the preamp, although less than that presented at Radio 3.

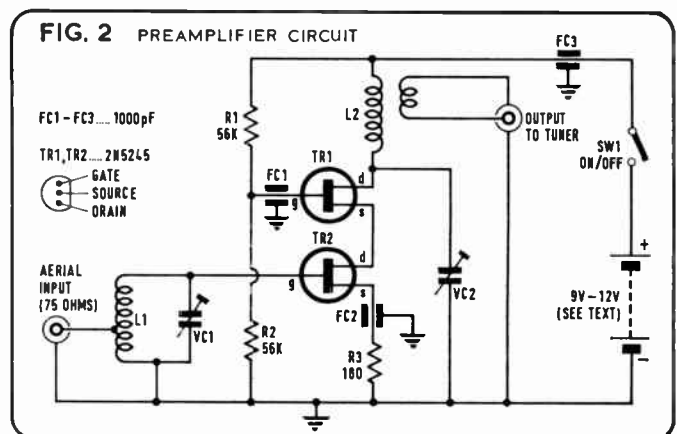
The response of the amplifier is shown in fig 1. It will be seen that besides providing more signal at the required frequency, it attenuates outside the working band, thus improving the image rejection of the system. The preamp has -1 dB points 500 kHz apart, so that the bandwidth is thus adequate for handling stereo signals without distortion. Even where no improvement in noise is required, it can still be beneficial to use this preamp. The extra signal will reduce the tuner's sensitivity to interference from, for example, car ignition noise and aircraft flutter. It has also been found that in several cases a definite decrease in distortion was noticed when the preamp was used. All this suggests that such a preamp would make a worthwhile addition to many hi-fi systems.

It must be emphasised that this is not an alternative to a good outside aerial; it should be used with the best practical aerial system, though it will improve the situation with even the worst indoor aerial.

The circuit is shown in fig 2. The amplifier uses field-effect transistors, since a better cross-modulation performance can be expected than with bipolar transistors. This is of paramount importance if it is desired to listen to weak distant signals with the local BBC transmitters putting a large signal down the aerial. The circuit configuration used is known as the cascode circuit; although it uses two transistors instead of the usual one, benefits are reaped in the form of a more stable circuit. With a one-transistor circuit it is necessary to neutralise the amplifier. This is a process of carefully applying feedback to the amplifier to cancel out positive feedback due to internal transistor capacitances. A cascode circuit eliminates the need for neutralisation, and thus makes the process of setting the amplifier up much simpler.

The FETs used in the prototype and one subsequent model were Texas type 2N5245, costing about 45p each from the usual suppliers. One model has also been built using the more popular 2N3819, and although theoretically the noise performance should not be as good, in practice no difference was noticed. However, the 2N5245 is specifically intended for this sort of application, whilst the 2N3819 is a general use FET. The author considers the extra 11p per FET for the 2N5245 worthwhile since this ensures the expected performance.

The layout is shown in fig 3. With VHF circuits, the inductive reactance of even a short piece of wire becomes significant, so it is



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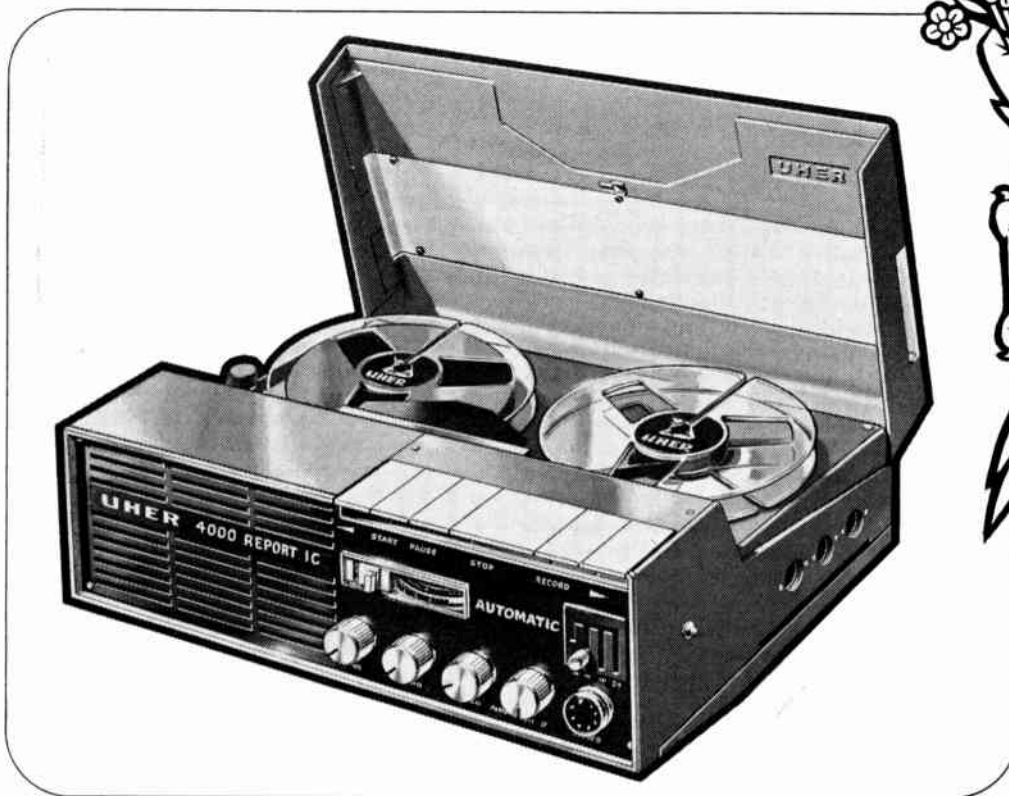
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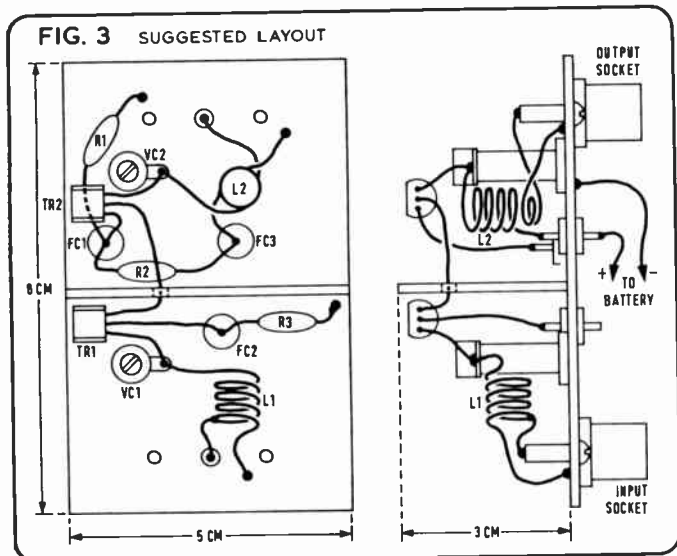
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SELECTIVE VHF PREAMPLIFIER



essential to keep all leads as short as possible. The output must also be electrically remote from the input. Potential constructors are earnestly advised to keep to the suggested layout unless they have previous experience of VHF circuits.

The chassis for the amplifier is a piece of copper-clad board. The screen is made out of double-sided copper-clad board, and the two parts are joined by soldering after all of the holes have been drilled. The coils are self-supporting and made from enamelled 18 swg copper wire. They should be formed by winding wire around a rod about $\frac{3}{8}$ in. diameter, and slipping the completed coil off. The input coil is tapped one turn up from the earthy end. The output coil is different in that the output is coupled through a link winding consisting of one turn of the same wire interwound at the supply line end of the coil. As far as the RF is concerned, this end of the coil is earthy. The inductance of the coils can be altered slightly by squeezing or stretching the turns, and in order to reduce coupling between the input and output to a minimum, the two coils are arranged to be mutually at right angles.

The supply recommended for the amplifier is 9 volts, because of the availability of 9-volt batteries. An increase in gain of about 2 dB can be obtained by using 12 volts, but there is no advantage in increasing the supply further. With a 9-volt supply, the amplifier draws about 8 mA, but the exact figure will vary between amplifiers due to manufacturing tolerances in the FETs.

In the author's model the amplifier, a battery and the on/off switch were housed in a diecast box. It may be possible to power the amplifier from existing equipment; the audio preamplifier power rail may be suitable for example, although this should only be attempted if a circuit diagram of the equipment is available, since all manner of strange gremlins may be introduced by taking power from the wrong place. It is recommended that the box be made of metal in any event, with holes cut in it to allow adjustment of the trimmers with the lid in place.

The setting up of the amplifier is the hardest part of the whole project, but with patience and care it can be done in a matter of minutes.

The two trimmers should be screwed three-quarters in, and the preamp connected between tuner and aerial and switched on. If the tuner has switchable muting and AFC, these should be switched off so as not to confuse things. The preamp has a flat bandwidth of about 500 kHz, so it must be tuned for the part of the FM band on which it is to be used. This will probably usually be the nearest Radio 3 transmitter. VC_2 tuning is much sharper than VC_1 , so VC_2 should be tuned first. It will be found that at some point of the travel of VC_2 , the signal increases, which will of course show up on a tuner having a signal strength meter. On a tuner without a meter, the background hiss on the signal can be listened to; it will reduce when VC_2 is tuned correctly. It may be helpful to provide a weaker signal so that the effect is more easily noticed, and this is most easily done by connecting a few inches of ordinary wire in place of the proper aerial. If the trimmer cannot be adjusted in far enough, squeezing the turns of the coil closer together will allow the trimmer to tune with less capacitance (the reverse is also true). When VC_2 has been adjusted properly, the proper aerial should be reconnected, and the same procedure followed with VC_1 . It is most important to have the aerial with which the set will be used connected for this adjustment, since different aeriels will load the circuit differently. The tuning of VC_1 is very broad in comparison with VC_2 , but it should be found that at some point of the tuning of VC_1 a further reduction in background noise will be found. Comparison of results with the preamp in circuit and out of circuit will show whether all is working as it should be.

If it is required to widen the bandwidth of the preamp, gain can be traded for bandwidth by increasing the number of turns on the output link. However, a doubling of bandwidth will halve the gain, thus reducing it to about 14 dB.

In conclusion, the author would like to say how useful he has found the preamp. Such a large return for so small an outlay of capital is rarely achieved with hi-fi equipment.

COIL WINDING DETAILS

- L1 6 turns of 18 swg enamelled copper wire wound on a 10 mm diameter rod, and slipped off. Tapped 1 turn from the earth end.
- L2 As L1 but no tap. A link coil of the same wire and diameter but only 1 turn to be interwound at the supply end.

PARTS LIST

- Copper clad board 8 cm x 5 cm
- Double-sided copper clad board 3 cm x 5 cm
- 2 off tubular ceramic trimmer 1-12 pF
- 3 off feedthrough capacitors 1000 pF
- 2 off Field Effect Transistor type 2N5245 (see text)
- 2 off Resistor 56 kilohms 1/4 watt 5 per cent
- 1 off Resistor 180 ohms 1/4 watt 5 per cent
- 2 off Belling Lee chassis mounting coax sockets
- 2 off Belling Lee coax line plugs
- 1 metre of 18 swg enamelled copper wire
- Battery and switch (see text)
- Metal box (see text)
- Length of co-ax to join amplifier and tuner

IHF power/channel: 75 W.
 RMS power/channel: 60 W.
 THD at 1 kHz: 0.1% (0.05% at 50 W).
 IM distortion: 0.1% at 50 W (70 Hz: 7 kHz, 4:1)
 Frequency response: PHONO: 30-15,000 Hz \pm 0.5 dB.
 AUX, TAPE/PB, REC/PB: 20-30,000 Hz, \pm 1, -3 dB.
 Power amp section: 15-50,000 Hz, \pm 0, -3 dB.
 Signal-to-noise at rated output: 95 dB.
 Phono overload: 90 mV
 (and recently reviewed by Hi-Fi Sound at 180 mV).
 Damping factor: 50.

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No wonder Hi-Fi Sound said . . .

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AERIALS FOR VHF/FM

SOME RECEPTION SNAGS & THEIR SOLUTION



PART 1 What we tend to forget By RS Roberts

THE growth of sound broadcasting in this country was celebrated last year by many functions associated with the BBC's 50th anniversary. The various events were marked by nostalgia and reminiscence to a high degree, and much publicity was given to the fascinating history of the sound broadcast service.

Looking back, what has been the most important lesson to be learned? It is, undoubtedly, that a broadcast service must be well-planned. Sound AM broadcasting started on the medium-wave band in 1922; subsequently, more transmitters were put into operation in regions of high population density, with little regard for possible future interference problems. With time, more and more stations appeared in a congested band and we are all familiar today with the medium-

wave chaos resulting from this policy.

The BBC's FM sound service commenced in 1955. By this time much experience had been obtained in the planning of television services in the VHF band. The advantages of FM from the broadcaster's point of view are great, and planning of Band II is an easier task than for medium-wave services despite the relatively recent introduction and spread of stereo transmissions.

Many other lessons have been learned over the past 50 years, but it is interesting to meditate on what we may have forgotten. Many things have been forgotten, some rightly so, but one very important aspect of broadcasting seems to have been sadly neglected since the 1920s. In those early days it was recognised by everyone associated with broadcasting, including the

listener, that *two* things are essential for satisfactory reception: a receiver and an *adequate aerial system*. Some readers will remember those tall poles and large aerials that used to dominate our gardens.

Since 1955, FM receiver and tuner design has undergone massive changes. Stereo reception is now normal. Selectivity and sensitivity have improved to a point where a very modest signal input is adequate for reception of excellent stereo programmes. Unfortunately, high sensitivity has brought in its train a tendency to neglect the importance of a good aerial. It is possible, with a modern tuner, to obtain an acceptable performance with a short piece of wire connected to the aerial input terminal. Many listeners obtain their programmes in this manner without realising the full potential of which their tuners

are capable.

The recently published Report by the Ministry of Posts and Telecommunications on *Radio Interference Complaints for 1971* shows in a very clear manner that we appear to have forgotten that a correct aerial installation is not merely important, but essential. There has been a steady reduction in complaints concerning Band II reception since 1969 but, for 1971, of all the 32 sources of trouble that are listed, nearly 20% were 'Inefficient Aerial Installations'—the largest single cause of complaint.

One may be tempted to shrug off these figures by referring to the increasing interest in FM reception, but a closer look at the report shows a much more serious state of affairs. Of the 32 categories, ten are complaints due to causes at the receiving site, such as faulty

PART 2 Basic aerial problems & types By VR Hartopp*

CHOICE of a suitable aerial for FM reception is guided in the main by the signal strength presented to the tuner. As in TV, the amplitude of the signal falls with increasing distance from the transmitter, and may be lowered particularly by obstructing hills or buildings. Aerials mounted in a loft generally give about half the signal they would if mounted on a chimney. Sufficient signal to give complete freedom from noise and interference on mono reception may not be adequate on stereo due to the technical parameters involved.

Many receivers incorporate built-in aerials made of foil or wire, which will give reasonable reception within a few miles of the transmitter; but because a tuner is normally used only just off the ground, interference from ignition

systems will often occur. Under these circumstances a room aerial fixed as high as possible will improve results, but if a dipole is mounted on the roof a further great improvement will be noticed. Even a simple folded dipole (Fig. 1) is directional, and if faced broadside-on towards the wanted transmitter it will not receive unwanted signals from its ends.

As the distance from the transmitter increases, so the signal gets weaker and aerials with more gain are required. These can have up to six elements (Fig. 2) and at extreme distances two similar aerials may be stacked one above the other, employing a special matching harness for satisfactory operation.

Other factors have a bearing on the choice of aerial in addition to signal strength, many of which have been discussed by Austin

Uden over the years in his regular *FM Diary*. If, for instance, background hiss is experienced on stereo reception, a higher-gain aerial is required. On the other hand, a certain type of distortion results when multi-path reception occurs. Simply put, this means that in addition to the line-of-sight signal, at least one other signal is received simultaneously. This may have been reflected by an object somewhere near the line-of-sight or around the receiving site. The object can be several miles away and not necessarily visible from the receiving site. Here, the directive properties of an aerial may be used: as the gain of the aerial increases its beam becomes sharper, and by suitable choice of aerial and careful alignment, it is usually possible to effect a cure.

Further problems may be caused

by additional pick-up on the coaxial feeder between the aerial and the receiver. Interference or unwanted signals from the transmitter can occur in this way, and one cure is the use of a balance-to-unbalance transformer (balun) on the aerial itself (Fig. 3). This device considerably reduces the effect of pick-up on the feeder, and at the same time matches the balanced aerial to the unbalanced coaxial cable.

The addition of a balun designed as an integral part of the aerial can also increase the frequency bandwidth of the system to cover the full FM band. Some aerials on sale do not have a broad enough bandwidth to cover all the channels satisfactorily, and, consequently, produce less signal on the channels

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Sony TA1140	£109.75
Sony TA1055	£69.75
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Shure M44/7	£6.25
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AERIALS FOR VHF/FM PART 1

CONTINUED

receivers, IF breakthrough, 2nd channel interference, etc. Of these ten, over 46% are again due to 'Inefficient Aerial Installations'. Can it be that we have forgotten what is possibly the second most important lesson to be learned from 50 years of broadcasting: that the finest receiver may be useless without an adequate aerial to feed it?

This state of affairs cannot be laid at the doors of the aerial manufacturers. They have come a long way since broadcasting started in Band II. Healthy competition has resulted in each firm offering a range of technically sophisticated aerial designs, and from these ranges it is possible to select an aerial to suit any receiving situation. Somewhere between the aerial

manufacturer and the listener there is a lack of regard for fully satisfactory reception. In the words of the report, 'Complaints of this nature are unwelcome because it is considered that a large number of them are an unnecessary burden on the Post office interference service and could be avoided by those more directly concerned if they were to take appropriate action'.

It is surprising to find that many manufacturers of tuners or tuner-amplifiers provide little (in some cases, misleading) information on the aerial to use with their product. Car manufacturers generally provide information regarding the correct grades of oil and petrol to use for best performance, so why not tuner manufacturers in relation to aerials? It was noted at the last Audio Fair that stand attendants were abysmally ignorant on the subject of aerials, so vital to the satisfactory operation of the pro-

ducts they were representing.

Despite the shortcomings of tuner manufacturers, the reason for the massive aerial complaint figures should not be lack of information. Many articles have appeared in the 'hi-fi' press on aerials for FM reception. Each of the aerial manufacturers will supply full technical information and assistance to anyone who asks for it. The BBC have provided masses of information to anyone requiring it; all designed to provide the best-possible reception of BBC FM services.

It must be realised that the aerial has functions in addition to providing an adequate signal strength—such as protection against interference. So far, the BBC has been the sole occupant of Band II for broadcasting in the UK. The IBA will be commencing their service shortly, and it will be in stereo. The IBA service will be

planned on the assumption that the receiving aerial will be sited outdoors at a height of ten metres! The dovetailed planning of BBC and IBA will permit no relaxation from the need for a good aerial installation. May we hope that the tuner manufacturers and dealers—in fact all those links between the aerial manufacturer and the listener—will regard the aerial more seriously than they have in the past?

A final point. Those figures from the report are only the tip of the iceberg. Again quoting from the report: 'It should be borne in mind that ... the number of households in which interference ... is experienced is usually much greater than the number of complaints received'. We might also remember that we are all *paying* the Post Office to carry out their massive task of investigating complaints of bad reception—a total of over 55,000 during 1971.

PART 2

CONTINUED

concerned—typically, local radio stations and Radio 4 in some areas.

Mention of local radio stations brings up the matter of directivity of the higher gain aerials. In some cases it may be impossible to receive a local or alternative programme due to the different direction; in such a case two alternatives are open. Either two separate aerials can be used, one for each station (these should not be connected to the same feeder, but have a separate one and a two-way switch fitted at the receiver position) or an aerial rotator may be employed.

This latter device consists of a motorised unit fitted to the mast, which rotates the aerial to face in any direction (Fig. 4). A remote control unit installed near the receiver (also illustrated) allows the direction to be changed at will. In many locations this enables alternative area programmes and more than one local radio station to be received. The IBA stations which are due to come on the air in the future would also be catered for. Continental stations can also be received satisfactorily on many sites near the South and East coasts—again as explained many times by Mr. Uden.

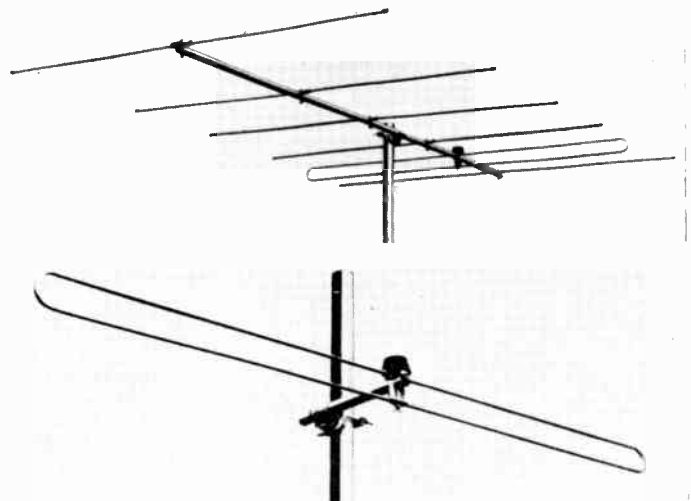
Occasionally an annoying 'burbling' sound is experienced, due to a beat between different transmitters and, again, the directivity of the aerial can often help to cure this by a slight adjustment of the alignment. Should this not effect a cure, a low-pass filter should be fitted into the receiver. [See 'A Case of the Birdies', p. 521 March—Ed].

As a very general guide, distances and suitable aerials are listed below, but it is emphasised that this is a very rough guide only, allowing for varying sensitivity of receivers, the terrain between transmitter and receiving aerial and, also, local screening effects. It is advisable to use too large an aerial rather than just enough, as climatic conditions vary considerably at VHF and, in the extremely rare cases when the receiver is overloaded, a simple plug-in attenuator at the end of the feeder will effect a cure.

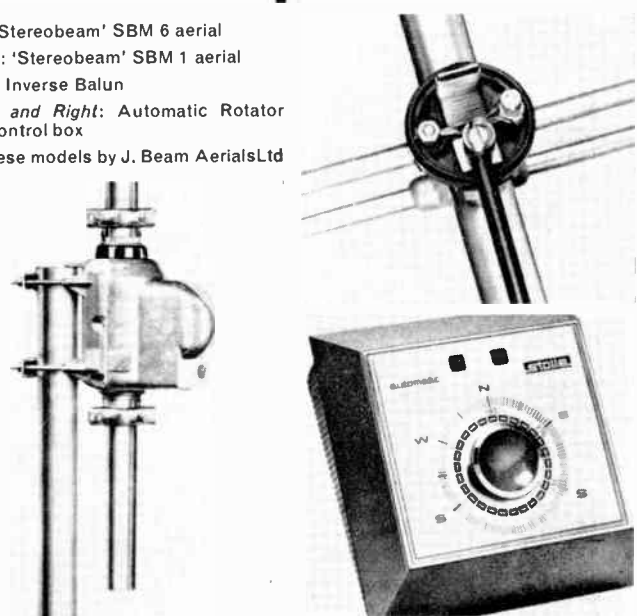
Up to 10 miles—Dipole aerial	
10–20 miles	2 or 3 element aerial
20–40 miles	4 element aerial
30–80 miles	6 element aerial

When the aerial is fitted in a loft it will require to be about one step more elaborate than shown in the table, while signal strength in a loft varies considerably and some time should be spent to find the best position and direction; this can be very difficult in a roof space, underlining the desirability of outside erection whenever possible.

The elements of a VHF/FM aerial are approximately five feet long and, consequently, when choosing an aerial the mechanical strength of the elements and their fastening to the boom must be considered. Not only are wind and ice loads to be expected, but birds find a horizontal element very convenient as a perch, which underlines the importance of sound and rugged construction.



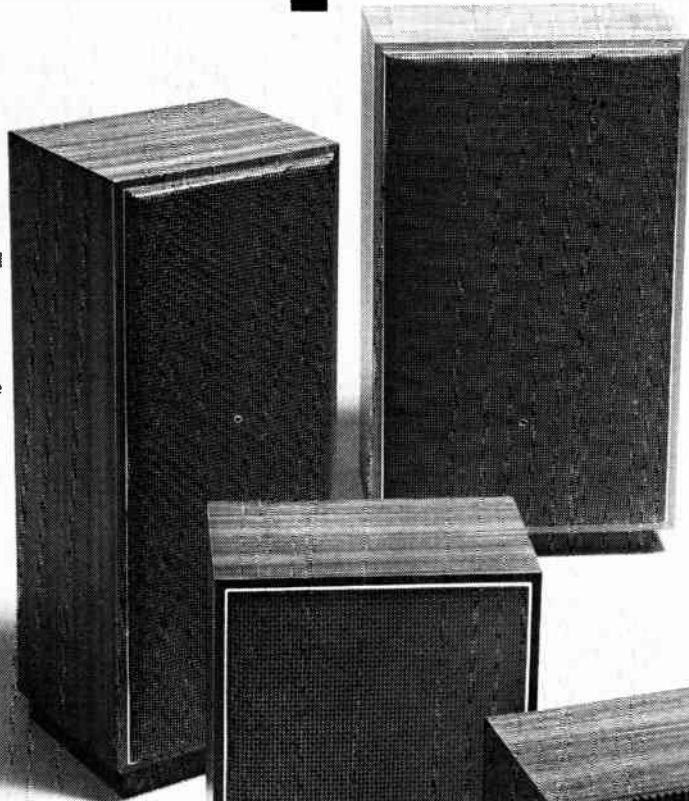
Top: 'Stereobeam' SBM 6 aerial
Above: 'Stereobeam' SBM 1 aerial
Right: Inverse Balun
Below and Right: Automatic Rotator and control box
All these models by J. Beam Aerials Ltd



ITT speakers

KS.659

This speaker distributes the powerful bass signals between a $6\frac{1}{2}$ " round and a $6" \times 4"$ elliptical unit. This allows solid bass reproduction yet this well-balanced response speaker occupies very little floor space. Even with a 5 watt per channel amplifier, this speaker gives more than enough sound for most domestic situations. We invite you to compare its performance with that of larger and more expensive designs.



KS.658

This speaker is fitted with a $6\frac{1}{2}$ " bass unit and a sealed back cone tweeter. Each speaker has its own high note response control to allow differential balancing for the specific acoustics of your home. Its widely adjustable response lets extra high-frequency energy be produced where absorption is high. Flat axial and tapering high-frequency responses are also available within the control range.

KS.660

This speaker gives you excellent smoothness of response over a wide frequency range. The bass is handled by a $12"$ round unit with soft suspension and a high-flux ceramic magnet, operating in a sealed and damped enclosure. Mid frequencies are handled by a $6" \times 4"$ elliptical unit, with a similar surround and ceramic magnet. A single sealed-back cone tweeter handles the high frequencies. The input energy is divided between the three units by means of a carefully designed L.C. crossover and equalising network.

KS.653

Designed to have a response close to a fourth order chebyshev alignment, this compact reflex enclosure exploits the high sensitivity of this type of design. Fitted with a specially selected elliptical unit oriented for optimum directional response, this speaker features exceptional clarity of reproduction (at an almost incredibly low price).

Experts will know that experts made them.

Television, radio and stereo





SOUNDINGS

from an Audio Logbook...by Donald Aldous

A few months ago I had the pleasure of presenting a lecture on 'How High is Hi-Fi?' to the South Midland Section of the IERE. The meeting place was the BBC's attractive club premises at Evesham, which is, of course, near to the BBC's Engineering Training Centre at Wood Norton Hall, Worcestershire.

It is years since I have visited that establishment, and through the good offices of Mr. H. Henderson, Head of ETD., I was able to make an extended tour of this growing centre. Before I go on to this, I must say the hospitality and reception I received from the IERE officials—headed by Alan Bermingham, Evesham Convener, and his colleagues from the BBC—proved to be second to none I have experienced. My talk seemed to be enjoyed by a packed audience, but this may have been due to the proximity of the club bar to the well-equipped lecture theatre, as I noticed quite a few of my audience were clutching pints. I commend this idea if one has to attend a difficult presentation!

Wood Norton Hall, about two miles west of Evesham on the old Worcester Road, during the period 1896–1911 was owned by the Duke of Orleans, pretender to the throne of France, whose *fleur-de-lys* can be seen in every conceivable place, including the top of the lightning-conductor on the main building. Following the departure of the Duke, the estate passed into many hands, including its use at one time as a preparatory school.

That part on which the mansion now stands was acquired by the BBC in 1939 as an emergency programme centre and for monitoring foreign broadcasts. In 1945 it began its life as the Engineering Training Centre. With the extension of the BBC's activities in the postwar years, the facilities at Wood Norton have been extended to train the increasing numbers of technical staff. I was greatly impressed with the technical areas, including a large fully equipped TV studio with associated control room (incorporating a new special Rupert Neve desk), telecine, video tape recording, and a mobile control room. A new building providing facilities for colour TV training is now running, and on the radio side, there are seven tape recording channels, two editing suites, manual and uniselector control rooms, etc. Other facilities available cover workshop practice and transmitter operation, as well as engineering laboratories for the study of fundamental principles.

This instructional work is undertaken by some 30 professional engineers employed as Lecturers and organized in two sections. One refers to operational staff (cameramen, tape recordists, sound assistants, etc.) and the other is responsible for maintenance engineers and technicians.

Although the basic function of the Centre is to train BBC personnel, an important part of their work is the instruction of technical staff for overseas and foreign broadcasting organizations. Most of these appear to come from the newly independent states of Africa, but many come from Jordan, Laos, Cyprus, Libya, Paraguay and Brunei, and so on. Staff have also been trained for the EBU and for the British Forces Broadcasting Service. Even staff from universities and training colleges employing CCTV in teaching have been through the Centre.

The training courses at Wood Norton fall into two groups: basic courses that BBC staff must attend to comply with their conditions of service or to obtain promotion, and special courses that tackle special equipment or techniques.

The Centre is fully residential and accommodation is provided in dormitory blocks for up to 250 students at one time. The courses vary in length from one to sixteen weeks. In addition to the BBC Club facilities at Evesham, the estate itself offers many recreational facilities—sport of various kinds, a swimming pool, film shows, TV viewing, and so on. There is a residential Warden and full time nursing coverage.

Over the last few years, great changes have occurred, both technological and organizational, in BBC broadcasting and these have affected training, of necessity. Colour, obviously, has become important, and special courses are now operating for stereo, UHF techniques, PCM and logic, printed circuit maintenance, line store converters, etc. The vast array of technical publications and documents relating to the courses were shown to me, and I talked with the Head of the Technical Publications Section, Mr. S. W. Amos. Keeping pace with the rapid advances in technology is one of his problems, he remarked to me, and I can well believe it.

In reply to a question, I learnt that women were first admitted into BBC operations and maintenance work in July, 1941, and soon earned good opinions for their efforts, although not all Engineers-in-Charge accepted this female intrusion of a formerly male domain. No sex discrimination exists at Wood Norton Hall, so far as I could see, but I'm getting onto dangerous territory, so I'll stop by repeating my thanks to the BBC officials for this visit to a worthy training establishment. If you want to go into more depth, I again commend to you Edward Pawley's superb tome on *BBC Engineering, 1922–1972*, a proverbial mine of information.

THE OPINION of Cliff Taylor (of P. Taylor's long-established hi-fi, TV and radio store in Taunton) that the publicity accruing from

special presentations in churches or halls, usually for a charitable cause, like an Organ Fund or Church Restoration, more than compensates for the effort and time spent in planning and operating, is one I go along with. He also holds the view that many of today's hi-fi exhibitions, due to competitive enthusiasm, often develop merely into a 'power' struggle, with the accent on quantity rather than quality.

Of course, the technical standard of such presentations must be very high to attract customers eventually, and one of their recent 'Musical Highlight' programmes featuring light and sound as an integrated whole met this requirement.

Fifty hours of taping and editing were involved to prepare a final 4-track stereo tape at 7½ i.p.s. Considerable time was spent in St. George's Church, Wilton, Taunton, to find the best positions for loudspeakers to tame a lively echo. Finally, a pair of Hacker speakers were sited at the Altar rail fed from a Sony TA 1140 amplifier. A pair of Wharfedale Dovedales were placed by the Chancel steps, spaced 10 ft apart, facing down the main aisle, plus a pair of B & W DM1s on NE and SE window sills at 45 degrees facing West. A fourth pair of speakers, Wharfedale Tritons, were placed at the back on window sills and fed from a Sony 200 SQA amplifier. This arrangement gave great flexibility to the operator, who was able to place a choir sound in the choir stalls (by using the Hacker and Dovedales only), whilst the Dovedales and B & Ws together, simulated a full orchestra across the width of the church. The quadraphonic amplifier was used selectively, mainly for ambient effects in such music as 'Thunder and Lightning' polka and Colonel Bogey, who led his River Kwai marchers in from the West door through the church, to disappear in the East.

BY THE TIME you read these notes, the Golden Anniversary of *The Gramophone* will have taken place with a celebratory party at the Savoy Hotel. If you want to read the story of the record industry, manufacturing and retailing, we commend *The Gramophone Jubilee Book, 1933–1973* (General Gramophone Publications, at £2.50) containing a fascinating survey by Roger Wimbush, and many reprints of articles that have appeared in the magazine by most of the important figures of the recording world.

Hi-Fi News, when it absorbed its consumer record paper *Record Review*, has a strong link with the past of the industry, and we shall recognise the occasion of our 40th birthday in October this year. Incidentally, the first issue of our predecessor *The Gramophone Record* in October, 1933, founded and edited by Leonard Hibbs, carried a goodwill message from the inimitable Christopher Stone.

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A FEW AFTERTHOUGHTS & ADDITIONS DIRECT-COUPLED HIGH QUALITY STEREO AMPLIFIER

J. LINSLEY HOOD

The original design was published in four parts, from November 1972 to February 1973. In the period since queries from correspondents have indicated that some further information would be useful on a few points. These are indicated below.

1. General specification.

(These data refer to the prototype, but have been confirmed by measurements on a number of power amp units, two other pre-amps. and one further complete amplifier). Obviously, the spec. can be degraded, depending on standards of construction, care in layout, etc.

Noise level: -80 dB w.r. to 75 watts. (5 Hz-40 kHz).

Hum level: -86 dB w.r. to max output.

Signal to noise level:

Aux. and ceramic inputs. -80 dB w.r. to rated max input.

Mag. PU -72 dB w.r. to 5 mV input.

Input sensitivities: (for 75 watts output).

Mag. PU 5-40 mV dependent upon setting of input gain controls.

Aux. 1. 68 mV-5 V (approx) dependent upon setting of input gain controls.

Aux. 2. 75 mV-5 V (approx) dependent upon setting of input gain controls.

Ceramic PU 180 mV.

Overload factor: 23 dB above chosen input setting.

Channel separation: Better than 60 dB at 1 kHz.

IM distortion overall: Better than 0.05% 70 Hz/7 kHz 10 : 1.

THD overall: Better than 0.02% (-80 dB) at 1 kHz.

Stability: Unconditional and unaffected by load.

Short circuit protection: Electronic current and voltage limiting.

Power output: Depends on output transistor type and power transformer rating. See table 2 (p. 63, Jan.).

Damping factor: 36x (8 ohm load, 3 Hz-10 kHz).

Square wave response: No overshoot on reactive load (Tone controls flat, treble filter at minimum slope).

Rise time better than 10 μ S.

Tone controls: \pm 20 dB. Operating turn-over points adjustable.

Filters: Rumble -18 dB (nom.) w.r., to 32 Hz. Treble variable slope, variable frequency.

2. Headphone outlet.

This is best provided by a 2x47 ohm potentiometer arrangement across the LS terminals. Circuit as shown in fig. 23.

3. Tape monitor.

An amendment to the circuit, to provide for an input/output take-off point for a three-head recorder, is shown in fig. 24. If this is taken at the output to the equalisation circuit the mode switching is still usable, and the output level of 150-200 mV is of the right order for most tape recorder aux. inputs. The main amp input is at too high a level for this to be inserted after the tone controls.

4. Why a ceramic input.

The provision of a ceramic PU input on what is obviously intended to be a fairly top-drawer amplifier has aroused some queries. The reason is that some people, such as me, have teenage children for whom a ceramic is adequate and robust, and this saves potential trouble. Also, if one wishes to take one's amp to the village hall hop one needn't also take along one's expensive magnetic.

5. Overload factor.

The quoted overload factor, (23 dB) is not large in comparison with the figures said by many reviewers to be necessary. This is because the input sensitivities can be adjusted by the user to suit the PU which he employs. If the gain setting was chosen to give maximum output for a normal modulation level, (and in practise a lower sensitivity would almost always be chosen), this being taken to be about 5 cms/sec recorded velocity, the 23 dB overload would be

FIG. 23 HEADPHONE ADAPTOR

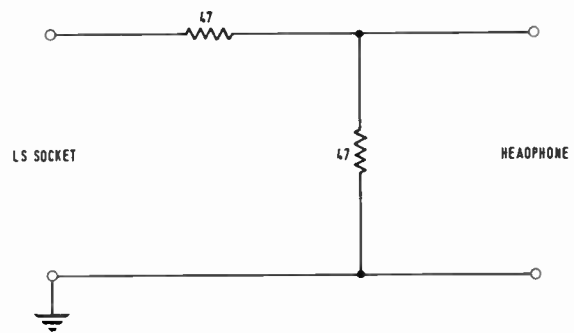
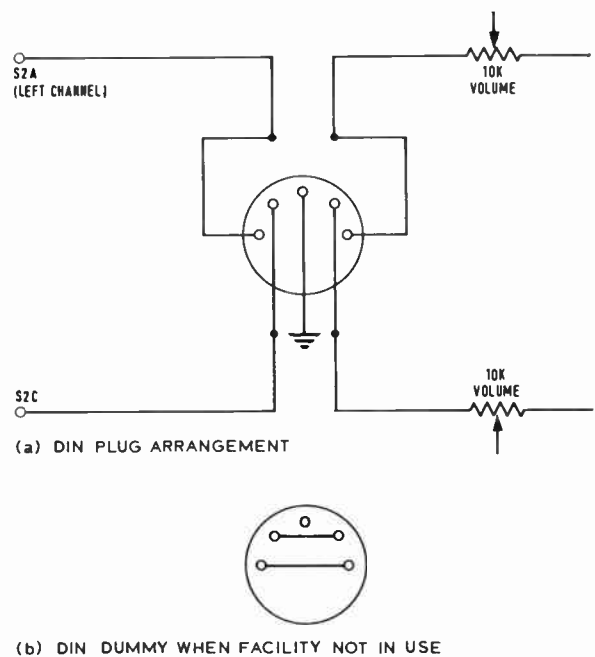


FIG. 24 SUGGESTED CONNECTIONS FOR TAPE MONITORING

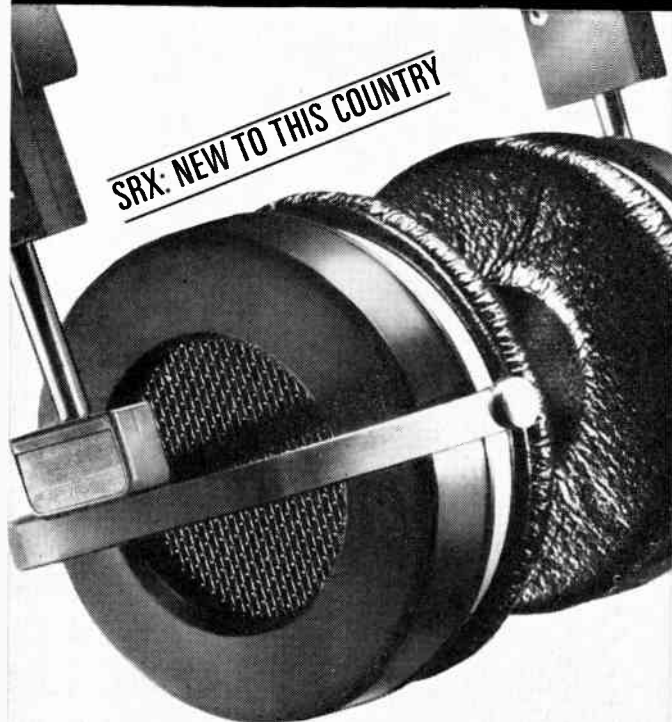


reached with a recorded velocity of 65 cm/sec. For a yardstick, it should be remembered that the best of currently available pickup units fail to track the groove at recorded levels in excess of 35 cm/sec. (which are fortunately rare). For this reason I think that the overload margin provided is adequate. Also, for the reasons indicated above, I still think that an input sensitivity of 5 mV for max. output is adequate even for low sensitivity units, and this has been confirmed in use.

6. Layout.

The layout of the preamp section is not particularly critical, provided that the signal and earth point connecting leads are kept well away from the mains transformer external field, and input leads are kept away from leads carrying signals at a higher level. However, much more care is needed in the case of the power amplifier section. For low distortion (especially at the higher audio frequencies) and good transient response (i.e. absence of overshoot on reactive load)—these are related features—the phase shift of the power amplifier must be low over the region of interest (to make sure that the 'negative' feedback is truly negative), and the rate of phase shift beyond this region must be controlled. These factors are influenced by the layout and stray capacitances of the power amp panel, and the

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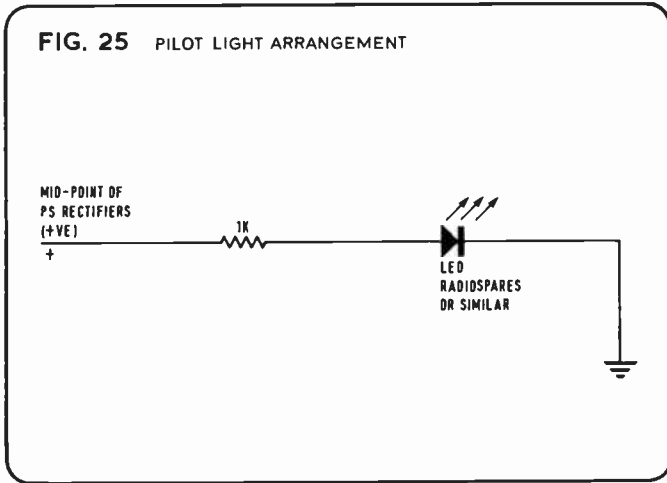
That's where you'll find the very best in hi-fi. Superb equipment straight from the U.S.A. in Unilet's exclusive American Room. Exceptional equipment – and the price of necessity reflects this. If you are interested in the best there is in the world today in advanced hi-fi equipment, we'll be glad to welcome you and demonstrate. It's worth the trip, parking is easy. Equipment includes:

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J B Lansing				*		
McIntosh		*	*			*
Harman Kardon		*	*			*
Stanton	*					
Dynaco		*	*	*		

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FIG. 25 PILOT LIGHT ARRANGEMENT



phase-frequency characteristics of the HFN/RR design were tailored to suit the component layout and transistors used in the prototype, and for best performance these should be as shown in the article. In particular, the use of output transistors of high transition frequency helps in getting good high frequency phase characteristics (low phase shift) and the 'Sescosem' devices have a higher F_t than some of the nominally equivalent 2N 3442s.

The earthing points are also critical but if the layout of these is as described, there should be no problem.

7. Pilot light.

An arrangement for a DC pilot light is shown in fig. 25.

8. Transistor selection.

The transistors used in the prototype were not selected, apart from the fact that the four BC 109s used in the four Liniacs were chosen to have a current gain of greater than 400 at 1 mA. If a BC 109C or a BC 184C is used, this spec. will be met automatically. The other components do not need special selection apart from the output devices, where similarity in current gain is helpful.

9. Quiescent current.

Because this is chosen to be fairly high (150 mA) the output transistors will get warm. This does not indicate a malfunction. It will also cause a little more 100 Hz ripple originating in the power supply to appear in a full power 'distortion factor' measurement than would have been the case if the system had been designed to use a lower value. However, a lower design I_q would have led to a worse very small signal level THD.

10. Filter cancellation.

The best and simplest way to cancel the treble filter is to arrange that one of the switch positions on each bank connects to a zero value capacitor (i.e. a blank pin). The use of the 'slope' control at maximum value achieves almost the same end. To cancel the rumble filter, switch a $0.47 \mu\text{F}$ capacitor in parallel with the $0.22 \mu\text{F}$ output capacitor of the input Liniac, and a $0.22 \mu\text{F}$ capacitor in parallel with the $0.047 \mu\text{F}$ input capacitor of the high-pass filter. (I envy anyone who has loudspeakers so good that they can hear the difference in the latter case on a 32 Hz organ pedal note, but they should certainly hear more rumble!)

11. Why a shunt feedback input equalisation system.

Theory says that a shunt system has worse noise than a series system. Measurements made using a Liniac of the type shown in comparison with a carefully designed series feedback system show a difference of only about 4-5 dB (the 'theory' being wrong in this case because it overlooks the fact that a virtual earth has a noise impedance which is lower than the input impedance). The shunt feedback system has a better distortion characteristic, better 'common mode' overload characteristic, and is much more versatile. Also, and very important, the Liniac circuit used gives very good rejection of noise, hum and feedback from the HT line, whereas the normal series feedback transistor pair or triple is wide open in this respect.

12. Four ohm LS units.

Although the amplifier was designed mainly to operate with an 8 ohm load, it will drive 4 ohm LS units quite satisfactorily. There is, however, a small increase in THD (about 0.015% total) and about a

continued on page 943

AUDIOPATENTS by ADRIAN HOPE

ONE advantage of transistorised output stages is that they can be designed without a transformer. Single-ended push-pull amplifiers feed the loudspeaker via a capacitor (to prevent DC bias from finding its way into the speaker) but the capacitor may attenuate low frequencies if its value is not high. An alternative approach is to connect the transistors of the last stage in series and supply them respectively with positive and negative voltages. In this way the connection point between the transistors is at earth potential, so in theory both sides of the speaker are at the same DC potential; but if the amplifier goes out of balance (e.g. due to short circuiting of one transistor) the connection point potential will leap and the loudspeaker may go bang!

Sony Corporation in BP 1 298 092 suggests a fairly refined safety system for amplifiers of this general type. To cut a fairly long patent short, if a fault occurs so that the input signal is applied only to one of the two transistors a dangerous DC 'bias' voltage will appear. This voltage is detected and applied to a DC converter. This feeds a control signal to a silicon controlled rectifier and diode arrangement; the SCR conducts and clamps the voltage at the bases of the two transistors to earth potential. This clamping will of course effectively turn off the amplifier and keep it turned off until a short has been remedied, and a main advantage is that the SCR will

operate far more quickly than even the quickest of quick-blow fuses.

FM radio receivers can suffer from 'faults' which are no more than atmospheric effects causing propagation fluctuations. Usually the automatic gain control (AGC) provided in the IF section of the receiver looks after such things, but changes in signal strength can produce variations in the band-pass characteristic of the amplifier, thus affecting the response. This often occurs because the diodes used will draw increased current with increased input level, thus changing the load impedance of the IF circuits.

Licentia Patentverwaltungs GmbH in BP 1 298 169 now detail a delay line technique for levelling off response. A transmission line is used between a preamp and the main IF amplifier which has a length equal to a whole number of half wavelengths, and is shunted every half wavelength by a resistor and a diode which changes its pass current almost linearly with amplitude. At the output of the line appears the resultant of an input signal which has passed directly through the terminating impedance (resistive) and LF signals which do not emerge until after the appropriate delay. This latter signal is fed back to the input and again through the line to the output, and by adjusting line parameters it is supposedly possible to produce a final virtually flat response. The patent defines the line wave-

length to be used in the usual compromise manner, namely the centre frequency of the IF band of frequencies.

AKG of Vienna have some interesting new ideas on the practical construction of headphones in BP 1 297 753. Just about everybody seems to have a different taste when it comes to the audio characteristics of headphones. For instance, some listeners like to hear some ambient noise to provide a more realistic overall sound mix and avoid the claustrophobic effects which headphones may engender. Here AKG sketch the design of headphones in which the diaphragm seals off an air chamber which itself is mounted in another air chamber which communicates with the ear. A common wall between the two chambers is perforated with slits which can be opened or closed by a movable plate. On the AKG headphones the plate is adjusted by a small knob on the outside of the phones, and by moving from one extreme position to another a wide range of acoustic possibilities is available. For instance, there may be direct air and acoustic connection between the interiors of the two chambers, or communication between the chamber opening on to the ear and the atmosphere; or there may be a combination of both, or part of one and part of another, and so on. Invertebrate knob twiddlers will welcome a whole new range of adjustments to play with on long winter evenings.



Low coloration

Frequency response curves, polar diagrams, impedance and distortion figures give only a partial account of the quality of a loudspeaker.

Often it is what a speaker adds to the music — not what it omits — that colours and falsifies the original.

The Ferrograph S1 speaker adds practically nothing. The sound that comes out is true to the original, with the very minimum of coloration.

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OUR READERS WRITE

... about cassettes v. discs

From Peter J. Whyer, 'Oakdale', Wooburn Town, Nr. High Wycombe, Bucks.

DEAR SIR, I am very flattered that Mr Snell has taken so much time and put so much effort into his reply to my letter (March, p. 597). I do not know what sort of mental picture he has of me, with my cloth ears, but let me hasten to assure him that I am an average hi-fi enthusiast who appreciates beautiful music beautifully reproduced. My hearing is good up to 16 kHz and I wonder if Mr. Snell can hear up to 25 kHz which his equipment apparently faithfully reproduces. My equipment, Decca Mk II pickup, Garrard 301 motor, Truvox TSA 100 amplifier and Leak 300 speakers is, as far as I am aware, working properly.

Now I am quite sure that the figures Mr. Snell has given are correct, and contrary to his expectations I am only too ready to accept his explanation of where I am wrong in the technical aspects of my letter. I am sure he has equipment capable of giving superb reproduction as measured on the test gear he apparently has at his command. But to get back to the main point of my letter, what does it *sound* like?

I have no idea of Mr. Snell's musical taste, but has he never been to a concert, thoroughly enjoyed the music and then put on a recording of that music? How disappointing it usually is. Why! Atmosphere of the concert hall missing? Dynamic range reduced? Both of these would apply to the tape, but I feel the important factor is distortion. It is there almost all the time and gets steadily worse as the disc centre is approached by the pickup. I have a number of recordings where a figure of 30% THD would be a vast improvement. Try listening to the end of Scriabin's *Poeme d'Extase* on Melodiya ASD 2482 Mr. Snell. It is no longer music, only noise. Now I am not suggesting that all of this will be eliminated on cassette. I have heard bad tapes as well as good, but I will gladly sacrifice a little of that extended frequency response, which we cannot hear anyway, and a little of the dynamic range, for a recording comparatively free from the constant frustration of distortion.

Once again regarding the bass response, so often on discs the bass seems to lack attack, and just does not have that concert hall 'feel'. It is difficult to describe in words an aural impression, but I feel that the tapes I have enjoyed more nearly approximate to the concert hall sound.

As you say Mr. Snell, A-B tests are difficult to do properly, but I assure you I have given discs a very fair hearing. I have collected some 150 since the introduction of the LP and indeed am still buying them. But have you given cassettes a fair hearing? For example, try the Decca-Solti recordings of Mahler No. 2 and No. 5, and Mahler No. 3 on Unicorn-Horenstein. I cannot believe that you will not find these tapes superb.

Lastly, my complaint about breaks in recordings has been dismissed in one short

paragraph. Hi-fi to me means not only technical excellence but aesthetic excellence as well. What is commercial recording all about apart from making a profit? To my mind it is to mass produce the best possible recordings in the best possible presentation and nothing less than this will do. The points that are mentioned of tape wastage and windings on are of no consequence compared to the effect an unnecessary break in the music has—certainly the worst possible presentation. Discs frequently have large areas unused in recording and the material wasted is much greater than the amount of tape. As for winding on, if one really cares about music it is no more effort than turning over. *Yours faithfully*

... about interest-free loans

From A. J. Brock, The Glen, Plymouth Road, Horrabridge, Yelverton, Devon.

DEAR SIR, Mr. Patten (March, p. 523) is certainly not alone in his frustrating experiences with advertisers who offer goods they cannot supply. My own frustrations led to some investigation and the results were not encouraging. I found no case in which the Editor's footnote (to Mr. Patten's letter) could apply and even tried telephoning to check availability of goods before ordering but achieved little success.

Most of the advertisers cannot supply more than half the goods they offer. They make some effort to obtain other items but in the meantime the customers' cash for these provides interest-free finance in times when such facilities otherwise cost 10% to 15% per annum. This is why Mr. Patten and others frequently wait weeks or months for an advertiser to release the money with the 'unable to supply' excuse. This infuriates a trapped customer who cannot order elsewhere until his money is returned.

There seems little protection for customers until firms can be persuaded to guarantee 'Goods or full refund despatched within 48 hours'. This could be shattering of course to the firm who told me that it took them four days to find out if any item was in stock, but would I am sure prove worthwhile to the more enterprising advertiser. *Yours faithfully*

Linsley Hood Afterthoughts

20% reduction in maximum power. For the record, the prototype was used for a public demonstration at the large Olympia audio theatre, in conjunction with a pair of well known 4 ohm impedance 1B units, and it coped with ease.

13. Power amp PCB size.

The dimensions were unfortunately omitted from Figure 13. The actual size is 4 $\frac{3}{4}$ x 4 in.

... about tape delays

From Dr. M. Field, 'Cranbrook', 8 Heath Lane, Blackfordby, Burton-on-Trent.

DEAR SIR, I refer to Mr John Patten's complaint about mail order inefficiencies.

In October last I ordered a 10 $\frac{1}{2}$ in. reel of tape and an empty spool from one of the large mail-order firms. I enclosed a cheque for the full amount. A week or so later I received an invoice. Two months then elapsed and I heard nothing. I wrote to them and was told that the invoice number would be required before an investigation could take place. I dug out the invoice and forwarded the required number. The replay stated that the material was out of stock—would I prefer to wait or have my money back!

I am still waiting—now over four months since my original order. I have previously had similar delays with a firm specializing in tapes—again several months before delivery.

I have now reached the stage where I will order nothing more by mail. If I cannot attend the warehouse personally I shall be forced to use a local (if more expensive) dealer.

Yours faithfully

... about dodging sharks

From J. V. Warrington, 1, Barn Close, Southcote, Reading, Berkshire.

DEAR SIR, Referring to Mr. Patten's letter, an attempt to purchase a Shure V15 cartridge at many of the cut-price London firms is well nigh impossible in my recent experience. Having seen the shambling inefficiency rife in many of these establishments, I am not at all surprised at Mr. Patten's account.

Your note, I feel, is not valid, since many of the advertisements remain unchanged month after month and prices remain much the same, thus not stimulating sudden large demands for an item.

I feel that now there are so many sharks around, the only remedy is to present oneself at the establishment, and if the goods are not available for inspection and sale, then leave. To part with money, particularly the whole amount, is folly. Nowadays one so often finds that firms in all fields demand total

(i.e., identical to the 'Lektrokit' panels).
P.S.

Although I am, by occupation, an electronics engineer, my involvement in audio amplifier design has been prompted solely by a leisure interest in possible improvements in the reproduction of recorded music, and I hope any benefits from this may also give pleasure to others. For this reason I have tried to retain an 'amateur' status in this field, and to avoid financial or other connections with firms who may offer kits of parts. I would observe, however, that copyright does exist in feature articles published in HFN/RR, and is the property of the author.

Does your turntable hum along with the music?

If you'd wanted the hum, you could have picked up a spinning top from a toy shop.

But as you probably prefer pure music, we suggest a trip to a Sony dealer.

There amongst the knobs and dials and blinking lights, you'll see the Sony PS5520.

You won't hear it, though.

Because it's run from the motor to the pulley via a belt to the turntable, it has no parts that join in with the music.

What it does have is a frequency response of 15Hz–22kHz. (A good habit it shares with the less expensive Sony PS 230.)

So it picks up every last fiddly note on the record. But adds nothing else.

And that's only right.

If anything's going to hum along with the music, shouldn't it be you? **SONY®**



For details contact your nearest Sony dealer or write to Sony (UK) Ltd, Pyrene House, Sunbury Cross, Sunbury-on-Thames, Middlesex.

payment, thereby leaving no incentive to satisfy the customer.

I would agree that this makes things difficult for people who live a long way from discount shops, but as Mr. Patten says, it can be an expensive business attempting to get some sort of satisfaction.

The public must, I feel, be more discriminating—when a shop in Tottenham Ct. Road, London, can get away with selling an unboxed Goldring cartridge (taken loose from a drawer) to a gentleman who made only the briefest query and received the reply 'they don't box them any more sir', then they must expect, and will get, a sub-standard service.

Yours faithfully

Note: *The above three letters are typical of a flood we have received in response to Mr. Patten. There is a great deal of unsatisfactory trading going on, to which we refer in the Editorial column on page 919.*

... about complaining with a smile

From John Hames, The Park Mews, Hamstead Marshall, Newbury, Berks.

DEAR SIR, In the readers' letters columns of hi-fi publications such as yours we frequently hear of the very poor service given by some suppliers of the equipment we buy. Invariably the letter is angry, and indicates that the complainant's letters or phone calls to the offending supplier were also couched in angry terms.

No doubt anger is often natural, but I wonder if we sometimes forget that the recipient of an angry letter, perhaps one of many, is a human being? I recently had cause to complain to Rank Audio Visual about an Akai 1710 tape recorder which is now getting rather elderly. For some reason I wrote to them in a humorous vein, too corny to relate here, but designed to put my case without rancour, since I have always found Akai products to be excellent value for money.

The response was both immediate and dramatic. My complaint was dealt with promptly, and I received from the Service Manager a charming letter saying how rare it is to get letters which do not threaten and abuse. I think we tend to forget that service departments generally are under the most tremendous pressure, both from the public and their own sales staff. In doing so, we also tend to forget that these people are human, and very concerned that the public should get the best from their equipment.

As a result of the action taken by Rank Audio Visual, there is no doubt in my mind that any new equipment I buy will be Akai. Perhaps there is food for thought in that. I have no connection whatsoever with Rank or Akai.

Yours faithfully

... about reduced playing time

From Clive G. Levy, 742 Ecclehall Road, Sheffield.

DEAR SIR, Having just read *Hobby Horse* in the March issue, I must comment on one statement made by Mr. Whittle. He states that 'an LP record frequently provides an hour's music, sometimes more'. This surely should be: 'rarely provides an hour's music, and 45 mins. worth if you are lucky'.

I have spent many years collecting records

and have over 750 classical LPs. I can honestly say that no more than half a dozen of these play for an hour.

For some years record companies have been producing records with reduced playing times. One example in my collection, and there are many, is the C.B.S. recording of Mahler's 10th Symphony—two LPs for just over one hour's music!

Yours faithfully

... about an English 'Ring' (excerpts)

From Brian M. Jones, 44 Instone Close, Roundshaw, Wallington, Surrey.

DEAR SIR, I must add my small voice to that of Arthur Jacobs in the matter of the absence of recordings of the present Sadler's Wells Company. However, I should point out that during the course of last year—the Members of the Opera Club were asked for suggestions.

My own heartfelt plea was for the 'Ring'. It is extremely unlikely that any recording company would undertake to record the entire cycle in English, but I do feel that a 3 or 4 disc set of excerpts would appeal to those who are unable to invest in a full set, and for whom the excellence of Andrew Porter's translation would prove a blessing.

The present cast is unlikely to be equalled for a good many years, and with the orchestra in its present form the opportunity should not be lost. Finally, the name of Reginald Goodall is long overdue on a record sleeve.

Yours faithfully

Note: *We understand that a recording by Unicorn of most of Götterdämmerung Act 3 is in fact shortly to be issued. This will feature Hunter, Remedios and Goodall and is thought to be the first English Wagner on LP.—Ed.*

... about a co-axial cure for breakthrough

From Peter G. Lamb, 80 Burnt Ash Road, Lee, London S.E.12.

DEAR SIR, Like many others I have had problems concerning TV breakthrough on my amplifier (Ferroglyph F307 Mk 2). The culprit was the Crystal Palace transmitter, 405 lines BBC-1. This was most annoying, particularly the inter-frame buzz.

HINTS AND TIPS

STEREO RADIO TUNERS

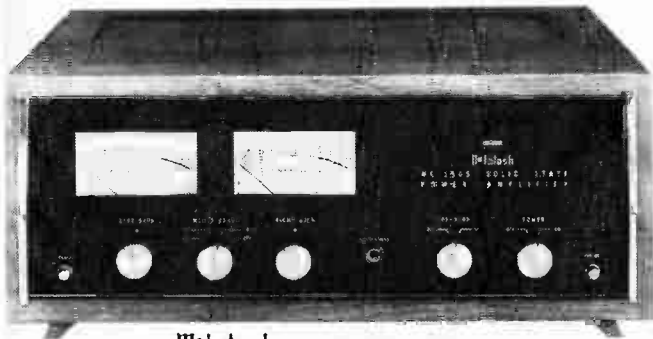
As a matter of routine when any stereo tuner comes into my company's workshop for repair, we always check the stereo separation. Even with tuners which have no fault occurring in the stereo decoder, we find that a disturbingly large proportion have poor separation, and about 20% of newish tuners and up to 50% of tuners over 2 years old have less than 15 db separation. Touching up the alignment of a stereo decoder is not difficult provided one has a stereo generator, and hence if you do want the best results from stereo radio, it is well worth while getting your dealer to do this for you. A stereo/multiplex generator can be bought for around £50, and hence nobody who pretends to give any kind of after-sales-service has really much excuse for being without one.

ROGERS CADET MK. III

Fault: Slight hum; HT smoothing resistor gets excessively hot or perhaps burns out. This fault is caused *not* by a short circuit but by the fact that a reservoir capacitor is either low capacity or open-circuit. The overheating is caused by the high ripple current which passes through the smoothing resistor when the smoothing capacitor 'tries to act as a reservoir capacitor'. Replace faulty 100 μ F capacitor.

Fault: Low volume, or distortion; valves O.K. The trouble here is commonly due to the 220 K ohm anode load resistors in the power amplifier going 'high' in value; or if all else fails, it has been known in several cases with this model for lack of power to be due to a faulty output transformer. *Harry Leeming*

McINTOSH IS HERE!



McIntosh MC2505 power amplifier

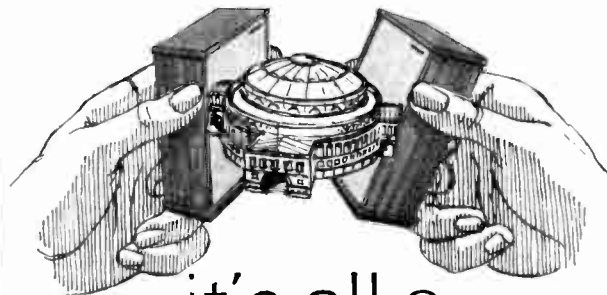
With nearly all products, there is one make that stands head and shoulders above others, revered and coveted by everyone. In hi-fi, the name is McIntosh from America.

In these days of production rush and economy, the McIntosh policy of "assured performance" makes it significantly different from the rest. Every McIntosh unit – *every one* – is tested to be equal to or better than the superb published specification. At McIntosh, more time means more care and protection for you. You will hear music as never before! McIntosh innovations in solid state electronics allow you to hear new beauty and subtle passages that until now have been clouded by lower reproduction standards. McIntosh is very expensive – outstanding performance cannot be bought at a standard price.

Listen to McIntosh at your nearest franchise dealer, or write for details and specifications.

WILMEX LTD

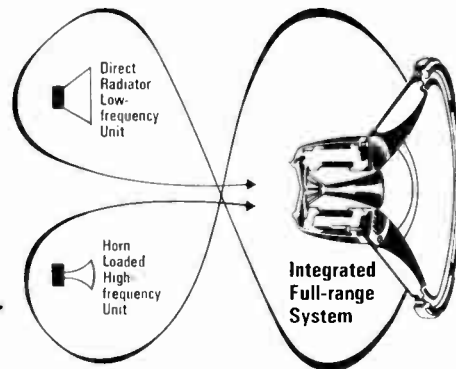
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Stereosound is one of the best technical tricks of the century, and Tannoy Monitor Gold loudspeakers help the illusion along. The piano won't seem eighteen feet wide, you won't hear the violins left, right and centre, in fact the illusion will be as good as the recording engineer can make it. (He probably used Tannoy monitors in the studio.)

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Available from the best dealers in a wide range of enclosures including the NEW CHATSWORTH

Frequency Response: 30-20,000 Hz. Power Handling Capacity: 15" 50 watts, 12" 35 watts, 11LZ 25 watts. Impedance: 8Ω nominal, 5Ω minimum.

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YOU'LL recall that last month we saw how the tuning response of a practical FM receiver differed from the ideal one, and how selectivity was further affected by the response altering at different received signal strengths. I suggested you put your receiver to the test by seeing just how much farther out across the dial a strong signal appeared to spread than did a weak one. The importance of adequate selectivity to minimise inter-station interference was graphically illustrated with an actual example involving three BBC transmissions. Then, at the conclusion of last month's column I left you with something of a 'cliffhanger' situation by saying that instead of the overall tuning response being symmetrical (Fig. 1, bottom), it might, due to circuit misalignments, be asymmetrical, 'kinky' or plain lop-sided (Fig. 1, top).

But how can receiver alignment be checked without instruments and technical know-how? And, anyway, is it really that important? Well, if you would like to switch on your tuner again, maybe we can find out right now!

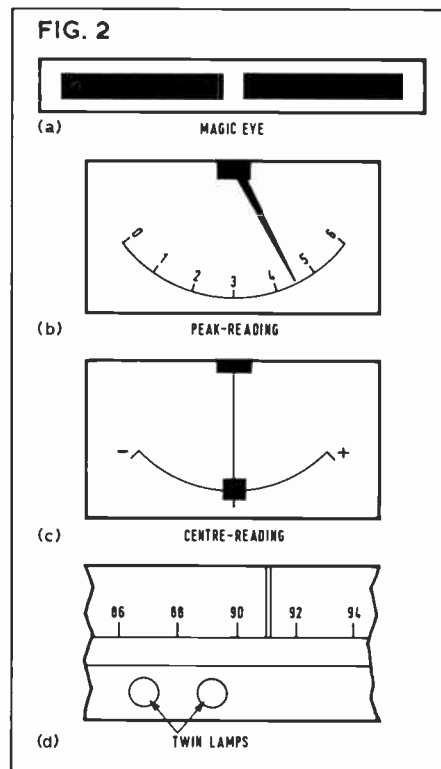
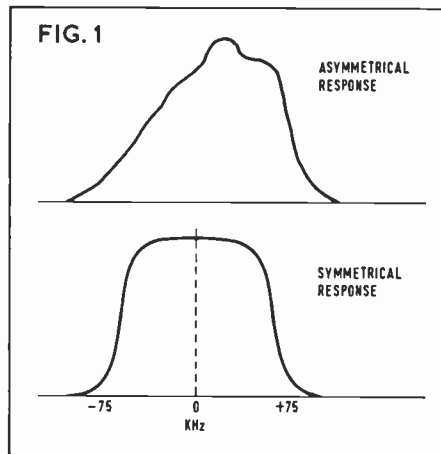
When 'tuning in' to stations on the FM dial, we should aim to get as close to the true centre point of the transmission frequency as possible (0 kHz in Fig. 1). Slight mistuning to one side or the other of a strong signal may not affect reproduction, but there is likely to be programme distortion on a very weak one. If we mistune so far from the central point as to be on the edges of the transmission, then even with a strong signal, surges of rasping harmonic distortion and extraneous noise will be heard. The reproduced sounds heard are very unpleasant during loud passages of a broadcast when the transmitter frequency is then shifting farther to and fro, swinging outwards towards the ± 75 kHz deviation limits.

Within limits, the corrective action of an Automatic Frequency Control circuit will counteract mistuning of course, but AFC does have disadvantages as shown last month. As a visual aid to 'correct' tuning, most receivers or tuners are fitted with an indicator, a few with two separate indicators. In earlier models, these were often of the 'magic eye' type consisting of two green fluorescent strips of light which open and close. Another type, common to *Quad* tuners, makes use of two small lamps. More widely used nowadays is the moving-coil meter where a pointer moves across a scale as we tune. These can be of either the maximum- or centre-reading 'on tune' type. A maximum-reading meter has the added advantage that its deflections also give us a rough indication of relative signal strength, which is most useful when having to site an aerial in a difficult receiving locality. No strength indications are obtainable from a centre-zero reading meter, nor its twin-lamp equivalent.

In practice, whatever the type of indicator and wherever it is connected in the circuit, it cannot display a visually accurate 'in tune' state to coincide with the true centre frequency point unless the internal circuit alignment is spot on throughout successive stages. That is the province of the bench engineer with proper test equipment, but to be clear on how the

receiver *should* behave, here is an initial external test for you to try.

First, switch off any AFC and inter-station muting. Then tune just clear and on the low-frequency side of one of the network stations



receiving your area. You should be hearing a continuous hissing noise. The green strips of a 'magic eye' indicator will be wide open; the pointer of a maximum-reading meter resting at or close to '0'; the centre-reading type should be midway between '+' and '-'; and the twin-lamp indicator bulbs glowing equally.

Now begin to tune *very slowly* into the station whilst at the same time watching the indicator and listening closely. Background hiss should decrease, giving way first to a distorted programme. Tuning indicators should respond by: the green strips of 'magic eye'

types commencing to close; pointers moving up scale off '0' on peak-reading meters or swinging over to the '-' position on centre-reading types; the left lamp glowing brighter than right.

Continue tuning forward when the programme should become clear, undistorted and with little or no vehicle ignition crackle. Tuning indicators should now be as in Fig. 2, (a-d). 'Magic eye' types will be almost closed or just overlapping; pointers well across the scale giving a maximum deflection on peak-reading meters or resting exactly midway between the '-' and '+' on centre-reading types; the left and right lamps glowing equally.

Conclude this initial test by continuing to tune very slowly in the same direction to the high-frequency side of the station. As you do, the programme should again become distorted, with tuning indicators responding by: the green strips of 'magic eye' types commencing to open; pointers falling back down the scale from maximum deflection on peak-reading meters or swinging over to the '+' position on centre-reading types; the right lamp glowing brighter than the left one. Finally, as the distorted programme gives way to background hiss again, indicators will revert to initial states.

Now hands up all those whose receivers did not even appear to pass this simple test because the indicated 'correct' tuning point does not coincide with the point of best reception. For example, did you find you got the station best when the pointer was only part way up the scale or reading nearer the '+' or '-' than the centre-zero point? I am sorry if so, because it suggests something seriously amiss in the detector and/or IF adjustments within. The resulting response shape is likely to be very lop-sided, seriously impairing noise rejection, selectivity and stereo reproduction.

Next, for those whose receivers seem to pass this initial test satisfactorily, here is a more stringent one to try. Again please have the AFC and muting turned off, then tune to a weak station if possible. But not so weak as to give a hissy background even in mono or to be varying widely in strength. Tune carefully for the indicated 'correct' tuning point. Listen for interference crackles from passing vehicles or a poorly suppressed electrical appliance. Retune slightly, first to one side of the station and then the other. If the crackles reduce or cut out altogether, an alignment check may be worthwhile. Repeat the test several times in case the source has simply been 'switched off'! This revealing test was demonstrated to a *Quad FM3* owner living near a busy road. We found ignition crackles cut out when mistuning, with the right lamp brighter than the left.

Summing up, stations should always tune in and out cleanly and evenly *both* sides of the central tuning point. A well aligned FM receiver of good design is characterised by maximum crackle interference suppression and lowest distortion of test tones coinciding with correct 'in tune' readings.

If your receiver fails completely on the first simple test, please do have a proper instrumented alignment service check done on it. If it meets the first test but not quite the second, and you live near a busy road, at least go and

The AR turntable: "One of the occasional welcome reminders of what high fidelity is all about."

Modern Hi-Fi and Stereo Guide

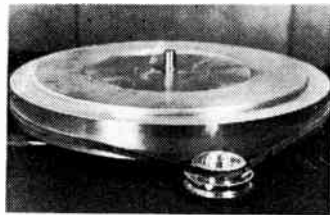


Since its introduction, the AR turntable has had a profound effect upon both design and performance standards of home record playing equipment. Yet it remains unique in the degree to which it combines broadcast quality performance with completeness and convenience, simplicity of operation, and low cost.

Standards of Performance

The AR turntable meets all NAB specifications for broadcast studio turntables on wow, flutter, rumble, and speed accuracy. Its miniature synchronous motor and belt drive make the AR turntable inaudible during operation.

Larry Zide stated in *The American Record Guide*, "There is no audible rumble. None. I found myself hearing the rumble built onto the record by the cutter



Belt-drive system of the AR turntable.

before I heard sound from the AR!" As to speed accuracy, *High Fidelity* magazine found "the lowest speed error . . . encountered in [fixed speed] turntables . . .", and Julian Hirsch reported in *Stereo Review*: "The wow and flutter were the lowest I have ever measured in a turntable."

Integrated tone arm

The AR turntable comes complete with a tone arm of exceptionally low mass and friction. In Mr. Zide's words: "This

arm extracts full value from [modern cartridges], imparting a minimum of itself — just what an arm, after all, is supposed to do!"

The AR guarantee and AR value

"The three-year guarantee . . . attests to the basic reliability of



A three-point suspension system renders the AR turntable insensitive to even moderately heavy hammerblows. "Magic? No, just sensible design", said Hi Fi News.

this turntable, whose performance is unsurpassed," said Julian Hirsch. And Percy Wilson

writing in *The Gramophone* stated, "I have, in fact, only one criticism of the AR turntable and arm; it is greatly under-priced."

The AR turntable will continue to be available by itself at a recommended retail price of £ 41.90 (inc. VAT), including tone arm, plinth, and dust cover. AR engineers have also mated the AR turntable with a specially equalized Shure M91-ED cartridge, the combination making for even better value for money at £ 52, inc. VAT.

AR products are available only from selected hi fi dealers. Write to the address below for more details.

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STEREO RADIO



A monthly report . . . by Angus McKenzie

SOON we will be coming up to the Royal Albert Hall Promenade Season, and this year the BBC are equipping their control room at the Hall for the first time for many years with a permanent installation. A new transistorised control desk has now been ordered, and will contain not only all the facilities required for the broadcasting of classical music, but also specialised group mixing facilities for the live transmission or recording of pop music festivals and shows. Although the existing control room will continue to be used, it is rather on the small side. It is nevertheless hoped to use the latest type of BBC monitor loudspeakers, the LS 55, designed by BBC technical staff at their Kingswood Warren research centre. Although the old-type valve line sending equipment had been refurbished for last year's Proms, it was decided also to re-equip all the ancillary equipment including line sending amplifiers and to lay down completely new mike tie lines throughout the hall, and to remove the old lead-covered screened cables which were beginning to cause severe problems, and which prevented the reliable use of phantom-powering microphones. All new BBC stereo control desks are now being fitted with phantom powering allowing the use of modern types of capacitor microphones with considerably less inherent noise. Such microphones can be connected directly to the control desk without any extra power supplies.

The BBC has continued to purchase some excellent new equipment. They now have two AKG BX 20 stereo artificial reverberation units and more are likely to be ordered shortly, which should give greatly improved reverberation quality on string instruments. They are likely to be used not only for classical music but also in the pop studios. For some while a stereo Nagra tape recorder has been used in the continuity suite on Radio 3 and occasionally on Radio 2 for the playing in of trailers for programmes to be heard later in the day. This recorder was chosen for its quietness of operation as it is operated by the continuity announcer in fairly close proximity to the microphone along the same lines as a continuity record turntable. At the moment it is only possible to use up to 7 in. reels on this recorder, but when the manufacturers produce the long-awaited large spool adaptors it is probable that the BBC will use this type of machine for recording mobiles on occasions when it is important to set up and take down very quickly. There is a greater tendency now for a pre-recorded programme to be recorded on location rather than at Broadcasting House, the signal being received over landlines for subsequent retransmission. This policy will naturally improve quality of sound, but alas, there still seems to be no sign of noise reduction although it is likely that this will be brought in in the future.

There has been much controversy since the opening of stereo on Radio 2 over the employment of a continuous pilot tone regardless of

whether the programme is in stereo or mono. It has at last been decided to adopt the same technique as with Radio 3, that is for any programme scheduled to be entirely mono the pilot tone will be turned off, but for programmes incorporating stereo and mono the pilot will be left on for the duration of the programme. I trust that the operators will remember to switch the pilot appropriately.

I have remarked before that the BBC hope to transmit quadrasonic sound later this year. I have just had the opportunity of hearing some of their very fine experimental recordings. Several readers noticed at last year's Proms a quadrasonic microphone array, and several Proms were recorded quadrasonically, in particular the Last Night. The microphones used were four C12As. The BBC are recording the four channels on a 1 in. Studer A80 machine, and although the earlier recordings were made without noise reduction all the most recent ones are made using the Dolby A system. The Last Night sounded quite the finest quadrasonic sound that I have ever heard, and in *Jerusalem* the sound of the audience all round the room with the orchestra in the front was surprisingly close to reality. One is all the more aware that the Royal Albert Hall's acoustic is fairly dead when a large audience is present, although the reverberation time itself is not significantly altered. One particularly fine recording was that of *Oedipus Rex*, an experimental quadrasonic drama production by Raymond Raikes. The speech quality was most impressive. This excellent quality was also noted in a quadrasonic recording made in the BBC's anechoic room in which Raymond Raikes identified eight different directions round the room by moving around the quadrasonic array in the centre of the anechoic room.

The BBC's listening room at Kingswood Warren must surely be one of the finest acoustically designed monitoring rooms ever made. Low frequencies as well as high ones are very skillfully damped with absorbers, and the reverberation time of the room at middle frequencies is approximately 0.4 secs. Playback was made using four Spondor BC1 monitor loudspeakers driven by 50 watt amplifiers. I also heard a quadrasonic recording of part of a Bruckner symphony recorded in the Maida Vale studio 1 since its recent refurbishing. I was frankly surprised at the very good sound of the studio considering all the problems, and with the extra dimension of depth in addition to width I found the studio ambience less distracting than in pure stereo. For all the recordings I heard made by the BBC research department only four microphones were used. I did, however hear some recordings from other sources in which frequently many more microphones had been used, and I have a very strong preference for quadrasonic recordings made with only four microphones which are as near coincident as possible for classical

music. This technique, when directly compared to other techniques on similar material, seems so clearly better and more natural. It would be interesting to see whether in the end this technique will be preferred commercially, as opposed to the more gimmicky type of reproduction where instruments appear from all around the listener. The latter technique, however, comes into its own successfully for pop and light music, and also for special drama productions. I have a feeling that if only the BBC could commence broadcasting quadrasonics using four discrete channels, listeners would soon become convinced of the benefits of this system. I have, however, grave doubts whether in the long run four discrete channels will be possible because of programme and frequency allocations. Under such circumstances we may eventually have to bear with some form of matrix system. Even so, such a system should produce results noticeably better than ordinary stereo.

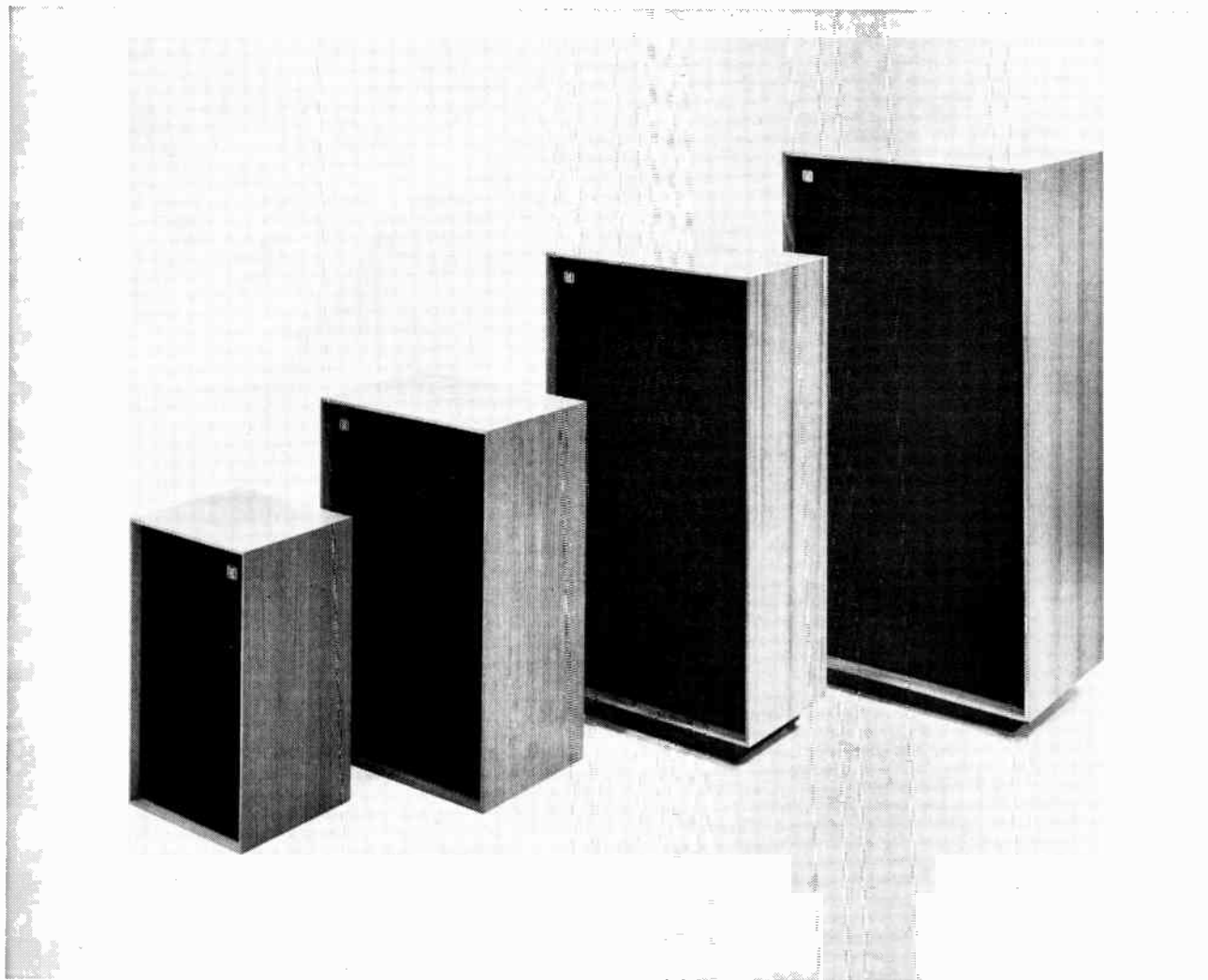
For the second time BBC TV transmitted, in colour, a concert at the same time as a Radio 3 relay of the sound in stereo. Viewers with stereo radio were encouraged to place their loudspeakers on either side of the TV set and turn the TV sound off. The occasion was a concert of Stockhausen's music in which the performers ambled onto the platform and played almost at random, as directed in the score. Those who have heard Stockhausen's music before will have known what to expect. In addition to what I can only describe as the stereo noises viewers had to contend with cameras being switched and moved around. I cannot help wondering how many viewers really enjoyed this programme. I feel it would have been much more interesting to have had a stereo relay with TV from the Royal Albert Hall or Covent Garden of an opera or ballet. Towards the end of the combined broadcast the musicians ambled away from the platform as they had arrived. After this a lengthy discussion ensued both in the studio and with listeners telephoning in their comments. Unfortunately I was not able to join in on this occasion. Perhaps if I had I might have been rather vitriolic about the waste of money, when one considers for example how very under-financed are such branches of the BBC as local radio.

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1973 AUDIO AWARD FOR RAYMOND LEPPARD



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WHEN the Audio Award was inaugurated in 1967, it was given then and for the first few years in recognition of a number of distinguished recordings issued in each particular year, with the main emphasis on the work of British singers, musicians and orchestras and, where possible, on British music. In doing this it simply added to a number of well-established awards on the Continent and in America whose accolade, however well-deserved and worthwhile at the time of giving, perhaps tends to be forgotten as time goes by. It was with this in mind that we decided in 1971 to shift the Award to become a token given to one person in the musical world (or more if it seemed appropriate) who had rendered a particularly outstanding service in the sphere of recording.

In 1971 it was given to Neville Marriner, whose extensive achievements on LP need no detailing, and in 1972 to Sir Adrian Boult as an indication of our warm esteem for a very great man and conductor. If we dare look forward for twenty years or so we might express the hope that by then the list of recipients of the Audio Award will be a very distinguished one, and a fair indication of the trends in music and recording over those years.

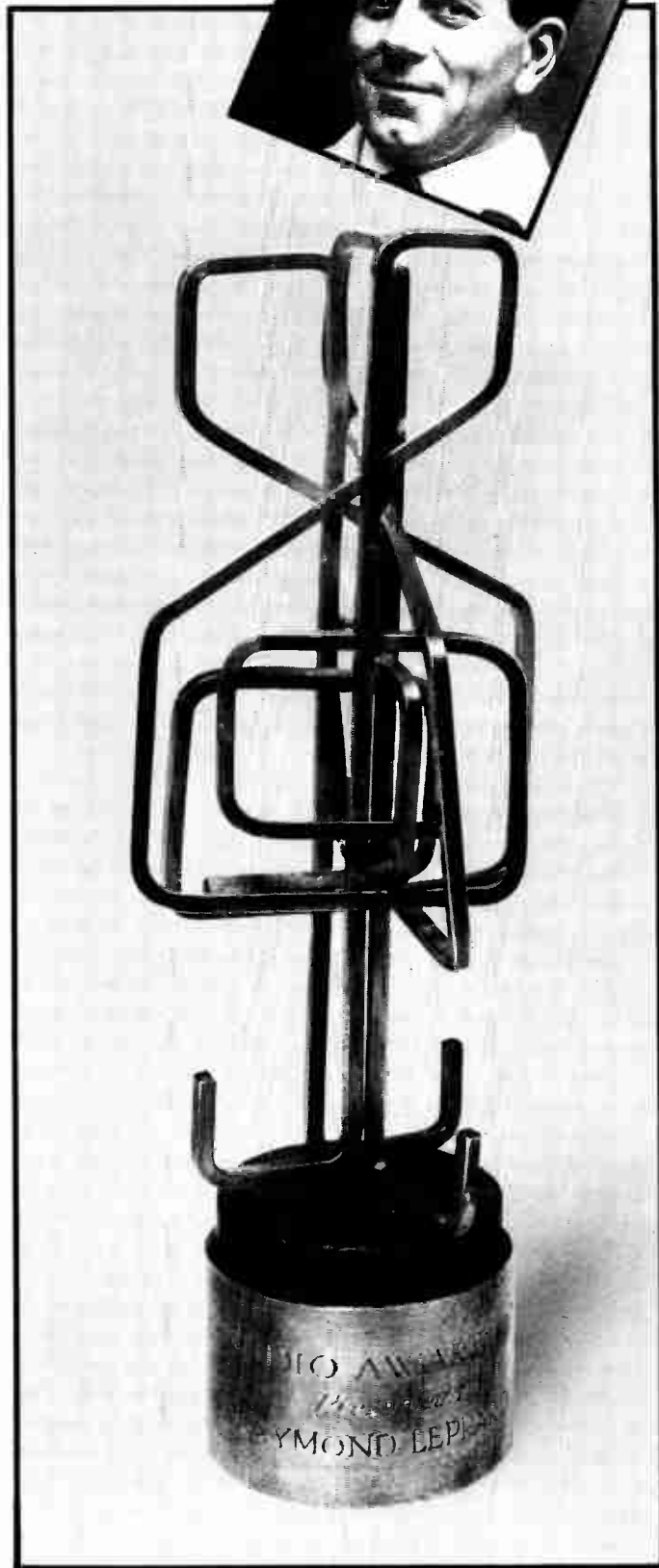
To pick out one person in any given year is obviously a difficult task, and this year, as always, we could have offered this token of appreciation to many. But it was because our aim was to find a musician who has been particularly influential and effective in the field of recording that we decided to ask Raymond Leppard to be the 1973 recipient. During the last decade we have seen a great awakening of interest in the music that is loosely called baroque, and with it an appreciation of the proper styling of the music of the pre-classical era. While most of the big guns of music still thundered away on the battlefields of post-Beethoven German romanticism, it could have been that the baroque revival was left in the hands of that cosy segment of academic music-making that makes little impact beyond the ranks of the dedicated.

It needed somebody like Raymond Leppard, with a vigorous (though not unacademic) approach to making music to add the final impetus to the revival by producing fresh and exciting recordings that would catch the interest of a wider public. Which is precisely what we think he has done. In the list of distinguished recordings printed here we find firstly a series on the Philips label going back to 1963 in which the names of the Bach family and Handel predominate, mainly ranging in time from Monteverdi to Mozart. It is a deliberately confined coverage of music reflecting the conductor's chief interests. The achievement is that Leppard has managed to be both a skilled specialist and an entertaining advocate in his chosen field.

To add to the impressive Philips list, mainly recorded with the English Chamber Orchestra, we have equally highly-praised recordings with the LPO, the Bath Festival Orchestra, the New Philharmonia, and the Academy of St. Martin-in-the-Fields. These include three interesting, mainly baroque collections for the HMV label, several issues for Decca including two very splendid recordings of Cavalli's *La Calisto* and *L'Ormino* on the Argo label, and an interesting outsider on Lyrita in Bax's 5th Symphony. This last admirably illustrates the point made by our awardee in the *Hobby Horse* feature on page 960: that 'experience of one style informs the understanding of another'.

Raymond Leppard is truly an academic being, in inclination and background. His musical talents were first apparent at the keyboard. Born in 1927, he went up to Cambridge in 1948 as a choral scholar at

continued overleaf



Trinity. At Cambridge he came under the influence of Boris Ord and the particular interest in early music dictated an addiction to the harpsichord rather than the piano. Cambridge also gave him the experience of conducting the town's Philharmonic Society. He left Cambridge in 1952 to enter the field of professional music in London. An attempt to establish the Leppard Ensemble was not too successful and he became known mainly as a harpsichordist. His first recordings were in this role with Gioconda de Vito and Menuhin, and he played with the Philharmonia under Hindemith Cantelli and Karajan. He worked in the theatre at Stratford-on-Avon, at the Oxford Playhouse, at the Royal Court Theatre and, of particular value, spent two years as repetiteur at Glyndebourne.

In 1958 he decided to return to Cambridge as fellow of Trinity and University lecturer: he stayed there for ten years. This again gave an invaluable opportunity to study 17th and early 18th century music. In 1958 he had prepared an edition of Monteverdi's *Il ballo dell'ingrate* for Aldeburgh and in 1962 *L'incoronazione de Poppea* for Glyndebourne, its first professional production in England. Further researches led to the Glyndebourne productions of Cavalli's *L'Ormindo* and *La Calisto*, at Glyndebourne in 1967 and 1969 and the recordings that followed. Sadler's Wells staged his edition of Monteverdi's *L'Orfeo* in 1965 and *Poppea* in 1972, and Glyndebourne saw *Il ritorno d'Ulisse* in 1972. The particular association with Monteverdi led to the very fine 5-record set of the late madrigals issued by Philips in 1971, and the complete madrigals are being recorded at present.

Since leaving Cambridge in 1968 he has been very active as an opera conductor and closely associated with the English Chamber Orchestra. In spite of the methodical attitude of a scholar, his approach to music remains emotional and open-minded. He enjoys the restrictions of 17th and 18th century music but knows how to make such music come alive and speak to the sophisticated audiences of today.

The 1973 Audio Award, a bronze sculptured emblem based on a theme of treble clefs, will be presented to Raymond Leppard at the Royal Festival Hall on Thursday May 3rd.

RECORDS

- C. P. E. Bach: Symphonies W183: 1-4 (ECO) Philips SAL3701
 C. P. E. Bach: Symphonies W182: 2, 3, 5 & W177: (ECO) Philips SAL3689
 J. C. Bach: Symphonies, Op. 10: 2, Op. 6: 6, Op. 9: 1, in B♭ (NPO) Philips SAL3685
 J. S. Bach: Suites 1-4 (ECO) Philips 6500 067-8
 Bach family: Various (ECO) Philips 7300 065/6500 071
 Bach/Haydn: Concertos (Grumiaux) (ECO) Philips SAL3660
 Dvorak: Legends, Op. 59 (LPO) Philips 6500 188
 Handel: 12 concerti grossi, Op. 6 (ECO) Philips 6703 003
 Handel: Concerti a due Cori (ECO) Philips SAL3707
 Handel: Water Music (ECO) Philips 6500 047
 Handel: Oboe concertos (ECO) Philips 6500 240
 Handel: Fireworks/Organ concertos, etc (ECO) Philips 6700 050
 Handel: Overtures Philips 6599 053
 Handel: Concertos, Op. 3/Alexander's Feast/etc. Philips 6500 369
 Handel/Mozart: Cantatas/Arias (ECO) Philips 6500 008
 Various: 18th Century Overtures (NPO) Philips SAL3674/3760
 Various: Leppard sampler (NPO/ECO) Philips 6833 035
 Haydn: Symphonies 22, 39, 47 (ECO) Philips SAL3776
 Haydn: Symphonies 48, 70 (ECO) Philips 6500 194
 Haydn/Boccherini: Cello concertos (Gendron) (LSO) Philips SAL3636
 Haydn/Mozart/Schubert: various (Grumiaux) Philips SAL3660
 Monteverdi: Madrigals Philips 6799 006 (5 discs)
 Various: Italian baroque music (BFO) HMV HQS1086
 Various: Songs & madrigals HMV HQS1102
 Various: 18th Century music HMV HQS1232
 Monteverdi: Madrigals/etc Oiseau-Lyre SOL299
 Bach/etc: Harpsichord works (Malcolm) Decca SXL6318
 Cavalli: 'La Calisto' Argo ZNF11/12
 Cavalli: 'L'Ormindo' Argo ZNF8/10
 Bax: Symphony 5 (LPO) Lyrita SRCS58

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Relative Signal/Noise Ratio, dB	+3.0	+3.0	+1.5	
Uniformity 500 Hz, 1½ ips*, dB	±0.25	±0.25	±0.25	
Uniformity 10 KHz, 1½ ips*, dB	±1.0	±1.0	±1.0	

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BARGAIN COLLECTIONS

ON DISC

BY IVAN MARCH
PART 4
VOCAL RECITALS



ABOVE all a successful vocal recital on record relies on the art and style of the singer, the beauty of the voice and the character of the singing. Most songs are short and contrast between items is fairly easily made, though a fine artist in similar repertoire heard together, can be quite as enjoyable as a series of contrasts. Janet Baker is an artist, whose sensibility is such that she can enchant the listener in a whole variety of ways, from simple beauty of tone and phrase to the highest degree of skill and subtlety in the use of words and vocal colour. The HMV sampler disc (SEOM 8) of her art is a storehouse of vocal riches. With music by Campian, Purcell, Handel, Mendelssohn, Berlioz, and Elgar among others. The disc shows the enormous range of Janet Baker's achievement. It is a record simply not to be missed. After this you might go on to HMV HQS 1091 'A pageant of English song 1597-1961' a uniquely satisfying recital of twenty songs of surprising range and richness. A beautiful record indeed. The content of SOL 324 'Ballads—Songs of Love and sentiment' offered by Stuart Burrows (baritone) with John Constable (piano) is rather more plebeian. But this too is a delightfully conceived recital, managed with such style, sincerity and taste, that these parlour ballads come up freshly minted. Songs like *Love could I only tell thee*, *Until, At dawnning*, *The Rose of Tralee* and so on belong to an age that seems so long ago now, yet the appeal of this recital (beautifully recorded) is very immediate and direct.

Decca have re-issued most of the early Kathleen Ferrier recordings on a series of mono Ace of Clubs discs of which the finest is ACL 309, a collection of folk-songs including *I will walk with my love*, one of the most radiant performances any singer has ever put on record. Even more recently Decca have issued PA 172 'The world of Kathleen Ferrier' which is an admirably chosen sampler of her art over its complete range. The voice comes over with all its richness and the warmth and humanity of her personality are conveyed equally readily. The selection has been cleverly made to show Ferrier's greatness rather than her weaknesses with music by Brahms, Mahler, Handel and Schubert, some folksongs, *Blow the wind southerly* and, of course, *Che faro*. The engineers have sought to convey the fidelity of the voice even at the expense of showing up faults in the original records, and there are touches of distortion in places. But, taken as a whole this is a splendid disc.

Another outstanding historical issue, this time including recordings of a soprano who reached the height of her career between 1917 and 1924, is of the incomparable Amelita Galli-Curci (RCA VIC 1518). 'Golden age coloratura' is admirably representative of this singer's art. She had an exceptionally clear voice that suited the early recording process, and the purity and simple beauty of the

singing, with runs like strings of pearls, is entrancing. 'She is as nearly perfect as it is humanly possible to be' said Geraldine Farrar, another great soprano, and certainly from the point of view of vocal technique, she is.

Several Gigli re-issues have appeared over the last year or so, but the one I should pick (HMV HQM 1170) 'The incomparable Gigli' shows the singer mainly in familiar operatic repertory, although a few songs, also showing the Gigli magic, are thrown in for good measure. This is a splendid collection, revealing the beauty of the voice, and the strong and attractive vocal personality throughout.

Both RCA and Decca have issued collections devoted to 'Italian opera', with a wide-flung cast of international singers, and although the programmes are not identical they make a fascinating stylistic comparison. The RCA issue (VIC 1395) offers a rich collection of early recordings: Caruso in *Celeste Aida*, Tito Schipa in *Una furtiva lagrima*, Rosa Ponselle in *Ritorna vincitor* and so on. On the Decca disc (at the same price) SPA 105 'The world of Italian opera' which is recorded in fine, modern stereo, Carlo Bergonzi does *Celeste Aida* (accompanied by Karajan) and other highlights include the *Factotum* song from *The barber of Seville* (Bastianini), Pavorotti with an attractively light touch in *La donna è mobile*, and a moving Sutherland/Bergonzi duet from *La Traviata*. On the whole, in spite of some fine contributions from Tebaldi, the singing is not so distinguished as on the historic collection, but with Decca's best stereo this remains excellent value for money.

The great Russian bass, Alexander Kipnis is represented by several re-issue discs. My pick would be an HMV 'Golden voice' anthology (HQM 1101) with a superb performance of Brahms' *Four serious songs* among other Lieder, and then a remarkably generous operatic selection including arias from *The barber of Seville*, *Simon Boccanegra*, and *Meistersinger*. Perhaps most memorable of all, the superbly resonant voice is heard in items from three Mozart operas and in particular the two great bass arias from *The magic flute*. The recordings are comparatively modern.

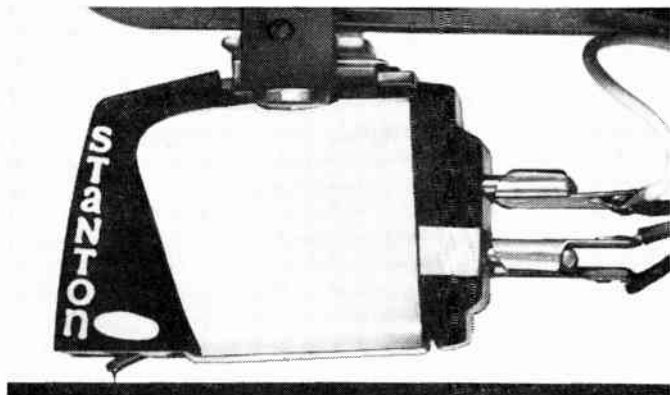
Those who find a special pleasure in the world of German Lieder, as I do, will like a cleverly chosen anthology from DG Privilege (135 014) called 'Liedeslieder of the Romantic era'. It uses eight different singers, including, of course, Dietrich Fischer-Dieskau, with Rita Streich, Irmgard Seefried, and Hans Hotter among others; this selection of love songs by Beethoven, Schubert, Schumann, Brahms, Richard Strauss and Wolf, although arbitrary, is cunningly designed to show each artist at his or her best. It makes an excellent recital and is well recorded throughout.

On perhaps a lighter level I want to recommend most strongly two records by a widely popular artist whose work tends to be undervalued in the higher echelons, simply because he

has such a wide popular appeal. I am not saying that Kenneth McKellar is a great singer in everything he does, but in the world of Celtic folksong he is incomparable. He can give relatively banal words the spontaneity of folk art, and his ravishing tone in the lyrical melodies is matched by his sure sense of line and phrasing. On 'The world of Kenneth McKellar (Decca SPA 11) songs like *My ain folk* and especially the sad *Will ye no come back again* show his matchless feeling for phrasing and sentiment without sentimentality. Lively songs too are given a rhythmic bounce that is irresistible: *Scotland the brave* is wonderfully exhilarating. This is a superb collection and the choice of the harpsichord to accompany *Ye banks and braes* was most happy. If you enjoy this you can try Volume II (SPA 67) with irresistible songs like *Trottin' to the fair* and *The wee cooper o' Fife*. Some of the items here are romantic ballads where the music has a touch of sentimentality, like *Macushla* or *O sing to me the auld Scots sangs*, but McKellar presents them with admirable restraint.

Heddle Nash had one of the most beautiful tenor voices of all English singers, and for those with a feeling for gramophone history the HMV collection on HQM 1234 should be high on the shopping list. Here are a wide range of operatic items sung in English including excerpts from *The Gondoliers*, *The Bohemian Girl*, *Maritana*, *The Magic Flute* and *Rigoletto* (although not his famous recording of the *Serenade from The Fair Maid of Perth* which is on another, almost equally fine earlier disc HQM 1089). The highlight of the collection is the complete recording of Act 4 of *La Bohème* with the charming Lisa Perli as Mimi and the conductor Sir Thomas Beecham. With good transfers of good old recordings this is a fascinating anthology.

To those for whom the world of opera is relatively unexplored territory, I should like to recommend a pair of EMI sampler discs which deal very attractively with 'The enjoyment of opera' both on a general and a historical basis. SEOM 2 'Telling a story' and SEOM 3 'The key figures; Opera since Strauss and Puccini' are infinitely better planned than the earlier EMI disc on 'The enjoyment of music'. An inexpensive booklet accompanies the two records and fits each star-studded recorded extract into the pattern of the discourse. The range of contents is wide, the singing is often superb, and the recording throughout is consistently good. Another two disc set from RCA is less intellectually-orientated, but no less attractive and desirable. 'Opera's greatest hits' (DPS 2013A/B) very pointedly reminds the listener what star-studded casts have been available at the New York Metropolitan Opera since the war. The roster of singers here includes Leontyne Price, Montserrat Caballé, Anna Moffo, Shirley Verrett, Calro Bergonzi, Plácido Domingo, Sherrill Milnes, Robert Merrill and so on;



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John Borwick The Gramophone, May 1972

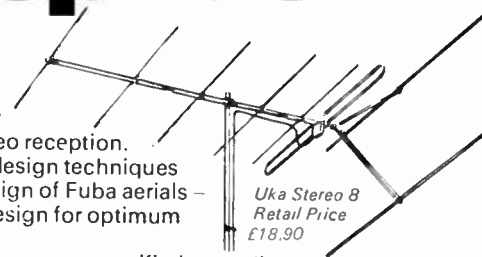
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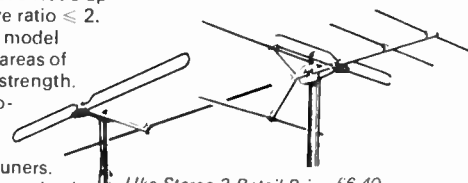


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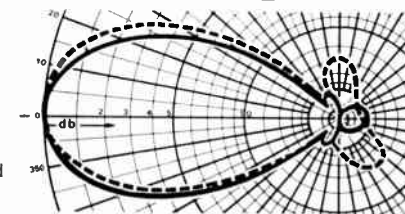


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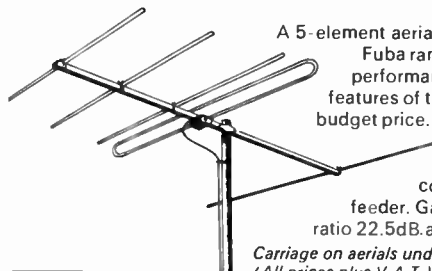


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BOOK REVIEWS



MARIE LLOYD AND MUSIC HALL. By Daniel Farson. 176 pages. Price £3.00. Published by Tom Stacey Ltd., 28 Maiden Lane, WC2.

AS FAR AS MUSIC HALL IS CONCERNED, I am sure that our cup of nostalgia is still far from overflowing. We especially need more books like this one that bring to life some of its great figures. There have been two previous books on Marie Lloyd, but as Daniel Farson claims, and soon proves, neither told the full story with its typical Victorian mixture of humour and sadness, gaiety and sordidness; nor did they paint Marie Lloyd's grim final years so truly. But that is not all. The author first sets the background of his biography with a neat summary of music-hall history, then adds several more pen portraits, particularly bringing us up to date with various music-hall survivals and revivals in which he has had an active part. It is a book brimful of nostalgia, but knowingly and informatively served up, and certainly one of the best written books on the music-hall that we have had, compelling and readable.

Peter Gammond



BBC ENGINEERING 1922-1972. By Edward Pawley. 569 pages. Price £7.00. Published by BBC Publications. British Broadcasting Corporation, 35 Marylebone High Street, London, W1M 4AA.

MY FIRST GLIMPSE of this tome was at the BBC 'Sights and Sounds of 50 Years' exhibition at The Langham on the opening day. I dallied over it so long that I began to get some curious glances from BBC personnel. My next riffling through the pages was at the BBC's Golden Jubilee technical exhibition in Mullard House. I was not in the least surprised when my friends there told me that one copy had already been stolen—it's irresistible, and if you don't happen to have £7 to spare to buy a copy, the temptation to acquire it must be overpowering. This is not how I got my review copy though!

Its subject matter is the history of BBC engineering from 1922 to 1972, as the title indicates. The 50 years have been divided into: British Broadcasting Company—1922-26; the British Broadcasting Corporation—the early years, 1927-39; the War Years—1939-45; Post-War Reconstruction—1946-55; and the Years of Expansion—1956-72.

On the face of that description, it could be just a dull uninspiring catalogue of events and developments, but the author has cleverly found the way to avoid this pitfall by treating the broadcast engineering activities in similar subsections in each chapter and by discussing different aspects of engineering for each of the periods covered.

Aimed primarily at professional engineers (particularly BBC staff), this book will have tremendous appeal to anyone interested in the technical side of broadcasting, either as a

straight survey of the 50 years' growth or as a browsing reference manual. 569 pages, 320,000 words, 18 pages of references, 15 pages of index, 32 pages of half-tone illustrations, and two pages of abbreviations employed in the text, make up this fascinating story.

With my background, the sections on sound recording absorbed my attention, and throughout the chapters one keeps finding tidbits of information previously unknown or forgotten. The style is lucid, factual, but enlivened by anecdotes without writing down or pandering to popular appeal. Subtly, the material exemplifies the BBC's serious approach to engineering practice, impressive as that is over the years.

Although I must declare that I'm a pushover for this type of documentary book, it is not merely uncritical praise, but it is difficult to fault this work. My only complaint is that when consulting the reference pages, it is troublesome to find quickly the relevant list for a given chapter, as only the titles of the chapter are printed in the top RH corner of each page, instead of adding the chapter numbers at the top of each page, say in the LH corner.

Edward Pawley has had a long and distinguished career with the BBC, which he joined in the Lines Department in 1931 until his retirement in 1971 as Chief Engineer, External Relations. With the help of several retired BBC engineers, and many other colleagues, he has researched and compiled a monumental treatise of which he and the BBC Engineering Division can be proud. Every major public library should have a copy on its shelves.

Donald Aldous

Bargain Collections

there are some quite splendid excerpts here, especially those from the RCA *Il Trovatore*, the Karajan/Price *Carmen*, a ravishing *O my beloved father* also from Leontyne Price, and an equally memorable *Summertime* from Porgy and Bess. As a collection of favourites this is hard to beat, with good modern stereo throughout. Another RCA issue cast in similar vein is LSB 4015 'Four celebrated prima donnas'. The four ladies in question are Caballé, Verrett, Price and Cossotto, and again the choice here is admirably made (including rarities from Verdi and Rossini) to show these outstanding singers at their best.

Occasionally a gramophone recital of outstanding merit is made by a singer who has perhaps just missed the accolade of top international operatic stardom. Such a singer is Regina Resnik who can be very impressive indeed on occasion. She is, of course a mezzo-soprano, and the star roles open to her are more limited than those open to a soprano, but on an Ace of Diamonds recital 'In opera' (SDD 222) she is magnificent, especially as Carmen and Delilah. There is Verdi and

Wagner too of high quality, but the other highspot is Tchaikovsky's *Joan of Arc* aria sung in Russian. The recording is demonstration-worthy, and this disc is much more than the sum of its parts. Another collection (on D.G. Privilege 135020) presents 'A portrait' of Rita Streich, the charming German soprano who has always been a top favourite of mine. As a collection this is less satisfying than the Decca Resnik disc, but it is a fair portrait, with some charming Mozart and attractive Weber and Puccini.

Few if any vocal bargain records match 'The world of Joan Sutherland' (Decca SPA 100) which offers a full hour of this singer on top form, with a very wide range of excerpts. *The jewel song* from *Faust*; the *Bell song* from *Lakmé*; *Caro nome* from *Rigoletto*; *Casta diva* from *Norma*; the *Nuns' chorus*; a Noel Coward song; and even *The twelve days of Christmas* (in the famous Gamley arrangement) are among the many items to show the range and versatility of this singer's art. The recording is Decca's best and this is a quite ridiculous bargain. Another artist who very much caught the public fancy, but who died just as his career was flowering was the splendid German tenor, Fritz Wunderlich. The HMV collection 'Golden voice' (HQS 1168) was never more aptly named and this modern stereo recording

of arias by Mozart, Handel, Nicolai, Tchaikovsky, and Flotow, together with some attractive operetta excerpts provides a fitting memorial to this memorable voice.

To close, something really unusual, a recital by a thirteen-year old treble who shows the accomplishment of a fully-fledged Lieder singer. Turnabout TV 34331 S, 'Children's songs', by Simon Woolf, is a fascinating disc offering music by Mussorgsky, Prokofiev, Kabalevsky and Stravinsky. Wolf's control of vocal colour is astonishing, especially in his dialogues with grown-ups in the Mussorgsky songs. Indeed when he assumes the mantle of mother in *The hobby-horse* one has to smile at the character of the assumed voice. The Kabalevsky *Nursery rhymes*, full of spontaneous melodic invention, suit a child's voice very well and again one is surprised at the ease with which the vocal gymnastics are integrated into a real vocal line. The recording is excellent (apart from one or two irritating pre- and post echoes) although the slightly reverberant acoustic means one has to listen hard the first time to catch all the words (the songs are sung in English). But this is a collector's item that is great fun to play to friends.

Ivan March is editor of the Penguin guide to bargain records the third volume of which is on sale now.

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THE THINGS I HEAR

WITH STOKOWSKI, Rubinstein, and Boult, today's concert platform knows no shortage of active veterans. But I should like to claim a special place for Frank Merrick, who has just passed his 87th birthday, and who recently gave a piano recital at the Wigmore Hall to mark the 70th anniversary of his first recital.

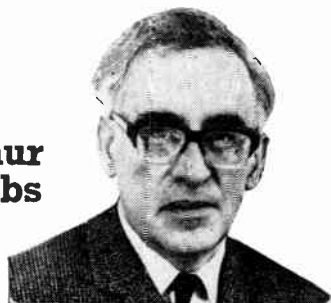
His past goes back to studies with Leschetizky and to accompanying Dame Clara Butt. Active in various liberal causes, he was imprisoned (and handcuffed) as a conscientious objector in the First World War. He has set Esperanto texts to music and—what many have forgotten in the recent interest of Gerald Abraham's completion of Schubert's *Unfinished*—was himself a British area prizewinner in Columbia's international competition (1928) for such a completion.

Merrick's two movements, in which I find genuine Schubertian touches without intrusive parody, have in fact been twice recorded—first on 78, then more recently (conducted by Trevor Harvey) on that remarkable series of orchestral, vocal and solo instrumental performances issued by the Frank Merrick Society. The Society is, he told me, defunct as such, but inquiries for its recordings are still welcome at his home (16 Horbury Crescent, London W11).

One of these recordings is still in the pipeline, devoted to two-piano music by Bax and Vaughan Williams. Here Merrick is partnered by an ex-student of his, Michael Round. I note that the general record catalogue currently lists none of Bax's two-piano works—nor any music by Bernard Stevens (b.1916) or Edward Isaacs (1881–1953), to mention two other British composers whose pieces for violin and piano are played by Henry Holst and Frank Merrick on another of those Society discs.

JASCHA HORENSTEIN, who by comparison must be relegated to the Junior Veterans' League (a mere 75 this month), is chiefly known for his conducting of Bruckner and Mahler. It was appropriate, I felt, that Covent Garden should invite him back to conduct *Parsifal*, where Wagner reaches a degree of agonized discord

Arthur Jacobs



that seems prophetic not merely of Mahler but of Schoenberg too. Horenstein unfolded the opening prelude and the whole first act in one marvellously intense span. If the remainder did not quite match that, it was still one of the best performances of *Parsifal* I have seen—with Martti Talvela promising to be an unsurpassable Gurnemanz when he becomes familiar enough with the role to cease depending on the operatic prompter.*

Donizetti's teacher, Giovanni Simone Mayr, arrested my attention last summer with the Vanguard recording of *Medea in Corinto* (VCS 10087-9). The opportunity to hear his *L'amor coniugale* (on the same plot as Beethoven's *Fidelio*) drew me to the recent concert performance at St. John's, Smith Square, by Opera Viva. It opens finely, with a soprano aria (equivalent to Beethoven's 'Abscheulicher!') which surely deserves a recording. But, alas, its grip slackens in the second half. I was grateful all the same to Leslie Head (as conductor) and his cast—with a notable new young bass, John Tomlinson.

From Halévy's opera *La Juive* (The Jewess) the once-famous aria *Rachel, quand du Seigneur* survives with a bare couple of recordings in the catalogue. I can see no great follow-up to London's recent concert performance of the opera with Richard Tucker and with Anton Guadagno conducting, but then a performance so brutally cut leaves no basis for

* It is with regret that we learn, just as we go to press of the death of Jascha Horenstein.

reassessing the music as such. Such a version is precisely what the gramophone has rendered obsolete—since the recording companies now exercise such painstaking fidelity to the composer's intentions. I shall watch eagerly for the recording debut of Yasuko Hayashi, the attractive Japanese 'Jewess' of this performance.

THE ENTERPRISING firm of Oryx is, I learn, to issue shortly the first disc (Chopin, Schubert, Schumann) of the young Liverpool-born pianist Anthony Goldstone. Not before time. He impressed me recently at the Queen Elizabeth Hall, when he brought a poetic unity to Schumann's familiar (but dangerously sectional) *Arabesque* and then challenged our memory of Ravel's orchestration by giving Mussorgsky's *Pictures at an Exhibition* in its original piano version.

Afterwards I chided him in print for giving encores without announcing their titles. In answer he suggested that members of an audience may enjoy a guessing-game. But he cannot *know* they do unless they come and tell him so, in which case they presumably also ask him what the titles were! One of his 'anonymous' encores was in fact Liadov's delightful *Musical Snuff-Box*, surely due to take its place in someone's forthcoming recital record.

NOT AN EARLY 19th-century anticipation of the gramophone, but still:

They talked of their concerts, and singers,
and scores,

And pitied the fever that kept me indoors;
And I smiled in my thought, and said 'O ye
sweet fancies,

And animal spirits, that still in your dances
Come bringing me visions to comfort my
care,

Now fetch me a concert—in paradise air' . . .

So begins Leigh Hunt's *The Fancy Concert*, one of the many poems quoted in John Bishop's ingenious and delightful verse anthology, *Music and Sweet Poetry*, newly issued in paperback (Simon Publications, £1.10).

HISTORICALLY SPEAKING

by John Freestone

AS I mentioned in a previous article, 1873 was the *annus mirabilis* for singers, for in that year Caruso, Chaliapin, Clara Butt, Kirkby Lunn and Sammarco were born. I have already written about Chaliapin and Caruso, and this month I would like to write a few lines about Clara Butt.

She was born at Southwick on the 1st February 1873 and studied first of all with a Mr. Rootham, the conductor of a madrigal society. He recognized her tremendous promise, and sent her to the Royal College of Music, where she trained with Henry Blower, gaining an open scholarship at the college in 1889, to the value of 400 guineas. She then went to Paris and worked with M. Bouhy, and finally completed her training with Etelka Gerster in Berlin. Her first public appearance of any

consequence was at the Lyceum Theatre in 1892, when she sang the title role in a students' performance of Gluck's *Orfeo*. A week later on the 12th December 1892 she made her professional debut in a concert at the Albert Hall, with Albani, Lloyd and Santley, and her phenomenal voice immediately created a sensation.

She recorded for HMV in 1910, when her records were accorded a special dark blue 'celebrity' label, and somewhat later for Columbia; but unfortunately much of her recorded output is hardly worthy of serious consideration. She became an institution and her recitals were always liberally filled with patriotic and pseudo-religious songs like *Land of Hope and Glory*, *Abide with me*,

The Rosary and so forth. It would in fact be easy to dismiss her contribution to the gramophone, but this would be wrong, because when she wished to do so she could sing quite beautifully. Personally I like her HMV records best and among those I would particularly recommend are *Lushinghe più care* (2-053076), *Rendi 'l sereno al ciglio* (2-053088) and *Caro mio ben* (2-053210). These all show the excellent technique she possessed in her prime. Her final records were made by the electrical process but by this time she had developed bad vocal habits, notably a break in registers which was most disconcerting and suggested yodelling rather than legitimate singing. Even to the end, however, her voice possessed a power and a unique timbre which could be very moving.

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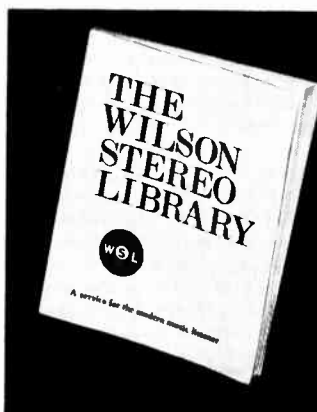
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WHAT IS MUSICALITY?

by
Keith
Fagan

THERE are many books that the music lover can dip into for enlightenment and instruction, collections of articles about music and musicians drawn from many sources and eras and reprinted in book form. One such is *The Music Lover's Companion* edited by Gervase Hughes and Herbert van Thal and published by Eyre & Spottiswoode at £3 in 1971. Reading this recently led me back to an earlier book which I believe is now out of print, *A Musical Postbag*, first published by J. M. Dent & Sons Ltd in 1941. This book contains a selection of articles by the late Eric Blom first published in 'The Birmingham Post' during the '30s.

I was particularly intrigued by one of Blom's essays entitled *The Touchstone of Musicality*, in which he equates musicality with quotability—'It is in fact pretty exactly the equivalent of a literary phrase so distinctive as to become at once quotable and to remain so for as long as the work in which it occurs endures, possibly longer.' Blom asserts during the course of his article: 'that this pure musicality in itself does not necessarily make for greatness is proved by composers not of the first eminence who possess it in a remarkable degree: Bizet, Sullivan and Grieg, for instance'.

This gives the game away and I think we can now see exactly what he means: is he not saying in effect that everyone who can write a good tune is not necessarily one of the great masters? If so, I agree with him, with the proviso that all the greatest masters are equipped with musicality in a very high degree as an integral part of their total compositional technique, whereas lesser composers gifted with musicality may be weak in other aspects of technique such as coherence of form or rhythmic and harmonic ingenuity.

Composers who specialise in light music may not be able to sustain interest throughout a symphony of Mahlerian proportions, but many of them have written and still do write 'quotable' music that is destined to last longer than many a symphony. The Strauss family and Lehár are obvious examples, but I am thinking of more modern light music, such as you can hear on a couple of Studio 2 Records, *The Best of Eric Coates* (Royal Liverpool Philharmonic Orchestra conducted by Charles Groves, TWO 226) and *Britain's Choice* (Light Music Society Orchestra conducted by Sir Vivian Dunn, TWO 297). These records are overflowing with musical 'quotes'—so much so that many of us do quote them by whistling them without knowing who wrote them or what piece they come from.

Blom instanced Sullivan as a 'quotable' composer who was not a great master, and Sullivan proves my point that a weaver of enchanting tunes may not be able to sustain his inspiration for very long. I am a devotee of the

Gilbert and Sullivan operettas and frequently listen to them but a true devotee is invariably critical of the object of his devotion and remains a devotee in spite of—or even because of—the defects in the music he enjoys, for uninformed flattery is as insulting as uninformed censure.

Sullivan wrote many enchanting tunes that are strong enough to outlast the gibes of his most severe detractors, but he was an entirely unoriginal composer whose style of composition is derived exclusively from early Romantic European musicians, all of whom were greater than he: listen to anything by Sullivan and you will hear imitation Schubert, imitation Donizetti, imitation Rossini, and imitation Heaven alone knows whom else! One can at least say of Sullivan that he chose his models with taste.

But then listen to his unfamiliar *Irish Symphony* (Royal Liverpool Philharmonic Orchestra conducted by Charles Groves and coupled with the Overture *di Ballo*, ASD 2435): I challenge anyone not to be enchanted by it, for it is as joyous an example of 'musicality' as the considerably superior Symphony of Bizet (French National Radio Orchestra conducted by Sir Thomas Beecham and coupled with Lalo's Symphony in G minor, ASD 388). True, the Irish Symphony is inadequate and derivative from a formal point of view, leaving Haydn, Mozart, and even Bizet unchallenged, but none of this matters while you are listening to it because you are captivated by its heady tunes and delicious scoring even if you do get the feeling that the benevolent ghost of Schubert was looking over Sullivan's shoulder and guiding his hand occasionally as he wrote it!

Grieg is another composer described by Blom as 'not of the first eminence'. Blom is right, of course, but it is rather a pity to have to say this of such an endearing musical personality as Grieg: 'not of the first eminence' in what? Grieg was no Beethoven; he was not a composer of opera, symphony or oratorio. But he did write a quite splendid Piano concerto, some delightful songs, chamber music and light orchestral music, and can surely be classed as a master of the miniature.

Unicorn has a most attractive record on the market of Grieg's Holberg Suite and Elegiac Melodies played by the Little Orchestra of London conducted by Leslie Jones with an equally charming coupling consisting of Nielsen's *Little Suite* and Sibelius's *Rakastava*, two works in lighter vein from the workshops of major masters, though the immense stature of Carl Nielsen still awaits the international recognition in merits. (UNS 201).

Though battered and bruised by the continual assault of indifferent pianists for 103 years, Grieg's Piano concerto refuses to lie

down and die, which is irrefutable evidence of its sterling quality. Occasionally we hear a fine performance which brings it to vibrant life and reaffirms its greatness—a performance like the superb recent one on a Philips record (6500 166) by Stephen Bishop with the BBC Symphony Orchestra conducted by Colin Davis. This record pairs the Grieg Concerto with what has come to be regarded as its natural bedfellow, the equally popular and brilliantly conceived Concerto of Schumann. A dictionary of 'quotable' themes would contain dozens by Schumann including almost every bar of *Carnaval* and his other early piano works, several passages from the chamber music and the symphonies, and, of course, many of his songs.

A record devoted to some of the most musical songs ever written includes Schumann's *Frauenliebe und Leben* Cycle, Schubert's *Gretchen am Spinnrade* and *Die junge Nonne* and Wolf's *Verborgenheit* among other songs by these composers. The recording is getting on a bit now and is mono only, but who cares when this ravishing programme is sung by the glorious Kathleen Ferrier on ACL 307?

It would be possible to continue giving examples of 'musicality' in Blom's sense and fill a sizeable book with them, and everyone will still have his own contribution to make. Let me conclude, however, by referring to a composer who is more famous as a piano virtuoso than as an inventor of quotable tunes: Liszt. Certainly Liszt was not gifted with this 'musicality' to the same extent as others—he was a master, and a great one—like Haydn, Mozart, Schubert or Dvořák, but it turns up surprisingly frequently in his music on the rare occasions when it is well performed. Hear a pianist who is also a good musician playing pieces from *Années de Pèlerinage*, as Wilhelm Kempff does on ECS 611, or listen to a Hungaroton record of his songs including the vocal settings of the three *Liebesträume* (SLPX 1272), and you will hear the work of a master with a most delicate and enchanting musical mind. There is a great deal more in this vein by Liszt including his exquisite *Christmas Tree Suite*, a perfect little Impromptu in F sharp (recorded by Ashkenazy on SXL 6508), four *Valses oubliées* of which only the first is well known, the *Vier kleine Klavierstücke* recorded by Kentner on TV 34310 S and a whole host of tiny melodic gems dating from many periods in his long life, the vast majority of which are totally ignored in this country though nearly all have been recorded in a magnificent series in American by Gunnar Johansen, and many of which are being recorded in France by a splendid Lisztian, France Clidat; so let us hope that one of our record issuing Companies has the enterprise to investigate these and issue them here.

HOBBY HORSE

by Raymond Leppard

I SEEM TO HAVE very few hobby-horses—if that term means a recurring preoccupation with things which irritate. If we make a go of it, most of us are so engrossed and satisfied by our work that we can take our share in both the disappointments and successes with equanimity. Making a go of it also implies that there is always something new to go on to and, after all, past mistakes are there to be learnt from so that one can hope to do better the next time.

There are, nevertheless, occasional frustrations. In opera, for example, where the gap between living contemporary theatre and its musical counterpart is gradually being narrowed, I find it unbearable to see singers moving round the stage making semaphore gestures with undulating arms which have little or no relation to the dramatic content of what they are singing about. There was recently a production of *Elektra* in which three very distinguished ladies resembled nothing so much as a cross-channel swimming race. Face-on to the audience (so that there could be no suggestion of relating to one another) their bared arms rose, juddered and fell as high-notes were achieved and passed. Occasionally, at a particularly testing moment, the upward stroke would be capped with an extra thrust, first finger outstretched as if to say to her fellow-competitors: 'that way lies Dover'.

Of course that malaise is born of a greater one—the curse of the international opera-house circuit. If an opera is to mean anything in terms of theatre, how can anyone move into a carefully conceived production of, say *Tristan*, with only a cursory examination of the set and a few hours spent walking through the moves, probably with understudies standing in for the main cast? So few opera houses have the courage to set their faces against the sort of

Full details of Raymond Leppard's background and activities will be found on page 951 in connection with his receipt of this year's Audio Award. However, we thought it would be interesting to hear a few of the bees buzzing around our awardee's personal bonnet as he enjoys a short canter on our hobby horse.



blackmail that singers on the international circuit can and do apply. Though it must be said that the situation is improving and is a good deal better in this country than most—which makes the lapses here all the more irritating.

One hobby-horse I can foresee riding in the near future is the defence of what is often deprecatingly called provincial music. From October I will be associated with the BBC Northern Symphony Orchestra, for whom I have a great admiration and whose reputation I shall certainly defend with some energy. The wide-spread notion that all that is best goes on in London is simply unfounded. One only has to work in Manchester to know that standards of performance are every bit as high as in the capital. Mancunians, I'm glad to say, know this and are rightly touchy when administration and critics show any hint of condescension.

In general, though, I don't number critics among by hobby-horses. Occasionally a lack of insight or even something which seems more personal can prove irritating, but on the whole

they write with an integrity and enthusiasm which, considering their nightly travail, is admirable. I do sometimes wish my records, which to date have perforce been largely of 17th and 18th Century music, were not always sent to the same reviewers, kind as they have always been. The organisation of record magazines seems to be such that music of one style is sent to one of the 'specialists' in the period encompassing that style. I find it sad that people should be so categorised, for general listening to music ensures that the experience of one style informs the understanding of another.

A wise Fellow of Trinity, Hubert Middleton, who taught me more about music than any one individual, once remarked, after patiently listening to a jejeune student tirade of mine either for or against some composer, 'you know, Raymond, as a professional it will not be your business to like or dislike any music—it is enough to be aware and to know about it.' I don't know that I believed him then, but I now realise it to be true. Music eventually becomes a way of life and a marvellously gratifying one. No-one who enjoys living would ever think in terms of liking or disliking life, so why do so about music? Certainly some aspects of it are more or less agreeable, but the serious consideration of it is removed to altogether less trivial planes. Almost the most gratifying thing about music is that the experience of it grows more engrossing as time passes. A good work is more satisfying to perform now than it was twenty years ago and there is no reason to suppose that the process will come to an end. Perhaps my first definition of a hobby-horse was wrong, for as a pre-occupation this takes precedence over all the others.

GRAMOPHONE SOCIETIES

by Kenneth Lloyd

FOR SOME time the name of Putney Gramophone Society has been a familiar one in the rather rarified air of the Gramophone Society movement; it has always been one that has commanded great respect. Members of small struggling societies who have attended meetings in Putney have seen their proceedings with awe, admiration and in some cases unrestrained envy.

There can be little doubt that when (in 1950) the Society was founded by Ralph Hill, the start could not have been more auspicious. Unfortunately, very shortly afterwards, he died—and although for a while the momentum from his illustrious name continued, it was natural that things began to deteriorate, and it was not until Felix Aprahamian became president in 1958 that things looked up. Fortunately, he was assisted, and has been

ever since, by a hard-working and enthusiastic committee who in 1968, because they believed quite rightly that they were in a different position from most Gramophone Societies, changed their name to Putney Music.

The reasons behind their thinking were that it was realised that geographically Putney was too close to all the finest music available and that they would have to offer more than just good recorded sound. They therefore decided to try to obtain some of the most eminent names in the musical world to talk to their members. The fact that they succeeded beyond all their hopes is underlined by a few names taken at random: Janet Baker, Stephen Bishop, Pierre Boulez, Colin Davis, Paul Jennings, André Previn and many, many more renowned artists.

How these busy people, top names in music, have been inveigled into appearing is the secret of this committee and in particular one man, Armen Tertsakian, who is far too modest to reveal just how he does it and how his talk has resulted in so many star captures.

Putney Music, as some readers may recall, used to meet in a very well known local hostelry and when the Society accepted—it must be admitted with misgiving—Wandsworth Council's modern Dryburgh Hall, many members felt that the loss of the intimate atmosphere would be an irreparable blow but the immediate sharp rise in membership, now well over 100, bears eloquent witness to the wisdom of the far-sighted committee.

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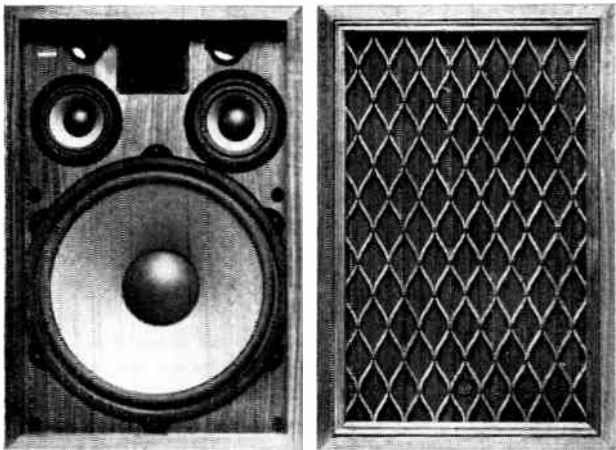
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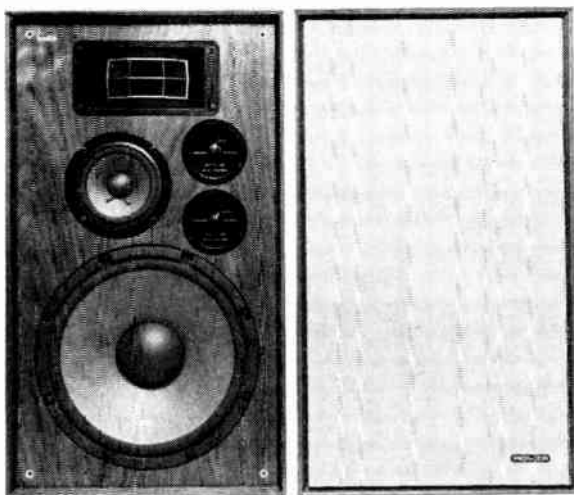
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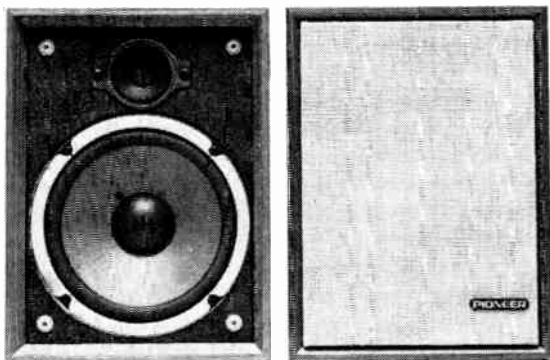
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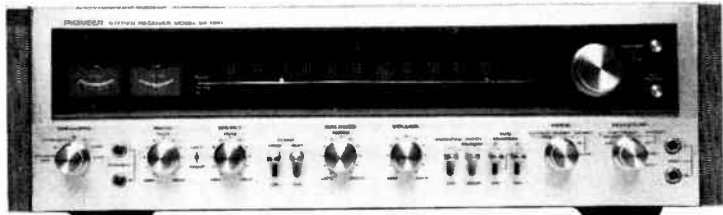
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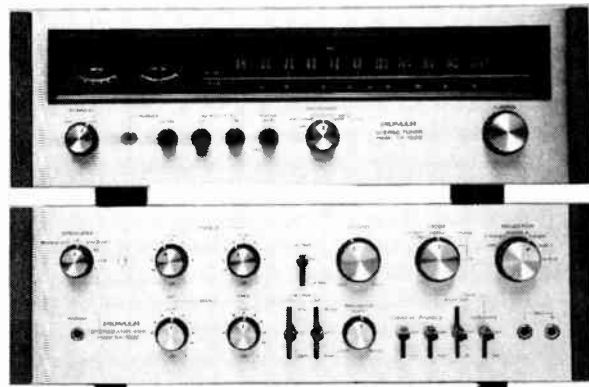
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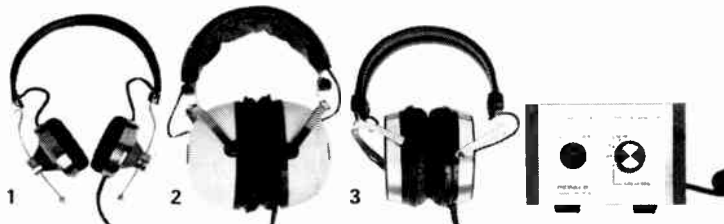
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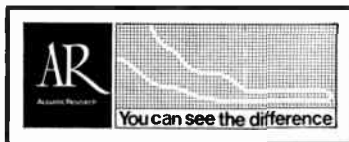
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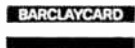
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LOOKING BACK

I'M getting to that awkward age when you like to be considered to have completed your apprenticeship in your chosen career but you don't exactly want to be considered a museum piece. I like to think that my best books are to come, a satisfying mixture now of wisdom, maturity and mellowness enlivened by the physical vitality of one who can still play a hard game of squash (just about), a lively game of tennis and an impressive round of golf. But you have to be careful not to give yourself away by mentioning things you wrote in 1943. I may be proud of this when I'm in my seventies but at the moment I don't take too kindly to occasions such as when I popped into Dobell's jazz shop in the Charing Cross Road the other day and a smooth-cheeked lad looked at me with some curiosity on hearing my name and said 'I thought you were dead years ago!'

Browsing around in the attic the other day I thought it would be fun to look back for once as far as the early fifties, to the first LPs in fact—but I was almost put off the idea when I found my name under the dust on quite a few of them. Things you wrote twenty odd years ago are apt to give you a bit of a turn. I was with Decca in the years of the first LPs and added my mite to record history by helping to establish the record sleeve as a masterpiece of combined artistic magnificence and musical erudition. They started, as you may remember, as rather dull standard designs, not far removed from the covers of 78s and the very earliest ones often didn't have any sleeve-notes at all. During the mid-fifties the usual cover carried a specially commissioned bit of art-work (a good period for commercial artists) and it was not until the late fifties that the glossy laminated colour photograph became the ideal. Since then the record sleeve has shown very little change or advancement.

Returning to ground level with a pile of venerable LPs, I was curious to find out what has survived from those early days. Amid many reservations from the established record critics Decca boldly advertised their first list of 53 LPs with the confident remarks 'for history's sake—and your greater convenience—we suggest that you preserve this list... it marks the opening of a new era in the annals of recorded music'. And how right they were! Out of that first list the LP that aroused most interest was probably Ansermet's recording of *Petrouchka*—'positively brilliant' said one critic and made a point of mentioning 'the attractive cardboard record cover'. Yes, it is still with us (ECS508) and still as good as you'll get. And Münchinger's Brandenburgs have survived (ECS538-9)—how exciting they seemed at the time. Schuricht's recording of Beethoven's 5th symphony is still with us (ACLI)—another historic number, the first of the 'Ace of Clubs' cheap reissue series.

A lot of the releases, you will remember, were in the shape of the still not discredited 10 inch LP. Was this simply a hangover from 78 days, and was the comparative cost of producing it a factor against its continuance? I am still not sure that we haven't lost something of value there. Surely it is convenient to be able to go and buy one work that we want



Peter Gammond

instead of two, one of which we might have already. Ansermet's Haydn *Clock* symphony was long my favourite version on LX3011: it still seems a well-balanced performance—but that is no longer with us. The classic performances of Bach cantatas 11 and 67 came on two 10 in. discs and have now been united (ECS562); they are hardly likely to disappear with the magical name of Ferrier on the label. And of the first Gilbert & Sullivan LP—*The Mikado*—is still available (ACLI014-6); and the others have been re-appearing with undimmed vigour in recent months.

In the lighter fields there was still a distinct flavour of the crazy days of 78—like eight Chopin waltzes played by Ronnie Munro and his orchestra, taking pride of place as LF1001 at 22/-, and Troise and his Banjoliers. But there were also many historical things that ought to be preserved: Oscar Straus conducting, Robert Stolz directing his own music and Eric Coates. As for the equipment that was advertised along with the records, the massive polished-walnut cabinets with their weighty pickups now look positively pre-war; but how many years of sterling service and pleasure the robust Deccalian was to give. What a lot of tales of those pioneering days of LP your grandfather will have to tell!

For goodness' sake, let's move on. At least I can claim to have followed the LP from its inception. Now in a house likely to fall down at any minute from the sheer weight of them I still find that in my limited time for listening

to records, apart from the unabating flood of new review copies, I still return, as I do to prawn curry, with an undiminished appetite for certain recordings which give me certain satisfaction. The first attraction is, of course, the music itself; after that it is a performance of the right weight and, above all, the right tempos. You may find even over twenty years that only one conductor has ever hit on exactly the right speeds to suit your own tastes and it is almost impossible to feel at ease with something that seems played too fast or too slow. Finally there is the lasting pleasure of a perfectly balanced recording and, even in these days of technical sophistication, that is not all that easy to find. I am thinking in terms of the musical judgment of a recording rather than a purely technical one.

My favourite records are of all vintages. For instance, nobody has got anywhere near the perfection of Clemens Krauss' recording of Richard Strauss' magical score to *Le bourgeois gentilhomme*. The combination of instrumental mastery and poignant melody and harmony is just my cup of tea. Thank goodness this has been re-issued (ECS608) for my old LP (which I shall keep for sentimental reasons) was getting noticeably worn. It is music of similarly distilled poignancy that attracts me to Mahler's 4th and may I reiterate my view that Klemperer is the only one to produce a completely controlled performance—also happily re-issued last month (HMV ASD 2799). For years it seemed that nobody was going to produce a *Classical* symphony as balanced as Ansermet's old recording on ACL123 (1953 vintage), but at last Previn came along and did the trick (SB6847) so I am doubly catered for. I cannot see anyone getting the essence of Britten's *Noye's Fludde* better than it was got by Norman del Mar (ZNF1); the recording still thrills me with its uncanny premonition of quadrasonic depth. This is just to mention a handful. I could go on for a whole issue about performances of rare perfection in Haydn and Mozart and the curious failures of famous conductors and orchestras to grasp the essence of so many well-known works. When, for goodness' sake, is somebody going to play the slow movement of the now much-exploited 'Elvira Madigan' concerto, with all the magic it needs?

But what we must avoid is hardening of the arteries as far as our musical appreciation is concerned. There was no magical 'golden age' when musicians played better, not even pianists, or when singers sang better—or conductors were blessed with greater insight and loftier ideals. The great performances stretch back into history and they keep on occurring. Provided that a piece has not already been done as well as it can conceivably be done (like Frances Day singing *It's d'lovely* (EMI Starline MRSSP513) or Beecham conducting Bizet's *Symphony in C* (HMV ASD388)) there is always someone around—whether it be Janet Baker or Barbra Streisand, Dietrich Fischer-Dieskau or Bobby Short, Otto Klemperer or Simon & Garfunkel—to produce new classic performances through one of those happy combinations of the time, the place and the inspiration.

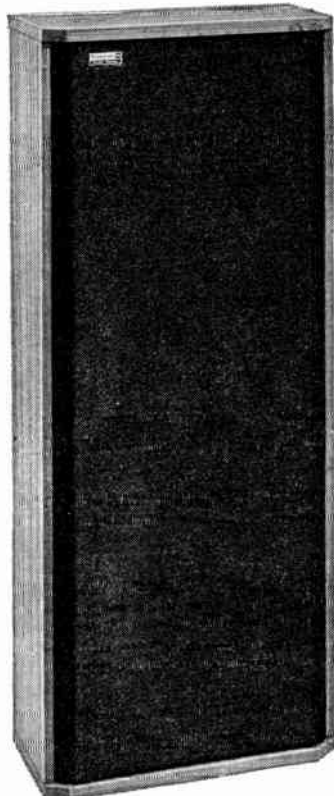


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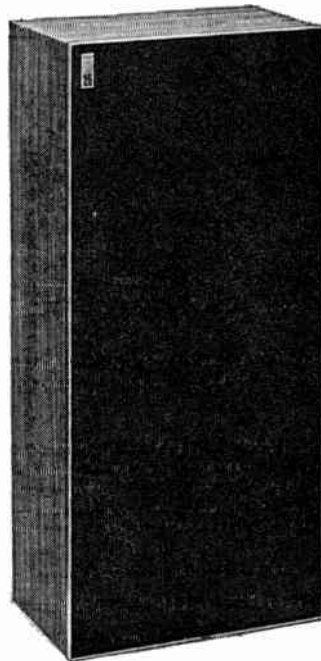
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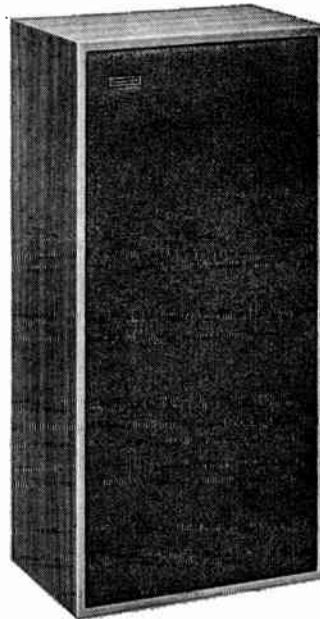
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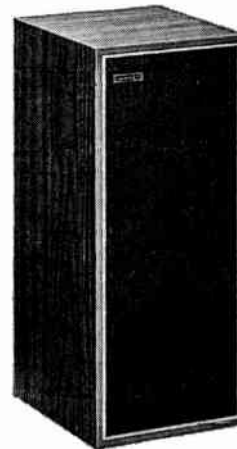
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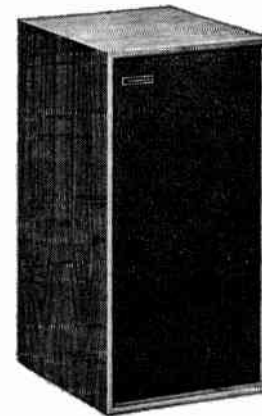
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The Record and Music Scene

GRAMOPHILE



ALUN HODDINOTT

ALUN HODDINOTT, Head of the Department of Music at University College, Cardiff, has gained himself a reputation as an English composer and, in some circles, as being rather 'difficult'. Neither is very accurate. We went to talk to him during the interval between rehearsals for a concert of his works being given at the Queen Elizabeth Hall.

The first thing we talked about was musical life in Cardiff. Wasn't it rather impoverished?

'Not at all,' he said, 'In fact we have more or less reached saturation point in Cardiff. There's the BBC and the Arts Council. We usually manage between two and four concerts a week. There's about one orchestral concert a month, not counting the concerts the BBC gives. The trouble with Cardiff is the concert hall business, you know. They can only give an orchestral concert in the New Theatre on Sundays. However, there's a tremendous growth of festivals in and around Cardiff.'



There's the Cardiff Festival of Twentieth Century Music, The Llandaff Festival, the Caerphilly Festival and so on. And the City is at last going to build a concert hall and an Arts Centre, to be finished in 1978.'

We moved on to his recorded repertoire and records in general.

'The thing about discs is, I don't seem to write pieces that fit easily on to discs, you know. But new works being recorded include my fifth symphony, the second piano concerto and the organ concerto. The trouble with orchestral pieces is they're very expensive to record. If one gets an orchestral record coming out every two years, say, one's not doing too bad.'

'Organ concertos aren't very popular these days, are they?' We asked.

'Nobody wants to know about organ concertos,' he said, 'but I was given a commission and so I did it. I was pleasantly surprised by the kind of colour combinations one got between the organ and the orchestra. I wish I'd written a longer piece.'

Having exhausted that, we moved on to the subject of his musical mentors. He said, 'I

don't know. That's a difficult one, isn't it? Not the classical period. Not the Beethoven and the Mozart. I was trained as a violinist, not as a pianist, and so all the early music I knew was the old Italian violin school, and modern music. I seem to have missed the nineteenth century. The seventeenth and eighteenth century stuff influenced me in that I still think basically in a line—which I suppose is very unfashionable today. I don't like fly paper music. I also prefer the softer dissonances. Which means not the Schoenberg/Webern style. I do use serial technique, but in a curious sort of way. Debussy I like very much.'

'That's evident in your solo piano writing,' we said, pretentiously.

'Is it?' He responded, blandly.

When we asked him if he found himself lumped by people not familiar with his music with avant-garde composers such as Cage, Stockhausen and so on he said: 'No. It's a curious sort of thing, but one finds oneself overtaken. When I was younger everyone said how modern I was. The music I write now, in London, is considered traditional. In North Wales it is considered to be very modern.'

Records he reckons to be very important to a modern composer.

'It's in the nature of things that you can't have ten performances a day of a piece of music, but you can put on a gramophone record. This is how composers like Britten have really managed to become popular. His records have been on the market for 25 years. So he's settled into a repertoire. I think, for that reason, that records are more important than concert performances.'

We followed that by asking why, as many composers do, he doesn't write works of convenient length.

'Well the pen gets into my hand and it just takes me. I like writing these ten minute orchestral works and so you've got to have two or three recorded on a side of a disc. I like quarter of an hour pieces. I don't like these great long heavy nineteenth century pieces, I'm not a Mahlerian, certainly not.'

Hoddinott's music doesn't seem to depend on serial techniques, so we asked him why he incorporates them into his compositions.

'I find it very useful for keeping the background bits tidy. I've always written chromatic music and my early work had quite a lot of background accompanying pieces that were not very tidy. I've tidied these up quite a bit now.'

On the subject of his source material he said he didn't feel he owed a great deal to his Welsh roots except to say:

'The advantage of being Welsh is that one sidesteps the English tradition. Although I like English composers, I wouldn't like to write in that kind of way. I have stronger links with Europe. A composer, for example, that I'm particularly fond of, is Henze. There seems to me to be a broad mainstream of European music. I would see myself as being in the tradition of Henze rather than Tippett, definitely. English composers still write diatonic music. Even a composer like Peter Maxwell Davies, with all his collage type of technique, is still basically a diatonic composer. He just superimposes things on it so that he

destroys any tonal feeling. My music, I feel, is tonal, without being diatonic. I also like to develop the personal elements in music, which means basically getting rid of other composers' influences.'

And there we left it. Although Welsh, he sees himself as a European composer, if anything. Certainly not English; and in London, at least, he claims his music is thought rather traditional.

GUSTAV LEONHARDT

THE DUTCH ORGANIST and harpsichordist Gustav Leonhardt recently spent a few days in London giving some concerts in St. John's, Smith Square, and HFN/RR went along to have a word with him between performances.

Unlike many harpsichordists, Leonhardt was brought into contact with the instrument at an early age. He studied first in Holland and later with Eduard Müller in Switzerland. Obviously the instrument largely limits him to music of the



17th and 18th centuries; does he ever feel the need to broaden his scope? 'No, it is my choice, and with the years more so. The longer one is playing the more one sees that it must be so much a part of one, and so normal if it is to convince. Also the study goes on—270 years is a long time.'

With the current upsurge of interest in baroque music there has been a corresponding increase in the search for an 'authentic', correct style of playing. Leonhardt is very much in the forefront of this movement. 'My goal is to create one of the best performances that could have been heard in the period.' Readers who know his recordings will know that this extends to using original instruments and a generally uncompromising approach. As well as playing solo, Leonhardt is well-known as a continuo player; how does he approach this somewhat vexed problem? 'I *only* improvise when playing continuo, as was originally intended. The role of the continuo player is not only to fill in the missing harmonies, but to emphasise and point the score, to become part of the music. That is very pleasant, I enjoy that.'

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It is often argued that historical accuracy is unimportant, and that we should concern ourselves with what we like now rather than worry about the past. 'Nonsense. If you change the form then you change the content; form and content go together. Bach blown up to greater than it becomes smaller in the process. It becomes ridiculous and incongruent.' Leonhardt made an analogy between music and the visual arts. 'With a painting or a statue this problem does not arise; there it is, you can see it. It is how the artist intended it to be. No one would dream of altering it, so why alter music? As a performer I have some responsibility towards the music. I also have a responsibility towards the audience. In the modern concert situation the audience buy tickets, they give up their time to come to a concert and they should be given the best possible performance, in *all* respects.'

On the subject of audiences, does he ever feel that the audience should make a comparable effort to that of the performer? 'This is to be advised, but one cannot expect it. Some people like music without knowing anything about it. They go to a concert to be entertained, to soak up the music; it is very primitive but valid—one mustn't be too hard, though I quite agree that knowledge helps one enjoy.'

Leonhardt is no stranger to the recording studios. His view of the 'art' may surprise some: 'I think it is of little artistic value, though it may have some later documentary rôle. You play according to your acoustical impression, the people you are with, the circumstances of the moment, and once this is on tape these no longer apply. Those things that influenced your playing are no longer there, so the performance becomes invalid. It is too ivory-towerish and artificial.'

Perhaps ironically his future includes a considerable amount of recording. There is a *Well Tempered Clavier* in the offing, the complete *English suites*, a series of historic organs from all over Europe and the 13 sonatas for obbligato harpsichord by Bach (with other various instruments). Also expected in the near future is something of a departure, several piano sonatas by Mozart. 'This was an exception to go as far as Mozart: I loved doing it, but want to keep it as a sideline, a very nice sideline.' These will be especially interesting in that they are played not on the usual concert grand but on an original fortepiano. 'I have one of the best instruments existing for this, a Walther of 1787. Mozart himself had a Walther, so I have a brother of his instrument.'

Is he ever tempted by modern music? 'No, I wish I was, but there is so little written for my instrument. What has been written is usually for horrid harpsichords, Pleyels and the like. Also much of it is very far from what I consider music for the harpsichord should be. However I try to keep up to date with what is going on.'

Immediately after the final Smith Square concert he was flying back to Amsterdam to conduct a performance of Monteverdi's *Poppea*, though he will be returning several times in the summer for festivals. Obviously he has a busy time ahead—and the musical future? 'Yes, I think we are about to enter a good era.'

RUPERT FOUNDATION CONDUCTORS COMPETITION

GUIDO AJMONE-MARSAN won the competition, which is carried out in conjunction with the

LSO, on March 12th and 13th. As a result, he receives a cash prize of £2000 and an allowance which enables him to travel with the LSO over the next 12 months. His reading of Berlioz's *Symphonie Fantastique* was enthusiastically received in the concert of March 15th in the Albert Hall.

Italian-born, he is an American now living in Denmark. After studying at the Eastman School of Music, Rochester USA, in clarinet and conducting (B Mus) he spent three years in Rome with Franco Ferrara. Other conducting competition honours: gold medal in the Cantelli Conducting Competition, first in the AIDEM Conducting Competition, and third in the Mitropoulos Competition in Chicago; he is also a finalist in this year's Solti Competition in Chicago. A second concert with the LSO will be conducted by him at the Royal Albert Hall on May 13th.

BENVENUTO GEDDA

PHILIPS RECORDS held a reception in London on March 9th to present their new recording of Berlioz's opera *Benvenuto Cellini* (reviewed March, p. 553), with Colin Davis and Nicolai Gedda in attendance to discuss various aspects of the work and its recording. David Cairns illustrated some of the problems arising from various performing versions of the opera, while Producer Erik Smith and Mr. A. L. Bouma from Holland managed between them to deal with questions in four languages from an



international gathering. We learnt that the recording had received the American Grammy Award for the best opera issue of 1972, echoing the French response mentioned below. (This opera set was released before the end of 1972 in France and the U.S.A.)

Later, at the lunch table, Nicolai Gedda was jokingly toasted as 'Benvenuto Gedda'—but he deflected the kind wish to the immortal Cellini!

CARLOS CHAVEZ

THE MEXICAN COMPOSER Carlos Chavez was in London in March. He spent three days in Abbey Road Studio One with the LSO and the Ambrosian Singers, under engineer Robert Gooch and producer Paul Myers.

The works recorded were the third and fourth movements of *Piramide*, a ballet scored for large orchestra and chorus, and the *Four Sins* ballet, for smaller orchestra. Although Chavez' name is probably popularly associated with recognisably Spanish-American composition, his output is by no means along such lines; nevertheless, the vast range of traditional Latin-American percussion instruments in

Piramide caused a few sunny moments, and not a little mis-spelling.

The ballets are being prepared by the Ballet Folklorico de Mexico, directed by Amalia Hernandez, who was also at the session. The company will be in England in June and July, although these ballets will not be ready until December. Release on CBS disc will follow in the States, although it is not yet certain when, if at all, they will appear over here.

WEA AND CD4

THE WARNER-ELEKTRA-ATLANTIC group of record companies (the largest record combine in the USA) have formally announced adoption of the JVC CD-4 four-channel system. This decision was made after a year and a half of research by WEA, and the reasons given were: the excellent discrete characteristics of the system, plus the important by-product of perfect stereo compatibility.

Further to their policy, JVC will be setting up a CD-4 mastering centre on the west coast of the US for all companies interested in 4-channel. Production capacity is expected to be 250 albums per month. They feel that the adoption of their system by a company as large and with as many associates as WEA will bring many other record companies into the 'CD4 fold' with RCA, leading to an early standardization of four-channel systems.

JOHNNY MORRIS

CHILDREN'S STORIES on tape seem to be in the air these days, cropping up all over the place. Another series this month comes from Newell Recordings (Smallgrove Ltd.). Narrated by Johnny Morris, they consist of light-hearted children's stories in his usual inimitable style.

The stories come in both stereo cassette, and 8-track cartridge form. Each tape provides a total of 45 minutes listening, with three stories a side. They cost about £1.50 and £1.80 each excluding VAT.

BOXHILL FESTIVAL

THIS YEAR'S Boxhill festival will run on two weekends, the first and second of June and the weekend the eighth and ninth of June. The programme will range widely from the 17th to the 19th centuries, with works by Handel, Telemann and Heinichen among others. Artists taking part will include Evelyn Barbirolli, Alan Cuckston and Marjorie Thomas.

GRAND PRIX INTERNATIONAL DU DISQUE

THE 26TH SERIES OF AWARDS are announced by the Académie Charles Cros of Paris. The list, far-ranging as ever, includes 50 records, so we reproduce here only the judgements in the main musical categories.

(1) *Symphonic*. Liszt: Symphonic poems, LPO/Haitink, Philips 6709005. Stravinsky: *Petrouchka*, NYPO/Boulez, CBS 31076.

(2) *Concerto*. Beethoven: Piano concerto 3, variations, Lupu/LSO/Foster. Decca SX1.6503. Prokofiev: Violin concertos 1 and 2, Milanova/Bulgarian Radio SO/Stefanov, Harmonia Mundi HMB 117.

(3) *Contemporary*. Berio: *Epiphany*, Folk-songs, Berberian/BBCSO/Juillard Ensemble/Berio, RCA SB 6850. Nigg: *Visages d'Axel*, ORTF PO/Chabrun, Barclay 995 030.

(5) *Chamber*. Bartok: Quartets, Vegh Quartet, Valois CMB 23.

(6) *Solo*. Stravinsky: *Petrouchka*, for piano, Prokofiev: Piano sonata 7, Pollini, DGG 2530

continued on page 974



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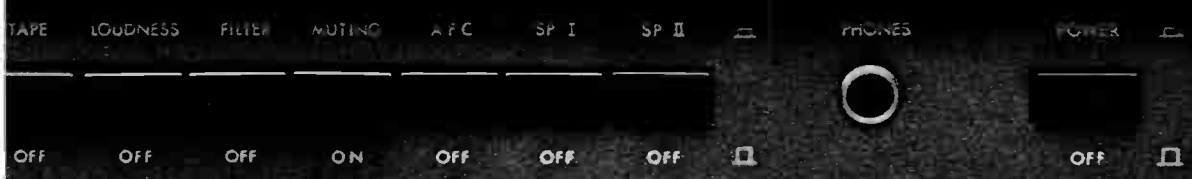
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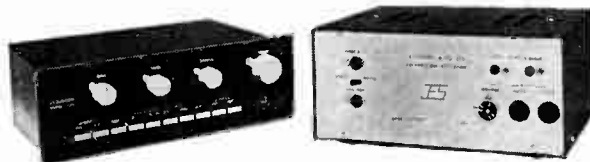
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MUSIC ON RECORD THE BASIC REPERTOIRE

The 'Rite of Spring'

TWICE Stravinsky has written critically of various recordings of the *Rite of Spring*, and we are—in our mundane way—following his example. For, three-and-a-half years ago, we first looked at the *Rite* (in ARR).

Since then four major, full-priced versions have appeared, and the bargain basement has been 'Spring-cleaned'. Gone are the two stereo transcriptions of early recordings by Dorati and Fricsay, to leave Markevitch and the Philharmonia as the obvious best buy, at the cheapest level. One would like to recommend Monteux, who conducted the very first performance (or tried to: his own account of the scandalous premiere is reproduced on the RCA Victrola sleeve), but alas his disc is not especially well played, and the stereo now sounds dull (VICSI017) [C : 2].



The Markevitch is the second of two 'plum-labels' made for HMV. First issued mono-only by MFP, the stereo transfer is on CFP129 [B : 1]—although it is suspected that some of the takes used differ; and in fact the mono had the greater impact. But an exciting performance, with a cutting edge, musically speaking.

Another conductor long associated with Stravinsky's ballet, Ernest Ansermet, made various recordings of the *Rite*, two of which are listed: on Decca 'Eclipse' (r.1951), and 'Ace of Diamonds'. That stereo version was contemporary with Monteux's PCO issue, but suffers at present from a cramped transfer. It is a pity that Decca did not spread the work over a full disc, coupled with some of the excerpts from Ansermet's preparatory rehearsal, once available on the first *ffss* demonstration record.

Colin Davis' performances of the work were much in vogue in London some years ago (as were Dorati's and Boulez's). His LSO recording was reissued recently by Philips (Universo 6580 013) [B : 3]. It sounds much better than the original transfer, but the

performance lacks continuity, and the climaxes sound both forced and ineffectual.

By contrast Michael Tilson Thomas' Boston version—a possible first choice—has superb continuity, and builds up to the final release, Stravinsky's much discussed final chord (which he re-orchestrated). In the composer's version coupled with a talk (CBS72054) [C : 1*] we hear him discussing the conception, premiering, and revisions to the *Sacre*. The performance is unique, and we think it is worth having this issue, rather than the single-side transfer in a useful Stravinsky bargain-box (CBS77333), for the sake of the composer's dry delivery of his lecture.

In 1970 the merits of two simultaneous versions by Mehta and Boulez were debated. The one is an emotionally heated affair, superficially exciting, and stunningly done by Decca (SXL6444) [A* : 1]. The Dolbyed tapes give a velvety quality, and the dynamic range is wide. However, there is a good deal of spotlighting, and this is a less natural presentation than the DG done at Boston's Symphony Hall.

Boulez directs the superb Cleveland orchestra. A blunt, very powerful exposition, although many of the musical solutions are inelegant. Stravinsky has criticised this version as severely as he did Boulez's earlier French recording!

Yet another CBS issue is proffered, new, by Bernstein and the LSO. This is interpretatively superior to the NYPO recording he made, transferred last year to 61104 [C : 1]. The English orchestra produces a less chromium-plated sound than the NY, but the American horns are incredible. Great instrumental virtuosity. Bernstein is more patient than before, and his weighty treatment is liked, and his hugely energetic projection of climaxes. *But*: after reviewing the stereo release (73104) last month, a copy of the quadraphonic transfer was asked for for comparative purposes. This is in fact much smoother (played through two speakers only), and conveys the hall sound far better. Comparisons were endlessly fascinating: how the mixing engineer had balanced the strands in the two transfers. Often the stereo placement varied, but nearly always the extra 'punch' in the stereo seemed to have been gained at the expense of subtle ambient information, evident in two-channel reproduction of the more expensive SQ counterpart.

As for the two significant full-priced, older versions: Ozawa and the Chicago SO (RCA SB6791) [A : 1] offer an immediately perceptible 'oriental' flavoured *Rite*, quick and precise in manner. A disc with an interesting coupling—*Fireworks*. Karajan and the BPO (DG 138920) [A/B : 1] make less than a first hi-fi choice nowadays, to judge from an early cutting. The sound tends to blare, presumably due to frequency restriction. The highly personal reading provoked Stravinsky's most bitter comments—'a perfumed savage'. Even so, a disc to hear: perhaps borrow, rather than buy.

RECORDS

1. LSO / Bernstein—CBS (SQ)MQ31520 (A : 1)
2. Cleveland / Boulez—CBS 72807 (B : 1)
3. Columbia SO / Stravinsky—CBS 72054 (C : 1*)
4. Boston SO / Tilson Thomas—DG 2530 252 (A* : 1*)

MUSIC ON RECORD THE GREAT INTERPRETERS

Paul Kletzki

A COUPLE OF weeks before reaching his 73rd birthday, early this March, Paul Kletzki died after a rehearsal with the Royal Liverpool PO—the very body which, in 1954, had asked him to become their chief conductor (a post which Kletzki felt unable to accept, owing to his other commitments).

Born in Lodz, he studied music at the Warsaw conservatory (violin and composition), then at the Hochschule, Berlin. Kletzki wrote orchestral, solo, chamber, and vocal scores but was of course best known as a conductor. He began his career in Berlin, but had to leave there in 1934. He went to Italy, then Switzerland. After the war he conducted the Dallas SO, guest conducted with other American orchestras, and gave many concerts with the Israel Philharmonic. He conducted here from the 1950s, principally with the Philharmonia then, and recorded with both these last ensembles.



Paul Kletzki was at his best in big, colourful scores—especially of the Russian school, although his tastes extended to Mahler and Sibelius, as well as the German classics. He had his own ideas about form, and in recording was not ashamed to cut—in Mahler's first symphony, for example, he made excisions in the finale in both his Israel and the later VPO versions, and before that I remember a coupling of the ninth symphony and Schoenberg's *Verklärte Nacht* for Columbia, with cuts in both works.

Kletzki's Mahler 4, however, achieved classic status, and one hopes EMI will ultimately reissue his *Das Lied*, with Fischer-Dieskau in the specified alternative baritone role. Two other recordings with the Philharmonia Orchestra of special merit are Tchaikovsky's sixth, and *Scheherazade*.

In the 1960s Kletzki made a Beethoven symphony cycle for Supraphon, with the Czech PO. Of these recordings the *Choral* and *Pastoral* are really the only two recommendations. In the *Eroica* and fifth especially, romantic mannerisms intruded. Finally, he made some successful discs with the Suisse

continued overleaf

Gramophile

225. Couperin: Pièces pour clavecin, Verlet, Valois MB 873. De Grigny: *Intégrale*, Isoir, Calliopée CAL 0910/12. Messiaen: *Méditations*, Messiaen, Erato STU 707 50/1.

(7) *Songs*. Schubert: Songs, Baker/Moore, SLS 812.

(8) *Early Music*. Dance music of the Renaissance, Ragossing/Ulsamer Collegium/Ulsamer, Archive 2533 111.

(9) *Opera*. Berlioz: *Benvenuto Cellini*, Gedda/Bastin/Massourd/Sayes/Eda-Pierre/Covent Garden Chorus/BBCSO/Davis, Philips 6707 0189. Mozart: *Idomeneo*, Rothenberger/Moser/Gedda/Schreier/Dallopozza/Dresden/Schmidt-Isserstedt, SLS 965. Rossini: *Cenerentola*. Berganza/Alva/Capecci/Montarsolo/LSO/Scottish Opera Chorus/LSO/Abbado, DG 27090 39.

(10) *Sacred*. Schütz: *Psalms of David*, Ratisbonne Choirs/Schneidt. Bach: Cantatas, Bach Collegium of Stuttgart, Rilling, Erato 707 45 -49.

English serial numbers are given where appropriate; others are as given by the Académie. Not all the records mentioned are available in the U.K.

HENRYK SZERYING GIVES STRAD TO JERUSALEM

HENRYK SZERYING the Polish born violinist has donated one of his two violins to the city of Jerusalem as a tribute on the occasion of the 25th anniversary of its foundation. Mr. Szerying felt that a nation that had given such a great number of fine violinists to the world should possess at least one important instrument for the benefit of its gifted musicians.

The instrument is a 1734 Stradivarius, valued at around £20,000. Mr. Szerying will now have to make do with his second best, a Guarnerius.

LONDON MUSIC DIGEST: THREE 'B's AND TAKEMITSU

A SET OF TWO RECORDS due from EMI reflects the thoughtful and energetic activities of the London Music Digest in bringing contemporary works into the public eye, by means of its concert series. Issue is possibly in June or July, and Roger Woodward is the soloist in the various works for pianist: Barraqué's Sonata, Bussotti's *Per Tre* and *Pour Clavier*, and Brouwer's *Sonata Pian'e Forte*, and they represent a selection of the works featured during this, their first season. That the first concerts should have been largely pianistic does not represent a deliberate bias, but largely Roger Woodward's wish to play more contemporary music, and while the choice of composers has not been systematic, the claim is that 'no-one unacquainted with the music chosen can be said to possess an all-round familiarity with important current trends'.

The next concert in the series is on May 6th in London's Roundhouse, at 8 pm. It breaks clear of the piano in its devotion to the music of the Japanese composer Toru Takemitsu, whose current recorded works include *November Steps*, *Seasons* for percussionist (on the Oiseau-Lyre Yamash'ta record) and a collection of works on DG 2530 088. The performers on this occasion constitute a remarkable array of musicians: Heinz Holliger and his harpist wife Ursula, Stomu Yamash'ta, Aurèle Nicolet

(flute), Roger Woodward, and Della Jones (vocalist), together with Kinshi Tsuruta (biwa) and Katsuya Yokoyama (shakuhachi), who play these traditional Japanese instruments on the deleted RCA *November Steps*. Programme includes a chamber version of *November Steps*, *Voice* for flute, *Stanza 1* for guitar, harp, violin, piano and female voice, *Eucalyptus 2* for flute, oboe, and harp, *Distance*, for oboe, and *Munari-by-Munari* for percussionist. Entrance 50p, full details from the Roundhouse.

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MORE KIDDIE CASSETTES

MICHAEL ASPEL is the narrator in a series of educational and entertainment tapes (cassette and cartridge) called 'Smalltalk'. The series, which will feature stories about 'famous historical figures, natural history, sport and fairy tales' has been launched with the story of Lord Baden Powell. Other tapes in the series include Volumes 1 and 2 of 'People in History' (Elizabeth I, Alfred the Great, Cromwell and Churchill); the 'Story of the Owl' and two volumes of fairy stories.

The 'Smalltalk' series, formulated by Aspel and Ron Crosby, is intended to take advantage of the growing interest in tape and its usefulness as a medium for communicating with children. The intention is 'to be educational in an entertaining fashion'. From Precision Tapes, ATV House, 17 Great Cumberland Place, London W.1.

GABRIELI STRING QUARTET

THE GABRIELI string quartet have recently signed an exclusive recording contract with Decca, and the first recordings made under this agreement will be of Shostakovich quartets. The Quartet has a busy time ahead of it with foreign engagements in Norway, France, Austria, and several other European countries. Forthcoming engagements in the U.K. include concerts at the Aldeburgh festival and Queen Elizabeth Hall.

In addition to these activities the Gabrieli has extended its association with Essex University (made possible by a Gulbenkian grant) for a further two years.

GRR/MTA CONFERENCE

THE 1973 Record & Tape Conference & Exhibition, organized by the Gramophone Record Retailers' Committee of the Music Trades Association, was staged this year at the Piccadilly Hotel, London. Despite a one-day rail strike in the middle of the sessions, depleting the ranks on the second day, some 200 delegates and visitors attended the opening session.

In a very packed programme, many problems of the dealer and record industry were discussed, from the difficulties faced by manufacturers in their efforts to maintain communications with the trade (Cliff Busby, EMI, and Jack Florey, CBS) to some newly prepared statistics from a forthcoming industry survey, introduced by Peter Goodchild (Decca Classical

Promotion). These figures indicate that 11% of record and tape purchasers bought serious classical music, but 40% bought light classics and 'easy listening'. This latter category is most interesting as it is here that classical music is making definite inroads.

This survey also revealed that 70% of homes owned some sort of record or tape playing system. The 'pop' category accounted for 30% of records purchased, and the remaining 17% concentrated on folk/jazz material.

Tape records and the growing tape market attracted a lot of attention, with an interesting presentation by John Varley (Panda Sounds tape shops, Newcastle-upon-Tyne) in which he described and illustrated an unusual pilfer-proof cassette/cartridge merchandiser using a conveyor belt. The problems of reviewing disc records from a quality standpoint were outlined by John Borwick (*The Gramophone*).

At the dinner, MTA President Jack Coffin presented the GRR/MTA awards, including DG's, Emil Gilels with Berlin Philharmonic Brahms' Concerto for piano and orchestra; HMV's recording of Wagner's *Ring* by the RAI Rome Symphony Orchestra; the best historical record, Images of Elgar (HMV); the best chamber music record, Quartetto Italiano's album of Mozart *Spring Quartets* (Philips); Decca's Prima Donna in Paris, by Regine Crispin, for the best solo vocal record; the LPO's recording of Vaughan Williams' *The Pilgrims Progress* (HMV) was selected as the best operatic LP; Alfred Brendel's Schubert album as the best solo instrumental record, on Philips; and two more awards to Decca—the best orchestral record, Elgar's Symphony No. 1, by the LPO, and the LSO's recording of Tchaikovsky's Symphony No. 4, as the best bargain classical album.

Miss Margaret Davis and her GRR/MTA colleagues worked hard to make this programme the success it undoubtedly was. We understand that the MTA/GRR/MTA secretariat and training school for dealers and staff will be moving to new premises shortly. Details to be published when available.

Music on Record

Romande for Decca, and was the first conductor to record Rachmaninov's symphony 2 *without* cuts, in stereo. Recently Telefunken reissued what must have been one of his earliest projects: accompanying Kulenkampf in Beethoven's Romance in F (r.1932) on (♫)KT11008/1-2.

RECORDS

HMV Concert Classics

1. MAHLER: *Symphony 4* (Loose / Philharmonia) —SXL30054 (B: 1)
2. RIMSKY-KORSAKOV: *Scheherazade* (Philharmonia) —SXL20026 (B: 1)
3. TCHAIKOVSKY: *Symphony 6 'Pathétique'* (Philharmonia) —SXL20027 (B: 1)

Decca

1. LUTOSLAWSKI: *Concerto for Orchestra / Hindemith: Mathis der Maler* (Suisse Romande) —SXL6445 (A: 1)
2. NIELSEN: *Symphony 5* (Suisse Romande) —SXL6491 (A: 2)
3. RACHMANINOV: *Symphony 2 in e* (Suisse Romande) —SXL6342 (A: 1)

Supraphon

1. BEETHOVEN: *Symphony 6 in F* (Czech PO) —SUAST50796 (B: 1/2)
2. BEETHOVEN: *Symphony 9 in d* (Czech PO etc) —GS ST50600/1 (B/C: 2)



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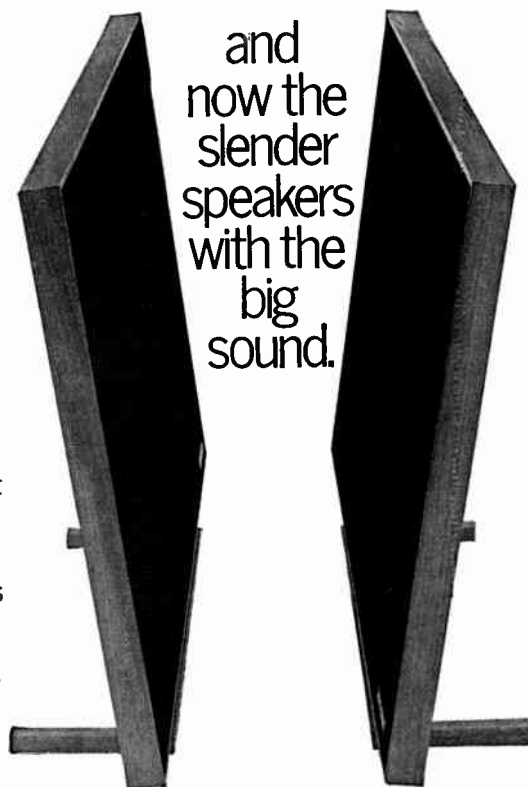
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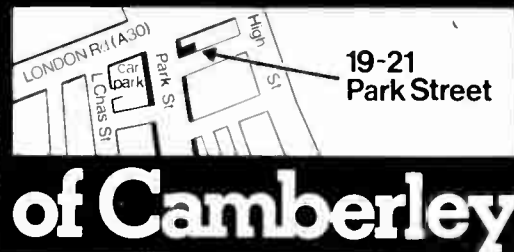
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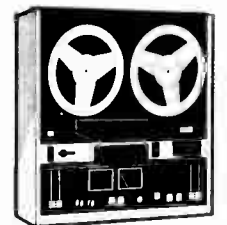
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by CHARLES OSBORNE

THE FIRST-EVER commercial recording of Verdi's seventh opera (though for years I have owned a 'pirated' version with Tebaldi and Bergonzi of a 1951 performance in Venice). First performed at La Scala in 1845, *Giovanna d'Arco* is based on *Die Jungfrau von Orleans*, Schiller's romantic play about Joan of Arc. In my book on the Verdi operas* I concluded the *Giovanna* chapter with a defence of the opera against the dismissive attitude of earlier Verdi commentators who had never seen it staged. 'How can anyone', I wrote, 'who loves and understands Verdi, fail to respond to the melodic generosity and youthful resilience of these early works?'

From its overture, whose final allegro is virtually identical with the big tune in the *Sicilian Vespers* overture of ten years later, though their tempi are dissimilar, through the graceful arias and energetic cabalettas, to the final ensemble with Giovanna's glorious *Addio terra, addio gloria mortale*, this is not only a perfectly viable but a hugely enjoyable work of mid-nineteenth-century Italian operatic art. Solera's libretto cuts Schiller's plot, itself widely removed from historical fact, to a bare minimum. This Joan does not die at the stake, but on the field of battle. Prior to this she is loved by the King of France (tenor) and betrayed to the English by her own father (baritone).

* 'The Complete Operas of Verdi' (Gollancz)

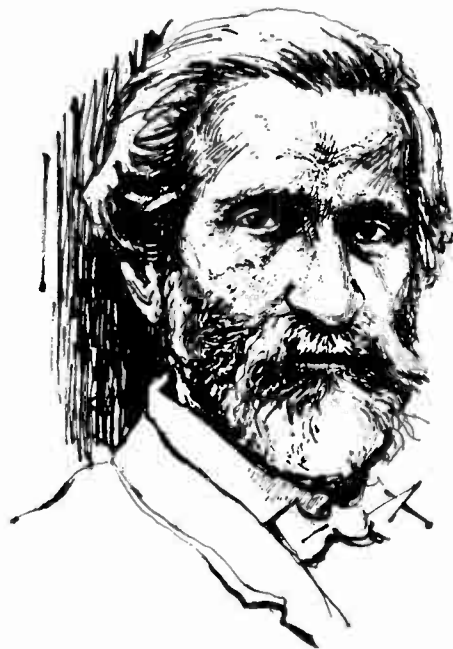
EMI have done Verdi proud with their performance. It was daring and imaginative of them to entrust it to the young American conductor James Levine rather than to one of the safer, older Italian names; and their enterprise has paid off, for Mr. Levine conducts a performance of authentically Verdian energy and panache, authoritatively shaped, sensitive, and not too permissive, in accompanying the singers.

As Carlo, the king, Placido Domingo sings his opening cavatina *Sotto una quercia* very sweetly, and throughout the opera is in fine voice, agile and urgent in the cabalettas, ardent in his romantic music. His tone has more body, more character than it used to exhibit. He and Montserrat Caballe make something memorable of the Act I love duet which begins with a charming naïveté, only to lose its innocence after it has been interrupted by a chorus of angels. Verdi's angels, here and in the prologue, are rather disarmingly Schubertian. Caballe has many splendid moments, high amongst them her *L'amaro calice* in the finale of Act II. Her father, Giacomo, is Sherrill Milnes. He, too, has much attractive and original music to sing—for instance, his aria and curiously melancholy cabaletta in Act I, scene 1—and delivers it in firm voice and authentic style.

In short, this is a thoroughly attractive

performance of an opera which will delight anyone who responds to *Nabucco*, *Macbeth* or pre-*Rigoletto* Verdi in general. The recording does not aim for a theatre atmosphere or acoustic, but is clear and forward in sound. It favours the voices, no one will be surprised to hear, but not too outrageously. I have enjoyed my first playings of it enormously, and shall be dipping into it rather frequently, I suspect. [A: 1]

VERDI: Giovanna D'Arco
Placido Domingo (ten) | Sherrill Milnes (bar) |
Montserrat Caballé (sop) | Robert Lloyd (bass)
| Keith Erwen (ten) | Ambrosian Opera Chorus |
(CM: John McCarthy) | LSO | Levine
HMV SLS 967 (3 records) (£6.95)



by Richard Cole

ATTILA

by CEDRIC WALLIS

ATTILA IS THE NINTH of Verdi's operas, coming just before the first version of *Macbeth* in the list. In the melodramatic character of its story and the bright, though rather variable quality of the music, it has an affinity with that other warlike piece *I Lombardi alla prima Crociata*, of which Philips issued a complete recording about a year ago, employing the same conductor, chorus and orchestra, and two of the same principal singers, Cristina Deutekom and Ruggero Raimondi.

The story of Verdi's opera is founded on a play by the German writer, Zacharias Werner, about which the composer wrote enthusiastically to the librettist Piave soon after the production of *Ernani* in 1844. Three other Verdi operas were, however, to make their appearance before *Attila*, and when the composer again turned his attention to the Werner play he had a different librettist in mind, Temistocle Solera, who had been responsible for the book of *I Lombardi* and also of Verdi's first big success, *Nabucco*.

Solera was a much more colourful character than the gentle Piave, and he and Verdi planned a patriotic piece that would re-light the fires of Italian nationalism ignited by the music of *Nabucco* in 1842. The key line is uttered by the Roman general, Ezio, trying to strike a bargain with Attila, the King of the

Huns, when he says *Avrai tu l'universo, resti l'Italia a me*—'You may have the universe so long as I keep Italy'. The romantic tale leading up to this moment of climax concerns the invasion of Italy by the Huns under their king, Attila, during the fifth century A.D. during the reign of the boy-Emperor Valentinian. It includes the founding of the city of Venice, a meeting between Attila and Pope Leo I (reduced in rank for some recondite operatic purpose to an old Roman, called Leone) at which the King of the Huns is persuaded to stop short of Rome itself, and a final scene in which Attila (a rather likeable character) is stabbed to the heart by the frenetic soprano heroine, Odabella.

A complex story is rendered less than horrific by the brightness, sometimes even the gaiety, of Verdi's music. No character in this melodrama moves one emotionally, but a team of singers as good as we have here can give a great deal of pleasure. Ruggero Raimondi is in excellent voice as Attila and Carlo Bergonzi is in top *bel canto* form as the colourless Foresto. The part of Odabella suits Cristina Deutekom's vehement vocal projection and Sherrill Milnes makes what he can of Ezio's standard baritone utterances. The chorus plays its very important part with style and authority and the RPO play with great assurance for Lamberto Gardelli. The recording seemed to me less than ideal: the orchestra is always well in the picture but some of the solo voices, and to a

lesser degree the chorus, are given on occasion a distant balance which seemed to derogate somewhat from the dramatic effect of the music. However, none the less a most enjoyable addition to the list of complete Verdi operas. [B: 1]

VERDI: 'Attila'
Ruggero Raimondi | Sherrill Milnes | Cristina
Deutekom | Carlo Bergonzi | Ricardo Cassinelli
| Jules Bastin | Ambrosian Singers | RPO |
Gardelli
Philips 6700 056 (2 records) (£4.58)

Classical Record Review

Review Index
Inside front cover



RECORD RATINGS

Record Ratings are designed to summarise our critics' findings, but should preferably be noted in conjunction with the full reports—and taken as a guide only.

RECORDING	PERFORMANCE
A	Very Good 1
B	Good 2
C	Moderate 3
D	Poor 4
H	Historical H (or 1, 2, 3, 4, (pre-LP) as appropriate)

Occasionally a record may be worthy of special mention, taking it beyond the 'very good' bracket. In such superlative cases a star is added to the letter or figure as appropriate: e.g. B: 1*, A*: 2 or (exceptionally) A*: 1*.

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STEREO, MONO and STEREO TRANSCRIPTION

Any record reviewed in this magazine may be assumed to be stereophonic unless its number is preceded by M (monophonic) or T (stereo transcription). The symbol R refers to a reissue.

ARNOLD: Symphony 5 Peterloo overture
4 Cornish dances
City of Birmingham SO | Arnold
HMV ASD 2878 (£2.27)

If I am correct in supposing that Malcolm Arnold is widely thought of as an elephantine extrovert, always engaged in uproarious capers, this record should do much to put things right. He is a far more serious artist than his popular image suggests. The trouble is that, broadly speaking, it is only the uproarious pieces like *Tam O'Shanter* that have really been taken up. He now has well over a hundred works behind him, yet most of us would find it hard to name ten. He is, of course, shamefully under-recorded.

The Fifth Symphony (1960) is characteristic through and through: not only in its musical ideas and wonderfully acute feeling for colour and texture, but in the way in which painful, even harrowing emotion is reconciled with entertainment. Arnold tells us that the work is 'filled with memories of friends of mine who all died very young'—he mentions, among others, Dennis Brain and Gerard Hoffnung. Whether tender or bitter—tenderness is one of his salient qualities, by the way—the music is vividly imagined and precisely written. The *Four Cornish Dances* embrace an affectionate parody and a mood of desolation, as well as the two more straightforward numbers. *Peterloo* seems less successful; there is too much reliance on pictorial effect and not enough musical substance.

There is excellent playing from the CBSO, which is now probably the best English orchestra outside London. The recording is nothing less than a triumph; the tone is both brilliant and warm, there is a splendidly vivid presence, and the many dynamic and textural contrasts in Arnold's music are superbly realized. Some equipment, however, will tend to resist one or two *fff* assaults. Strongly recommended. [A: 1]

Hugh Ottaway

J. C. BACH: Symphony in D, Op. 18: 4 — **Symphony in D, Op. 18: 6** — **Symphony in G, Op. 6: 6**
Collegium Aureum
BASF BHM19 20309-3 (£1.99)

This record is very welcome for what it is—though this is not all it might have been. Despite the entry in the current *Classical*

Record Catalogue there is no version other than this new one of opus 18 no. 4 (though there have been two or three in earlier LP days); and opus 18 no. 6 seems to have been neglected by the record companies until now. So both these works were definitely needed. Opus 6 no. 6, excitingly done on Leppard's disc of January 1969, here forms the sole offering on side 2—both repeats in the Andante are taken, which makes the Allegros disproportionately short, but even so we get less than 17 minutes of music on this side.

I have not heard the earlier records of the Collegium Aureum and this one leaves me with very mixed feelings. It is a small orchestra—20 players—but balance is far from ideal, especially in the opus 18 works. Two violas simply cannot cope with the *divisi* passages in the Andante of no. 4, the sometimes vital second violin part is insufficiently clear, and in no. 6 the important horns sound far away. The acoustic is over-resonant, the players spread back too far—though ironically, problems of balance are largely absent from opus 6 no. 6, which those of us who have the Leppard version will not often want to play. The Collegium has fine players and it is a pity they are not heard to better advantage—the winds in particular make little impact, which is sad when for once the small string body should have posed no problems of balance; and it would have been interesting to hear to better advantage the old instruments (no details have reached me) which they play. I was disconcerted occasionally by exaggerated dynamic effects and over-emphatic accentuation, for which I imagine the leader (no conductor is named) must be held responsible. Rather disappointing. [C: 3].

Peter Branscombe

J. S. BACH: Four suites, BWV 1066-9
Collegium Aureum
BASF BHM 23-20332 (2 records) (£2.50)

Some excellent features here outweigh a number of minor grumbles to produce my superlative performance rating. Neither recording (clumsy tape-joins in two of the overture movements) nor performances (some poor intonation, some strange movement-speeds) really qualify for the description 'outstandingly excellent', but there is more to a superlative performance than superficial tidiness, and it is in this untenable respect that the Collegium Aureum has excelled on this occasion.

The key words are liveliness and vitality. These are really considered performances, with many bright ideas and a spirit of enthusi-

asm behind them. It is delightful to hear the final Rejouissance of the fourth suite taken at a really festive speed on old instruments, because the contrasts of colour have an enhanced character when presented in this way. The drum-rolls in the opening movement of No. 3 add a touch of extra polish to an already glittering score. The character-dances are given added colour by appropriate phrasing, and the use of some period instruments adds to the clarity and colour of this ceremonial music. The resulting style, apart from reawakening a palate jaded by duller performances, seems to me to be the ideal balance between the orchestral and the chamber styles, between the Handelian pomp of the St. Martin's Academy version and the contrasting intricate grace of the Vienna Concentus Musicus. The recording is also pretty lively, in that it has a wide dynamic and frequency range: occasionally, contrasting levels between adjacent movements made me wonder just how the orchestra was moving around between items (the continuo harpsichord, in particular, appears in very different perspectives), but like all my grumbles, this is insignificant beside the musical achievement offered here at such a reasonable price. [A: 1*] Stephen Daw

J. S. BACH: Fantasia in G, BWV 572 — **Trio-sonata 6 in G, BWV 530** — **Trio-sonata 3 in D, BWV 527** — **Pastorale in F, BWV 590**
Karl Richter (org)
Decca 'Das alte Werk' SAWD 9915-8 (£2.27)

This is the latest release in the 'Das Alte Orgel' series, and it features the famous Schnitger organ of the Ludgeri-Kirche, Norden. This instrument is of a curious design in that the constricted space available forced the master-builder to place the pedal-tower round the corner of a massive pillar from the rest of the instrument. The accompanying leaflet comments on the successful integration of the instrument's sound at all points in the building, but the sound presented here is decidedly effected by the acoustic properties of its placing in the church, which gives each note a halo of echo. On the other hand, the instrument does sound balanced, and as we might expect, Karl Richter follows his customary inclination towards sensuous registrations, so that this aspect of Schnitger's work is ably demonstrated.

The programme is attractive, but invites competition from other distinguished quarters, among others Peter Hurford on Abbey 671 and 672 and Helmut Walcha on DGG 135 046—similar programmes, the latter on another fine Schnitger organ. Karl Richter's



actual playing compares unfavourably with Hurford's and Walcha's; although it is fluent enough, his performance does not always sound controlled, and, in particular, his left hand tends to lag fractionally behind his right one. This may well be the result of his failure to compensate for the different playing weights of the two manuals of the instrument in question, but then, he is supposed to be demonstrating it to us! [B: 2] *Stephen Daw*

J. S. BACH: Cantatas Vol. 6

Walter Gampert (boy-sop) | Paul Esswood (alt) | Kurt Equiluz (ten) | Marius von Altena (ten) | Max van Egmond (bass) | Walker Wyatt (bass) | Vienna boys' choir | Tölzer boys' choir | King's college choir | Concentus Musicus Wien | Harnoncourt | Leonhardt Consort | Leonhardt

Telefunken SKW6/1-2 (2 records) (£4.54)

'In my opinion, (writes Nikolaus Harnoncourt, in the well produced booklet that goes with this volume) Bach is one of two or three unsurpassed masters. I find it absurd to dig out second-rate works by second-rate composers, and even constantly to repeat first-rate works, so long as there are still no adequate recordings of these magnificent cantatas'. Just why so many are still unrecorded is something of a puzzle. Possibly their very profusion is against them. Possibly, too, their close association with a Christian form of worship stands against them in this very secular society in which we live. Yet the cantatas have much to offer, even to those who cannot subscribe to any institutional form of religion, for like the Passions they deal with the great mysteries of creation and with man's relationship to his fellow human beings. Bach's music, moreover, so frequently transcends its text that words are in a very real sense superfluous.

These points are perhaps worth making, for with every new cantata that comes along (and two of the three here are new to the catalogues), Bach's incredibly inventive genius is more fully revealed. The level of achievement never falls below the technically assured, and it rises to superb heights at points in almost every cantata: try for instance, the opening *Sinfonia*, the aria *Seufzer. Thränen, Kummer, Noth* and the chorus *Sei nun wieder erfrieden* from No. 21, the aria *Mein Alles in Allem* and the closing chorale from No. 22, and the duet *Du wahrer Gott* from No. 23.

This is now the sixth volume of the collected edition, and my enthusiasm for the project is unabated. The right people are very definitely in charge of it, and the policy of achieving as close an approximation to the original ideal as possible is paying handsome dividends. Should you be at all uneasy at the wisdom of attempting the restoration of historical instrumental techniques and sonorities, take the following movements from No. 21 and compare them with those of any other recording that you can get hold of—ideally the Richter on DGG which represents the standard interpretation at its best: (1) the opening *Sinfonia*—note particularly the considerably wider range of string colours that the Harnoncourt ensemble achieve through the perceptive and stylistically correct use of vibrato; note, too, the lifelike balance between wind and strings; (2) the aria *Seufzer, Thränen*, sung passionately and beautifully on DGG by the soprano Edith Mathis, but far more tellingly (because more innocently) by a boy treble from the Vienna choir on Telefunken; (3) the aria, *Bäche von gesalznen Zähren*—the question here is one of tempo, for Baroque 'Largo' as Harnoncourt knows, is not the last stage in the direction of full stop, the articulation of the Vienna strings too rightly derives from Bach's clearly marked bowings, (4) the final

chorus—apart from the balance between instruments and voices, which is far from ideal in the DGG version, there is the question of the timbre of the trumpets: the Viennese baroque trumpets are much rounder, and they blend much more successfully with the ensemble.

Possibly the Telefunken tempi err on the side of briskness, but then, those who heard Bach play remarked on the speed at which he went. Certainly there is room for a second opinion on the opening chorus of No. 21, for here Harnoncourt makes little or no distinction between the markings, 'Adagio assai', 'Adagio', 'Vivace', and 'Andante'. The last chorus of No. 22, is also rather on the quick side.

In terms of engineering these are splendid discs, with admirable presence, clarity and fullness, and with superbly silent surfaces. The balance throughout, moreover, is most sensitively judged. The price, incidentally, includes miniature scores of all three cantatas. [A*: 1] *Peter le Huray*

J. S. BACH: 'Wer mich liebet, der wird mein Wort halten' BWV74 □ 'Herz und Mund und Tat und Leben' BWV147

German Bach Soloists | Winschermann Philips 6500 386 (£2.29)

Bach thought well enough of both Weimar cantatas to rework them substantially for use at St. Thomas's, Leipzig between 1724 and 1727. The first version of BWV 74 differs to such an extent from the final one that it is printed separately in the *Bach Gesellschaft* edition as No. 59. A recording of this is available on SAWT 9489, and makes a fascinating comparison with this new issue (no other recording of No. 74 is currently available here). The biggest change occurs in the first movement, where the original duet for treble and bass is expanded into a brilliant SATB chorus, involving antiphonal groupings of oboes, strings and trumpets (three in place of the original two). The bass aria—the only other substantial movement in No. 59—is placed second in No. 74, and wholly rescored for treble and obbligato oboe, a transformation that lifts it onto quite a different plane. The remaining six sections, added for Leipzig use, form an altogether more satisfactory conclusion than that of No. 59, which seems rather to end in mid-air. BWV 147 started life at Weimar as an Advent cantata, in 1716. There being no place for such a work in the Leipzig calendar, Bach adapted it for 'The Feast of the Visitation of the BVM, replacing an alto aria, adding three new recitatives, and dividing the whole into two parts for performance before and after the sermon. It is a most colourful work, and it has the added bonus of two *Jesus joy of man's desiring* choruses, one at the end of each section.

The coupling, as has been pointed out, is unique. Direct comparison of BWV 147 may be made with Richter's performance on Archiv 14331. Both are good, but on balance Archiv proves the superior. The Munich Bach Choir, in spite of a certain rawness in the tenor and bass lines, produces a fresher and more masculine tone; there is rather too much soprano vibrato in the Netherlands sound. Archiv's tenor, Haefliger, produces a rather throaty and laboured account of *Gebenedeiter Mund!* but on the other hand he does rather better than Equiluz in the exacting aria at the beginning of part II, *Hilf, Jesus, hilf*. Archiv's other soloists have the edge on Philips.

In terms of recording, Archiv's balance does leave rather more to be desired but there is little to choose between the two in

terms of sheer sound. Philips, against the evidence, make use of a harpsichord here and there, with less than satisfactory results; compare the way in which for instance the harpsichord obtrudes in the alto aria *Schäme dich*', with the way in which the Archiv organ binds the texture together in the same movement. No text translations were provided with my Philips copy, but this, was I assume, a pre-publication error. [A: 2] *Peter le Huray*



Herbert von Karajan photo: D. G. Lauterwasser

BARTOK: Music for strings, percussion & celesta | STRAVINSKY: Apollon Musagète
Berlin Philharmonic | Karajan
DG 2530 065 (£2.29)

It is interesting to compare Karajan's version of *Apollo* with Stravinsky's own recording on CBS. It is perhaps the archetypal neo-classic Stravinsky, and the composer gives it to us unblinkingly unemotive, and we admire unreservedly its Gluck-like purity. Karajan, backed by the warm sounds of the Berlin strings and a recording which is at a different point on the analytic scale from the clear-cut CBS version, seizes on the programmatic allusions in the score and turns it into a mellifluous tone-poem that at times irresistibly calls up echoes of Richard Strauss. The imputation sounds grotesque in the circumstances, but the effect is a long way from that. Stravinsky would probably have dissented vigorously, but the music has the strength to carry this kind of reading without mauling. With Stravinsky, Karajan and Marriner in the lists no-one need be disappointed or lack for alternative ideas about *Apollo Musagètes*. Nor, I fancy, need they over the Bartók which unexpectedly occupies the other side. Karajan responds to this music more conventionally, and one feels that he is more attuned to Bartók's Europeanism than to Stravinsky's uniqueness. There is plenty of elasticity in the handling of the opening movement and the transition of tempi in the Adagio are deftly managed; Solti and others have marked the syncopations of the finale more definitely but few have negotiated the vivacissimo and stretto sections as well, and here again the orchestra helps immensely. So does the recording which is beautifully balanced in the tricky matter of the percussion, and clearly detailed into the bargain. [A: 1]

Kenneth Dommett

BEETHOVEN: Piano concerto 4 in G, Op. 58
Claudio Arrau (pno) | Concertgebouw | Haitink
Philips 'Universo' 6580 060 (£1.29). R from complete set on SBAL20 (Jul '65)

This magnificent performance is certainly one of the finest in the catalogue—and that is saying a lot with such competition as Solomon, Kempff, Serkin, Katchen and Gilels in the lists. The Concertgebouw under Haitink accompany and support delightfully in magni-

ficient sound. The recording is first class, rich, resonant, with transparent detail. It only loses a star due to a momentary hardening of the piano tone and an occasional tightness of the upper strings, points only worthy of mention by a reviewer exposed to a discriminating readership. At the price asked, the choice becomes irresistible. [A: 1]

Leon Thompson

BEETHOVEN: Grosse Fuge (orchestral version) / MOZART: Adagio and Fugue in c minor for strings K546 / STRAUSS: Metamorphosen
Berlin Philharmonic / Karajan
DG 2530 066 (£2.29)

What the three works on this disc have in common is that all of them utilize only the strings of the orchestra. In addition, the Mozart and Beethoven pieces are, in the original form, for string quartet, not for orchestral strings. Mozart's Adagio and Fugue sounds well, though inflated, and the Berlin players respond with a silky precision to Karajan's direction. Beethoven's *Grosse Fuge* is another matter entirely. Originally written as the last movement of the Quartet op. 130, the Great Fugue was far too huge a piece in conception for that work, and was replaced by Beethoven with the last movement as we now know it. The Fugue on its own, in its string quartet version, is not an easy piece either to play or to listen to, but its rough and uncompromising power is undeniable. It can retain much of this power when played by an orchestra, but not I fear in this performance which is far too smooth and lacks a sense of danger.

Side two of this disc is far more rewarding. Strauss's threnody for his beloved Munich, to, one guesses, his generation's Germany, poses fewer interpretative problems than the *Grosse Fuge*, and the Berlin Philharmonic strings play it with feeling and confident style. The recording is glamorous rather than realistic, and again this suits Strauss better than Beethoven. Recommended for those wanting *Metamorphosen*. For the Fugue, try one of the quartet versions. [B: 1/2]

Charles Osborne

BEETHOVEN: Diabelli variations, Op. 120
Friedrich Gulda (pno)
BASF BMPS19 20829 (£1.99)

Gulda's playing is too intelligent, too informative, for one to discard his recordings hastily. But his *Diabelli* is unconvincing. Not as eccentric as Anda's, but quite lacking the proper spaciousness.

My list of detailed 'complaints' is too long to quote, but essentially Gulda's tempo/rhythmic definitions are too loose (he tends to imply a 'swing' much of the time), and more surprisingly for such a technically sure pianist, a lot is lost through dynamic or pedalling carelessness. Fast tempi do not preclude spaciousness, as rival interpreters make clear, but Gulda's quick approach reduces the scope of the work.

Bishop's is the preferred modern reading, one which shows the complexity of Beethoven's construction: that it is far more than a sequence of brilliant conjuring tricks with Diabelli's waltz-theme. However, I would make a special plea for Julius Katchen's disc (Decca SDD229)—I think his finest Beethoven recording. This too has the best piano sound of all current versions. Gulda's recording is close, dry, reproducing the keyboard as: bass, left and recessed; upper register, right and more prominent. [B: 3]

Stephen Bishop—Philips SAL3676 [B: 1*]

Christopher Breunig

BERGSMÄ: Violin concerto / EATON: Concert piece for Synket and symphony orchestra /

SUBOTNICK: Laminations

Edward Statkiewicz (vln) / Polish Radio and Television Orchestra / Zdzislaw Szostak / Dallas Symphony Orchestra / Donald Johanos / Buffalo Philharmonic Orchestra / Lukas Foss

Turnabout TV34428S (94p)

This is an interesting and thoughtful issue. On the one side we have William Bergsma, an American practically unknown in this country, whose violin concerto written in 1965 lies solidly in the 'traditional' camp of new American music; on the other we have two experimental works trying to combine electronics with the conventional orchestra—both representative of divergent current directions.

Of the three, the concerto seems most attractive indeed, with hints of Copland especially in the harmonies of parts of the second movement. Barber is suggested by the solo climbing out of gently undulating strings and woodwind at the start of this movement, but throughout his style is much more strong and taut, by no means as derivative as such comparisons might indicate, and avoids any sentimental excess. The energetic solo part is brilliantly handled, although the difficult ending of the slow movement throws violin and orchestra's intonation somewhat. The rather harsh recording would kill Brahms, but is apt enough here.

The others are less successful, but only in comparison. Eaton's is a rather dated experiment, even after only five years; the electronic Synket is rather more prominent than it deserves with its irrelevant noises ranging from initial ondes martinot impressions to apparently smacking its lips over some tasty musical morsel. *Laminations* was written before Subotnick devoted himself exclusively to electronics, and shows him in transition. His electronic-orchestral derivations are imaginative exercises in contrast and blend, although inevitably with such a piece one knows it will end up dated eventually. Even with this reservation, and recognising that conciseness has never been his strength, it is still agreeable listening. Some difficulty arises from the different acoustics surrounding orchestra and synthesiser (the former more distant) but it is better than most other such works in this respect; the generally sharp and bright recording helps, as do the clean surfaces. [B: 1]

Michael Thorne

BOTTESINI: Grand duo concertant for double-bass & violin / ROSSINI: Sonate a quattro: 5 in E♭ □ 6 in D
Luciano Vicari (vln) / Lucio Buccarella (d-bass) / I Musici

Philips 6500 245 (£2.29)

The first duty of this LP is the completion of the set of Rossini quartets. Peter Turner reviewed the LP containing the first four in December (6500 243) and gave it A/B: 1 and I shall not alter that rating for the other two which were presumably done at the same time. I Musici play as we might expect, in a warm Italian style, somewhat inclined to lose precision in favour of sentiment. They are affectionate performances and enjoyable but after the crisp Argo performances under Marriner (which I rate 1*) they do occasionally seem a bit flabby and only just get their 1 in my estimation. The recording is also warm, its clarity just marred by over-resonance in the bass which PT also commented on.

But I am won over to this disc by the Bottesini Duo concertant. Giovanni Bottesini (1821–1889) was a great double-bass virtuoso and originally wrote this music for two basses, later altering one part for the violin so that he could play it with his friend Wienawski. It is an extraordinary work, a great hotchpotch of styles, a lot of musical nonsense in a way but tremendous fun. It starts with almost

Handelian grandeur, moves to Paganini-like tunefulness and the kind of cantabile movement that he would write, with shades of Hummelian frivolity. Mostly it is the kind of music that string virtuosos like Popper were fond of writing and you have to enjoy those antics on the top notes (and I must confess I do) which, on the bass, are highly diverting. Occasionally it sounds pretty Palm-Courty and there is no great depths to the music. I enjoyed it immensely, smiled all the way through it and even found myself remembering some of its tunes. An admirable companion to Rossini's cheeky music and beautifully played with terrific bounce and high spirits, well deserving a star. The recording of this seems less resonant—in fact very good—so—Rossini [A/B: 1]; Bottesini [A: 1*]

Peter Gammond

BRAHMS: Piano sonata 3 in f, Op. 5 □ Scherzo in e♭, Op. 4
Claudio Arrau (pno)
Philips 6500 377 (£2.29)

This is one of the best performances Arrau has ever given in a recording studio. I find it absolutely compelling: it is profoundly interpreted, and the playing as such is masterly. It is not as spontaneous, or free, as for instance Katchen's version was; and possibly the younger American pianist's approach was nearer the composer's own. That is, perhaps Arrau finds more here than Brahms intended.

Perhaps, on the other hand, the construction is more profound than one had previously realised. It would be silly to single out any particular detail: the quaver sequence marked *pp una corda*, bars 20–24 in the Intermezzo (which invites comparisons with the slow movement of Beethoven's Tempest sonata) I think is miraculous in its context, although I am equally sure that heard in isolation it would be unremarkable. Arrau's exploration of the Sonata is virtually complete; his palette is infinitely controlled; he has weighted each chord, given the harmonic changes exactly the tension wanted, related the principal tempi so convincingly, that one is drawn deep into the music. And there are no mannerisms, or obtrusive pauses to disturb the communication.

Further, Philips have given us a magnificently sonorous recording. A wide-spread sound, with strong attack: indeed it is exceptionally demanding, even of the most compliant cartridges. [A/A*: 1*]

Christopher Breunig

BRIAN: Symphony 10 □ Symphony 21*
Leicestershire Schools Symphony Orchestra / James Loughran / Eric Pinkett*
Unicorn RHS 313 (£2.26)

Better late than never. These recordings were made last summer in Leicester, and would have appeared earlier were it not for Unicorn's temporary financial difficulties. As it happened, this first review was preceded by an obituary, adding to the ironies surrounding Havergal Brian's life and music; rather than attempt a summary, I'd refer the reader to the February article.

The tenth dates from 1954, and is in one continuous movement, although subdivisions are apparent. It is scored for conventional large orchestra with much extra percussion, including thunder sheet and wind machine which are used in totally integrated fashion; there is no suggestion of the cheap effects associated with their use. The technical demands are considerable, but the orchestra rises to them. Slight reservations are caused by occasional omissions of (carefully scored) details of phrasing and dynamic, but Brian's unique music comes across strongly, and

the overall effect is of a professional orchestra—and who would match their enthusiasm and dedication? There will, eventually be better performances, but none will be as welcome or as timely.

The four-movement twenty-first was written in the middle of Brian's last prolific bout of composition, in 1963. Again, the tight, economical, linear developments feature (affinities with Schoenberg in this respect) although rather more fragmented. The performance feels less convincing than before, with more lack of low-level contrast and occasional ragged ensemble. Nevertheless, while the symphony doesn't seem up to the tenth's heights, it should not disappoint.

The recording has a concert-hall naturalness, although timpani and bass drum can be rather overpowering and an awkward edit appears towards the end of the tenth. The unusually wide dynamic range is welcome, and surfaces on our pressing were reasonably silent. This important and adventurous record should belatedly spark much interest, even if it might take more to convince a curiously apathetic public of the composer's stature. [B: 2/3] *Michael Thorne*

BYRD: First Pavan and Galliard: Hughe Ashton's Ground: Sixth Pavan and Galliard: A Voluntary: Sellinger's Round. O. GIBBONS: Fantasy in C: Allemande or Italian Ground: Pavan and Galliard 'The Lord of Salisbury'
Glenn Gould (pno)
CBS 72988 (£2-45)

Glenn Gould presents an excellent selection of music originally composed for the virginals (the small Tudor harpsichord). The playing is characteristically tidy and considered, and the delicate extroverted coyness of the two Jacobean masters is particularly well captured without losing the visionary grandeur of their creations. I was particularly impressed by Hughe Ashton's Ground, a magnificent piece of cumulative expressive power which lasts longer than many a Beethoven Sonata movement, covers a similarly wide range of moods, and presents as many technical miracles.

Thoughts like that come partly from hearing this music played on Mr. Gould's chosen instrument, the piano, and it is good that we should occasionally be reminded that keyboard music of different kinds is bound to have common features. Nevertheless, there are disadvantages, too, in hearing music of this kind on the piano. Some of the sensuous beauty of the original creation is lost. Some of the textures sound crowded. Glenn Gould plays well, but his piano has been made to sound rather tinny (perhaps in a mistaken attempt to 'harpsichordize' it), and some of his dynamic effects seem to me to break the continuity of the music. One cannot help feeling that in Mr. Gould, the world has lost a potentially magnificent harpsichordist. [B: 2] *Stephen Daw*

COPLAND: Symphonic Ode □ Preamble for a solemn occasion □ Orchestral variations
LSO / Copland
CBS 73116 (£2-45)

With this instalment of Copland by Copland we move into unfamiliar territory. The composer's distinctive voice is still to be heard in all three pieces, but its blandishing tone carries a sterner note. The two major works, the Ode and the Variations, are 'serious' Copland; there is less of the urban Plainsman, more of the Bronx sobduster. This paradox is hinted at in the Symphonic Ode of 1929, an ambitious work which lies at the end of Copland's preoccupation with Paris and his inherent Americanism. Virgil

Thomson called it noble rhetoric, yet it is neither completely and must on that account be considered a distinguished failure. The Symphonic Variations, the orchestral version of the Piano Variations, stand up better if we forget their origin. The piano music is one of Copland's greatest achievements, uncompromising, gritty, unique. The orchestral version repeats the grittiness but one is left with a feeling that a compromise, if only with a medium for which the music was not conceived, has blunted its impact making it kinder and friendlier. The *Preamble* which I have not previously heard, is, I assume, the piece Copland wrote in 1949 for the inauguration of the United Nations. Shorn of its original speaker it joins the ranks of the composer's genuinely rhetorical *pièces d'occasion*. One has come to expect a high level of performance from Copland's association with the LSO and it continues to pay good dividends. The recorded sound is not always as good as one hopes for: here the opening of the Ode is a trifle congested, but otherwise there is little cause for complaint. An interesting and worthwhile issue, but one must not be surprised if the contents do not force the established Copland favourites to yield their popularity. [A: 1]

Kenneth Dommett

CORELLI: 4 Concerti Grossi Op. 6
Solisti dell' Orchestra Scarlatti Napoli / Ettore Gracis
Archiv 2533 124 (£2-48)

The inscription on the title page of Corelli's opus 6 may be interpreted thus: "Concerti Grossi, combining a concertino which MUST consist of two violins, one 'cello and one continuo instrument, with a ripieno of at least two other violins, a viola, and the bass instruments of the string ensemble, which requires its continuo part. You may increase the ripieno to taste, but not the concertino".

From the foregoing it may be deduced that Corelli's orchestra consisted of approximately ten players and while we are informed that the ripieno may be increased to taste it very quickly becomes evident that some of the opus 6 are spoilt when an orchestra larger than the specified minimum is employed. One such example springs immediately to mind: this is of course the Christmas Concerto where expressive notes of the second concertino violin may easily be obscured when anything in excess of two first violins is employed.

The Solisti dell' Orchestra Scarlatti Napoli, under their director Ettore Gracis provide us with instrumental forces which are a little larger than I would have considered to be ideal for music of this genre. Yet there is much to be enjoyed on this pleasing record; rich, sonorous string texture in the tutti episodes combined with some beautifully etched solo contributions from the concertino violins add up to a musically well worth-while production. I do think, however, that the soloists might have increased the over-all effectiveness of these interpretations by the use of ornamentation in such movements as the Pastorale ad Libitum of the Christmas Concerto. Such a device is plainly intended, for it will be recalled that Corelli was justly famed for his use of rich decorative elements (Sonatas Op. V, Amsterdam 1715). Tempi have been thoughtfully chosen, allegros skip merrily along while adagios avoid the tendency to become too drawn out.

A beautiful recording, well balanced and set in a fine acoustic, completes ones enjoyment of these fine concertos. It is to be hoped that DG may now be persuaded to record the remainder of the opus 6. [A: 1]

Victor McAloon

COUPERIN: Book One Troisième Ordre □ Quatrième Ordre
Kenneth Gilbert (hpd)
RCA LSB4087 (£1-71)

This record, the third in RCA's complete cycle of Couperin's music for solo harpsichord is perhaps the best so far. On the two previous discs, excellent though they were, there were occasions where I felt that a slightly more extrovert style of playing might have been in order. Of this record however I can make no such criticism, Kenneth Gilbert achieves a lovely relaxed rhythmic approach, though never showy or extravagant. The marking *Gayement* really makes sense when one hears *La Marche from Les Pèlerines* or the charming *Les Matelotes Provençales*.

Gilbert is not a performer who takes the view that Couperin is merely a fine miniaturist. The weighty and solemn sarabandes have an architectural quality that is most impressive. *La Ténébreuse* and the very aptly named *La Lugubre* for example illustrate this massivity of design and execution; and convey an emotional intensity not always associated with Couperin.

Technically the performances are totally assured; the ornaments, phrasing, and use of rubato are all that could be desired. In the matter of registration he follows the conventions of the period and there are no dramatic changes during pieces, rather between pieces, thus achieving contrast between movements. Personally I found this very successful.

I wish I could be as enthusiastic about the recording as I am about the performance. Though the sleeve notes make great play of the fact that the recording venue was specially chosen to provide the right acoustic for the instrument and period, the recording completely negates this by being far too close. The result is a very dry sound with none of the room's ambience, and a harpsichord that is somewhat larger than life. Not bad, but to my mind far from the ideal. [B: 1]

Gary Bellamy

DEBUSSY: Images / PROKOFIEV: Visions fugitives
Michel Beroff (pno)
EMI HQS1284 (£1-43)

Among the galaxy of brilliant young pianists of today, Michel Beroff is outstanding. Not necessarily because he is more virtuosic than his rivals, or commands a fantastic repertory, but because he has to a greater degree than many that X quality of imagination, of sensibility and of patent delight in the tonal potential of the pianoforte. If the term had not lost something of its cachet, he could be described as a poet-pianist, but one with an acute sense of artistic discipline and discrimination. As far as Debussy's *Images* are concerned, I would rate the Michelangeli and the deleted Gieseking recordings in the top bracket, but Beroff's performances rank very high indeed, not least for his ability to suggest atmosphere within a context of precision, or, for that matter, the other way round. No less distinguished is his account of Prokofiev's *Visions Fugitives*, twenty short epigrammatic and even enigmatic pieces covering a whole spectrum of expression and keyboard procedures, some of them almost Debussyan, some of transparent simplicity. An admirable record. [A: 1] *Christopher Grier*

DELIUS: Appalachiea □ North Country sketches
RPO / Beecham
CBS 61354 (£1-41). Ⓜ

This is the sort of disc that makes me rhapsodize on the excellence—I do mean excellence!—of the best vintage mono recording. The 'wholeness' of the orchestral

sound, the seemingly natural blend and balance, the absence of obviously contrived effects—to me these far outweigh the relative shallowness. I have no idea whether these two items have been given an elaborate facelift; all I can say is that the quality is astonishingly fine. *Appalachia* especially has a warm, rich presence, a firm bass and many a delightfully played point of perspective. In the seldom played *North Country Sketches* the top is a trifle thinner and there is some tape hiss.

The performances are superlative. As a Delius conductor Beecham remains unrivalled, and I know of no record that proclaims the fact more tellingly. Every changing quality of texture is a source of rapture: strings and solo woodwinds are wonderfully sensitive, and the total effect is full of atmosphere. The music is superbly shaped, too. How did Beecham achieve performances such as these? Certainly not by his stick work which was often eccentric to the brink of incompetence. He always insisted on a very close preparation of the orchestral parts in accordance with his own view of the music, and beyond that it was largely the force of his personal vision and his personal presence. How the vision was communicated nobody seems able to explain. 'When he was there,' they say, 'you just played like that ...' Both the vision and the presence are keenly felt here: a record that no true Delian will wish to be without. [B: 1*] *Hugh Ottaway*

DELIUS: Sonata 1 (1914) □ Sonata 2 (c. 1923) □ Sonata 3 (1930)

Ralph Holmes (vln) | Eric Fenby (pno)
Spoken introduction by Eric Fenby
Unicorn RHS 310 (£2.26)

A warm welcome back to Unicorn Records! The present disc is of special interest because the pianist is Eric Fenby, Delius's amanuensis from 1928 to 1934. The Third Sonata is one of the works taken down in those years, and at the beginning of this record Fenby describes his disastrous first encounter with the 'drawing' sounds he was expected to interpret (see also his fascinating book, *Delius as I knew him*).

Often enough Delius's violin sonatas have been charged with formlessness and bad piano writing, so it is courageous to bring them together under close inspection. They stand the test remarkably well, the First Sonata especially impressing with its spaciousness and range of expression. In all three there is a great deal of ardent lyricism—rhythmic vitality, too—and many a moment of stillness and rapture. But if you love the orchestral poems you are almost bound to feel the sonatas are Delius in black and white. Orchestral colour and texture, equally and inseparably, are essential to the Delian magic—listen, say, to *In a Summer Garden*; and that, I suspect, is the principal reason why the piano writing has so often been criticized.

These are lively, energetic performances, very forthright in style. (I hope Ralph Holmes will have a chance to record the Violin Concerto, which is Delius at his best.) Fenby declares in his sleeve-note that he is not a pianist, but in fact his playing is exemplary. The instrument he is using was Delius's, which I take to be the one in the music room at Grez 40 years ago. A good idea? If you didn't know, you would probably say the piano was a bit sub-standard! The recording is admirably balanced, with just the right emphasis on the violin. I find the violin tone a trifle pinched, that of the piano slightly cloudy; otherwise very satisfactory. [B: 1] *Hugh Ottaway*

DEVIIENNE: Four Sonatas for Flute and Harpsichord

Michel Debost (fl) | Brigitte Haudebourg (hpd)
Arion ARN 37 163 (£2.65)

Till I heard this record Francois Devienne 1759–1803 was just a name in the history books, and not a very important one at that. On the strength of it he is a composer who deserves much closer attention. Devienne's music is not particularly earth-shaking; its style bears strong resemblances to the Mannheim school of composers—Stamitz comes immediately to mind. It is however finely wrought, and full of charm and melodic invention. Devienne himself was a flute virtuoso of the highest order, and the writing shows his command of the instrument, especially when one remembers that the flute he was writing for was the keyless instrument used prior to the introduction of the Boehm system.

The two musicians on this record are very much at home in the music. They secure just the right lightness, grace and touch of Gallic 'style' that sets it off to perfection. The flautist Michel Debost is a very fine player, he produces a lovely pure tone with none of those breathy noises so many players make. His control in the fourth sonata with its florid flute part is exemplary. He is well matched by his accompanist Brigitte Haudebourg who has a demanding and complex part to play, the original manuscripts for the works being entitled 'sonatas for harpsichord or piano with flute *obbligato*, rather than flute sonatas.

The recording is also very good. Sound is clear and limpid with the two instruments well balanced. The harpsichord used is a Neupert, and exhibits the usual Neupert failing, a rather thin small tone. It is a pity a good original or reproduction instrument could not have been used. It is always a pleasure to come across music that is new to one, especially when it is as well played and as charming as this is, the disc is very well presented as are all Arion products. Recommended. [A: 1] *Gary Bellamy*

ERNST: Violin Concerto in F sharp minor, Op. 23 | HUBAY: Violin Concerto Op. 99 | YSAÏE: Chant d'hiver

Aaron Rosand (vln) | Orchestra of Radio Luxembourg | Froment
Vox STGBY 663 (£1.51)

Jenő or Eugen Hubay the Hungarian violinist, a pupil of the great Joachim, was a composer of symphonies, concertos, operas and songs, many of which deserve a much wider public; yet no single composition appears in the current catalogue. Fortunately this is now rectified by RCA who shortly are releasing the composer's third Violin concerto in G minor, Op. 99, a work that Mischa Elman recorded on 78s with its third movement mercilessly cut.

Essentially a vehicle for a virtuoso, it was dedicated to a pupil, Franz de Veesev, who was later to achieve considerable fame of his own. With its busy opening, it immediately introduces the soloist who is called upon to display virtuosity of a very high order. It is in four movements; an Introduction quasi Fantasia, a vivacious scherzo, an eloquent adagio, romantic, melodious and lyrical, and a finale with as brilliant a cadenza as you would wish to find.

Although I must admit that this is the first time I have heard the Concerto in full it made an immediate impact. Slight though it may be, it is musically, technically and aesthetically worth repeated hearings, particularly as Aaron Rosand is an impressive and accomplished soloist.

The second side is devoted to Heinrich Wilhelm Ernst's Violin Concerto in F sharp minor and Ysaïe's *Chant d'hiver*, in B minor. The former, in one movement only, is a rather florid but melodic and distinctly poignant work whilst the latter *poème* dedicated 'à ma

femme' is, despite its melancholia, surely one of the most poetic compositions to come from this celebrated member of the Liège group. The rhapsodic quality of the Concerto and the Debussy-like tendencies of the *Chant d'hiver* both emphasise the attractions whether to the senses or to the musician. By releasing little known music of this type a very real service is being offered to the record collector and I can only hope that the sales will justify the issue. [B: 2] *Kenneth Lloyd*

GOLDMARK: Rustic Wedding symphony
Westphalian SO | Reichert
Turnabout TV34410S (94p)

To convey its lighthearted melodic charm, the *Rustic Wedding Symphony* could more reasonably be described as a Grieg-like five movement suite. Here is a most pleasant performance, acceptably recorded even if rather bright with a tendency to thinness up top.

It is most unlikely that we shall hear again for a long time a more superbly persuasive performance than Beecham gave us on a now deleted Philips, but that does not mean we cannot enjoy what is being offered here. [B/C: 2] *Leon Thompson*

HANDEL: Music For The Royal Fireworks □ Concerto in F
Collegium Aureum
BASF BHM 19 20350-6 (£1.99)

This is an excellent coupling of Handel's *Music for the Royal Fireworks* with the Concerto a due Cori in F. The latter work is possibly something of an unknown entity to the general concert-going, record-buying public. Written between 1740–1750 it is an alternative version (by Handel) of the Organ Concerto No. 16 in F. The layout of the score is highly individual. Apart from the conventional strings and continuo, the work contains parts for two equal but separate wind choirs each consisting of 2 horns, 2 oboes and a bassoon. These two choirs play either antiphonally or together, giving an overall effect of great tonal richness and enormous contrapuntal variety.

When, in the February edition of HFN/RR I reviewed a recording by the same artists, I said I was not sure how one should interpret the claim 'Performed on original type instruments'. BASF have, however, wasted no time in clarifying the position, for the present album (stating the same claim) comes complete with photographs of the artists playing upon natural hand horns, baroque-type oboes and the like.

The *Fireworks Music* is not given in the open air version but is performed in the revised edition with added string section. The performance is nicely managed yet not over done. The Concerto a due Cori receives an excellent rendition and I must confess to being most enthusiastic about the fine ornamentation issuing from the principal oboist in the *andante larghetto*.

French-type overtures are nicely pointed, string intonation is warm and pleasing with natural brass and woodwind making some delightful splashes of instrumental tone colour. Trumpets and horns manage to stay well on pitch even in the most taxing episodes of the *Fireworks Music* concerto and what is more, they also attempt cadential trills.

I think I might have opted for livelier tempi here and there but these interpretations are by no means spoiled for having been taken at a more leisurely pace.

The recording is of good quality with only a slight trace of distortion at the point where the

four horns play together (fortissimo) near the finale of the last movement on side two. [A/B: 1/2] Victor McAloon

HAYDN: Symphony No. 49 'La Passione' □
Symphony No. 51 in B▷
Philharmonica Hungarica / Dorati
Decca SDD359 (£1.60). R 1971 HDNB 19

These two performances first appeared as part of Decca's complete cycle of Haydn symphonies, and at their new price represent good value for money. Without doubt they are two very good performances indeed, and I would recommend this disc to anyone who has yet to get acquainted with Haydn. One hearing of *La Passione* should banish that 'papa Haydn' image once and for all. Here is 'Sturm and Drang' at its bleakest. Dorati and his orchestra play the music for all it's worth and the tension is maintained to the last note.

The Symphony No. 51 shows the more jovial side of Haydn's character. This is not to say that it is in any way shallow; it has its original and exciting moments for all its joviality. The horn part in both the second and final movements is hair-raising in its demands upon the player.

The recording is acceptable without being of the highest quality. Admittedly *La Passione* is darkly scored, but it should be rather more open and translucent than it is here. Also the surfaces on my copy left something to be desired. Soft passages were constantly marred by pressing noise. However, this is unlikely to be universal, and if you don't have a copy of these works already then this record is well worth the money. [B: 1]

Gary Bellamy

HAYDN: Symphony 65 in A / STRAVINSKY: Chamber concerto in E▷ / **VICTORY: Scatháin**
New Irish Chamber Orchestra / Andre Prieur
NIRC NIR004 (£2.27)

A few months ago I was pleased to welcome my first issue from the New Irish Recording Company. Here is (presumably) their fourth issue, carrying on the good work. The New Irish Chamber Orchestra is drawn from orchestral and solo artists to specialise in works written for smaller ensembles, was formed in 1970, and is supported by the admirable Gulbenkian Foundation. The conductor here is French born and educated, but has lived in Ireland since 1950.

The outer movements of the Haydn go better, in my view, than the inner ones, which have a somewhat lugubrious movement caused by a characteristic of the conductor, which is to over-point the rhythmic analysis. The same thing occurs in *Dumbarton Oaks*; and the effect is lumpy and affected. This is a great pity, as the performers are splendid when given their head, as they are in the fascinating *Scatháin*, commissioned from Gerard Victory by the NICA.

This is a serial, though largely tonal, series of six variations on a theme which give quick 'glances' at the theme—hence the title which means 'mirrors' or reflections. There are aleatoric elements; but before the nervous run for cover, let me advise them just to listen (I did three times running) and they will soon get the drift. This is not great music, I believe, and passages in it come very close to the Persian market; but it is great fun.

The Decca pressing is impeccable; the recording clear and detailed. We shall, I am sure, get more very good issues from this company. [A: 2] Peter Turner

HENZE: The Tedious Way To The Place of Natascha Ungeheuer

Fires of London / Philip Jones Brass Quintet / Gunter Hampel Free Jazz Ensemble / Guiseppe Agostini (org) / Sloma Yamash'la (perc, harm) / William Pearson (voc) / Hans Werner Henze
DG 2530 212 (£2.29)

The usual personal difficulties inherent in reviewing are magnified when confronting overtly political music, for one's own position with regard to it is more defined and rules out any 'even' response. Henze has followed the narrative *Medusa* and *Cimarrón* with this newest oratorio, first performed and broadcast last year. The text, by Gastón Salvatore (author of *Essay on Pigs*) suddenly becomes inescapably contemporary and relevant: the finger points at you, rather than at allegorical Spaniards, Gringoes or ship's officers. Hence a reviewer's problems, for no pretence to objectivity can be sustained.

The poem's essence is described by Salvatore in (translated) old-left political clichés whose dehumanised jargon doesn't encourage immediate approach, even though his principle is clear. 'Natascha Ungeheuer is the siren of a false Utopia. She promises the leftist bourgeois a new kind of security, which will permit him to preserve his revolutionary "clear conscience" without taking an active part in class warfare. This false Utopia should be regarded as an all-denying immobility...' The oratorio lasts an hour, and portrays the initial approach of the 'leftist bourgeois' towards his Utopia, and subsequent realisation that his role was to become self-contradictory: one cannot maintain one's position within society and subscribe to the revolution. (Nor preach, perhaps? Presumably Henze has come to terms with this incompatibility.)

William Pearson is astounding as the vocalist, and Henze's writing surpasses in its (often freely organized) aptness: gone are any niggles of vocal artificiality as occur occasionally in *Medusa*, for his intuitive processes convince as never before. Further brilliance comes from the other musicians, as might be expected, and is complemented by the remarkable recording whose clarity and startling colour is only marred by occasional disc pre-echo. This seems Henze's most powerful and persuasive statement in this form. It is by no means comfortable to hear or to appreciate, but to avoid it would be the act of the complacent ostrich whom he seeks to confront. [A/A*: 1*] Michael Thorne

MAHLER: Symphony 8
Joyce Barker, Elisabeth Simon, Norma Burrowes (sops) / Joyce Blackham, Alfreda Hodgson (con) / John Mitchinson (ten) / Raymond Burrowes (bar) / Gwynne Howell (bass) / NPO Chorus / London Bruckner-Mahler Choir / Ambrosian Singers / Orpington Jnr Singers / Highgate School Choir / Finchley Children's Music Group / Symphonica of London / Wyn Morris
Independent World Releases SYM1/2 (£1.50 plus 15p from 'Arts Mail', 307 Brixton Road, London SW9.)

The much pre-publicised first bargain Mahler 8 (not strictly true, if one acknowledges the Mitropoulos tapes used by Everest). At present it is being distributed by mail order only.

This recording was done in conjunction with the debut concert by the London Symphonica, which comprises some of the city's best players. The producer was Isabella Wallich, who worked with Wyn Morris on the two Delysé Mahler recordings of the *Knaben Wunderhorn* and *Klagende Lied* (now Ace of Diamonds reissues). To have the eighth symphony so well engineered at so low a price makes another Mahler recording landmark!

Let me say at once that, technically, this set ranks with the two best: Haitink's and Solti's.

Indeed the very ending is better accommodated than the Decca, in spite of a longer side: it sounds really magnificent. In Part 1 the difficult balancing decisions have been successful, although whether one wants the solo singers so much larger than life in Part 2 is another matter. Generally the level here seems marginally higher throughout, than on side 1.

I understand the producer's idea was to record in very long takes, if necessary sacrificing polish for continuity. The results are debatable. There are difficulties of ensemble, errors of pitching in exposed solo lines, the occasional sour-sounding brass or woodwind line, and more regrettable miscalculations in the *Accende* and the final soprano solo, stealing in over the *Chorus Mysticus*.

Also I find Part 1 rather sluggish in overall effect. Morris takes the Tempo 1 steadily, and even Mitropoulos—in contrast to such interpreters as Bernstein and Solti—who eschewed the *impetuoso*, created more electricity. At the other extreme, though, the final pages rise to superb heights, with an obvious feeling of a long span. I find the ensemble errors, the lack of edge in some of the choral work, major setbacks, but already I note these discs have been acclaimed elsewhere. At the price it's not much to risk, though Solti and Haitink are clearly safer. [A/B: 1/3] Christopher Breunig

MAXWELL DAVIES: Points and Dances from Taverner Second Fantasia on John Taverner's 'In Nomine'.
Fires of London / Maxwell Davies / New Philharmonia Orchestra / Groves
Argo ZRG 712 (£2.27)

These instrumental pieces demonstrate two differing facets of Maxwell Davies' wide-ranging style, although both spring from his opera *Taverner*. *Points and Dances* are taken directly from the completed opera, and the composer mentions that 'On one level (they) are a sort of muzak behind the arras; but they carry forward the musical argument, going through transformation processes in miniature which will be developed in subsequent scenes.' The *Fires* give a dry, bouncy performance of this fairly light-weight music, with the impeccable ensemble which for them is by now fairly predictable.

The *First Fantasia on an 'In Nomine'* of John Taverner was written for orchestra in 1962. It was closely followed in 1965 by the second, which grew out of the then complete first Act of *Taverner*. The tone is set by the elegaic opening cello statement, echoed on violas and spreading gently through the strings; it is some time before the whole orchestra is mobilised, for the emphasis here is on smooth growth, with an expressed concern to 'explore the possibilities of a continuous thematic transformation.' Although subdivided into thirteen sections, it flows on unbroken with an underlying serenity not generally associated with him (thanks to his 'sensational' activities proving, inevitably, the more noticeable). And yet it is immediately approachable without ever hinting at superficiality, and provided an ideal introduction for anyone who may be deterred by his theatrics.

The orchestral recording has a generous perspective without losing sight of any instrumental colours—the upper strings especially have a mellow smoothness which is the more necessary in view of their prominence. With the several slow, sustained passages any defects would soon annoy; as it is, the impassioned twelfth section, for example, could hardly fare better in recording or playing. [A: 1] Michael Thorne

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Piano Concerto No. 5 (SAL 3787)	2-29	1-70	2-05	—
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MESSIAEN: Poèmes pour Mi / TIPPETT: Songs for Dov*

Felicity Palmer / BBC SO / Pierre Boulez / Robert Tear* / London Sinfonietta* / David Atherton* / Argo ZRG 703 (£2.26)

While this coupling of song-cycles by two contemporary mystics might seem almost automatic, its virtue lies in its contrast rather than similarity. *Songs for Dov* (1970) are based on, and partly extracted from the *Knot Garden*, where Dov 'appears as a young musician'. Depicted in these songs is his widening experience as an artist—he is imagined as composing them. They reflect Tippett's favourite juxtaposition of conflicting idioms,



Tear shares a joke with Tippett

Photo: Decca

although perhaps the mixture of classically and popularly inspired elements tends to show up the limitations of each: acute artiness on one hand, crudeness on the other. Robert Tear and the Sinfonietta's lyrical and carefully judged performance almost eliminate such reservations, but the thought remains. Perhaps others of differing temperament will react strongly against the Messiaen and find corresponding delight here.

Messiaen could hardly be less similar: his single-minded and almost naive approach contrasts strongly with the worldliness and refinement of Tippett's cycle. *Poèmes* was written in 1936 and orchestrated the following year. Composition was inspired by courtship and marriage to Mi (Claire Delbos, his first wife) and is companion with *Chants de Terre et de Ciel*, relating to parenthood. Boulez invariably exposes whatever he touches, and even with the relatively unfamiliar orchestral arrangement we see such clarification processes operating. He draws a warm and confident performance from Felicity Palmer, even if the orchestra allows her less room for expressive nuance than would a more intimate piano setting. The orchestration, primitive by comparison but foreshadowing *Turangalila*, reflects piano colourings in its sparseness, and may not seem an advantage—although possibly Sherlaw Johnson's brilliant interpretation on Argo ZRG 699 conditions excessively.

Both recordings, although from different venues, are alike in their provision of depth without any blurring. The vocal parts are well integrated into the sound stage, without any excessive highlighting: a pleasant, natural sound, with no frills. [A: 1] Michael Thorne

MOZART: Symphony 39 in E_♭, K543 □ Symphony 40 in g, K550
Concertgebouw Orchestra / Krips
Philips 6500 430 (£2.29)

As a past admirer of much that Josef Krips has done on record and elsewhere I was rather looking forward to some robust Mozart from him. But I was very disappointed with this recording. It so happened that I listened to No. 40 first and was quite astonished at the plodding opening. The slow movement seemed to find no real poise or serenity and the minuet sounded very matter of fact. The orchestral sound is quite coarse, no real balance between the parts, everyone coming in at full blast all the time. Perhaps we have been spoilt with so much good Mozart on record recently; it made this approach appear to be setting the clock back somewhat. The 39th is slightly better in overall poise but there is still little subtlety in the playing. The trio of the minuet shows Krips' true mettle as a Viennese interpreter and the finale is quite impressive though there is some rhythmic unsteadiness and careless phrasing. The recorded sound is rich and full but, partly because of the interpretation, comes at you all the time in an overpowering manner. [B: 3]

Peter Gammond

MOZART: Divertimento in D, KV251 □ Divertimento in F, KV247
Collegium Aureum
BASF 20 21225-4 (£1.99)

Collegium Aureum is one of those groups dedicated to the use of original instruments presumably because the practice somehow conveys an added authenticity to the performances. It does make a difference, often for the worse where wind instruments are involved, but the finest fiddlers have a habit of playing the oldest fiddles and there the listener is brought back to the obvious truth that quality of performance is more a matter of the player's gifts than the age of the instrument he plays on. Fortunately Collegium Aureum are good players—the two modest horn players in K.247 are none other than Erich Penzel and Gerd Seifert, for instance—and as their recent recording of the *Haffner* Serenade showed, Franz Josef Maier is a violinist of considerable style. The use of solo strings is a point very much in favour of these performances, and the lardy sound of the lower strings suggests the use of gut rather than metal strings which imparts a rich depth to the music. The sound on the other hand is very bright as if everything had been recorded at slightly too high a level. This can be corrected easily enough. There is a good alternative version of K.247 from the Vienna Octet but K.251 has been less well favoured. Of the listed versions Karajan's orchestral version may be dismissed and that of the Berlin Philharmonic Octet, offering the same coupling as this, was never received for review, so as far as I am concerned the Collegium Aureum slightly toned down gives good value and two delightful pieces. [B: 1]

Kenneth Dommitt

MOZART: Complete Sonatas for Piano and Violin, Vol. 5 : Sonata in E_♭, K26 □ Sonata in G, K27 □ Sonata in A, K526 □ Sonata in F, K547 □ Variations in g, K360
Julian Olevsky (vln) / Estela Kersenbaum (pno)
Gemini GME 1010 (£2.13)

Julian Olevsky and his wife Estela Kersenbaum in setting themselves the task of recording all Mozart's known violin sonatas have inevitably imposed upon themselves the obligation of playing a lot of music that in more selective circumstances might well have been left unplayed. To the Mozart collector all crumbs are a feast however, and perhaps the uncommitted will find if not food for thought at least the food of love in this series. In the present selection there is a rather higher

proportion of the latter, for only the Sonata in A can be rated above the level of the, for Mozart, commonplace. This is, of course, one of the Mozart masterpieces and it receives from this duo a firm, convincing performance though not, I think, one which can match the searching and poetic concentration of Szeryng and Haebler in the only other extent recorded version. No comparable artists have lent their gifts to the remaining works and the only alternative versions of K.26 and of the variations, once available on a Musica Rara issue, have now gone. These present ones are in any case quite as good and are better recorded. K.547 is better known in a piano solo version (K.547a) and despite its Koechel number is no masterwork. There are two more issues scheduled, the last of which will no doubt offer the opportunity to dwell at greater length on the virtues of the set as a whole. [A: 2] Kenneth Dommitt

MOZART: 'Idomeneo'

Nicolai Gedda / Adolf Dallapozza / Edda Moser / Anneliese Rothenberger / Peter Schreier / Theo Adam / Leipzig Radio Chorus (CM: Horst Neumann) / Dresden Staatskapelle / Schmidt-Isserstedt
HMV SLS965 (£7.70)

Its stiff, 'classical' plot—in which a divine oracle intervenes to prevent a king's anguished sacrifice of his own son—deprives *Idomeneo* of the appeal exerted by Mozart's better-known operas. But it contains much fine music with its own dramatic validity, including a quartet which Edward J. Dent called 'perhaps the most beautiful ensemble ever composed for the stage'. Welcome, then, to this excellently recorded version, in which distinguished artists perform a longer and fuller score than in any previous recording.

It takes eight sides as distinct from the six of its only current rival (Philips 6703 024), conducted by Colin Davis and issued in November 1969, mainly because it includes three extra arias. One of these is for the king's son, Idamante, and two are for the courtier, Arbace—a strictly subordinate character virtually suppressed on the Philips recording, as in most modern stage performances. The second of these two arias, preceded by a long orchestrally-accompanied recitative, is musically a treasure, just the kind of thing that a recording is justified in resurrecting. I find it only curious that, with so much space evidently at his disposal, Schmidt-Isserstedt has made a couple of cuts in the orchestrally-accompanied recitative which sound abrupt. (The 'dry' recitative, accompanied by continuo only, is more legitimately abbreviated.) Davis's cuts are more 'musically' accomplished. I do not wish to dwell too long on musicological matters, since the minute details of texts surely worry the buyer much less than many scholarly reviewers suppose—and since, in this case, Davis and Schmidt-Isserstedt concur in the major decision to give Idamante (originally a castrato role) not to a soprano but to a tenor, with some sanction from Mozart himself. It is worth adding, though, that Schmidt-Isserstedt has the typically German preference for confining the harpsichordist to plain, unembroidered chords; the continuo is much freer and more imaginative in Davis's version, and the long recitatives therefore more interesting to listen to.

The virtues of this new HMV recording (a collaboration with the East German state recording firm) rest not only on the longer text but on an outstandingly high technical standard and on the artistry of the cast, Nicolai Gedda and Edna Moser particularly. More resonant and less edgy than the Philips recording, it is especially good in the combination of remoteness and clarity for the

off-stage choruses. Lateral stereo shows not only in the entries and movements of the characters but even in the placing of orchestral instruments: sample the flutes, followed by oboes, at *una innocente* in the finale of act 2.

Gedda's mastery of line and expression serves him even better in the royal role of Idomeneo than in the (dauntingly high) title-role of *Benvenuto Cellini*. Moser is a brilliant, passionate Electra: her opening aria is one of the most exciting things I know in any Mozart recording. To contrast with Electra I favour a clear, light voice (such as Margherita Rinaldi's on Philips) as Ilia: Anneliese Rothenberger has not that quality but is otherwise admirable. Dallapozza is mostly good (a little tired in that 'extra' aria?), though not as idiomatic in style as Ryland Davies (Philips). The chorus sings well, though also not fully at home: fancy pronouncing the Italian word 'convien' as though it were German and rhymed with 'been'! With the excellent Dresden orchestra, Schmidt-Isserstedt interrelates the tempos and moods perceptively, apart from an oddly plodding jubilation in the first act.

My 'proof copy' discs have a curious blemish—a twittering, almost like a whisper, just before 'eccoci salvi' on side 2. Assuming this will be corrected, I mark my pleasurable response with an [A*: 1] *Arthur Jacobs*



Richard Bonyngé

Photo: Decca

OFFENBACH: 'Le Papillon'—ballet
LSO | Bonyngé
Decca SXL6588 (£2-27)

I never cease to wonder at the witty, lively, melodic genius of Offenbach or at the world's present neglect of his considerable output. I think a time must come when the music of this period will come back into fashion; maybe even the French will recognise that it reflects their personal flair for musical satire. To be frank, however much one has a leaning for 19th century ballet a little of it can go a long way and often does. As one explores Adam and composers of this kind you find you have to drift through acres of note-spinning; this even applies to some very well known ballets. Which makes Offenbach's *Le Papillon* seem even more remarkable, both for itself and for its neglect, as it hardly has a dull or uninvolved moment in it. Perhaps it

was almost a fault, that Offenbach packed so much into his works, using for fleeting moments what many would spin into pages. Above all, this is such personal music; only Offenbach could have written it. From which you will gather that I find this ballet wholly delightful—and there is even a well-known passage in it—later known as an Apache dance: the Valse de Rayons which became a pop hit when it was used at the Moulin Rouge in 1908 and found itself being played throughout Europe and America in every conceivable way. It is quintessential Offenbach and still exercises its charms. Apart from this the ballet has not been much heard since 1860 except for portions that have been used now and then to pad out the dances in revivals of various Offenbach operettas. Richard Bonyngé's understanding of Offenbach and the idiom of the period is so complete that I suspect he may well be a reincarnation of the composer. The flavour is absolutely right and the LSO seem to enjoy it as much as he did. [A: 1*] *Peter Gammond*

RACHMANINOV: Symphony 2
LSO | Previn
RCA LSB4089 (£1-71). R SB 6685

Hard on the heels of the new LSO/Previn Rachmaninov Second (ASD 2889), which I reviewed last month (A:1), comes this reissue, on a somewhat cheaper label, of their earlier version recorded by RCA in 1966. In those days Previn made the usual cuts, but now he gives the work in full. This is one clear distinction between the two recordings, though it is not necessarily a point in favour of the recent one. If you hold that the finale is strengthened by the cuts—I rather think I do—then the choice is going to be difficult. As recorded sound, the 1973 version is undoubtedly superior, though this, too, is not as straightforward a matter as the salesmen would have us believe. For ordinary 'domestic' use it seems perfectly reasonable to prefer the somewhat more confined, more distanced sound of 1966. This is a question of wholeness and perspective in a small room. (Or is it a flagrant case of heresy?) One weak point in the 1966 version is the inferior quality of the important clarinet solo at the beginning of the slow movement; and the finale appears to have been given a brighter, more resonant acoustic than the rest of the work. In interpretation there is precious little difference; Previn took the scherzo a shade more quickly in 1966, and there is a bit of a scramble at the beginning of the finale; otherwise the two are thoroughly consistent. In my view this reissue is a very serious contender. The choice, happily, is yours. [B: 1] *Hugh Ottaway*

RACHMANINOV: Symphony 3 □ Fantasy Op. 7 'The Rock'
LSO | Previn
RCA LSB4090 (£1-71). R SB 6729 (Jan '68)

Another notable reissue, of value on at least two counts; the music is underrated, almost always, and the performances are outstandingly fine. Rachmaninov's Third is both more individual and better constructed than is commonly supposed, and the feeling for orchestral sound is as entrancing as ever. This last is a faculty he possessed from the outset: witness the beautifully accomplished Fantasy (Op. 7) which is the fill-up here. The recording dates from 1967 and in most respects is of a high quality. The main defect is the fierceness of the bass: my cartridge reacted sharply a number of times, especially to the timpani; yours may not, but this needs watching. Climaxes tend to be harsh, and some of the string tone is a little muzzy. Very rewarding, despite these irritants. [B/C: 1] *Hugh Ottaway*

RACHMANINOV: Etudes Tableaux Op. 39 □ Variations on a theme by Corelli, Op. 42
Vladimir Ashkenazy (pno)
OCCA SXL6604 (£2-27)

Of all the present-day pianistic heavy-weights, Ashkenazy is surely the most difficult to record. His range extends from the subtlest pianissimo, often of a breath-taking sensitivity, to the most violent *ff*, quite relentless in its impact. This poses very real problems. Listen to the second of the *Etudes Tableaux*—side 1, last track—and contrast the tonal quality of the quiet outer sections with that of the central climax: the difference is disconcerting and is representative of the record as a whole. In the quiet passages the tone is thoroughly acceptable, though the piano seems to be set a long way back; but as soon as the dynamic level rises, a hard, ringing quality enters in. The overall effect is tiring and frustrating.

There remains Rachmaninov's music—and Ashkenazy's astounding virtuosity! The nine pieces, all but one in minor keys, that make up the second set of *Etudes Tableaux* (Op 39) embrace the full range of Rachmaninov's writing for the piano and stretch the player to the utmost. But not this player, who seems rather to stretch the music, extending its expressive scope! I wish I could feel that the music always gains. To my taste there is far too much of Ashkenazy's unbridled savage streak, which frequently dominates. The so-called Corelli Variations—the theme, known as *La Folia*, was used by Corelli but was not his own—are musically less even but no less characteristic of the composer. There is much to suggest that this work was written in preparation for the Rhapsody on a theme of Paganini, which followed only two years later. Ashkenazy is far more 'civilized' here; he is especially adept at revealing the inner core of stillness beneath the brilliant surface, and he seems to do so by maximizing the brilliance: a fascinating interpretation. A difficult one to rate. [B/C: 1/2] *Hugh Ottaway*

RACHMANINOV: Spring cantata, Op. 20 □ 3 Russian folk songs, Op. 41 / TCHAIKOVSKY: '1812' overture
NPO | Ambrosian Singers | Buketoff
RCA LSB4081 (£1-71). R SB 6763 (Dec '68)

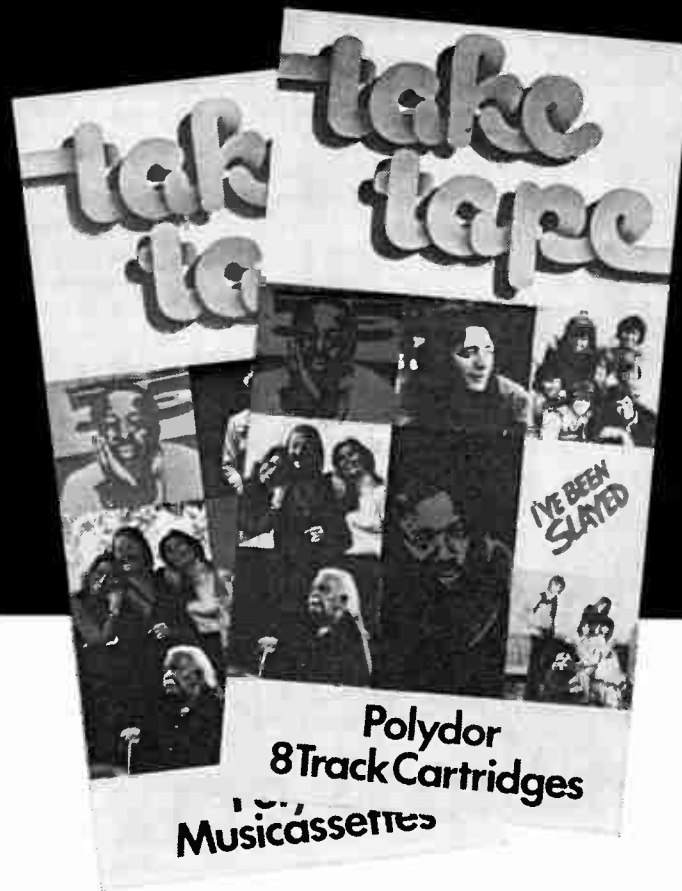
This is the least impressive of the Rachmaninov reissues that have come my way. Both items are recorded at a low level, the tone is somewhat dry, and the definition, of the choir especially, is inclined to be hazy. A pity, because the performances are more than adequate and the music is pleasing. An increase in volume brings an added brightness as well as loudness, but the solo baritone, who is forward anyway, does not really appreciate it. The Tchaikovsky is more brightly recorded and comes up well. Unfortunately, the test pressing sent for review has a defective surface throughout this side, which makes further comment difficult. The original recordings date from 1968. [B/C: 1/2] *Hugh Ottaway*

RAVEL: Daphnis et Chloe, Suite 2 □ Pavane pour une infante défunte □ Alborada del Gracioso □ Rapsodie espagnole
Concertgebouw | Haitink
Philips 6580 055 (£1-29)

Don't be put off by the ominous picture of Kaiser Wilhelm II on the back of the sleeve. He is merely part of the *Universo* series's whimsical notion of providing a potted history of the period, in this case, the pre-first World War era, plus photographs, instead of anything so outmoded as chat about the music or even the artists. A lot has been successfully shoehorned onto this Ravel record, but it does not sound cramped in any way. Technically it is a re-issue for all

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the performances have been available in one combination or another, but the overall standard is high save for some coarseness in *Alborado del Gracioso* and some rather questionable flute noises near the beginning. Neither orchestra nor conductor needs recommendation, but if Haitink's name is more closely associated with the central European than the Gallic school of composers, he proves an ardent Ravelian, most noticeably in the *Daphnis et Chloë Suite No. 2*. Listeners may feel however that his approach to the *Pavane pour une Infante défunte* is a trifle sanguine. [A/B: 2] Christopher Grier

ROSSINI: Stabat Mater

Martina Arroyo | Beverly Wolff | Tilo del Bianco | Justino Díaz | Camerata Singers | Kaplan | NYPO | Schippers
CBS 61326 (£1-41)

This music is excellent (and near-operatic) Rossini, heard here in an American recording first issued in Britain in 1966. When Decca's newer, more mellow-sounding version came out in February 1972 under Kertesz, I found myself preferring this older CBS version for reasons of musical pace, excitement, and vocal skill. My preference still holds, now reinforced by the new, cheaper price. Schippers skilfully guides all the participants, and the sense of 'Will he, won't he?' in the tenor's singing (including a high D flat) is not disagreeable. The opportunity of hearing the attack and rounded tone of the American mezzo-soprano Beverley Wolff is to be relished. Some distortion of high frequencies intrudes, but not enough to prevent a cordial recommendation. [B: 1]

Arthur Jacobs



Karl Böhm

Photo: Polydor

SCHUBERT: Symphony 1 in D, D82 □ **Symphony 2 in B, D125** □ **Symphony 3 in D, D200** □ **Symphony 4 in C, D417** □ **Symphony 5 in B, D485** □ **Symphony 6 in C, D589** □ **Symphony 8 in B, D759 'Unfinished'** □ **Symphony 9 in C, D944** □ **'Rosamunde'**—Overture & Ballets 1 & 2* Berlin Philharmonic | Böhm
DG 2720 062 (5 records) (£8-55). *R 1 & 2—2530 216 (Apr '72); 5 & 8—139 162 (May '67) etc; 9—138877 (Jan '64); others new

The very welcome attention to Schubert's symphonies in recent years came as almost a surprise. It was perhaps rather difficult to see them as a unified cycle of works in the way that one always saw Beethoven's symphonies. Schubert was an erratic genius and liable to throw a spanner in the works as in the enigmatic *Unfinished*, but I think that hearing them in chronological order is now

making more sense. Recently we have had sets by Vaughn (RCA) which were often enjoyable but not of a uniformly high standard orchestrally; Sawallisch (Philips) which were very uneven and often unsatisfactory; Menuhin (HMV) which had much warm charm but did not ultimately convince (they got better as the series progressed); then Kertesz (Decca) completed a series which still remains as isolated top-price discs, mainly a success and in fact a very close rival to this new set in every way. Owners of the Kertesz series are well served. Now Böhm arrives neatly boxed on 5 discs with some of the *Rosamunde* music as a filler. I am certainly not saying that he eclipses the Kertesz set but possibly becomes the top recommendation with regard to price, uniformity and an overall satisfying view of these delightful works,

It is always slightly annoying to have to cope with duplications and this set includes symphonies which have already been issued; Nos. 1 and 2, 5, 8 and 9. To recap on these first: neither Kertesz nor Böhm achieve the magic that Beecham did with those two immature works 1 and 2 but they are not far short. I must confess that I overrated the Böhm from a technical point of view and now looking at them overall find this recording has a certain roughness that only merits a B rating. The performances are good but not better than Kertesz. Böhm's No. 5 is unquestionably the finest performance that there has ever been—to my mind perfectly balanced and timed. His *Unfinished* and *Great C* major versions are the equal of any.

Of the new recordings, No. 3 is not quite as magical as I had hoped it would be; there is a lack of poise in the first movement though thereafter he relaxes. No. 4 gets a fine performance, full of a sense of urgency and unease—not particularly *Tragic*—but then I don't think it really deserves this name. No. 6 has a somewhat rougher recording akin to 1 and 2 but is handled with great zest. The *Rosamunde* music is ideally played.

It is not possible to say, with regret, that this is a 100 per cent successful series; I wish they could all have been as good as Nos. 5 and 8, but, for well-spaced recording sessions they achieve a cohesion that is perhaps as great as could be expected. Böhm's approach is a serious one; Kertesz is often more able to smile. Avid Schubertian though I am, I am inclined to believe that some of the fault lies with the composer who was not always at his most sublime in his symphonic writing; occasionally reverting to a terseness that is immediately supplanted by irresistible charm.

The recording, on the whole, is good but variable. In the quieter passages throughout there is a warmth and clarity but the engineers have not always achieved a satisfactory *forte* quality; there is a tendency to boom at the louder moments. But I cannot see a better collection than this coming along for many a long year, unless from an unexpected quarter. [A/B: 1/1*] Peter Gammond

SCHUBERT: Piano sonata in C, D840 □ **Piano sonata in G, D894**
Alfred Brendel (pno)
Philips 6500 416 (£2-29)

Now Brendel is getting into the less frequented areas of the Schubert sonatas we can follow him contentedly knowing that he has got beyond some of the big hurdles. These two likeable works are not available at the moment beyond the Badura-Skoda and Haebler sets, the former containing both, the latter only the G major sonata. This complete sonata, written in 1826, is on the whole a serene and introverted work of great beauty

and deep simplicity. It has its powerful moments but on the whole the reflective element is dominant. Brendel, as ever, conveys that ideal feeling of intimate association with the work, attentive to those many changes of mood and key that are part of the wayward charm of Schubert's piano music. It is a work that requires the deeply involved and wonderfully satisfying performance that Brendel gives it—no less. The incomplete C major sonata, like most of Schubert's incomplete works, displays a strength and ambition that almost seems to have become too much for the composer to contemplate its consummation. The first movement leads to a powerful climax; the second ends tantalisingly. The piano tone continues to be realistic and well-balanced as in all of this series so far. Here is another record that requires you to settle in an armchair and listen with full attention. [A: 1]

Peter Gammond

SCHÜTZ: Musikalische Exequien, SWV 279/281
Dresden Kreuzchor and soloists | Mauersberger
Philips 6580 039 (£1-29)

In one of those fits of absent-mindedness which occasionally afflict the record companies, Philips have packaged this disc without giving a translation of the text or even of the titles. What is provided instead on the sleeve is a generalized essay on 'The World Around the Music' plus pictures of Velazquez, Molière and the Pilgrim Fathers! Such a lack of the one essential will probably debar any intelligent listener from buying this disc unless he happens to be fluent in biblical German. A pity, because these 'exequies' (funeral solemnities) are a masterly example of Schütz's art and are authentically performed and well recorded here.

The biblical texts include some familiar in other settings, such as *I know that my redeemer liveth*. They are set out in one long and two short works—all, naturally, slow and dignified, and moreover with accompaniment only of continuo (organ, bass viol, violone), but with contrast achieved through the alternation of soloists and full choir, and of loud and soft. There is also the opposition of two choirs by which the composers of Venice (where Schütz studied) so cleverly anticipated the needs of the stereophonic disc. Properly, and unlike the practice of the rival Vox version, male performers only are used. The boy soloists have their names duly mentioned, and the adult male soloists include the distinguished operatic tenor Peter Schreier.

The sound is clear, resonant, well-balanced and agreeable. The sides are short (about 20 minutes each) but, at a bargain price, this perhaps does not matter much. The lack of text matters a great deal. [A: 1]

Arthur Jacobs

STAINER: 'The Crucifixion'

Alexander Young (ten) | Donald Bell (bass) | Leeds Philharmonic Choir | Eric Chadwick (org) | Herbert Bardgett
EMI 'Starline' SRS5154 (95p). © ASD454 (Feb '62)

It is a strange coincidence that the two versions of Stainer's *Crucifixion* that originally appeared within a month of each other in 1962 should now do so again as re-issues. LT reviewed the Guest/St. John's version last month and gave it a high rating. I will rate this one equally although I think it is actually the better version, not on any technical grounds or for musical capability but for its tremendously impressive simplicity and sincerity. Alexander Young must take the credit, singing most easily and movingly, whereas Richard Lewis is more academic in

his approach. Everyone here, including the fine mixed voice choir, performs with complete sincerity and one is made to realise what a fine, moving work this is. A traditional English performance of splendid music, and a beautifully controlled and balanced recording [A: 1] *Peter Gammond*

EMPEROR WALTZ

JOHANN STRAUSS II: The blue Danube □ Tritsch-Tratsch polka □ Emperor waltz □ Thunder and lightning polka □ Roses from the South □ Pizzicato polka (with Josef Strauss) □ Annen-polka □ Perpetuum mobile
Vienna Philharmonic / Böhm
DG 2530 316 (£2.29)

I am a tremendous admirer of Karl Böhm but I would not have said he was an ideal conductor to interpret Johann Strauss. His gift for graceful, sublime phrasing, his understanding of the Viennese idiom is undeniable—but, I think there is an underlying seriousness in all that he does, and for Strauss you cannot be 100 per cent serious; there has to be a Boskovskian twinkle in it. Böhm's great qualities come out in this recording and the waltzes are finely done and so is the sweetly melancholic *Annen* polka. But I have slight reservations about the polkas, the frivolous pieces in which Böhm allows the orchestra to walk rather than skip. There ought to be just a little more sense of zest and high spirits. Beautifully shaped readings of the three waltzes make up the bulk of the record and these are worth any Strauss enthusiast's money. The recording is spacious and smooth and does justice to the velvety sounds of the Vienna Philharmonic. It all makes a fascinating comparison with Boskovsky or Krauss taking us through the same country. [A: 1/2] *Peter Gammond*

STRAVINSKY: Firebird—Suite (1919) □ Petrushka (rev. 1947) □ Rite of Spring*
Boston SO / *Chicago SO / Ozawa
RCA DPS2039 (£2.99). R LSB4009 (Dec '70); *SB6791 (Mar '69)

The life of a full-priced RCA album gets shorter and shorter! These excellent Ozawa performances make a good double-pack, but I wish the Chicago *Fireworks*, which formerly prefaced the *Rite*, had not been dropped so unnecessarily.

The Boston Petrushka has been improved in this transfer though: it is now more precise in its stereo image, less confused. One could criticise the upper strings, but generally the sound is excellent—better than rival versions currently listed. The *Rite* too, though lacking weightiness, is clear in texture and highly detailed. Indeed perhaps the engineers should share some of the brunt of the (composer's) criticism for the clarity of those timpani grace notes in *Spring Rounds*!

Ozawa's readings are light-footed, balletic, and precise. What one misses is emotional commitment to the story—Bernstein's Petrushka, for instance (CBS Classics), is much more involving at every point. But as abstract designs these are exciting and enjoyable recordings. A preponderance of studio noises suggests that the *Firebird* was less carefully done than the two longer works. [A/B: 1] *Christopher Breunig*

SULLIVAN: Overtures: 'The Yeomen of the Guard' □ 'The Gondoliers' □ 'The Pirates of Penzance' □ 'Iolanthe' □ 'The Mikado' □ 'Ruddigore' □ 'HMS Pinafore'
Gilbert & Sullivan Festival Orchestra / Peter Murray
BASF BUK 17 25134-9 (£1.99)

SULLIVAN: 'The Pirates of Penzance'—highlights
Michael Wakeham / Thomas Round / Donald Adams

Valerie Masterson / etc / Gilbert & Sullivan Festival Chorus & Orchestra / Peter Murray
BASF BUK 17 25135-7 (£1.99)
SULLIVAN: 'The Mikado'—highlights
As above
BASF BUK 17 51071 (£1.99)

SULLIVAN: 'The Yeomen of the Guard'—highlights
As above
BASF BUK 17 51098 (£1.99)

We have been living on reissues of the excellent series of G & S recordings perpetuated by the D'Oyly Carte on Decca and by the Glyndebourne forces under Sargent on HMV for some time now. We were due for a fresh assault on this wide open territory. It comes now in a series of highlight recordings from the main operas described on the sleeves as the 'essential songs' (which is a little unfair on the others) each one with a complete libretto generously included so that you can fill in the gaps—and very nicely printed. So far we have received three of the eight listed and the separate LP of the overtures presumably lifted from the highlights discs. The names of the singers are mainly familiar ones, already associated with D'Oyly Carte or Sadlers Wells and the recordings are actually soundtracks from films in a series called 'Gilbert and Sullivan For All' made by the Realist Film Unit Ltd. In a nutshell, they are excellent in all respects. The singing is of the highest standard, in the traditional vein but inserting new humour and meaning whenever possible. It looks as though a lot of the credit must go to the conductor Peter Murray who puts so much dashing life into the music. I think that 'vivacious' is the only word to describe these performances. The recording deserves the same adjective. So often recording outside the pop field seems half afraid of its potential. Here we have a powerful projection that can easily be tamed if so required, astonishingly clear and uncluttered with very silent surfaces. Every strand of the music and the voices can be heard; in fact the only danger may be that you hear every vocalist too clearly and are aware of the tiniest slip. But these are tiny blemishes and merely amount to an occasional struggle with the almost impossible demands that G & S sometimes make of a merely human voice. It all comes up as fresh as a daisy and convinces us both of the durability of G & S and the possible need in the near future of new complete versions of all the Savoy operas. [A: 1] *Peter Gammond*

SUPPÉ: Overtures: 'Light Cavalry' □ 'Queen of Spades' □ 'The Beautiful Galathea' □ 'Morning, Noon and Night' □ 'The Jolly Robbers' □ 'Poet and Peasant'
Berlin Philharmonic / Karajan
DG 2530 051 (£2.29)

From long experience I have found that great symphony orchestras and celebrated maestros rarely achieve the light and supple touch that is required to bring out the best in this kind of music. I therefore approached this record with some trepidation. What a pleasant shock therefore to find the very first bars of *Light Cavalry* crisp, clean, buoyant, full of exhilaration and rhythmic verve—and so it goes on right through the record. It is, quite frankly, a superb display of orchestral virtuosity and sheer high spirits. When music gets such a performance its value is increased tenfold and I found myself listening to every note of these gallant old warhorses as I had rarely listened before. The playing is quite miraculously good and I don't think I have heard anyone get more uplifting rhythms in this kind of music. The recording matches the performances, crisp and clear as a bell with immaculately silent surfaces and a perfect balance. [A: 1*] *Peter Gammond*

VERDI: 'Rigoletto'

Sherrill Milnes / Joan Sutherland / Luciano Pavarotti / Martti Talvela / LSO / Bonyngé
Decca SET 542/4 (3 records) (£7.47)

An excellent recording, strongly cast in supporting as well as principal roles. But may I ask, on behalf of all those record-buyers who must watch their budgets closely, why a work with less than two hours' music should require six sides? Perhaps the four-sided *Rigoletto* (as in the earlier Solti and Perlea sets) has had its day, since the cuts once hallowed as 'traditional' are now not made. But even the fullest score could be confined to five sides, with the economy of a blank side (or a bonus of other music in its place).

Sherrill Milnes in the title-role, plus Sutherland and Pavarotti, might almost be enough to 'guarantee' the artistic enterprise. It says much that Decca provide 'star' names beyond that: Martti Talvela (*Sparafucile*) and Kiri Te Kanawa (*Countess Ceprano*) are known at Covent Garden as Gurnemanz in *Parsifal* and the Countess in *Figaro*, while Clifford Grant (*Monterone*) is a Wotan of Sadler's Wells Opera. All these (and the other) soloists perform their roles with high artistry. Chorus and orchestra make an impact no less effective.

The sole query arises—as so often—with Sutherland. To say that this interpretation is a carbon-copy of her earlier recording (Decca, 1962 with Cornell MacNeil as *Rigoletto* and Nino Sanzogno conducting) would be wrong: the cadenza in 'Caro nome', for instance, is slightly different. But basically it is still the same 'droopy' portrayal, with vowels and consonants smudged and with an air of premature tragedy throughout. Gilda should be at first a vivacious girl in love: in her opening lines she is trying to comfort her father's anxiety, not (as you might suppose here) overwhelmed by one of her own. Many will so much admire Sutherland's technique—its range, its evenness, its breath-control, its timing, its intonation—that they will accept this whole performance like the performance of a perfect instrumentalist. But I find it wanting in character.

By contrast, Pavarotti is absolutely the impetuous, hedonistic aristocrat in every note and phrase: that extra top D flat and D natural in final cadences sound fully a part of the role. Similarly Sherrill Milnes fulfils the promise (made, for instance, in EMI's *Il Tabarro*) to be as fine a *Rigoletto* as any baritone today. Even in top notes he never allows a purely 'show-off' quality to take command: the drama, the character of the suffering jester are always brought to the listener's mind. As for Bonyngé, who has taken a few hard knocks as conductor (not least in Rudolf Bing's recent autobiography), I think he does superbly—as in the strong orchestral bass-line in the first duet of Gilda and *Rigoletto*, the dreamy atmosphere floating round Gilda's *Signor nè principé*, and the splendidly powerful passage leading directly to *Si, vendetta, tremenda vendetta*.

The recording pleases me by favouring the voices but occasionally gives them slightly too much nearness. That final bottom F of *Sparafucile*'s in Act 1, Scene 2 is so much more full and powerful than anything a singer could get across the footlights! There is a splendid and dramatic use of a broad sound-stage, with fine effects both of distance (the dance-band in Act 1) and of nearer perspective, as when the abductors of Gilda are placed between us and her, as usual in the theatre.

Peggie Cochrane's admirable 1962 translation reappears (with slight revisions) in the accompanying printed material: her name has been carelessly omitted and there are some annoying misprints. [A: 1] *Arthur Jacobs*

VIOTTI: Violin concerto 16 in e □ Violin concerto 24 in b
Andreas Röhn (vln) | ECO | Mackerras
DG Archiv 2533 122 (£2-48)

Viotti has had less than his due from the gramophone but there are welcome signs that recognition of his importance as composer and performer is now becoming more widespread. This issue of two noble and exciting violin concertos from his middle years is perhaps the most important yet to have appeared. Neither is otherwise available. Quite apart from the considerable intrinsic merits of these works they have an historical importance in the emergence of the violin concerto—now they look ahead towards Beethoven, now back to Mozart. Indeed, the E minor work (mid 1780s) was furnished by Mozart with trumpet and timpani parts, presumably for one of his own Vienna concerts; they are used in this recording. I confess I found them more interesting than impressive or necessary on a first hearing, though I thought better of them in retrospect after hearing Viotti's own trumpet and timpani parts in the later B minor concerto. On the whole Viotti writes very finely for the orchestra, and there is grandeur as well as charm in his thematic material. The music is finely constructed, with many interesting touches (such as the reappearance in the main Allegro of the slow introduction to no. 16)—this is anything but empty virtuosic music.

Andreas Röhn, who won the Carl Flesch competition a few years ago, gives a noble, poised and expressive account of the solo parts; his full, even tone is maintained very finely through the most taxing passages. And Charles Mackerras and the ECO accompany beautifully, while missing no chance to let us appreciate Viotti's solid worth and imagination as a writer for the orchestra. As the *Morning Chronicle* wrote of Viotti's compositions after one of Salomon's 1794 concertos (the probable period of the second of the concertos on this disc): 'there is... a richness, unity and grandeur in them, that in our opinion place them far beyond the jigs, quirks and quackery, in which modern music is so apt to indulge.' This fine record—full-toned, natural, unobtrusive—is a delight: strongly recommended. [A: 1] *Peter Branscombe*

VIVALDI: 'The Four Seasons'
Pinchas Zuckerman (vln) | ECO | Ledger
CBS 73097 (£2-45)

It would seem that every violinist of repute has either just recorded or is in the process of recording the four Vivaldi violin concertos known as *The Seasons*. Indeed the list of competitors now assumes quite alarming proportions and includes such celebrated artists as Reinhold Barchet, (a very early recording) Alan Loveday, Henryk Szeryng and latterly, Pinchas Zuckerman who is soloist in the present rendition.

Having listened to a few of these diverse readings I feel drawn to the conclusion that many of the would-be interpreters are not entirely at one with Vivaldi's style or, for that matter, with the art of 18th century musical interpretation as a whole. Many of these performances seem to be romantically orientated and I have so far heard only one recording in which some form of ornamentation has been attempted.

Matters of ornamentation and romanticism

aside, Pinchas Zuckerman's reading has much to commend it. His violin tone is bright and sharply defined, standing out well against the orchestra. Philip Ledger's continuo realization adds interest to the bass section and makes a notable contribution in the opening sequence of the Winter Concerto.

The English Chamber Orchestra seem to attack with greater thrust than was evident in their earlier recording (with Szeryng) and the bass player seems to be a particularly powerful exponent of the instrument. This is most noticeable in the fortissimo passages and could perhaps be due to the positioning of the microphones.

The recorded sound is generally most acceptable, the soloist having been placed well to the fore and the continuo being clearly audible throughout. This is a competitive recording of the *Seasons* and one which compares well with those mentioned in my first paragraph [A/B: 1/2] *Victor McAloon*

VIVALDI: The Four Seasons
Michel Schwalbe (vln) | Berlin Philharmonic | Karajan
DG 2530 296 (£2-29)

Regular readers of this magazine will no doubt recall my commenting in the previous edition upon the release in a single month of two sets of *L'Estro Armonico*. This month I must express an even greater element of surprise for I have received no fewer than three different recordings of the "Seasons" for review.

Of the remaining Vivaldi productions I find the present recording under Herbert Von Karajan's direction to be rather as I had imagined. Von Karajan likes to think in terms of large orchestral forces and this reading of *The Four Seasons* offers no exception to that rule. The large body of strings offers not inconsiderable tonal beauty and yet one can not help feeling that this concept of *La Quattro Stagioni* must be as far removed from anything that could conceivably have been in the mind of the composer. Predictably, the harpsichord has been kept well away from the microphones lest its incessant tinkling should spoil the desired romantic effect of Vivaldi's cuckoo, turtle-dove and nightingale imitations.

Michael Schwalbe's approach is basically straightforward, and he uses no ornamentation other than the cadential trill. His violin technique is, however, always assured. His one is firm and expressive and his tempi are knowledgeably chosen.

Providing one is not seeking too much in the way of authenticity and originality the overall performance is most enjoyable and should appeal to a wide audience.

The recording, the little matter of the harpsichord positioning apart, is superbly engineered and my pressing arrived in perfect condition, quite free from all extraneous noise nuisances. [A: 1] *Victor McAloon*

'RENE KOLLO SINGS WAGNER'
Extracts from Rienzi, Holländer, Tannhäuser, Lohengrin, Walküre, Siegfried, Götterdämmerung, Meistersinger, Parsifal
Berlin Staatskapelle/Suitner
CBS 77283 (2 records) (£4-72)

Rene Kollo is the young (now in his thirties) German tenor, formerly pop-singer, who has emerged in the last five years or so as the white hope of the German Wagner industry. Perhaps, says the sleeve-note to this two-disc album, this is the German Wagner tenor we have awaited in vain since the days of Franz Völker. Well, the greatest Wagner tenors in this century have been non-Germans, but no matter. Herr Kollo is an attractive singer who has made worth-while contributions to several complete recordings of Wagner operas, and he thoroughly deserves enthusiastic promotion. His tone is attractive,

his phrasing intelligent, and his musical personality positive. On these two discs, he ploughs his way through a great deal of the most easily extractable tenor music from the operas, from *Rienzi* to *Parsifal*. He is a forthright Walther, a poetic Siegfried, an ardent Siegmund, and it is hardly his fault if so many of the excerpts heard out of context sound meaningless and inconclusive. The expected set-pieces are more than competently delivered: they include the Steerman's song and Erik's cavatina from the *Dutchman*, Lohengrin's 'In fernem Land', Tannhäuser's Rome Narration, Walther's 'Am stillen Herd' and Prize Song, Rienzi's Prayer and Siegmund's 'Winterstürme'.

A mixed recital from the tenor who, after all, also sings Mozart, Bizet, Puccini, Janáček, Weber, Verdi and Mahler would have been preferable to these bleeding chunks. The East German recording is clear and spacious, predictably favouring the singer, and Otmar Suitner draws excellent accompaniments from the Berlin Staatskapelle which is the orchestra of the East Berlin State Opera. [B: 2] *Charles Osborne*

WAGNER: 'Die Walküre'—excerpts: Act 1 (complete) □ Act 3—Wotan's farewell and Magic Fire music
William Cochran | Helga Dernesch | Hans Sotin | Norman Bailey | New Philharmonia | Klemperer
HMV SLS 968 (£4-75)

Shortly after Dr. Klemperer, his soloists, and the New Philharmonia had recorded Act 1 of *Die Walküre*, they gave a concert performance of it at the Royal Festival Hall in London. Critical opinion of the concert was divided, as it usually is by Klemperer performances, though the view that Helga Dernesch was a radiant Sieglinde was, I seem to remember, unanimous. The evening remains in my memory, however, as one of Klemperer's greatest performances at the RFH, so I have been awaiting the release of this issue with eager impatience. I am not disappointed; or, rather, my only disappointment is that Dr. Klemperer's age and health did not allow him to go on to record the entire work, for it seems to me that this Act 1 is worthy to stand beside that other great truncated recording which included a complete Act 1. I refer, of course, to the famous pre-war Vienna Philharmonic recording conducted by Bruno Walter, with Lehmann and Melchior. Walter's and Klemperer's readings differ greatly from each other. Walter is warmer, more lyrical, and Klemperer grander, somehow imperative. Yes, his tempi are inclined to be steady, but they do not seem to me to drag unduly. The New Philharmonia Orchestra plays magnificently for him, and the entire act unfolds with an inevitability and sense of purpose that leave the listener anxious to hear the rest of the work immediately. How sad that the rest is not there.

As in the concert performance, the vocal star of the discs is Helga Dernesch, who contributes a thrillingly sung and strongly, warmly characterized Sieglinde. Viennese-born, she is in the tradition of Rysanek, of Lehmann. And, in my book, there can be no warmer praise than that. Her narration, 'Der Männer sippe sass hier im Saal' shows her to be a potentially great Wagner singer. The Siegmund, William Cochran, is an American most of whose performances in Europe have been in Munich and Frankfurt. His voice is a useful *spinto*: I note that his non-Wagner roles include Cavaradossi, Don Jose and Max. He makes an acceptable rather than an inspired Siegmund. Certainly his singing is confident, and he is never at any time at odds with his conductor. I respond more strongly to the Hundung, Hans Sotin, an intelligent artist with a splendid voice.

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I implied earlier that I felt frustrated at not being able to go on to hear Acts II and III of the opera in Klemperer's performance. Act I occupies three sides, and, as slight compensation for one's disappointment, side four contains the final scene of the opera, with Wotan's farewell to Brünnhilde—"Leb wohl, du kühnes, herrliches Kind"—and the magic fire music. Here, I must confess, Klemperer's tempi do seem over-deliberate, probably because one is hearing the scene in isolation without the context of the earlier part of the act. Also, the singer of Wotan clearly finds the tempi a strain, though he doesn't allow them to defeat him. He is Norman Bailey, and he must surely be the finest Wotan we have, now that Hans Hotter has laid down his spear. A most moving performance, and I hope Bailey will go on to record the role complete—though not under Goodall who is, in general, even slower than Klemperer. [B: 1*]

Charles Osborne

WEBER OVERTURES

From *Der Freischütz*, *The Ruler of the Spirits*, *Oberon*, *Euryanthe*, *Abu Hassan*, *Peter Schmoll*
Berlin Philharmonic / Karajan
DG 2530 315 (£2-29)

The most familiar of these overtures are available in several versions (though fewer than you might expect), but the only rivals in the collection field are the Erato, which is more expensive, and the Decca Eclipse, a real bargain. Guschlbauer on the Erato includes the *Jubel* overture and omits *The Ruler of the Spirits*; Ansermet, in a recording first issued as long ago as May 1959 but praised in this journal when it was reissued last July, includes *Preciosa* and *Jubel* as well as all the works done by Karajan except *Peter Schmoll*. For most people, Ansermet will probably remain first choice in respect of quantity, price and perhaps quality too.

I have much enjoyed the new Karajan disc. His fine ear responds alike to the poetic and mysterious slow introductions to the *Oberon* and *Freischütz* overtures and to the brilliance and glitter of the fast sections. He paces them excellently and shapes them with due regard to atmosphere and structure. The Berlin Philharmonic respond with the expected fire, passion and tonal beauty. The few reservations I have concern aspects of the recorded quality. In general the sound is close yet clear, and details tell. Yet there is something artificial about the contrast at the opening of 'The Ruler of the Spirits' between the fiery tutti and the airy, rather distant wind phrases that follow. Some of the heavily-scored passages will test all but the best equipment—there is some congestion, and also some hiss. But there is also plenty of excitement and atmosphere. [B: 1].

Peter Branscombe

WIENIAWSKI: Violin concerto 1 □ Violin concerto 2
Itzhak Perlman (vln) | London Philharmonic Orchestra / Ozawa
HMV ASD 2870 (£2-17)

No one would seriously contend that the two violin concertos of Henri Wieniawski, 19th Century Polish born child prodigy, virtuoso of that instrument and often given male prima donna billing are among the greatest written by the masters, but both are expressive, lyrical and fall easily upon the ear. A new release with Itzhak Perlman as the soloist accompanied by the L.P.O. conducted by Seiji Ozawa highlights the composer's gift, not only for his ability to write as I have mentioned before—lyrically but underlines his great technical skill and the way in which he

reveals all the possibilities within reach of his instrument. The very high degree of expertise required if they are to succeed is well within the powers of Perlman who gives a dazzling performance of both works.

The Second Concerto in D minor, Op. 22 is deservedly the more famous for in its heady Romanticism, especially the second movement so aptly named, Perlman lingers with a nostalgia that is always melodic whilst the preceding movement is suitably rhapsodic and the last with its gypsy content and musical pyrotechnics very exciting.

If the First Concerto does not attain the success of the Second this is certainly no fault of the soloist but rather justifies the public's assessment and preference for the later work. The F sharp minor Concerto is effective without leaving one with any deep impressions one way or the other.

Both are well recorded with immediacy, clarity and a sense, almost of participation. The accompaniment by Seiji Ozawa and the London Philharmonic Orchestra does much to make this a really interesting issue. [B: 1]

Kenneth Lloyd



JANET BAKER: Arias by Bach, Purcell, Cavalli, Rameau, Ravel, Britten, Mahler
Various orchestras and conductors
Decca Ace of Diamonds SDD 368 (£1-60). R

Janet Baker is not only one of the finest living British singers, but one of the handful of great singers of our day, and any record from her is more than welcome. This one selects from various Decca group records already issued, and provides a useful introduction to her many-faceted art. The scene from Purcell's *Dido and Aeneas* includes 'When I am laid in earth', the Cavalli excerpts are from the delightful *Calisto*, and the Rameau is Phaedra's confession from *Hippolyte et Aricie*, thrillingly delivered. My own view is that Miss Baker is less at home in French song than in other music, and I found her performance of Ravel's Mallarmé songs comparatively tame. But the Orchestre from Britten's *Lucretia* and the Mahler songs are magnificent. Recordings are variable, but never less than acceptable [B/C: 1]

Charles Osborne

CHOIR OF ST. JOHN'S COLLEGE, CAMBRIDGE
Singing and playing Tallis and Weelkes
Peter White (org) | George Guest (director)
Argo 'Eclipse' ECS 683 (99p). R Argo ZRG 5237 (Jan '62)

CHOIR OF MAGDALEN COLLEGE, OXFORD
Singing and playing Tomkins
Christopher Gower (org) | Bernard Rose (director)
Argo 'Eclipse' ECS 682 (99p). R Argo ZRG 5249 (Sept '61)

CHOIR OF PETERBOROUGH CATHEDRAL
Singing Batten and Dering
Richard Latham (org) | Stanley Vann (director)
Argo 'Eclipse' ECS 681 (99p). R Argo ZRG 5318 (Dec '62)

The first of these records couples Tallis (c 1505-1585) and Weelkes (c 1575-1623). There is a gap of about 75 years between these two composers, approximately the same as between the birth of Dvořák and the birth of Stockhausen. When it is so expressed one realizes the potential change in musical styles. Within this two generation gap were the "troubles" of the Reformation, and also the appearance of a musical giant—William Byrd, whose influence was felt by all his near contemporaries. Tallis was one of the first to set the English Canticles to music, and Weelkes was of course one of the great Madrigal composers. Here we are able to compare these two great composers and note what they still had in common. The programme includes both vocal items and organ solos.

The prolific Thomas Tomkins (1572-1656) is given the whole second record to himself. Only items from his sacred works are included. Alas, but little of his output was published during his long life. Here, among others, are his Responses, Psalm XV, the Te Deum and Benedictus (The First Service), some of his Anthems and an Organ Voluntary.

The third record of "Tudor Music"—more correctly Jacobean music—is shared between Adrian Batten (c 1590-1637) and Richard Dering (c 1580-1630). Batten, a professional church musician, trained and worked in and around London. Dering, an illegitimate son of Henry Dering and the Earl of Kent's sister, was as a child shipped off to Italy, there to study music. A very varied background and of course a varied approach to music itself. Batten remained essentially under the English school of Byrd. So here we have another most attractive juxtaposition, even if neither of the composers are in the Tallis, Weelkes, Tomkins class.

Throughout I was charmed with the performances, but remember no choral singing can please all the many battling schools of thought.

The recordings date from 1961-2, which was a very good period. The sound is good, nothing to justify adverse comment, save that on my test pressings (they may not be finalised) higher vocal notes "caught" the microphone in the first record, and in all three there was a noticeable LF background hum that momentarily disappeared as the stylus crossed the interband scrolls. I rate all three [B: 2]

Leon Thompson

DOUBLE AND TRIPLE CONCERTOS

J. S. BACH: Double violin concerto in d / **BRAHMS: Concerto for violin and cello in a** / **BEETHOVEN: Concerto for cello, violin, piano in C** / **VIVALDI: Concerto for two violins in a**
David and Igor Oistrakh (vlns) | Wolfgang Schneiderhan (vln) | Pierre Fournier (vlc) | Janos Starker (vlc) | Geza Anda (pno) | Eric Sayer | Goossens
DG 2726 008 (2 records) (£3-00). R 138820 (Jul '63); 139126 (Jun '62); 136236 (Oct '61); 138714 (Mar '62)

Bach, Beethoven, Brahms and Vivaldi are somewhat strange bedfellows to find on one double LP. However, DG manage to tie them together under the title of 'Double and Triple Concertos', and if you are particularly anxious to acquire four completely different but popular concertos this coupling is a good buy at the bargain price.

The Bach and Vivaldi, whilst well played, sound rather old fashioned to my ears. The performances are in the large romantic tradition, good of their type, but there are much better ones around. For the Bach I would recommend the Melkus version on Archiv.

The Beethoven is a very different kettle of fish. Though not perhaps as vital as the

recent Supraphon, it has the advantage of Pierre Fournier's fine cello playing. It is altogether a warm lyrical performance and can still hold its own with the best, though there is as yet no 'perfect' version of this most problematical of Beethoven's concertos.

The Brahms receives a somewhat matter-of-fact reading; Schneiderhan lacks quite the weight of tone for this work, and both he and Starker fail to catch the Hungarian fire that would have made it come alive.

The four recordings are roughly contemporary, and are 'much of a muchness.' Sound is fair though never outstanding. The soloists are naturally placed and very clear, but the orchestral sound is rather on the dim side. Not enough brilliance in the violins for my taste. [B: 1/2] Gary Bellamy

ELISABETH SCHWARZKOPF SONGBOOK, Vol. 4

Songs by Brahms, Grieg, Mozart, Wolf
HMV ASD 2844 (£2.17). R

This fourth volume of the Elisabeth Schwarzkopf Song Book is musically more conventional than its three predecessors which ranged widely (I almost wrote wildly) from Wolf to Wolf-Ferrari, including on the way such diverse composers as Moussorgsky, Mahler, Debussy, Stravinsky, and even old Fred Weatherley in an arrangement of 'Londonderry air! I have been an admirer of Schwarzkopf the opera singer ever since I heard her sing Marzelline in Beethoven's *Fidelio* with the Vienna State Opera Company in 1947, but my view of her as a Lieder singer is less than idolatrous. On this record she seems to lack the breadth of phrase called for by such songs as Brahms's 'Immer Leiser wird mein Schlummer', while, on the other hand, simpler pieces such as 'Sandmännchen' or 'Vergebliches Ständchen' are deprived of their direct musical appeal by over-interpretation. Mozart, Hugo Wolf and Richard Strauss seemed to me to come off best on this disc. The accompaniments, by Geoffrey Parsons and Gerald Moore are excellent and the recording of the piano is good—for the singer it is variable. [B: 3] Cedric Wallis

ENGLISH BAROQUE TRUMPET MUSIC

MUDGE: Concerto in D / CLARKE: Suite in D / BOND: Concerto in D

Maurice Andre (tp) / L'Ensemble Orchestral de L'Oiseau-Lyre / Colombo
L'Oiseau-Lyre OLS 160 T (94p). R OL50 137 Jul '55

I accord an enthusiastic welcome to this reissue of the only recording devoted entirely to trumpet music of the English Baroque.

The suite by Jeremiah Clarke dates from around 1700, its nine movements have come down to us in four part-books but cues in the manuscript would indicate that the work was originally intended as a suite for trumpet, oboes, bassoons, strings and continuo. The work includes the famous 'Trumpet Voluntary' which at one stage was erroneously attributed to Henry Purcell.

From a chronological viewpoint it will be observed that there is a not inconsiderable time lapse between the publication date of the Jeremiah Clarke and the appearance of the Bond (1766) and Mudge (1749) concertos. One might almost say that the concertos of Bond and Mudge represent the final phase of English Baroque literature, certainly, they were written after the decline in the art of clarino playing, when music was advancing towards the early classics. Obviously Mudge and Bond knew where to find a good trumpeter of the old school and it may not be far-fetched to suppose that these concerti were written for the same player. Both works display a fair measure of virtuoso writing in the clarino register.

I am strongly in favour of promoting English music but whether Mudge's concertos could conceivably be compared to those of Handel, as stated in the sleeve note is, to say the least, open to conjecture.

Maurice André, I should imagine, will not be too pleased about this re-issue for his skill in the art of trumpet playing has improved beyond recognition since this disc was first produced in 1955.

These performances generally lack finesse. The trumpet tone is rather strident and strings are somewhat edgy and at times even a trifle woolly. The harpsichord too, appears to be obscured for much of the time and the oboes alone seem to make an effective contribution. Yet the disc is not perhaps, as inadequate as it may at first appear. There is a degree of pleasure to be gained from a hearing of these trumpet works and academically this production represents a most interesting facet of 18th century English music. [B/C: 2/3] Victor McAloon

THE FANTASTIC TOYSHOP

GOTTSCHALK arr. KAY: 'Cakewalk'—ballet suite / IBERT: Divertissement / ROSSINI arr. RESPIGHI: 'La Boutique Fantasque'—ballet
Boston Pops Orchestra / Arthur Fiedler
RCA 'Victrola' VICS1053 (95p)

This promised to be an entertaining and lively programme but I was disappointed by it. A few years ago the Boston Pops recordings were inevitably sparkling and irresistibly enjoyable. Of late, the standard has dropped considerably and I found a strange lack of spirit in these performances and some surprisingly ragged and dispirited playing. It doesn't sound like the same orchestra that was to be heard on sparkling LPs like 'Concert in the Park' (SB6561) which remains one of my all-time favourite light music records. For the divertissement which needs to be light and clear-textured I much prefer Salzedo (CFP179) or the fine Martinon (SDD144). The Rossini-Respighi ballet has plenty of good recordings available. The Kay ballet is something new and interesting to Gottschalk discoverers—but, oh, it could have been given so much more zest and sparkle! The recording is part of the trouble being congested and lacking in body. [C: 3] Peter Gammond

'GREGORIAN CHANT'

Mass 8 'De Angelis' □ Mass 15 □ Mass 16
Choir of the monks of the Abbey-St. Pierre de Solesmes / Gajard
Decca 7541 (£2.27)

This record begins with a selection of settings of the Ordinary of the Mass (i.e. certain unvarying parts of the text) especially suited to congregational singing. The first of these is the late and decadent *Missa de Angelis*, which this superb choir manages to make sound tolerable (the *Sanctus* is earlier, and instantly recognisable as more authentically gregorian); this is followed by the exquisite Nos. XV and XVI from the Roman Gradual.

There follows the form of the *Gloria* which, as the note sadly remarks, used to form part of the Office of Lauds; and then a welcome reintroduction to the liturgy: a litany with the title *Divinae Pacis*, which is a form of universal prayer for 'all sorts and conditions of men' as well as for the Church. The Litany of the Sacred Heart, in a modern but quite fine chant in the 4th mode ('the mode of the spiritual life') precedes the last item—the magnificent *Christus vincit*, another form of litany.

What one can only call the performances—for these chants are first and last prayers—are up to the usual sublime standard of Solesmes; but enjoyment is marred by the very high level of recorded rumble and noise—

sounding at times almost like traffic; but that is difficult to believe.

The absence of any Latin text and translation is a gross omission in this series. Even one to whom Latin has been one of the greatest joys of life finds it hard to follow everything in detail without help. The earlier Decca series provided both musical and verbal text in a half-crown booklet. [B: 1*]

Peter Turner

'GREGORIAN CHANT'

Mass 'Intret' □ Mass 'Sapientiam' □ Mass 'Salus Autern'

Choir of the Nuns of the Abbey N. D. D'Argentan / Gajard
Decca 7537 (£2.27)

This selection features the choir of nuns from the Abbey of Notre Dame d'Argentan, directed by Dom Gajard of Solesmes. The austere beauty of the chant is well suited to the voices of women and children as well as of men; and these Dames carry out the 'opus Dei' with great skill, though they cannot quite match the expertise of their brethren from Solesmes: one notices small imperfections such as the initial attack on the first word of *Justorum animae*; and though men and women become monks and nuns to serve God and not to pursue a musical career, the aesthetic pleasure of this disc is marred by the chesty whoops of one member of the choir.

No matter: this is liturgical prayer, not grand opera, and it is performed with an elated devotion which truly brings out its inner character. That, in this case, is the celebration of the victory of the martyrs: these are 'Masses for Many Martyrs': that is, they are (or were) used for the feast-days of those saints for whom special masses had not been composed. We are also given two hymns from the offices for martyrs, and the antiphon *Gaudet in caelis* from the second Vespers.

There is severe distortion on the first few grooves of the second side of my copy; and towards the end there are some interventions by birds, which I find charming and highly appropriate. [B: 2] Peter Turner



Leopold Stokowski (some years ago!) Photo: RCA

THE PHILADELPHIA ORCHESTRA: LEOPOLD STOKOWSKI

Music by J. S. Bach, Berlioz, Glière, Ippolitov-Ivanov, Liszt, Mussorgsky, Saint-Saëns, Rimsky-Korsakov, Sibelius, Wagner
RCA 'Victrola' VICS 6060 (2 records) (£2.38). R recorded 1927-1940



This collection has been issued to celebrate Stokowski's sixty-year association with the Philadelphia Orchestra. It contains his famous Bach transcriptions of the Toccata and fugue in D minor (1927) and Passacaglia and fugue in C minor (1929) which I find the most exciting items, though no doubt they have offended many in their time. Stokowski's heavily romantic leanings have always been obvious in the composers he performed which are not especially my own favourites. His playing of them inclines toward cinematic romanticism but there is no denying his wonderful control of the orchestra and his ear for instrumental colour. Within his own concepts of the music he puts no foot wrong and you can be impressed by the playing without liking it. On the other hand those who are Stokowski admirers will enjoy it all without reservation and be pleased with the excellent sound production that RCA have achieved. Oddly, one of the worst tracks is the most recent—the 1940 recording of *A night on Bare Mountain* after which I felt a longing for some Mozart cleanly played. An excellent and timely souvenir that should prove a popular buy. [H: 2] Peter Gammond



Seiji Ozawa Photo: DG/Lauterwasser

ROMEO AND JULIET
BERLIOZ: *Romeo & Juliet*—dramatic symphony—love scene / **PROKOFIEV:** *Romeo & Juliet* ballet suites—5 excerpts / **TCHAIKOVSKY:** *Romeo & Juliet*—fantasy overture
 San Francisco SO / Ozawa
 DG 2530 308 (£2-29)

The works of Shakespeare became available to a wide European audience in various translations around the beginning of the last century, and had a profound effect on many Romantic composers. Indeed, the Bard pops up in so many musical guises that there are even books about the subject, and of course some of Shakespeare's themes are so universal that they fascinate men from quite different cultures.

From a non-Western society but nevertheless deeply imbued with our music, Seiji Ozawa has already shown in several recordings that he must be taken seriously as a knowledgeable and commanding conductor. He is intrigued by the *Romeo and Juliet* idea and has given a number of concerts with the San Francisco players featuring this Berlioz/Tchaikovsky/Prokofiev programme plus music from Bernstein's *West Side Story*, a modern version of the same archetypal tale (reviewed, p. 778 April). Presumably, therefore, these performances are to be treated as well considered versions and not simply as run-of-the-mill productions for a popular disc. This being so, I confess a slight disappointment with the Berlioz and Tchaikovsky, which receive straight-forward performances ('2') but seem to lack emotional involvement or much finesse in the playing. The Prokofiev fares better ('1'), being more openly dramatic

and showy music presented in short stretches without a need for sustained musical argument.

The recording is the same: good but not very good. Set in a reverberant acoustic and sensibly back from the listener, the sound unfortunately lacks brilliance and analysis to an extent out of keeping with the overall balance. A little treble lift helps, but reveals a certain hardness on loud string passages. Also, in the last Prokofiev excerpt some steady percussion beats are faded down rather obviously when the rest of the orchestra comes in. But there are some exciting sounds at times. [B: 1/2] John Crabbe

* This LP and the Bernstein/Russo LP reviewed last month are the first recordings of the San Francisco orchestra for 12 years. Their first European tour will include the Brighton Festival (May 18th) and Royal Festival Hall (May 19th).

'THE SORCERER'S APPRENTICE'
Showpieces for orchestra by Dukas, R. Strauss, Saint Sæens, Stravinsky*, Kodaly**, Dvorak***
 *Michael Tilson Thomas (pno) / Boston SO / Steinberg / *Ozawa / **Leinsdorf / ***Fiedler
 RCA VICS1679 (95p) R

Recordings made by various conductors with the Boston SO: a fine Steinberg *Apprentice* with good detail, clarity and instrumental tone, and a great sense of 'drive'. His *Till Eulenspiegel* too is appropriately delicate/lumpish as required. *Danse Macabre* perhaps not as 'immediate' as Gibson's on Decca 'World of', and rather leisurely in pace: but good in detail, and stereo spread is superb. The Russian dance from *Petrouchka* has excellent support from Tilson Thomas, and the *Hary Janos* excerpts that follow are scintillating but with what seems to be a bit of recorded wow. *Carnival Overture* is good—sounding with an excellent control and a sonorous climax, though Fiedler is heard to groan à la Barbirolli once or twice.

On the whole there is great depth and clarity of recording, excellent stereo effect and a wide dynamic range. The quieter beginnings (i.e. *Apprentice*) are very quiet indeed, but a climax here and there, as in *Till*, can show roughness. Excellent value nonetheless, and an admirably varied programme. [A/B: 1/2] Geoffrey Jeanes

'VIENNESE DANCES OF THE BIEDERMEIER PERIOD'
 By Pamer, Beethoven, Moscheles, Schubert, Lanner and Anon
 Eduard Melkus Ensemble
 DG Archiv 2533 134 (£2-48)

Here is one of those records that can make a beautiful spring day yet lovelier, or cheer depression and restore faith. DG have backed a real winner, and I hope the success it richly deserves will embolden them to look further into the quantity of equally lovely dance-music of early 19th century Vienna. The Beethoven and Schubert on this record is not unfamiliar, though one seldom hears it played so lovingly, with such restrained feeling; it is for the Pamer, the Moscheles and Lanner, and the anonymous Linz dance too, that I particularly welcome the issue. A total of just over 30 musicians is involved, but in fact the varied scoring within dance-groups means that the feeling is never lost of a small, enthusiastic ensemble. The captivating rhythms of early 19th century Austrian dance-music have as much individuality as has the scoring—there isn't a suspicion of monotony. And sentiment is gently restrained from lapsing into sentimentality. Additional bonuses are a charming cover-picture of a dance-scene (one of Schoeller's engravings for Bâuerle's *Theaterzeitung*, as the sleeve should have told us), and a helpful and

informative note. The recording, made in a palace which would once have echoed to such music actually danced, is clear, lively and with nicely captured percussion; and the surfaces are almost entirely silent. Waste no time in buying this record! [A: 1] Peter Branscombe

'THE WORLD OF THE ORGAN'
Organ music by Albinoni*, Bach, Clarke, Davies, Franck, Purcell, Widor
 Karl Richter, Jiří Ropek, Jeanne Demessieux, Edward Higginbottom, Simon Preston, D. J. Rees, Douglas Haas (orgs) / *Württemberg Chamber Orch / Faerber
 Decca SPA 262 (94p). R from various recordings between 1959 and 1971

These popular extracts include polished performances from Preston, Higginbottom and Haas (with the Württemberg chamber orchestra), but the remaining players are not heard at their best. On the side devoted to Bach, Richter is somewhat mannered in the mandatory Toccata and Fugue in d, while Ropek is over deliberate throughout, with much fussy registration changing in the Fantasia and Fugue in g. On the other side, it seems unkind to recall the much-loved Demessieux by this untypically shaky performance of Widor (the inescapable Toccata—what else?).

The sound quality varies, not surprisingly, with the age of the recordings. Noise levels are low, and there is ample bass, though this, and the mid-frequencies, are sometimes a little cloudy. Some of the buildings are very 'dry'—more reverberation would have helped the Franck enormously—and only Liverpool and Westminster give that feeling of total immersion in the sound. [B: 2] Trevor Attewell

'YANKEE ORGAN MUSIC'
CHADWICK: Theme, variations and fugue / **HEWITT:** Yankee Doodle, with variations □
The fourth of July / IVES: *Adeste fidelis* □
Variations on 'America' / PAINE: *Variations on 'Austria'*
 Richard Ellsasser at the organ of the Hammond Museum, Gloucester, Massachusetts
 Nonesuch H-71200 (£1-43)

That'll teach me. Last month I came over chauvinistic about a foreigner playing our Albert Hall organ. The record companies have struck back and have sent me this stars and stripes of a recording of an instrument in Texas on which among other things is played *Yankee Doodle with Variations* and Charles Ives *Variations on America* the tune of which is, if you don't know, really *God Save the Queen*.

The organ—a pipe organ with more than a gross of speaking stops despite the Hammond name—is a monster. Its instigator John Hays Hammond, the electronics inventor, claimed that it 'could do anything a symphony orchestra of 110 pieces could do'. Don't hold that against this record. The registrations are handled with great discrimination by Richard Ellsasser; his playing is accurate yet sprightly: the recording engineers have achieved great clarity of sound and in a building of forbidding acoustics have avoided both muddiness and too heavy reverberation.

All the works played are American or at least composed in America and have in common that they contain variations. The James Hewitt works are reminiscent of early very minor Beethoven or even Haydn works. The other three composers all carry over into the twentieth century but still retain some of the homespun jollity of the earlier writer. It is not great music but it is great fun, but fun which can be enjoyed without the feeling that a great instrument is being misused. [B: 2] Isla Tai

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Cassettes



Peter Gammond and Fred Dellar

BRAHMS: Piano concerto 1 in d, Op. 15

Curzon / LSO / Szell
Decca **KSXC6023** (£2-34). Disc: SXL6023 (Dec '62)

Understandably less popular than No. 2, it even takes so long to get started that you wonder if the pianist has missed a train, but its effects are gradual and cumulative. The success of Curzon in this music is that he too knows how to create tension, slowly building, becoming more involved. Its a beautifully balanced and altogether impressive performance with Szell providing a perfect accompaniment. The sound is a little thick by present standards and Brahms' provides a solid texture that could do with more orchestral clarity. [B: 1] P.G.

DVORAK: Serenade for strings, Op. 22 / GRIEG: Holberg suite, Op. 40

Academy of St. Martin-in-the-Fields / Marriner
Argo **KZRC670** (£2-48). Disc: ZRG670 (Nov '70)

What a cassette! Incredibly fine performances, especially the Dvořák which is wonderful music. It's so alive, urgent, vital; music really coming to life and transcending the confines of a couple of loudspeakers so that you become totally involved whether you want to or not. Performance always helps a sound and vice versa, so that I certainly get the impression that this is one of those cassettes that is every bit as good as the best of records. I could even enjoy a traffic jam with this going on. [A*: 1*] P.G.

PUCCINI: 'Madame Butterfly'—highlights
Renata Tebaldi / Carlo Bergonzi / etc / Santa Cecilia Chorus & Orchestra / Serafin
Decca **KSXC2202** (£2-34). Disc: SXL2202 (from SXL2054/6) (Feb '59)

This comes from the opera that contained one of Tebaldi's finest dramatic performances on record, powerful and controlled, the only possible criticism being that she sounds far maturer than the teenage girl that she is supposed to be representing. Victoria de los Angeles was more successful in her version. Serafin provides a masterly accompaniment. The sound is clear and of very good quality considering its age, the voices well caught. [A: 1] P.G.

TCHAIKOVSKY: Symphony 6 in b, Op. 74 'Pathétique'

Vienna Philharmonic / Maazel
Decca **KSXC6164** (£2-34). Disc: SXL6164 (Sep '65)

A deeply sensitive, well-controlled performance of the *Pathétique*, not over-romanticized yet completely involved. Maazel appears to have the complete understanding of the Vienna Philharmonic who respond to his direction with beautifully phrased and balanced playing. If it fails to make top grade in recording, it is only marginally and mainly

because of a slightly waspish and unreal quality in the top strings. The lower ranges and the brass have plenty of body. [B: 1] P.G.

TCHAIKOVSKY: Piano concerto 1 in b^b, Op. 23
Ashkenazy / LSO / Maazel
Decca **KSXC6058** (£2-34). Disc: SXL6058 (Jun '63)

Maazel and the LSO play their part well allowing the pianist to work his way into the concerto, starting in a very matter of fact sort of way, gradually becoming more involved and passionate. A perfect way to treat it in fact. There cannot be many better performances of this overworked piece in the catalogue. The recording is a very forward, full-blooded one with rich strings and excellent piano tone. You may have to cut it a bit but it is all there and a very satisfying sound can be obtained. [A: 1] P.G.

VIVALDI: The Four Seasons

Württemberg Chamber Orchestra / Faerber
Vox 'Turnabout' **KTV34040C** (£1-64). Disc: TV34040S (Jun '66)

There are so many accounts of this music now available that this moderately good performance would not rate very high amongst the LP versions. As the sound is not very gracious—a rather hard and screechy string tone—it would probably be better to look elsewhere for a cassette version or wait until one of the excellent performances we have had gets issued in this form. [C: 2] P.G.

CROWN IMPERIAL

Music by Elgar, Handel, Karg-Elert, Guilment, Purcell, Schumann, Vierne, Wagner, etc.
Simon Preston (org)
Argo **KZRC5448** (£2-48). Disc: ZRG5448

Anyone who can sit back in their drawing-room and enjoy this attack of pompous, overbearing music (some of it intended to be ceremonial orchestral music anyway) must be a willing addict to organ playing and musical imperialism. As if aware of the possibilities of tonal indigestion, the recording is curiously low level so when turned up to normal organic dynamics it becomes subject to a good deal of hiss in spite of Dolby's best efforts. Simon Preston plays it probably as well as anyone could but what made him want to produce an LP of 'music for masochists'. [C: 1] P.G.

THE PARTRIDGE FAMILY: 'THE PART-RIDGE FAMILY NOTEBOOK'

Friend and lover; Walking in the rain; Take good care of her; Together we're better; Storybook love; Maybe someday; We gotta get out of this place; Looking through the eyes of love; Love must be the answer; Somethings wrong; As long as you're there
Bell **ZBEL-220** (£2-50)

The Partridge Family as a recording unit, well, in this case anyway, boils down to David Cassidy plus back-up group. When everything's said and done and the press agents have retired to the back-room to count their gains, the fact remains that David is a more than adequate vocalist. Generally the fare on this tape is aimed at the world of the lower-teens and though it's glossily produced, can be safely ignored by anyone over school-leaving age. It's just that I wanted to say a kind word for Cassidy. Good deed over. [B: 3] F.D.

THREE DOG NIGHT: 'SEVEN SEPARATE FOOLS'

Black and white; My old Kentucky home; The writing's on the wall; Chained; Midnight runaway; Prelude to morning; Pieces of April; In bed; Going in circles; Tulsa turnaround; Freedom for the stallion
Probe **TC-SPTS 1** (£2-50)

It's a marvellous feeling, for a reviewer, to pick up a tape previously unheard and know instantly that he's going to enjoy it. That's why I always welcome anything by Three Dog Night. They're such a consistent band but they never bore. They know what they do best and they do it. So they rarely rack their brains in order to drum up self-written songs for their next album. They're content to pick the best of other writers' compositions and then mould them into a rugged rock shape that befits Three Dog and the legion of admirers that regularly pushes their discs into the upper echelons of the American charts. So here you are—songs by Dominic Troiano, Randy Newman, Allen Toussaint and a few others, Three Dog style. It's a style that should make a lot of new friends for rock music. [B: 1] F.D.

WAR: 'THE WORLD IS A GHETTO'

The Cisco Kid; City, country, city; Beatles in the bog; Where was you at?; The world is a ghetto; Four cornered room
United Artists **TCK-29400** (£2-50)

War moveth in their usual percussive way and changeth not. I've always liked the band since the days they used to back Eric Burden and began making albums decorated by naked ladies—but then, apart from naked ladies, I've always been a sucker for tambourines, afro-cuban drumming, hot harmonicas, wailing organ soli and bands that have a jazz edge to them. Which is what War are all about. Perhaps they don't accomplish so very much and, certainly, they don't move on. But, on the other hand, they've never slipped either. They still provide the kind of music that's acceptable in a cafe in Kilburn or at the main room in Scott's. Grab yourself a conga and join in... the sound is fine! [A: 1] F.D.

HAROLD MELVIN: 'HAROLD MELVIN AND THE BLUE NOTES'

I miss you; Ebony woman; Let me into your world; Let it be you; If you don't know me by now; Be for real; Yesterday I had the blues
CBS **40-65350** (£2-49)

O'JAYS: 'BACKSTABBERS'

When the world's at peace; Back stabbers; Who am I?; They call me Mr Lucky; Love train; 992 arguments; Listen to the clock on the wall; Shiftless, shady, jealous kind of poodle; Sunshine; Time to get down
CBS **40-65257** (£2-49)

CBS was the major that really led the industry after 1967 and Monterey. The company became so involved in the rock machine, that black music tended to get left behind as Nyro, BST, Chicago, Santana, Kooper, Joplin and Co. all charged forward like some unstoppable juggernaut. Now CBS seem to be plugging the gap at the back in the best way possible—by employing Gamble and Huff, producers supreme, to do the job for them. Let's face it; there are hundreds of vocally good black groups all over the States—one can permutate them and come up with a winner every time. If you don't believe me then just check the various personnels that have comprised the Drifters through the years. The trick is to turn such talent into something which sounds even better than it really is. Which is where Gamble, Huff and such arrangers as Thom Bell come in. With the Stylistics, O'Jays, the Blue Notes and Billy Paul all coming my way recently, life's been so much more enjoyable—long may those talented people at Philadelphia's Sigma Sounds Studio continue to make brilliant recordings! One last plaudit to the resident guitarist who plays all those Wes Montgomery licks in the right places—his name is Norman Harris. I thought you'd like to know that. [A: 1 both] F.D.



PETER GAMMOND

BRASS BANDS

SOUNDS OF BRASS, Vol. 5

Centaur—march (*Broadbent*); Tritsch Tratsch polka (*Strauss*); Choral and variations (*Lucas*); March with a beat (*Hammer*); etc

Black Dyke Mills Band | *Geoffrey Brand*
Decca SB305 (£1-51)

SOUNDS OF BRASS, Vol. 4

Radetsky march (*Strauss*); Buffoon (*Confrey*); The headless horseman (*Goodwin*); The hunt—overture (*Afford*); etc

The Fairey Band | *Kenneth Dennison*
Decca SB304 (£1-51)

There is quite a startling difference between these two discs in the 'Sounds of Brass' series which makes exact comparison difficult. Black Dyke are given a rather reticent dry recording, Fairey a forward resonant one. I suspect that Black Dyke were trying to play more feelingly but there is considerable imprecision in the ensemble; Fairey were being more rigidly rhythmical and achieve a good crisp togetherness. Possibly unfair but I think **B: 2** for Black Dyke, **A: 1** for Fairey.

SILVER IN CO. ANTRIM

Londonderry air; Folk melody; Sunset (*Green*); Amazing grace; Tijuana holiday (*new*); Irish waltz melody; etc

Lisburn Silver Band | *G. L. Corkin*
Great Bands Records GBS1010



TONY JASPER

THE DRUIDS: 'PASTIME WITH GOOD COMPANY'

To drive cold winter away, Father Kelly's jig; The rollicking Irishman; Congleton bear; Three merry men of Kent; All's dear but poor man's labour; Marquis of Lorne, Locomotive hornpipe; The digger's song; The leaves of life (The seven virgins); Oddjob's polka, Sally gardens; Three jolly sportsmen; The pick and the maltshovel; The Irish girl; The white cockade; Marrowbones; The flowers of Edinburgh, Come let us dance and sing, Kate Dairymple

Argo ZFB39 (£1-51)

I like this one. There's a freshness and liveliness about it with no feeling of being

The Champions of Ireland set out to give us a lively, entertaining and varied programme and it should certainly prove enjoyable fare even for those not strictly addicted to brass band. They are not such subtle players as Fairey at their best, there is some wavering among the cornets and one of their leads has an alarming vibrato. I feel they were playing a bit self-consciously for the benefit of the studio. A good rounded recorded sound. **[A: 2]**

CLASSICS FOR BRASS

Marche militaire (*Schubert*); Overtures 'Iolanthe' & 'Yeomen of the Guard' (*Sullivan*); Fantasia (*Mozart*); etc

Combined Bands of Fairey, Fodens and BMC | *Sir Malcolm Sargent*

Starline SRS5156 (95p). Reissue

These tracks from 1965 are the best brass band offering this month with some remarkably fine, controlled, expressive playing—but then look who was conducting, and Harry Mortimer is also credited as musical director. If we didn't get good music from that combination then where could we? An ambitious programme well managed and still a good rich sound. **[A: 1*]**

MILITARY BANDS

THE WORLD OF THE GRENADIER GUARDS

The white plume; Old London; The Thunderer; Guadalcanal march; She wore a yellow ribbon; etc

Band of the Grenadier Guards | *Lt. Col. Rodney*

Bashford | *Captain Peter Parks*

Decca SPA248 (94p)

Obviously a picked bunch and representative of this great band at its best. A record that can be thoroughly enjoyed without reservation. A couple of tracks from 'The Berlin Tattoo' album fall below the excellent level of the rest of the recording but make up for it with their atmosphere. A very enjoyable disc. **[A: 1]**

MARCHING AROUND THE WORLD

Lillibulero; Quand Madelon; Lilli Marlene; A bunch of roses (*Chapi*); Waltzing Matilda; Mama Inez; etc

Band of the Coldstream Guards | *Lt. Col. Douglas A. Pope*

Decca 'Eclipse' ECS2120 (94p)

Another very worthwhile reissue of stirring,

lively and entertaining music from all over the

forced. *Congleton Bear* illustrates this well and even if I wished slightly more crisper sounds to *Three merry men of Kent* it nevertheless makes very enjoyable listening. I am not too sure about the tune provided for the radio documentary derived from *All's dear but poor men's labour* with a somewhat weak ending to each line. However let not these asides take-away the merit of this disc. Track order is well arranged for variety. An album worth taking a listen to. **[A: 1/2]**

PROVIDENCE: EVER SENSE THE DAWN

Prelude; Mountain; Sketch 2; Lady; The stream; If we were wise; Fantasy fugue; Smile; Sketch 3; Island of light; Neptune's door; Island of light; Behold: a solar sonnet

Threshold THS 9

The folk element here is for most part confined to the record sleeve where the various musicians and singers sit on grass in the shade of tree. So I refrain from too much comment but if I may be permitted a pop remark the album, particularly in arrangement, has considerable similarity to those of Moody Blues and thus not suprisingly appears on their own label. **[A: 2]**

GEORGE DEACON & MARION ROSS: SWEET WILLIAM'S GHOST

The Devonshire farmer's daughter; The astrologer; Holsworthy Peter's fair; Three morris tunes; The bitter withy; Sweet William's ghost; The three

world. The Coldstream Guard Band are a sophisticated band but also contrive to give a fine military atmosphere and the rhythms are most compulsive. Good sound to add to the general enjoyment. **[A: 1]**

CHORAL

CLIMB EVERY MOUNTAIN

You'll never walk alone; Lost in the stars; Born free; Oh, what a beautiful morning; Over the rainbow; Climb every mountain

Mormon Tabernacle Choir | *Columbia Symphony Orchestra* | *Richard Condie* | *Arthur Harris*

CBS 61351 (£1-41)

This is very sophisticated choral singing and arranging, the sort of ethereal heavenly effects that you used to hear at the back of Hollywood epics and which the Black and White Minstrels often attempt. It is for those of exceptional romantic bent; beautifully done and very rich like a wedding cake. **[A: 1]**

THE GREAT WELSH CHOIRS

Y delyn aur; Zion hears the watchmen singing; Glory now to Thee be given; Adoramus Te (Palestrina); Thank be to Thee (Handel)

Treorchy Male Choir, Vol. 2 | *John H. Davies* | *Mansel Thomas*

Daffodil DAF216 (94p). Reissue: formerly *DLP* 901

Compared to the above this is very solemn fare; a lusty male voice Welsh choir singing music in mainly traditional church vein. It is unfortunate that the recording is somewhat boxy and distant so that it is mainly a wedge of sound with tiny organ tone. A difficult job for the recording engineer but worthy of good modern sound. **[C: 1]**

AND THE GLORY OF THE LORD

Llanfair; Psalm 148; Swing low, sweet chariot; See the conquering hero; Crimond; The lost chord; etc

Rhos Orpheus Male Voice Choir | *Graham Elliott*

Polydor 2460 182 (£1-85)

On this disc the choir is given a chance to exhibit their Welsh subtlety by virtue of a good analytical recording that makes you aware of a collection of individual voices rather than a single sound. They sing with the required spirit and fervour in the good acoustic of St. Asaph Cathedral and produce a fine record. **[A: 1]**

ravens; The broomfield hill; The pressgang; The mountains adieu; Fiddler's hill
XTRA 1130 (£1-43)

'Sweet William's Ghost' comprises eight traditional songs, three Morris tunes and two contemporary songs. As a duo both singers have become increasingly known through appearance at various folk festivals such as Cambridge. The record is a reviewer's nightmare. At times one wonders whether George Deacon can survive what is, in the end, 45 minutes of solo singing (save for some chorus work in *Fiddler's Hill*) and some instrumental breaks from Marion who plays harmonium, albeit according to Steve Mann's album sleeve comments, 'using the instrument as a second voice.' However for a first album 45 minutes is surely too long and would be for even many seasoned performers. Some of the instrumental breaks are not totally convincing and in the song *Holsworthy Peter's Fair* the bowed psaltery is somewhat irritating. I enjoyed *The three ravens* and found *Fiddler's Hill* a welcome relief with its chorus work. No, I think 45 minutes is too long and yet it's an album with some merit. **[A/B: 2]**

DAVE GOULDER: 'REQUIEM FOR STEAM'

The Railway Songs of Dave Goulder' Requiem, I'd like to be a lengthman; The money doesn't go very far; Turntable song; Long narrow shovel; Ivor the Driver; Shut-down of the Pinxton Line; Green

all the way; Black Five; The day we run away; Foot-plate song; Pinwherry Dip; Father doesn't fancy work at all

Big Ben BB 00.44 (£1-82)

A rather pleasant, though undemanding, listening album. Recorded as long ago as 1971 the thirteen track record recaptures Goulder's own experiences as station porter, fireman, steamraiser and finally tube-cleaner. The lyrics are often amusing as in *Ivor the Driver* and mildly satirical in a song like *The money doesn't go very far*. Steam enthusiasts will particularly enjoy *Green all the way* and delve into their knowledge bank for the theme of *Black Five* or The 4-6-0 Stanier Class 5 engines and their practical interest to men used to 2-8-0 Class 8 freight.

The day we run away is another lyrically intriguing song with Goulder's personal memory of an 0-6-0 Midland Class 4 descending a steep gradient bound for Toton sidings and the driver calmly remarking about the engine's brakes, 'Yes, she can't 'old 'em.'

For most of the time guitar and piano share the backing but a song already mentioned, *Ivor the driver*, is unaccompanied and sung in the form of a sea shanty. Well worth hearing is *Requiem For Steam* particularly if like me you are a railway enthusiast. [A : 2]

MICHAEL RAVEN & JOAN MILLS 'DEATH AND THE LADY'

Death and the lady; The jolly highwayman; Lisa Lan; Ladies don't go a-thievin'; Robin Hood's dance; Staines Morris/La Folia Saraband/Adson's Saraband; Saraband; The Lichfield Greenhill Bower processional; The captain's apprentice; Can y Mellnyd/Troseg y Gareg; Sarah Collins; The white gloves; La Russe waltz/Paris polka; The Queen of the night

Folk Hermitage FHR 047

Not in any way a bad album but on the other hand not one to particularly excite. Joan, sounding at times very much like the early Joan Baez, sings most of the songs to very thorough and often impressive guitar playing from Michael Raven. Raven plays several instrumental solos as for instance *La Russe waltz Paris Polka* and an engaging Welsh love lament *Lisa Lan*.

The majority of songs are traditional in origin and have been arranged by Raven. One of the most interesting tracks is *Robin Hood's dance*, a 17th century song in which voice and guitar play in canon. [B : 2]

THE CLANCY BROTHERS AND TOMMY MAKEM: 'BOULAVOGUE'

The barnyards of Delgaty; The bard of Armagh; The bold tenant farmer; Johnny I hardly know you; The real old mountain dew; Courtin' in the kitchen; Finnigan's wake; Portlairge; Boulavogue; O'Donnell aboo; Tipperary far away; The men of the west

Ember rSE 8013 (95p)

A most enjoyable selection of traditional Irish airs from the revered Clancy Brothers and Tommy Makem. As you might expect a fair quota of chorus songs, one of these being *Finnigan's wake*. Several very well known songs like *Johnny I hardly know you* with its anti-war sentiments and the comic song *Courtin, in the kitchen*. The rising of 1798 and the work of a priest Father Murphy provides the backcloth to the album's title song *Boulavogue*—quiet and restrained with accent on story. *O'Donnell Aboo* is stirring and the type of lyric to make exiles feel the nearness of home. Can't imagine anyone not enjoying this album. [A : 1]

FAIRPORT CONVENTION: 'ROSIE'

Rosie; Matthew, Mark, Luke & John; Knight of the road; Peggy's pub; The plainsman; Hungarian rhapsody; My girl; Me with you; The hens march through the Midden & The four poster bed; Furs & feathers

Island ILPS 9208 (£2-19)

And now for some words from Mr. Ronnie Dutrad of the No Bar folk club situated near Kingston, 'They're definitely not folk these days, Fairport I mean.' Thanks Ronnie for the info and of course the debate proceeds about Fairport. Some would even say they never have been folk. Nevertheless Andrew Means and Karl Dallas *et al.* get asked to review their records. And here am I. No I will not mention the little accretions every now and then which call-forth thoughts, 'That's it, that's folk.' Let's just say miriads of folk people buy, listen, enjoy Fairport and do not see them as pop, rock, glam-rock, acid-rock, blues or teenage bopper. Personnel changes have more than come Fairports way the past months. And who doesn't miss Sandy Denny. This is a good piece of album offering. It's one of their best things for some time. Several jigs on the record from bass, mandolin and vocals man Davey Pegg. Could that be near folk, Ronnie? Give the record a listen and if you're a folk man you'll quite likely buy it, even if you argue the pros and cons when you get home! [A : 1]

SHOTS & DYKEHEAD CALEDONIA PIPE BAND: 'BAGPIPES, GRASS AND ACCORDION'

Scotland the brave; Highland laddie; The Earl of Mansfield; The barren rocks of Aden; 10th H.L.I. crossing the Rhine; Mrs Lily Christie; Dovecote Park; Loch Broom bay; My home; Peter McKenzie Warren; Sporting game; The Smith's a gallant fireman; Lord James Murray; The linen cap; Jimmy Tweedie's sealegs; Walking the floor; Hills of Alva; Far o'er struy; Torosay castle; Lord Byron; The green hills of Tyrol; Hearken my love; The herding's song; My lodging's on the cold, cold ground; Westering home; Kitchener's army; Balkan hills; The Rhodesian regiment; Miss Elspeth Campbell; The shepherd's crook; Smith O'Chilliechassie

Great Bands Records GBS 1009

Put in my bag for review and so! Here is a collection of popular tunes given outstanding treatment. There are a mixture of 4/4 and 2/4 marches, 4/4 marches and 3/4 retreats, reels, hornpipes and jigs, waltzes and 2/4 march time. Accordion accompaniment is added as brass on certain tracks. An album with some beautiful and stirring moments—stirs the old blood. [A : 1]

ETHNIC BY PAUL OLIVER

INDIAN STREET MUSIC: 'THE BAULS OF BENGAL'

O ki garial bhair; Moner katha bolibar age; O mon amar, shajo prokriti; Tin'gorbhe ache ak chele; Chor porchehe babur bagane; O bholar mon amar, anande hariguno gao

Purna, Lakshman, Shudhananda, Hare Krishna and Jiban Das

Nonesuch Explorer H-72035 (£1-43)

Unfortunately Alan Lomax's *Folk Song Style and Culture*, for all its comparative intent, does not throw any light on the most striking similarity of the songs of the Bauls of Bengal to the *cante hondo* of Andalucia. This is most remarkably apparent in *O mon amar, shajo prokriti*, an erotic song in the Baul interpretation of yoga, sung by Lakshman Das. Lakshman was the son of Naboni Das, the Baul poet and musician who was a close friend of, and influence on, the poet Rabindranath Tagore. He sings with a quality and expressive fervour which suggests that he is a worthy pupil of his father. All the singers and musicians on this record are members of one family of Bauls, who travel from village to village in Bengal, singing ballad poems of great beauty and often surreal imagery. One of these, *Tin'gorbhe ache ak chele*, a riddle song which tells of a boy who lives in the wombs of three women, is sung with great expressiveness by Purna Chandra Das in a style which recalls the folk flamenco tradition down to the last bend and

portamento. The accompaniment is mainly on the *khamak* and *dotara*, the former being a small drum with tension strings across the head which are played with a plectrum to produce whipping, bubbling sounds in cross-rhythm against the *tabla*. The *dotara* is a four-stringed instrument which is plucked to produce a ringing clear sound of mandolin quality. It is the *khamak* which is the most versatile instrument, the changing tensions of the strings across the drum head producing an extraordinary variety of sounds and rhythms. Lakshman and Purna Das are master musicians, the latter also wearing ankle bells and playing small cymbals during the performance. Side Two is given over to the singing of Purna Chandra Das but though the translations of the singers' poems are given, the indigenous texts would have helped the listener to follow the way in which the words are manipulated. In all a valuable, highly enjoyable issue which draws attention to a little-known aspect of Bengali music. [A : 1]

JAPANESE SHAKUHACHI MUSIC: 'BELL RINGING IN THE EMPTY SKY'

Sokaku-Reibo (Depicting the Cranes in Their Nest); Koku-Reibo (Bell Ringing in the Empty Sky)

Goro Yamaguchi (shakuhachi)

Nonesuch Explorer Series H-72025 (£1-43)

'Well played, it is one of the mellowest of wind instruments; but the exceeding difficulty of playing it at all justifies the tradition of secrets which have been handed down from Omori Toku, a hermit of Yedo, from generation to generation of patient teachers and patient pupils' wrote Francis Piggott sixty-four years ago in his study of Japanese music and instruments. His observations on the deceptively simple looking *shaku hachi* are as applicable now as they would have been a thousand years ago (almost exactly) when the instrument was introduced into Japan from China. Made of thick bamboo with the inside of the bore lacquered, the *shaku hachi* is 54.5 cm long, its four front fingerholes and rear thumbhole producing, by half-stopping, a chromatic scale. The skill in playing the instrument lies largely in the swelling volumes, purity of tone, and almost ethereal musical colour which can be achieved by an expert player. Zen Buddhist 'priests of nothingness', who covered their heads in straw baskets as they travelled through Japan as mendicants, revived the playing of *shaku hachi* in the seventeenth century, and a hundred years later their music was collected and arranged by the monk Kinko Kurosawa, who established a new school of playing the traditional instrument. It is this which Goro Yamaguchi follows today.

Koku-Reibo—Bell ringing in the empty sky—is one of the oldest and most sacred of *Kinko* pieces, a haunting, highly emotive theme which seems to take control of the breath of the listener. Yamaguchi plays it with shaded inflections and notes that fade to inaudibility and then expand until they fill the air. It is a calming, yet moving theme which offers much variety in its quarter-hour duration. *Sokaku-Reibo* is very impressionistic, literally 'depicting the cranes in their nest'. For this he makes greater use of trills and warbling notes, contrasting them with extended sounds as if the birds were stretching their necks, finally concluding with a folding of wings and silence.

Shaku hachi music is contemplative and melancholy, to be heard late in the evening as the sun goes down. With over a hundred recordings issued in Japan, Goro Yamaguchi is certainly its best-known exponent, and for the European ear these examples could hardly be bettered as an introduction to this ancient tradition. [A : 1]

RIFI: Sounds of Morocco, Vol. 1

4 o'clock; My Brother; The Gnaoua—drums and tjaktjaka; M'shib halli; Fueshta; Hamid; Aziza; Gnaoua—guembri and tjakjaka; Mahjouba; Evening raitahs

MAGHREB AT MARRAKESH: Sounds of Morocco, Vol. 2

Ait Haha from Safi; Girl's song from Imintanout; Taskiouine; Imintanou—the Ahouach; The Guedra; The Procession; Andalusian music; Telouet ahouch; The Ghiatas from Taza; Imintanout song; The Houara from Inezgane; Oujda; The Dekka of Marrakesh

Sounds of Morocco Vols 1 and 2. Obtainable from Iain Adam, c/o NWB Ltd, 208 Piccadilly, London W1V 0AB

Anjera, Mestara, Ahsen, Tadla, Tliq, Serif, Mesgilda, Setta, Cherarda, Dukkala, Rehamna, Sragna, Gharbya, Rhuna, Beni Mesgilda, Lansas, Ait Usa, Ait Lahsen, Iggut, Lhadj, Beni Guil, Fahsya, Uled Nacem, Atauna, Jerir . . . these are just a few of the tribes and peoples of Morocco, and there are many more, as well as sub-divisions within them. Though the country is the closest African region to Europe and though its influence on Spain in particular, has been centuries old, we know curiously little about the peoples of Morocco and their culture. A two-week flip to Marrakesh, a cruise with a stop at Casablanca or Rabat, an 'optional extra' weekend trip to Tangier is the most that the majority of us are likely to see of Morocco. The tourist trade has widened the cultural gulf; the Berbers and Rif are suspicious of the traveller with his Land-Rover, and still more so of the tourist with his Nikon. Iain Adam seems to have got past the barriers of reserve to the hearts of the people with whom he stayed in Morocco and whom he photographed and recorded.

The result of his two trips has been a scrapbook of experience in the best sense; the products of a love-affair with the culture of a mountain people. There are hand-written notes and recollections, fragments of conversation, there are photographs, some dramatic, some affectionate, there are the recordings and a few musical transcriptions. It's almost a one-man product with the first album forming a booklet and attached to its own packing in the form of a polystyrene tile; the second with a slip-in booklet and embellished with a tassel. Slightly off-beat with a whiff of the underground and more than a whiff of snuff and the taste of rabbit; not a conventional issue in any way, but one (or two, rather) which conveys the quality of Moroccan life as well as sound recording without film could do.

The music? For me the first record is much more successful than the second. It was recorded in a village quite near to Tangier and has the authentic flavour of uncultivated music played for pleasure, or in the case of the Gnaoua recordings, for a little money. The laughter, the chanting, the rifle shots provide an informal background to the playing of drums and shawns which is probably no more skilled than that of any comparable community elsewhere in Morocco. The drums and tjaktjaka—hinged metal castanets—are played with vigour by the Gnaoua whose rhythms hint at their sub-Saharan origins. But the one virtuoso piece is the pipe solo titled *Hamid* (though this may be the name of the player).

Volume two is comprised from recordings made at the Marrakesh Festival of Folklore. It was recorded in the open on a stage

behind the Badi Palace and sounds unhithed enough. The ululations of the women give a shrill intensity to some of the tracks and the croaking of frogs and shouts of the crowd give a depth of sound. But there is a tendency for the tracks to begin and end crisply in the manner of a programmed festival rather than with the ragged casualness of spontaneous music. Several of the performers come from well down in the South of Morocco towards the emptiness of Mauretania, notably the girls from Imintanout, but even these have a slightly drilled performance technique. The procession which closes side one is much more exciting with the drumming become more intense; the players are Gnaoua as on the first record.

A curiosity about which one would like more information is the short extract of Andalusian music played by the descendants of the Muslims who once held Southern Spain; unfortunately the connections with the music of Andalusia are not particularly evident. The recording of the *Ghiatas from Taza*, taken at a cracking pace, has a hypnotic insistence but it is hard to relate the dance described in the note to the music. Concluding the second record the *Dekka of Marrakesh* constitutes a finale (which sounds confusing on disc but was doubtless exhilarating to witness, with more than three hundred performers supporting with their dances and singing), which preceded the final volley of rifle shots.

An ambitious project for one man to do, this presentation of The Sounds of Morocco undoubtedly comes off. But if you can't run to both I would purchase Volume One for an indication of the music to be heard just beyond the tourist belt. [A: 1]

Popular Albums**ARTHUR JACKSON**

stringent marketing standards, and this one should be no exception. Goodwin is wasted with the mandatory minute or so of *Zarathustra*, and the best tracks musically are Manuel's *Midnight cowboy* and Semprini's *Rakoczy march*. But it's the sort of collection in general that should attract the rack-browsers, and the quality is certainly all it should be. [A: 1]

ROY EDWARDS: 'STAY AWHILE'

It's impossible; I love you because; Stranger on the shore; Can't get used to losing you; Danny boy; I know; Spanish eyes; When Joanna loved me; He'll have to go; Maria; Beautiful dreamer; If I ruled the world

Grosvenor GRS1019 (£1.40)

JO CUDDY

Diary of a woman in love; Love me love me love; The world is a circle; If; Someone's breaking my heart; Red sails in the sunset; Never had a doubt; Get your share; First time ever I saw your face; Give my love to your folks; Very special world; Who-ever finds this I love you

Rex RPS107 (£1.51)

There are still some good male singers around who are prepared to record above-average songs outside the usual Top 20 style, but they are more usually to be found on minor labels like these. Roy Edwards I remember from way back, and it's good to know that competent ex-band singers like this can still make a steady living on radio and TV without having to rely on the transience of the pop scene. A good baritone crooner of the 'old school', he handles his material well . . . without emotional involvement perhaps, but that's a phrase that all too often covers a lack of real vocal talent. I've no idea who Joe Cuddy is, and the sleeve doesn't tell me, but he also has a good voice for the right kind of songs. Here he gets too many of the wrong ones, and the Frank Ifield-ish setting of *Red sails* doesn't do him any good. But *Diary* and *Circle*, for instance, show a fine ballad style, a good tone, and a respect for good lyrics. [A: 1 and A: 2 respectively]

RAYMOND LEFEVRE ORCHESTRA: 'THIS IS RAYMOND LEFEVRE'

24 titles including—MacArthur Park; Just like you; Hey Jude; Je t'aime moi non plus; Waterloo Road; Once upon a time in the West; Les bicyclettes de Belsize; Those were the days; A time for us; In the year 1525

Barclay DPS2029 (Double Album £3.19)

Full-blooded orchestrations, combining a contemporary sound with standard orchestral arranging. A number of less familiar French titles help freshen up what might otherwise have been just another collection of orchestral pops, although even without them the high quality of arranging and recording would have made this better than most albums of its kind. [A: 1]

DUTCH SWING COLLEGE BAND: 'THIS IS JAZZ, Vol. 2'

Bugle call rag; Ol' man river; Bye bye blues; Clarinet marmalade; Lazy river; Royal Garden blues; At the jazz band ball; Sleepytime down south; High society; Basin St blues; Sister Kate; Ain't gonna give nobody none o' this jelly roll

Philips 6440 080 (£1.29)

It isn't jazz really, you know. Oh, the repertoire is . . . the classics of jazz or tired old war horses, depending on which way you look at it. The material can still stand repetition in inspired performances, but it just doesn't get them from this tired old band, trad-style banjo an' all! But then I'm a bit of a jazz purist at heart. If trad is what you want, this is as good as any. [B: 2]

DIONNE WARWICK

Greatest Hits, Vol. 1: Walk on by; Don't make me over; Make the music play; One hand one heart/ With these hands; You can have him; Baubles, bangles & beads; Trains & boats & planes; Gettin' ready for the heartbreak; House is not a home; Unchained melody; Where here there is love; Close to you

Hallmark SHM789 (71p)

Just Being Myself: You're gonna need me; I think you need love; You are the heart of me; I

JOHN GREGORY & HIS ORCHESTRA:**'SOUNDS OF TODAY'**

Softly whispering I love you; Day by day; First time ever I saw your face; We've only just begun; Too beautiful to last; Face in the clouds; The world is a circle; If; Morning has broken; Oh girl; Heart of gold; Song sung blue

Philips 6308 142 (£2.00)

Straight-forward but nicely melodic string interpretations of recent pop ballads. Some come off very well indeed—*Song sung blue*, *We've only just begun*, *Too beautiful to last*, *Day by day*, *World is a circle*—others just haven't got what it takes to measure up to this kind of lush treatment, but this is the composers' fault rather than the arranger's. [A: 1]

STEREO GALAXY

With Ron Goodwin; Helmut Zacharias; Basil Henriques; Joe Loss Consortium; Semprini; Mike Sammes Singers; Manuel's Music of the Mountains; Franck Pourcel; Congregation; John Keating & LSO; Wout Steenhuis; Original Brasso Band

Music For Pleasure MFP50004 (71p)

MFP's samplers of Studio Two recordings usually do well, even by that company's

Raymond Leppard



The Bach Family

W. F. Bach: Sinfonia in F
Harpsichord Concerto in
F minor

J. L. Bach: Suite in G

J. C. F. Bach: Sinfonia in
E Flat

RAYMOND LEPPARD, harpsichord
English Chamber Orchestra
6500 071 Musicassette: 7300 065

J. S. Bach: Suites

No. 1 in C BWV 1066

No. 2 in B minor BWV 1067

No. 3 in D BWV 1068

No. 4 in D BWV 1069

English Chamber Orchestra
6500 067-068 Musicassette: 7505 004 (2-LP cassette)

Dvořák: Legends Op. 59

London Philharmonic Orchestra 6500 188

Handel: Music for the Royal
Fireworks; Concertos in F;
Concerto in D

LESLIE PEARSON, organ and harpsichord
English Chamber Orchestra 6500 369

Water Music — Suites Nos. 1, 2 & 3

English Chamber Orchestra
6500 047 Musicassette: 7300 060

Haydn: Symphony No. 26 in
D minor, 'Lamentatione'
Symphony No. 34 in D minor
Symphony No. 77 in B flat

English Chamber Orchestra 6500 084

Symphony No. 48 in C,
'Maria Theresa'
Symphony No 70 in D

English Chamber Orchestra 6500 194

Monteverdi: Madrigals — Books 8, 9 & 10

Heather Harper, Anne Howells, Helen Watts,
Robert Tear, Luigi Alva, etc., etc.
Glyndebourne Opera Chorus
Members of the Ambrosian Singers

English Chamber Orchestra
6799 005 (5-record box set)

PHILIPS

PHONOGRAM LIMITED, STANHOPE HOUSE,
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always get caught in the rain; Don't let my teardrops bother you; Just being myself; Come back; Don't burn the bridge
Warner K46186

Warwick with Bacharach can be just about bearable, if only by virtue of the excellence of Burt's songs and arrangements, although even on the Hallmark reissue of the original Wand recordings there are some pretty bad spots, e.g. *Unchained*, in which the errant Warwick voice evades the conductor's control. Still this is at least worth an **A: 2** and is reasonably good compared to the new Warner release, which shows just what an appalling singer Dionne really is when unleashed on raucous pop of the Holland-Dozier-Holland variety. The Motown trio wrote most of the songs and produced the album according to their own standards of sells. And it probably will, despite this reviewer's [**B: 4**]

BENNY GOODMAN: 'ALL TIME GREATEST HITS'

Stompin' at the Savoy; Avalon; Body & soul; One o'clock jump; Don't be that way; Sing sing sing; I got rhythm; Let's dance; Flyin' home; Liza; Benny rides again; A smooth one; String of pearls; After you've gone; Clarinet a la King; Six flats unfurnished; Jersey bounce; Memories of you; Why don't you do it right; Let's do it
CBS 67268 (Double album £2-83)

The first seven tracks are from the 1938 Carnegie Hall Jazz Concert, a mixture of small group and big band . . . as is the whole album, in fact. Some of my own personal favourites are here (though I can't remember ever having heard Peggy Lee's *Let's do it* before) including that miraculously swinging 1944 *After you've gone* and the 1941 Septet's *Smooth one*. Really all the numbers are too familiar to BG fans to need much description, but a word should be said about the recording quality which, to be kind, isn't all that

great. When RCA can do such a superb job of remastering vintage swing and jazz for *mono* reproduction I wonder why CBS consider phoney stereo mandatory? Especially when their original Goodman big band recordings of 1940-2 were so far ahead of their time technically. I'm not complaining unduly . . . I'm only too glad to have this album under any circumstances . . . but I do wonder! [**H: 1***]

SALENA JONES: 'ALONE & TOGETHER'

Everything I have is ours; I'm a fool to want you; Bewitched; End of a long affair; Solitude; I'll be around; Skylark; I'm gonna laugh you right out of my life; Finira; My old flame; You've changed; In the still of the night
RCA SF8335 (£2-18)

With quartet and trio backings led by Alan Clare or Alan Bence on piano, the talented Miss Jones has produced (literally . . . she was also the producer) a quality album of quality songs that deserves to succeed. The accompanists are respectful (a little too reticent if anything, not being brought far enough forward for their solo spots) and Salena's voice is full and rich, with marvellous respect for good lyrics and melodies and the ability to interpret them with an unusual combination of soul (in the very best sense), musicianship and sheer damn professionalism. [**A: 1**]

BIG BANDS' GREATEST HITS, Vol. 2

With Lionel Hampton; Charlie Spivak; Les Brown; Duke Ellington; Claude Thornhill; Freddie Martin; Ray Noble; Kay Kyser; Harry James; Sammy Kaye; Glen Gray; Guy Lombardo; Woody Herman; Tony Pastor; Will Bradley; Henry Busse
CBS 67292 (Double Album £2-83)

A somewhat motley collection, as one can see from the names involved, but one that generally manages to please. Kyser's *Three little fishes* is, to say the least, expendable,

while Lombardo and Martin are strange bedfellows for Duke and Woody. Hampton's *How high the moon* isn't a big band performance, while the Sammy Kaye Choir in *Three bells* don't exactly recall the halcyon days of the big bands. But having disposed of the liabilities, let's say that the remaining assets more than compensate (and it must be admitted that the purpose of the album is to recall the dance band era rather than the big band jazz scene). Thornhill's *Sunday kind of love*, Brown's *Love to keep me warm*, Duke's *Perdido* and *Mood indigo*, Spivak's *Autumn nocturne* and James' *Skylark* are welcome any time, while Kyser's *Slow boat to China* is late 40's dance music at its best. Recording (phony stereo again) varies from muddy to excellent. All of which makes a rating damned difficult. Depends on your own catholicity of taste. But on the whole I like it. Shall we say **H: 1½** just to be awkward?

JACK JONES: 'TOGETHER'

You're a lady; Little girl; We will; Maybe; I know that one; We've only just begun; I won't last a day without you; My lonely room; Simple man; That's enough for me; That's the way I've always heard it should be
RCA SF8342 (£2-18)

Since Jack Jones started getting 'emotional involvement' into his singing he's managed to become the most boring performer around. Some of the songs here, by writers like Paul Williams, Gilbert O'Sullivan, Peter Skellern and Nilsson are, it's true, rather better than the weenybopper kind of pop, but they don't really merit all this heart-searching. From the drab accompaniments I imagine that half the musicians were having trouble staying awake. I know how they feel. (I'll be charitable and won't even mention the somnambulist appearance of one Miss Susan George on two tracks) [**A: 3**]



ARTHUR JACKSON

LOST HORIZON

Lost horizon; Share the joy; World is a circle; Living together, growing together; I might frighten her away; Things I will not miss; If I could go back; Where knowledge ends; Question me an answer; I come to you; Reflections
Peter Finch; Liv Ullman; Bobby Van; Olivia Hussey; James Shigeta; composed and conducted by Burt Bacharach
Bell SYBEL8000

At the time of writing I have no idea how the film has been received critically . . . we're still in the stage of endless TV plugs, blurbs and clips, with the premiere and press reviews still to come. Personally I don't see James Hilton's book as a vehicle for a musical, and the memory of the Capra film is still strong. But then who would ever have visualised 'Liliom', 'Pygmalion' or 'Tales From The South Pacific' in musical terms? Let me just say that whatever the value of the film as such there can be no reservations about the Bacharach-David score and the strength of

the composer's own arrangements and musical direction. The potential evergreens will be already ringing in your ears by the time you read this (there's no doubt about it—*The world is a circle* is a winner for a start, and B.B. at his best) but more important is the overall effect of the dramatic numbers, despite the lack of any real vocal talent. Apart from Bobby Van, that is . . . and how nice to know that one of the players from the MGM heyday of musicals is being allowed to perform in what is rapidly becoming a non-singers' medium. Buy it for the sake of the film or as a Bacharach exercise in effective orchestration. But do buy it. [**A: 1**]

THE VALACHI PAPERS

Incidental music: *Riz Ortolani*
Philips 6303 075 (£2-00)

Not a bad one as Incidental Music albums go. Ortolani's main theme for this latest Mafia blood and thunder makes that *Godfather* thing look silly, and despite the odd bits of *sostenuto* suspense there are enough set themes (I liked the jaunty, jazzy *A generous girl*) to make it worth while as a musical programme. [**A: 1**]

THE LEGEND OF FRENCHIE KING

Ballad of Frenchie King—*Little Sammy Gaha*; La vie Parisienne—*Micheline Presle*; Prairie women—*Claudia Cardinale*. Incidental music—comp./cond. *Francis Lai*
Music For Pleasure MFP50034 (71p)

This must be one of the very few occasions on which a *new* incidental music album has been given its first release on a budget label, particularly on MFP. At this price it's good value . . . good fun, too. It's as neat a compendium of Western clichés as I've heard, presumably deliberately so, as the film is a

sort of Women's Lib 'Butch Cassidy' with the accent more on comedy than drama. Don't take the vocals any more seriously than the music and you'll probably enjoy it. [**A: 1**]

THE WORLD OF RADIO THEMES

With a song in my heart—*Ivor Raymonde*; Sleepy Lagoon; Londonderry air—*Mantovani*; Limelight; Sunshine—*Frank Chacksfield*; C'mon in—*Syd Dale*; Man I love—*Ted Heath*; Ebb tide—*Ronnie Aldrich*; Many times—*Norman Caulder*; Melody in F—*Jurgen Hermann*; Clog dance—*Royal Opera House Orch*; Concerto grosso (Handel)—*Academy of St Martin-in-the-Fields*
Decca SPA269 (94p)

You may not recognise all the titles, but you probably know the tunes and the programmes. For instance, *Sunshine* is that jaunty 'After Seven' theme you've probably often wondered about, while *Song in my heart* is the actual recording used on 'Family Favourites'. Some of the other programmes represented are 'Savile's Travels', 'Album Time', 'Home This Afternoon' and 'These You Have Loved'. Even if you don't care about the associations, the recordings themselves are first class and make a well-blended programme of music *per se* [**A: 1**]

THE PARTRIDGE FAMILY NOTEBOOK

Friend and a lover; Walking in the rain; Take good care of her; Together we're better; Looking through the eyes of love; Maybe someday; We gotta get out of this place; Storybook love; Love must be the answer; Something's wrong; As long as you're there
Bell BELLS220 (£2-14)

Shirley Jones for the Dads, David Cassidy for the kids, the Family hovering vaguely around in the background . . . a pleasant enough session of instant pop for your family viewing circle. [**A: 2**]



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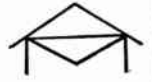
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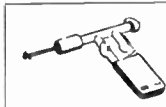
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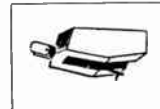
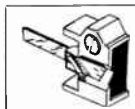


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FRED DELLAR

BILLY PAUL: '360 DEGREES OF BILLY PAUL'
Brown baby; I'm just a prisoner; It's too late; Me and Mrs Jones; Am I black enough for you?; Let's stay together; Your song; I'm gonna make it this time
Epic EPC65351 (£2-29)

When Billy Paul sings *I'm gonna make it*, one is never certain that he really will. Perhaps it's that he lacks a little conviction, perhaps too he's trying so hard to phrase differently he becomes over-conscious regarding his interpretation. Whatever the reason, it's safe to say that he's hardly a flawless singer. But then, that's half the fun—wondering if he's going to pull out of the dive or slip after faltering on his vocal tightrope. So I welcome Billy Paul because he's endeavouring to be his own man and not just another black singer, full of funk and right-ons. Handled in Paul's erratic fashion, some of the songs suffer, *It's too late*, for instance, almost receives a Billy Stewart-like treatment—but it makes for compelling listening. *Let's stay together* is another that is far removed from its original concept, Billy providing it with jazzy, after-hours feel. The album was made in Philadelphia—which means, almost inevitably, that Gamble and Huff produced it and contributed some of the songs. It also means that the arrangements—by Bobby Martin, Lenny Pakula and Norman Harris in this case—are in the highly acceptable category and equally well played. As for Paul himself, I think he falls into the 'love or hate' bracket. But as *Me and Mrs Jones* has sold around three million copies as a single Billy seems to be well on the way to bringing most people around to his way of thinking. Be warned, however, *Mrs Jones* is not indicative of the rest of the album. [A: 1]

LAURA NYRO: 'THE FIRST SONGS'
Wedding bell blues; Billy's blues; California sunshine boys; Blowing away; Lazy Susan; Goodbye Joe; Flim flam man; Stony end; I never Meant to hurt you; He's a runner; Buy and sell; And when I die
CBS 64991 (£2-17)

This album was first recorded in 1966 and issued early in 1967 on American Columbia under the title *More than a new discovery*. I don't remember if it was ever issued here at that time, I must admit that I didn't catch up with Nyro until her 1968 *Eli and the thirteenth confession*. What I do know is that there's not one superfluous track on *First songs*. Nor has it dated one iota since its original date of issue. The 5th Dimension, Blood Sweat and Tears and Barbra Streisand have all culled hits from this album but there's still a few songs left that could prove to be winners in the right hands. Fine contemporary songwriting backed up by excellent performances. [B: 1*]

EVENSONG: 'EVENSONG'
Dodds and Dinosaurs; I was her cowboy; Store of time; Gypsy; Smallest man in the world; Take your

son to the church, Mother; Borderline; Firefly; Rum runner
Philips 6308 139 (£2-00)

Tom Hulme and Mike Lawson, who comprise Evensong, have written one really beautiful song for this album in *Dodds and Dinosaurs*. If only the rest of the album had lived up to the promise of that opening track then you'd be reading a review of overwhelming enthusiasm right now. Unfortunately, after the jaunty *I was her cowboy*, Evensong's current single, the record melts into pleasant nothingness. Don't write them off though; anyone who can write songs like *Dodds* must win through eventually. [A: 2]

RICK NELSON: 'GARDEN PARTY'
Let it bring you along; Garden party; So long Mama; I wanna be with you; Are you really real; I'm talking about you; Night Time Lady; A flower opens gently by; Don't let your good-bye stand; Palace guard
MCA MDKS8009 (£2-25)

On the title track, Rick explains that he's learned his lesson and that you can't please everybody—so he's learned to please himself. It's a fine song, explaining the dilemma of the musician who, by a series of past hits, is tied to a certain period, thus making it difficult when he wants to move on. 'If memories were all I sang—I'd rather drive a truck', he confides. So it's goodbye Mary Lou and hello *Garden party*. That Rick has moved on is indisputable; this album—his third with the Stone Canyon Band, I believe—underlines his growing reputation as a songwriter and also demonstrates that Stone Canyon have become a tighter band than ever. If the album has one fault, it's that the soloists are rarely allowed room to stretch out—Allen Kemp's immaculately constructed guitar solo on *I'm talking about you* is, for instance, brought to a close just when one is willing it to go on and up. But perhaps it's all part of leaving your audience begging for more. Certainly, I was sorry when the album ended. [A: 1]

TONY HAZZARD: 'WAS THAT ALRIGHT THEN?'
Loudwater band; The potter; Sweet Ruby Ruby nite-time; Blossom; Paul McCartney; I think I'm getting over you; How can a woman like you smile?; Wheels; Got to be you, got to be me; Mamma; Chorleywood bottom rag
Bronze ILPS 9222 (£2-25)

Hazzard's Loudwater Band, a weekend play-for-fun unit comprised of Hazzard (acoustic guitar), Roger McKew (electric guitar), B. J. Cole (steel guitar), Toni Campo (bass) and various drummers and keyboardmen, present another instalment of happy Hertfordshire rock. Once again, as on his previous *Loudwater House*, Hazzard, who has written such huge hits as *Me the peaceful heart* and *Fox on the run*, sings of his pets, the ladies in his life—and his beloved Chorleywood. It's smile-awhile, infectious, goodtime, sit-and-play-it-while-you-relax-in-your-deckchair music. Lick your icecream and enjoy it! [A: 2]

ROGER COOK: 'MINSTRELS IN FLIGHT'
Eating peaches in the sun; Carry on; She; Sad stoned; Grey highlands of dawn; The power of your big brother; Smoke; Would you say I love you?; Stay with me; Mr. Magic Man
Regal Zonophone SLRZ 1035 (£2-25)

If you want to be terribly trendy, then utterly ignore Roger Cook, make derogatory remarks about trite bubblegum compositions emanating from the Cook-Greenaway music machine and keep repeating in a faint-hearted way that Blue Mink were good—but overly commercial. This way you'll find that you'll be accepted by many other, equally trendy people—all of whom should know better! If, however, you really get around to listening to

this, or Roger's previous *Meanwhile back at the world*, then it's extremely likely that you'll realise that you've been underrating the man and that he's one of the most talented singer-songwriters in the game today. This album has been beautifully recorded by London's Air Studios, where, so I understand, Roger's already involved on another LP along with bass-guitarist Herbie Flowers. Personally, I'm looking forward to hearing it. [A: 1]

BEACH BOYS: 'HOLLAND'
Sail on sailor; Steamboat; California saga; The trader; Leaving this town; Only with you; Funky pretty
Reprise K-54008 (£2-29)

I gave this one a perfunctory play-through, listening with only half an ear while I pounded away on my legendary ancient typewriter (yes, journalists really do possess them!) in an effort to keep a deadline thus ensuring next month's payment on the mortgage. At the end of that time, I remembered nothing except some nostalgic surfing sounds at the end of Alan Jardine's *California saga* trilogy. A second, and this time more attentive, listen revealed that Brian Wilson's *Sail on sailor* was vintage Beach Boys and that Carl's *The trader* was destined for many future re-plays. By play three I had the album rated—fractionally below *Surf's Up* but well above *So tough*—and was deep in admiration for the Fataar-Chaplin *Leaving this town*, a slow-building, synthesiser-assisted composition, Mike Love's similarly constructed *Only with you* and the push-pull harmonies of *Funky pretty*. The only mystery is why I didn't hear all this the first time around. I guess that typewriter must be low-fi. Incidentally, you receive a free mini-LP titled *Mount Vernon and Fairway* when you purchase *Holland*. It's a fairy-tale about a magic transistor radio and should ensure that the Beach Boys add a few under-tens to their already enormous following. [A: 1]

DON McLEAN: 'DON McLEAN'
If we try; Dreidel; Bronco Bill's lament; Birthday song; The pride parade; The more you pay; Falling through time; On the amazon; Oh my, what a shame
United Artists UAS-29399 (£2-17)

There are times when Don McLean's got the happy habit of writing songs that sound as if they've got years of tradition behind them. *Bronco Bill*, for instance, a finely-drawn portrait of a one-time Western idol, has so much a sage-brush feel to it that one can almost smell the campfire smoke and taste the beef-steak and beans. *On the Amazon* finds McLean almost adopting the mantle of Tom Lehrer while *Dreidel* and *Narcissma* are the stuff hits are made of. When reviewing the *American pie* album, I complained that McLean wasn't particularly consistent and that his gems were often hidden among valueless rocks. I have no such complaint about this current offering—it's a musical Hatton Garden! [A: 1]

TYRONE DAVIS: 'GREATEST HITS'
Turn back the hands of time; Can I change my mind?; You keep me holding on; Come get this ring; I had it all the time; Could I forget you?; One way ticket to nowhere; Was I a fool?; plus eight other titles
Brunswick BRLS-3005 (£2-25)

THE CHI-LITES: 'GREATEST HITS'
Have you seen her?; Oh girl; Give more power to the people; A lonely man; The coldest days of my life; We are neighbours; Are you my woman?; plus eight other titles
Brunswick BRLS-3003 (£2-25)

JACKIE WILSON: 'GREATEST HITS'
Lonely teardrops; That's why; Doggin' around; Higher and higher; Danny boy; Baby work out; To be loved; Whispers; plus eight other titles
Brunswick BRLS3004 (£2-25)

VARIOUS ARTISTS: 'GREATEST HITS'

Have you seen her?; Oh girl (*The Chi-Lites*); Love makes a woman; Just ain't no love (*Barbara Acklin*); Doggin' around; Lonely teardrops; (*Jackie Wilson*) I'm gonna miss you; Girl I need you (*Artistics*); Soulful strut; Wack wack (*Young Holt*); Talking the teenage language; The sly, the slick, and the wicked (*Los Generation*); Turn back the hands of time; Can I change my mind? (*Tyrone Davis*); Try some of mine; Baby don't you tear my clothes (*Little Richard*)
Brunswick BRLS-3006 (£2-25)

Only the Jackie Wilson item should cause any problems. Anyone who can serve up rocking riffs like *Baby work out*, on one hand, and portions of overblown sentimentality such as *Night*, on the other, is my idea of a reviewer's headache. Tyrone Davis is a much more consistent artist. He has a warmly emotive voice and is generally well served by his accompaniments—but he lacks Wilson's undoubted authority. The Chi-Lites brand of sophisticated soul is too well-known for me to dwell on for any length of time, I'll merely state that any album that contains *Have you seen her?* and *Power to the people* is worth a place in anyone's record collection. If you can only afford one purchase, however, then the compilation of hits by the various Brunswick artists is the one to obtain. Barbara Acklin is superlative on her tracks while the Lost Generation's *Talking the teenage language* proves worthy of inclusion. Add high quality Little Richard and the Ramsey Lewis-like funk of Young-Holt and you have additional reasons for a well-considered outlay. Rating is difficult but [B: 2] for the Tyrone Davis and [B: 1] for all the rest would seem to be a reasonable appraisal.

STEVE MILLER BAND: 'ANTHOLOGY'

I love you; Going to the country; Baby's house; Kow kow calculator; Your saving grace; Going to Mexico; Space cowboy; Living in the USA; Journey from Eden; Seasons; Motherless children; Never kill another man; Don't let nobody turn you around; Little girl; Celebration song; My dark hour
Capitol EST-SP12 (£3-25) two-record set

Although the term 'anthology' might lead one to believe that this double-album documents the history of the Miller band, in fact, nearly all the tracks stem from 1969, *Journey from Eden* being the only recent offering (1972), *Living in the USA* (1968) proving to be the only other non-'69 item. Not that this really matters, all the music being eminently valid and generally in advance of many bands' current output. *Space cowboy*, with its lightweight vocals and heavyweight rhythm, still sounds the stuff thinking-men's discotheques are made of, while *Journey from Eden*, which finds Miller's multi-dubbed vocals backed by a Nick De Caro string arrangement, has an insidious beauty that I find irresistible. Then, joy upon joy, there's a double-helping of Charlie McCoy's glorious harmonica playing on *I love you* and *Going to the country*, two tracks recorded at Nashville's Cinderella Sound Studio. Nicky Hopkins, Paul McCartney, Ben Sidran, Boz Scraggs, Buddy Spicher, Richard Thompson, Tim Davis, Lonnie Turner, Bob Winkleman, Gary Malabar, James Curley Cook, Gerald Johnson and Lee Michaels are the other musicians who appear on these tracks. And rarely do they mis-use a single note. [A: 1*]

ESTHER PHILLIPS: 'ALONE AGAIN, NATURALLY'

Use me; I don't want to do wrong; Let's move and groove; Let me in your life; Cherry red; I've never found a man; Alone again; Do right woman, do right man; You and me together; Georgia Rose
Kudu KUL6 (£2-25)

Esther Phillips is the finest female vocalist in popular music today. She harnesses the despair of Holliday, the gospel-inspired

exuberance of Franklin and the musicianship of a Fitzgerald or Vaughan. Which makes her a vocalist apart. I know of no other singer who could handle Joe Turner's *Cherry Red* blues with such expertise, bring dignity to a miscellany of soul offerings, wring a ballad like *Georgia Rose* till the emotion just drips from it, and still make a success of Gil O'Sullivan's nimble-lyriced title number. The musicians supporting Esther throughout this album are of a calibre befitting her talent; people like Eric Gale, Cornell Dupree, George Benson, Hank Crawford, Ron Carter and Pretty Purdie—and the recording quality also does her justice. I can think of no possible reason why this record should not be purchased—and I'll fight the first man that can! [A: 1*]

PETE ATKIN: 'A KING AT NIGHTFALL'

Between us there is nothing; Carnations on the roof; All the dead were strangers; The wristwatch for a drummer; A king at nightfall; The last hill that shows you all the valley; The double agent; The hypertension kid; Screen freak; Apparition in Las Vegas; Thirty year man
RCA SF8336 (£2-18)

I suppose it's true to state that Pete Atkin is the least important part of this recording. This is one occasion when it's all down to the lyricist—the admirable Clive James—and the fact that Atkin's melodies are hardly memorable nor particularly well-sung has little bearing upon the excellence of the record in toto. Any melodic moments that do occur, are by way of being something of a bonus. Lyrically then, *A king at nightfall* is not to be missed—each of the songs is worth hearing. *Wristwatch for a drummer*, for instance, is a kind of commercial for a super timepiece which, or so James informs us, has been worn by every jazz drummer since Baby Dodds. Equally facetious is *Screen-freak*, a kind of nightmare in Todd-AO where Wee Willie Winkie becomes a monster and the Creature from the Black Lagoon leaves puddles in the hall. A personal favourite is *Thirty year man*, a lament for a nightclub accompanist—*One for my baby* from a rear view. But there are others that are almost as memorable. These include *Apparition in Las Vegas*, a 1973 review of a Presley performance, *Carnations on the roof*, where the arrangement suggests the shimmering world of the Tamla girlie groups while the lyrics deal with the mundane 8 till 5 of a machine-shop worker, and *All the dead were strangers*, which sets out to prove how impersonal war and killing can become if the enemy can be de-humanised into 'gooks'. Highly recommended. [A: 1*]

VARIOUS ARTISTS: 'LEADERS OF THE PACK'

Leader of the pack (*Shangri-Las*); Hello, hello (*Sop-with Camel*); People say (*Dixie Cups*); I wanna love him so bad (*Jelly Beans*); Boy from New York City (*Ad-Libs*); Give him a great big kiss (*Shangri-las*); The lion sleeps tonight (*Tokens*); I'm gonna make you mine (*Lou Christie*); Chapel of love (*Dixie Cups*); Mirage (*Tommy James & the Shondells*); Mind Excursion (*Tradewinds*); Remember (*Shangri-las*); I think we're alone now (*Tommy James*); She sold me magic (*Lou Christie*); Simon says (*1910 Fruitgum Co.*)
Buddah 2318-078 (£2-25)

Golden oldies from an era when Buddah aimed everything squarely at the hit parade—and usually made it with the maximum of mediocrity and the minimum of musical content. Generally, these recordings are so bad that they're marvellous to have around. It's like custard-pie throwing—its effect depends upon who does the throwing. And Buddah always had quite a way with custard pies! [C: 2]

DEE ERVIN: 'DEE ERVIN SINGS D. ERVIN'

Willie pass the water; Then I found you; I'd rather stay a child; Darling please take me back; Seems

like I gotta do wrong; One part, two part; I'll take you all the way there; Love the way you make me feel; Who am I?

Signpost SG-4256 (£2-25)

Mr. Ervin doesn't write bad songs at that! He sings them rather well too—in a warm, funky manner. Recording at Muscle Shoals has never been a bad thing and Messrs. Hawkins, Hood, Beckett and Co. do nothing to blemish their high reputation on this outing. Dee Ervin sounds like a man with above-average talent. May his Signpost point to success! [A: 2]

JIMI HENDRIX: 'BIRTH OF SUCCESS'

I'm a man; Sugar pie, honeybunch; Get out of my life woman; Ain't that peculiar; Last night; Satisfaction; Land of a thousand dances; UFO
Music For Pleasure MFP-50053 (71p)

Although the sleeve and record label bear the date 1970, it's quite obvious that these live performances were recorded well before *Are you experienced?* (1967). As soul offerings, these tracks are not bad, but anyone who is into Hendrix as we all remember him, will feel that this is a minor rip-off. I have a theory that *Birth of success* was originally recorded on a series of 7 in. Berliners then later reissued on hill and dale discs. Of course I could be wrong—but things certainly sound that way. [D: 3]



MARY POSTGATE

The English Poets from Chaucer to Yeats: **GEORGE CRABBE**

Read by Jan Holm, Clifford Rose and Gabriel Woolf. Recorded in association with the British Council and Oxford University Press. Directed by George Rylands

From *The Borough*: *Peter Grimes*; From *The Parish Register* 1. 13-357; *His Mother's Wedding Ring* / From *The Village Book* 1 1.1-14, 39-88, 109-130; 1.172-179, 226-346; From *Sir Eustace Grey* 1.188-339; From *The Borough: The Players* 1.43-122; From *The Adventures of Richard* 1.447-476
Argo PLP 1033 (£1-51)

This selection is a good introduction to the works of George Crabbe, who was born in 1754, 16 years before the birth of Wordsworth, and died in 1832, two years before the death of Coleridge. Born in Aldeburgh, he was brought up there in miserable circumstances, loathed the place and left it—twice—but did not cease to write about it: he is the poet of Suffolk, and of Aldeburgh—the Borough—in particular, and a grim, drab landscape he makes of it. Britten's opera of the same name first performed in 1945, has given *Peter Grimes* far greater fame than anything else Crabbe wrote, but the same austere strength that makes it so memorable is found throughout his work, and *Sir Eustace Grey*, written as if by a patient in a madhouse, is poignant and terrifying. Crabbe pities men and women, or disapproves of them; children alone will sometimes strike a spark of real warmth from him. Very strong in narrative, which is constantly enlivened by exact details of sight and sound, Crabbe's poetry

has a flavour all its own—as his son put it, in the preface to his *Life*, '... a curious flavour, subtle yet tart, which will always attract connoisseurs'.

The reading here has pace and a good manly tone. The sound is excellent. [A: 1]

POETS OF WALES: DAVID JONES

A, a, a, Domine Dues; The Wall; From The Sleeping Lord / The Tribune's Visitation

Directed by Peter Orr / General editor: Alun R. Jones
Argo M PLP 1180 (£1.51)

POETS OF WALES: IDRIS DAVIES

Compiled by Islwyn Jenkins. Read by Yvonne Bonnamy, Richard Bebb and William Squire. Directed by Peter Orr

Argo M PLP1181 (£1.51)

Poets of Wales recorded on behalf of the Welsh Arts Council and in association with the British Council and the Poetry Room in the Lamont Library of Harvard University

Two more recordings in the series *Poets of Wales*. David Jones nowadays has the voice of an ancient druid, and his preoccupation with the past, with the great cyclic movements of civilizations and gods, unleashes a vast

flood of thoughts and information in which the listener almost has the sensation of drowning. In the excerpt from *The Sleeping Lord* (the lord is Arthur, one of the heroes who haunt Jones's imagination), the stringing together of (mostly Welsh) place names has a really hypnotic effect. Only the poet himself, who believes that his poetry ought always to be read aloud, can do full justice to it. *The Wall* and the long poem *The Tribune's Visitation* are set in Palestine under the Roman occupation of the early decades of the first century AD, and, though there are depths of philosophy to be explored, what immediately impresses is the poet's grip on character, site and period—communicated in spite of and not by means of the Latin technical jargon persistently slotted into the lines. To me his empathy with the NCOs holding a foreign garrison, far from home, is comparable only to Kipling's, and by that I intend nothing but honour to this great Welsh bard.

The recordings were made under difficulties; therefore C: 1.

Kipling again came to mind as I listened to

the poetry of Idris Davies, who died in 1953, splendidly read here by Yvonne Bonnamy, Richard Bebb and William Squire: some of the rhyming verse falls into curiously Kiplingesque cadences. There the comparison ends, for it is of Blake's visionary ferocity that we hear echoes as Davies describes the urban landscapes of the Welsh valleys, and the people who crawl between pub and chapel, 'chewing the cud of despair'. Very anti-preacher he is, and very bitter. This is poetry of immense power, bursting with memorable things, and listeners who do not already know Davies will be astonished by the vigour of his creativity. The major part of Side 1 is taken up by a remarkable sequence on strikes which opens with 'Do you remember 1926?', and on Side 2 I was surprised to find how strongly he evoked the feel of an air raid alert spent in the trench-type shelters used in the early part of the Second World War. The poetry is an articulate, literate, but never literary, commentary on a predominantly tragic era of Welsh history. [A: 1]



GWEN CRABBE

'GOBBOLINO'—five stories

By Ursula Moray Williams
Read by Jimmy Thompson
Decca PA276 M (94p)

One of those characters who seems immediately to enlist the sympathy and affection of any child. Gobbolino, I mean, but Jimmy Thompson is almost as good.

The Puffin book of the same name is the source of these stories about a witch's kitten, who really wants only to be a comfortable kitchen cat but just cannot prevent a little magic creeping in which, of course, ruins the changes of the life he seeks. Mr. Thompson does not change the style of the original, although episodes in Gobbolino's quest for a home where he might 'mind the house, keep down the mice, and watch the baby' come in a different order, with cuts at points in the narrative. This does mean children already owning the book will not be able to follow it while listening; however, the recording finishes with our hero turned out of yet another home so they will not need much encouragement to read on and find out where he eventually settles.

Strings provide some amusingly plaintive miaows between stories ('I like that cat music' from one young listener), otherwise it is just Mr. Thompson playing a dozen parts. Strongly recommended for any 5 to 9 year olds. [A: 1]

ALICE IN WONDERLAND □, THE PIED PIPER OF HAMELIN

From *Movement and Music*, Stages I and II
Various performers and instruments
BBC RESR33S

I had hoped to find this recording suitable for playing at home as a musical story, but its usefulness is I think limited to its original function as an aid to group expression through movement, or dance.

The BBC regularly transmits *Movement and Music* programmes which are often used, straight off the air, by teachers with no specialist knowledge of the subject. This can lead to the confusing situation where children are called upon, in the space of a twenty minute broadcast, to carry out any number of movement tasks, whereas a good lesson could well concentrate on only one. Another drawback to the live broadcast is that the class teacher is often found repeating and emphasising what the narrator has asked the children to do, completely masking what follows and disrupting the flow of movement.

Use of records such as this enables the teacher to take the material in small sections and concentrate on single aspects of the stories, only moving on when each stage of expression is mastered (or interest lags!). It is for these reasons better when schools tape their chosen movement programmes, and use them only when the teacher in charge has heard them through. Here, *Alice* is intended for 6 and 7 year olds, and the *Pied Piper* for children of 5 to 6. Helpful sleeve notes contain suggestions for scene setting and ways in which a group could be encouraged to move to the different musical passages. Movement is not my thing, but I would certainly find it a lot easier with this record to work from rather than a previously unknown broadcast.

A high rating, but remember the intended specialist use. Remember also that if you want really free movement the sound should be clearly audible over all the available space. [A: 1]

'MY NAUGHTY LITTLE SISTER'

By Dorothy Edwards
Read by Kaye Webb (8 stories)
Decca PA277 M (94p)

'The World of Children's Stories' is generally a super series, containing reissues of some of the best recordings I have come across. As children's entertainment the record is first class. Kids love to hear about what happened when their parents were young, and a grandmother telling stories about her childhood can be the most fascinat-

ing of all. In these stories an adult recalls the various misdeeds of a very small and much younger sister, the sort of incidents which really do occur and therefore come well within a child's understanding. Fortunately for parents the lesson, and occasionally the moral, while not over-emphasised is nevertheless there to be picked up by the listener.

The separately banded adventures come from the Puffins *My Naughty Little Sister* and *My Naughty Little Sister's Friends*. Many primary schools use these, so your children may well already be familiar with them, but they are good enough to be often repeated. Miss Webb's reading suits the style of story, and it is a good clean recording. [A/B: 1]

THE LITTLE BELL □ BLACK ROBIN

Adventure stories in words and music
Various performers and instruments
BBC RESR 32S

Another issue on record of material previously broadcast during a BBC Schools Radio Programme, this one *Time and Tune*.

The very Welsh John Emlyn Edwards narrates the stories, one of which, *The Little Bell*, is based on a South American folk tale, and *Black Robin*, or 'Robin Ddu', is really a combination of tales woven into one continuous account of a boy seeking his fortune.

The Little Bell has some very pretty singing by the Kingsmead School Choir to support the story, but there is not much adventure either in words or music. Children became bored with this quite quickly. *Black Robin* is much more fun. Traditional themes which are here used to build up the incidents in the boy's search are all Welsh and Mr. Edwards naturally adds something extra to the telling. Voices throughout are well recorded, the main criticism being of the musical accompaniment which has so little variety. When many schools are producing exciting music of their own it seems a great pity to rely on such traditional stuff.

Presentation of the stories will not suit younger children unless they are already very fond of music, as the interludes between sections of the narrative sometimes seemed tedious. Children of about eight are often ready for another dose of fairyland, so if *Time and Tune* is something they look forward to at school they are the ones most likely to enjoy this record. [A: 3/2]



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EQUIPMENT REVIEWS

Marantz 2010 AM/FM Tuner-Amplifier SME 3009 II improved Pickup Arm Onkyo Y-3A 4-channel Tuner-Amplifier

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Marantz 2010

with provision for an external AM aerial and earth. Tuning is by an edge-type flywheel accurately pivoted and extremely well engin-

eeded into the tuning mechanism. This is located to the right of the tuning scales, which themselves are well illuminated and clearly marked, also with logging scale. The scale section carries a large signal strength tuning meter of the maximum deflection type and the usual stereo indicator which lights when the stereo decoder is automatically switched on by the pilot tone.

The 'blacked-out' scale section is contrasted with the main fascia, which is gold-anodized, and by light-coloured metal control knobs and push-buttons. Four centre push-buttons operate tape monitoring, mono/stereo mode, loudness and interstation FM muting, while a similar button at the left switches the mains supply and two at the right select main and remote pairs of loudspeakers. Rotary controls are used for bass, treble, volume and source selection and a slider control for balance.

Stereo headphones are catered for by a jack socket conveniently located at the bottom left-hand corner, and the signals to this are correctly tapped-down from the output stages by resistive potential-dividers. Headphones are

MANUFACTURER'S SPECIFICATION.

AMPLIFIER SECTION:

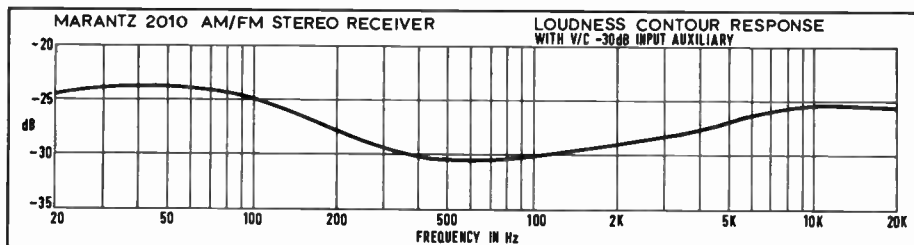
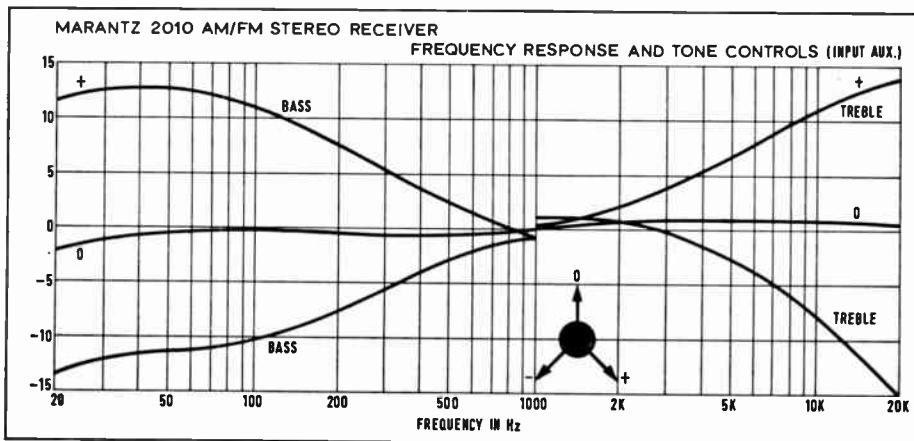
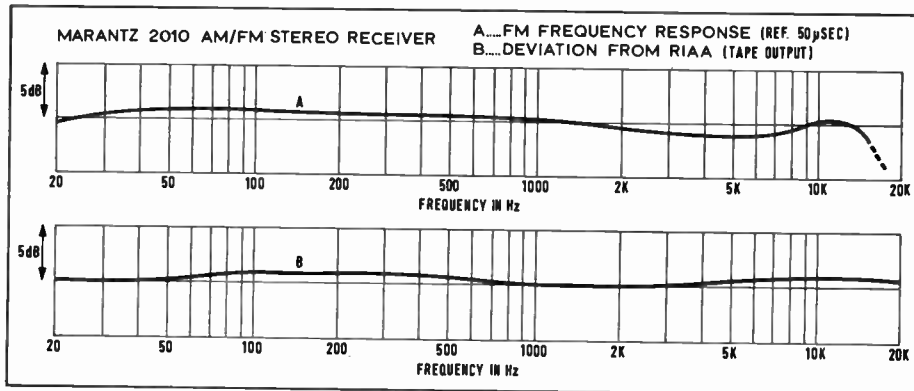
Preamplifier: Dynamic range: phono 93 dB above $2 \times 2 \mu\text{V}$ (equiv. noise input). **Input sensitivity:** 2.2 mV phono; 150 mV high-level inputs. **Input impedance:** 47 k phono; 120 k high-level inputs. **Output level and impedance:** tape 0.775 V (47 k); headphones 1 V (8 ohms). **Tone controls:** treble ± 12 dB; bass ditto, at 15 kHz and 50 Hz respectively. **Power Amplifier:** Continuous power output: both channels driven for rated distortion 40 Hz-16 kHz; 20 W 8 ohms (10 W/channel); typically 25 W; 20 W 4 ohms (typically 12.5 W); 10 W 16 ohms (typically 12.5 W). **THD:** less than 1% at or below rated power, 40 Hz-16 kHz (typically 0.3%, including preamplifier). **Intermodulation distortion:** less than 1% at or below rated power, any combination of two frequencies, 40 Hz-16 kHz (typically 0.5%, including preamplifier). **Frequency response:** ± 1.5 dB 20 Hz-20 kHz. **IHF power bandwidth:** 20 Hz-20 kHz.

TUNER SECTION:

FM: Quieting slope: 30 dB at $2.8 \mu\text{V}$; 42 dB at $5 \mu\text{V}$; 49 dB at $10 \mu\text{V}$; 55 dB at $50 \mu\text{V}$. **Stereo separation:** 32 dB at 1 kHz. **Frequency response:** ± 1.5 dB, 20 Hz-15 kHz. **Capture ratio:** 2.5 dB. **THD:** 0.6% mono; 1% stereo. **Total spurious rejection:** better than 45 dB. **Image rejection:** better than 35 dB. **AM suppression:** better than 30 dB. **IF rejection:** better than 40 dB. **Selectivity** (altern. channel): better than 48 dB. **Aerial impedance:** 300 ohms balanced; 75 ohms unbalanced. **AM:** Sensitivity: better than $25 \mu\text{V}$; **Aerial:** built-in ferrite bar; terminals for external aerial. **Price:** £121. **Distributor:** Pyser-Britex (Swift) Ltd., Fircroft Way, Edenbridge, Kent.

THIS recent tuner-amplifier release from the American Marantz company is styled after the pattern of its bigger brother, Model 2230, but has a recommended retail price of £148.00 compared with the £229.00 of the 2230 (both pre-VAT prices). At 10 W per channel into 8-ohm loads, both channels driven, it packs sufficient audio punch for the smaller system, while the parameters of the FM section make for interesting DX-ing during periods of favourable tropospheric activity. It also caters for both 240/300 ohms balanced and 75 ohms unbalanced FM aerial inputs.

For those who must have Radio 1 and the popular Continental programmes, there is a MW AM band whose front-end is tuned by the conventional rear-mounted ferrite rod aerial,



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Philips RH720	£145.00
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Rogers Ravensbourne (Tk)	£49.95
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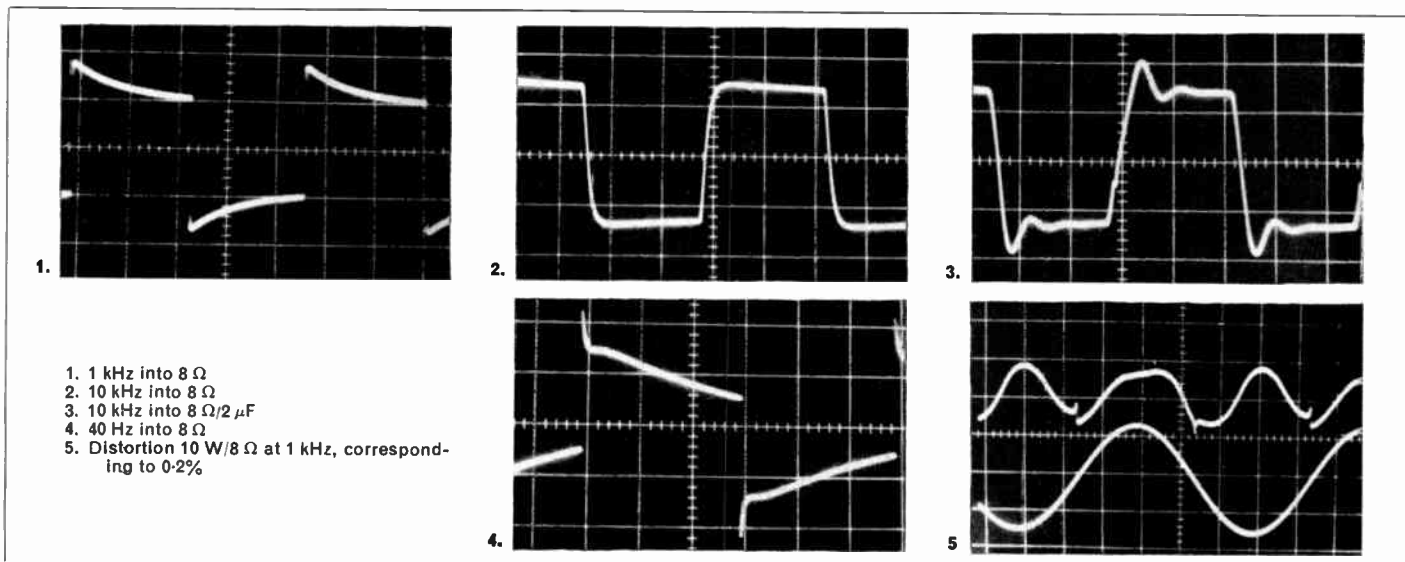
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operative when both loudspeaker pairs are switched off, but the socket remains energised when the loudspeakers are active. An optional extra is a walnut cabinet or enclosure, type WC-10.

External tape, pickup and auxiliary sources

are connected by 'phono' type sockets on the back panel, but there is no DIN socket duplication for a DIN-engineered tape machine, which is a pity since so many machines are nowadays designed to the DIN signal/impedance standard. Small screw terminals are

used for the aerial and earth connections and spring-loaded terminals for the loudspeaker cables. On the right rear are two American-style mains outlets, one switched and the other unswitched, a mains fuse and chassis ground terminal.

PERFORMANCE										COMMENT																	
TUNER SECTION (FM)																											
IHF usable sensitivity										2.6 μV (PD) 75 ohms	Value consistent with design and other FM parameters. See FM performance curves for fuller details.																
30 dB S/N ratio										4.5 μV (EMF)	See FM performance curves and note in matched coupling pd is half the emf.																
Ultimate hum and noise										65 dB	Very good value referred to 100% modulation. Indicates low ripple component as no weighting used in test.																
Limiting										-3 dB 3 μV (EMF) MAX. 10 μV (EMF)	Also see FM performance curves. Values consistent with sensitivity.																
Capture ratio										2.5 dB (IHF)	Fair value compatible with design. In correspondence with spec.																
Selectivity (alternate channel IHF)										40 dB (approx.)	Measured at 95 mHz. Spec. not reached.																
Tape output										150 mV (30% MOD)	Useful value, though may be slightly high for DIN standard recorders, calling for attenuation.																
Stereo switching threshold										20 μV (EMF)	Compatible with usable sensitivity.																
Stereo separation										40 dB at 1 kHz	Satisfactory.																
AUDIO SECTION (TESTED AT 240 V 50 Hz)																											
Power capacity										13 W per channel 40 Hz-10 kHz	Measured into 8 ohms both channels driven. Good level power response. Clipping symmetrical.																
Power bandwidth (-3 dB)										14 Hz-72 kHz	Measured constant input. Negligible waveform mutilation at 72 kHz. Excellent.																
Damping factor										Better than 40	Measured at 40 Hz and 2W and referred to 8 ohms. Corresponds to effective source resistance less than 0.2 ohms.																
Distortion factor:																											
<table border="1"> <thead> <tr> <th>Power</th> <th>40 Hz*</th> <th>1 kHz</th> <th>10 kHz</th> </tr> </thead> <tbody> <tr> <td>10 W</td> <td>0.2%</td> <td>0.2%</td> <td>0.2%</td> </tr> <tr> <td>1 W</td> <td>0.13%</td> <td>0.1%</td> <td>0.13%</td> </tr> <tr> <td>0.1 W</td> <td colspan="3">noise predominates</td> </tr> </tbody> </table>										Power	40 Hz*	1 kHz	10 kHz	10 W	0.2%	0.2%	0.2%	1 W	0.13%	0.1%	0.13%	0.1 W	noise predominates				Fully meets specification. Mild 'switching distortion' present. See accompanying oscillogram.
Power	40 Hz*	1 kHz	10 kHz																								
10 W	0.2%	0.2%	0.2%																								
1 W	0.13%	0.1%	0.13%																								
0.1 W	noise predominates																										
* includes ripple																											
Sensitivity:																											
PU										2.2 mV (47 K)	Close to spec. Useful values.																
Aux.										175 mV (120 K)																	
Tape										175 mV (120 K)																	
Magnetic PU overload										130 mV	Adequate.																
Hum and Noise (ref. 10 W)																											
PU										60 dB	PU could be improved; but values unweighted.																
Aux.										80 dB																	
Tape										80 dB																	
Residual hum and noise										1.2 mV across 8 ohms	Very good.																
Stereo separation										42 dB at 1 kHz	Satisfactory.																

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The FM front-end employs a field-effect RF amplifier with tuned gate from a balanced aerial input transformer, which feeds a bipolar mixer via a single tuned coupling. The local oscillator is also bipolar. Thus there are only two tuned circuits in front of the mixer, but in spite of this a good value of image rejection ratio was measured.

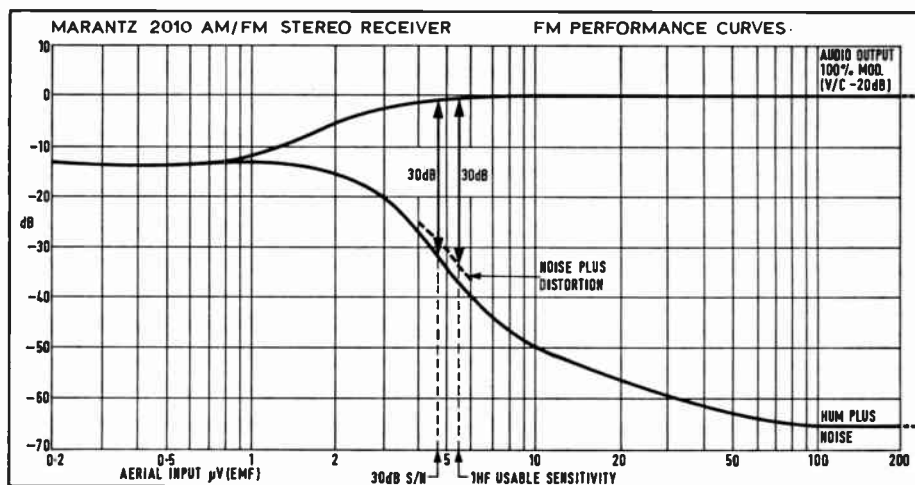
The IF channel is bipolar with a pair of ceramic filters for selectivity, but my measurements could not quite reach the specified IHF value of this parameter owing to mild asymmetry. An IC is used in the decoder. The audio sections of the circuits are fairly conventional, with quasi-complementary output stages and over-drive protection by transistors.

The IHF usable sensitivity was well met at 75 ohms, and the specified value is quite realistic for the nature of the design. Some manufacturers intimate that a sensitivity reading below about $1.8 \mu\text{V}$ is meaningless owing to matching difficulties and small leakage signals from the test generator. It is certainly true that very optimistic values of sensitivity are sometimes claimed, which probably result from signal leakage being picked up directly by the front-end of the tuner, bypassing the attenuator. Sensitivity is also affected by the tuner's input impedance, of course, and how the test signal is applied. This information should always be stated so that the sensitivity of one tuner can be fairly compared with that of another.

Tests were made with an expensive Marconi generator with matching pads, delivering signal with virtually no direct radiation right down to $0.05 \mu\text{V}$ across 75 ohms!

Absolute sensitivity of an FM tuner is a function of the noise figure of the RF transistor and in the state-of-the-art it is virtually impossible to improve much on about $1 \mu\text{V}$ (PD) IHF usable sensitivity, no matter whether the front-end has one, two or more RF stages!

No weighting was used for the S/N ratio



tests, yet the ultimate value was as high as 65 dB (referred to 100% modulation), which is a good sign of very low power line ripple content. In fact, all the parameters corresponded closely with the expectations of the circuitry and with the manufacturer's specification. Alternate channel selectivity corresponded on one side of the curve to that specified.

FM sensitivity and selectivity were found sufficient for interesting long-distance stereo reception during suitable tropospheric conditions, using a six-element aerial system coupled to the tuner through coaxial cable.

The AM section provided the regional and Continental stations without recourse to an external aerial, but, of course, night-time fading was much of a problem, coupled with the usual interference and whistles etc.

The audio section also corresponded to the parameters of the specification—if not exceeding them—on most counts. The power was tested at 240 V 50 Hz mains input, and referred to 1% distortion factor the capacity with both channels driven into 8 ohm loads was above the

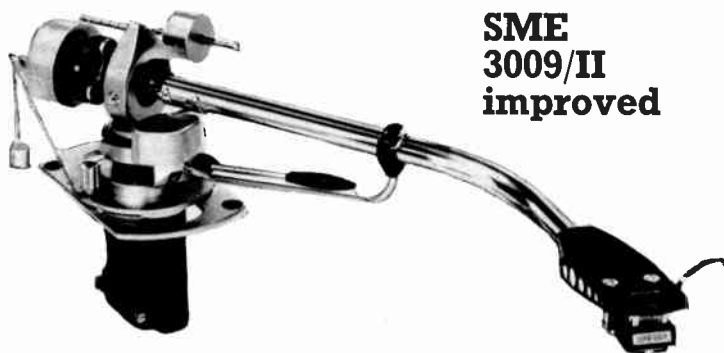
specified rated power over the important part of the spectrum. The magnetic pickup overload margin was also good at 130 mV.

Distortion factor figures include the distortion in both the preamplifier and power amplifier sections. Although within spec., they are somewhat higher than what we have come to expect of modern designs; the accompanying distortion oscillogram also reveals the presence of crossover artifacts.

The squarewave oscillograms show mild middle-frequency phase shift and slight LF overshoot on a purely resistive load and well controlled overshoot on a reactive load.

Overall then, a very pleasantly engineered tuner-amplifier of convenient control layout, but one of limited audio yield which would be suitable mostly for the smaller domestic system and listening room, in partnership with relatively sensitive loudspeakers. A good balance has been achieved between the audio and radio sections and the Japanese construction is well up to the Marantz standard.

Gordon J. King



SME 3009/II improved

MANUFACTURER'S SPECIFICATION.

High quality universal pickup arm for lightweight cartridges. Tracking pressure range: 0-1.5 gms. Nominal length: 9 in. Base adjustment: $\pm \frac{1}{4}$ in. Bias compensation: By hanging weight. Arm lift: Hydraulically damped lever. Headshell: Non-detachable (detachable version available to order). Pivots: Knife edges and high precision ball races. Price: £34-65 (£37-95 for detachable-headshell version). Manufacturer: SME Ltd., Steyning, Sussex.

ONE advantage of reviewing (or in this case virtually re-reviewing) pickup arms is that the objective desiderata are well laid down. If the design is a 'universal' one (and nearly all are these days) then inertia should be as low as possible, since it is easily added but

difficult to reduce. The geometry of the system should be designed to minimise tracking error in all planes and this implies that the arm should only move in planes parallel to those of stylus motion. As a rider to these requirements the arm should be as easy to use as possible, require minimal setting-up, cost practically nothing, etc. etc., but these are rather less easily evaluated parameters.

The implications of the requirement for low inertia and geometric accuracy imply a straight arm, as short as possible commensurate with providing low tracking error, with bearings aligned so that motion is parallel to the planes of the cartridge. An additional advantage of

the straight arm is that the stylus is not displaced from the arm tube so that no torsional moment is produced by the playing weight, warps etc.

Most of these requirements were mere details when the first SME arm was produced, although the requirements for good balance were appreciated since unipivots were popular. In a unipivot design out-of-balance forces cause the arm to be displaced and are therefore less tolerable. All SME arms have incorporated correction for lateral balance—a small detail since the pivots do not permit the arm to become unbalanced—the necessity for it arising from the shape of the arm; it is not straight, the off-set being arranged by bending the arm tube rather than offsetting the headshell on it. The 3009 improved is the first version in which this correction is calibrated, however.

The pivot system of the improved arm is identical to the original, with knife edges for vertical motion and precision ball races for lateral movement. Friction is very low, typically less than 20 mgm laterally, but—more important than this—the bearings are extremely robust and reliable, neither age nor mishandling being likely to noticeably worsen these figures. The knives are not aligned correctly in relation to the cartridge so that

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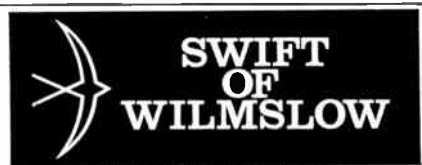
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Overall length	9½ ins	Stylus-pivot. Optimum
Overall height	4½ ins	Too high for some modern turntables
Effective mass* (5 gm cartridge, playing weight 1 gm, not including cartridge mass)	6½ gms	Excellent . . . lowest on a commercially available arm.
Effective mass* without rider (see text)	5½ gms	Even better! Add 0.6 gms if fitted to head shell.
Lateral bearing friction* (max)	20 mgms	} Very good, includes head resistance.
Vertical bearing friction* (max)	10 mgms	
Playing weight calibration* error (max)15 gms/gms	Fair.
Lead capacity each channel	100 pF	Satisfactory.
Lead resistance each channel	0.3 ohms	

* All asterisked items referred to the stylus

the headshell rotates slightly (viewed from the front) with vertical motion. This is of little moment—although it should perhaps be mentioned in the really excellent instruction book where the vertical alignment of the headshell is dealt with. The procedure described produces the optimum result.

The major changes to the *improved* arm concern the main counterweight, which contributes the greatest effective mass to the assembly apart from the headshell. Reduction in mass is necessitated by the vast increases in effective compliance that cartridge manufacturers have achieved in the last few years. It is difficult to say whether these increases are an inevitable by-product of the undoubtedly improved performance of such pickups, or a design aim. It seems likely, however, that they are the latter since a number of cartridges were unusable on all conventional arms until the 3009 *improved* appeared last October. Even now one or two pickups, particularly ADCs, are so compliant that they require an arm of negative mass for the best results (in theory of course).

In order to reduce mass the *improved* counterweight has been made somewhat smaller and lighter. But lightness alone does not help, paradoxically, since the effective inertia is equal to mass multiplied by the *square* of its distance from the point about which it acts. Consequently the new arm will only carry relatively lightweight cartridges—a Decca Mk IV being the absolute maximum, and the Ortofon S15 series with built-in transformer being a good deal too heavy. Available playing weight is limited, too, so that whereas the previous arm could apply a tracking pressure range of 5 gms—rarely required these days even with US produced discs—the new one is calibrated to a maximum range of 1½ gms.

The revisions to the counterweight are arguably not drastic enough, although it is worth emphasising that a lot has to be done here to produce a considerable overall effect. The rider is strictly redundant (since lateral balance is not essential and can be obtained by other means) and a good deal of adjustment could have been avoided had the counterweight, which is now mounted on a thread instead of being secured by a screw, been directly calibrated. Several Japanese manufacturers employ this system which is seen at its best in the Stax arm (although that is inferior to the SME 3009 *improved* in several respects). In the case of the SME one revolution of the counterweight produces a change in playing weight, at the stylus, of about 0.43 gm; the figure varies as the weight moves due to the geometrical errors already referred to. The same variation occurs when the rider is used to set the playing weight as intended since it is

not aligned with the stylus pivot axis—but in both cases the errors are negligible.

The standard version of the arm is supplied without a plug-in headshell, a facility much beloved by what the Americans call cartridge buffs—and no better term occurs to me. However, buffs or not the headshell plug/socket assembly weighs in at more than 4 gms. Furthermore, since it is at the business end of the arm it contributes about 4 gms to the *effective* mass of the system. Since the changes to the counter-weight make about this much difference it is obviously a major item. Those who insist on the facility of interchangeable headshells may sacrifice those 4 gms if they choose (they must also sacrifice a little green stuff, as well) and purchase the 3009/*improved*/S2 (which is about as difficult to say as *Hi-Fi News & Record Review*). Of course the ordinary user needn't bother in either case, though the ability to rotate the headshell through 90 deg. or more would have been appreciated when fixing in cartridges. There must be a better way.

The cartridge fixing holes in the headshell are not slotted, compensation for incorrect stylus overhang being obtained by the beautifully made sliding bedplate for which the marque SME is justly famous. Strictly speaking this is geometrically incorrect, too, since the offset, which is fixed, is unique for any given arm length. However, a slotted headshell may lack rigidity; the SME is a good deal lighter than anyone else's anyway. Once more the errors are negligible even if one doesn't adjust the bedplate.

The ancillary equipment is the same as in previous editions of the arm, except that the lowering device lever is slightly offset to clear the rider, which is now lower. Only side-outlet base connection sockets are now provided, thus effecting a useful reduction in the overall height of the arm below deck level. However, the plug still falls partially from the socket if the cable is accidentally pulled—whilst cleaning for example—causing hum.

The major features of the previous SME arm have been retained in this *improved* 3009 and it effectively supersedes the previous version. The finish is to the same very high

standards, supplemented by excellent packing and an instruction book which is a model. The unit remains rather difficult to install and set up, however, apparently being conceived for the user who installs a cartridge and then uses it rather than fiddling with it: this is exacerbated by the non-detachable headshell, though clearly SME are right in their conception of the average user.

A major factor in the formidable success of the SME arm has been its attractive appearance, and the new arm is certain to enhance its reputation in this respect. It is more compact than hitherto with the same precision-appearance associated with cameras, microscopes etc and spoiled only (in my opinion) by the bias adjuster. Clearly this remains an afterthought, although it is now embellished with a small pulley, presumably to reduce friction. It is, however, the only really unsatisfactory part of an otherwise very satisfying design.

It is legitimate to consider whether or not the SME *improved* arm confers any advantages upon the user. The answer is certainly that it does. The most highly compliant cartridges can now be employed without problems from rumble, acoustic feedback, and mechanical instability—leading predictably to a better performance in the deep bass as well as better handling. These results could not be achieved with the old version (nor with any other design to my knowledge) with pickups such as the Ortofon M15E Super and ADC 25. The only disadvantage must be the substantially higher price, but the blame for that is hardly the manufacturer's; fortunately VAT helps a little in this respect.

Because low inertia is so necessary for the best results from modern high-quality pickups, and because SME seem to be the only makers obviously aware of this, the *improved* is the best pickup arm in the world at the moment. How it would compare with the B & O 4000 parallel tracking arm, for example, if that were available in a universal form, is hard to say. In terms of price, of course, it is then, comparatively, a bargain—and is likely to remain so for the foreseeable future.

Frank Jones

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The technique is somewhat more sophisticated than obtaining anti-phase information from across the 'live' terminals of a stereo channel, but it appears not to favour any particular

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matrix system. Indeed, the manufacturer says '... it is designed to be fully compatible with any 4-channel system ... it brings out the best of each system for your greater listening pleasure'.

The matrix system, of course, is based on the 4-2-4 technique, where the four channels are encoded into two channels of a disc. These two information channels are then translated back to four channels by the complementary matrix in the audio system, so that signals are available to drive the four power amplifiers, and hence left and right front speakers and left and right rear speakers.

Although a regular stereo disc is essentially 2-channel, the two signals veer towards anti-phase when the stereo information rises and when the stereo microphone system 'detects' certain ambient and reverberant information while the recording is being made. The stereo groove, therefore, 'captures' certain information that can sometimes be employed advantageously in the listening room by directing it to one or two rear speakers. This is the effect we get when one or two speakers, suitably phased, are connected across the two 'live' speaker terminals of a stereo amplifier and when the programme source is either a stereo disc or stereo radio performance.

The Onkyo 'sound composer' caters both for the '4-channel' matrix type of disc and for the incidental 'towards-anti-phase' information present in stereo signals. Moreover, since 'discrete' switching is also included, 4-channel tape and disc sources can be reproduced by the 4-4-4 system. However, to play discrete 4-channel discs, assuming that such software can be obtained, a special adaptor (not supplied) needs to be fitted between the 4-channel pickup system and the front left/right and rear left/right pickup input sockets. These sockets are labelled 'phono A' and demand a relatively high level of signal for full drive (see test results), so the adaptor would have to include preamplification and, of course, be engineered to suit the particular species of 4-channel disc used.

For stereo and 4-channel ('surround sound') play, two ordinary pickup inputs are present. These are labelled 'phono B' and are of conventional sensitivity. Matrix 4-channel discs, of course, like stereo ones, work with any good quality magnetic cartridge.

A similar input pattern is adopted for tape play. Four inputs labelled 'PB-A' allow 'discrete' operation, while two labelled 'PB-B' provide stereo and matrix operation.

Tape recording facilities are also incorporated; two separate pairs of left and right channels allowing dubbing from one recorder to another, as well as recording into either machine. All main signal sockets are RCA phono type, but there is an additional DIN tape recorder socket 'B' associated with replay and recording circuits.

An unusual feature is a switched volume control on the front panel for use with a radio microphone. This switches in FM radio so that it is superimposed upon disc or tape reproduction. The level of the FM radio signal is increased as the volume control is advanced. The idea behind this is that a radio microphone transmitting in the FM band can (believe it or not) be tuned in on the FM radio section and thus have its signal superimposed



Onkyo Y-3A

nothing. Fortunately, the 'radio microphone' is not supplied. It is really incredible what our Oriental engineering friends dream up!

Another interesting feature is a front panel 'surround field' indicator. It consists of a small, shielded and internally 'corrugated' optical filter arrangement divided into four quadrants corresponding to the four corners of the listening room. Each quadrant is illuminated at the rear by a 6 V 50 mA bulb powered from a transistor circuit which itself is energised from the audio power of the appropriate channel. The top left and right quadrants take power from the front left and right channels, while the bottom left and right quadrants take power from the rear left and right channels. Thus the pattern of energy being fed to the four speakers can be viewed, and owing to the 'corrugated' effect, the illumination appears to spread towards the centre of the indicator as the level of signal in any speaker rises.

There is no doubt that this scheme has a degree of merit, in addition to 'gimmick value'. The relative balance, referred to audio signal levels, is quite accurate, so that it is possible to balance the channels electrically from steady-state signal. It also dramatically reveals the stereo information and matrixed rear information, thereby proving, at least, that under some conditions slightly different information is being presented to the four speakers.

Owing to lack of suitable 4-channel discrete recordings it was not possible to check the 4-4-4 function of the system, but quite interesting

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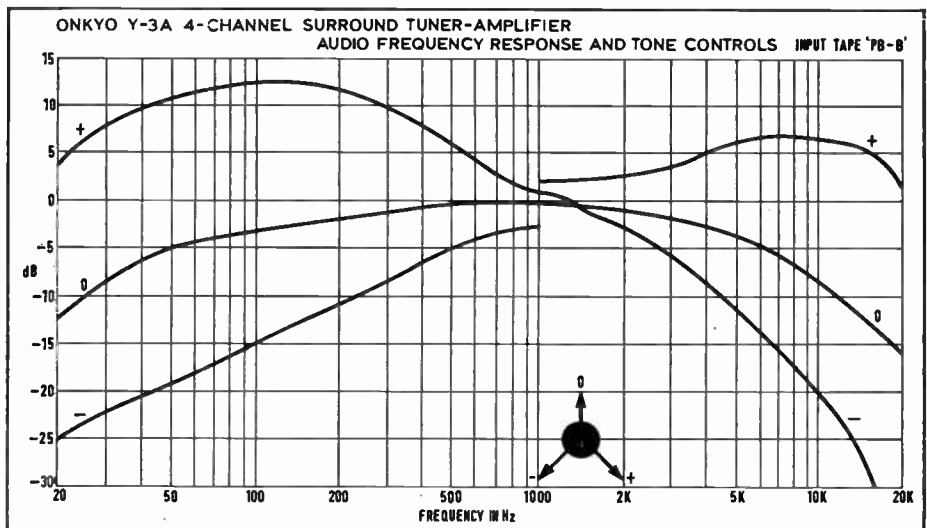
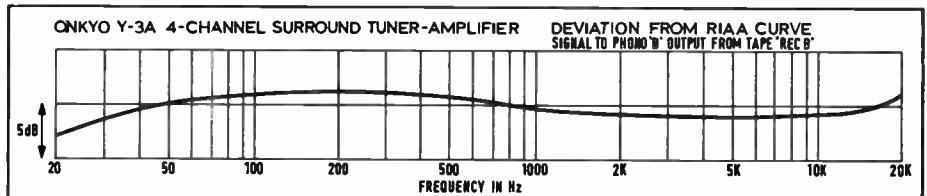
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upon that of disc or tape, described thus in the instruction booklet: 'the mike mixing circuit, built in, makes your singing voice go through the speaker together with the tape or record at hand'. I shudder to think what the Post Office Interference Investigation staff would have to say about this!

It can be regarded as nothing more than a big (albeit, illegal) gimmick, and worth precisely



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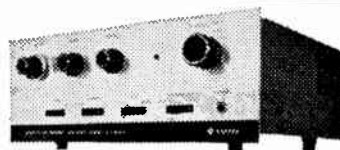
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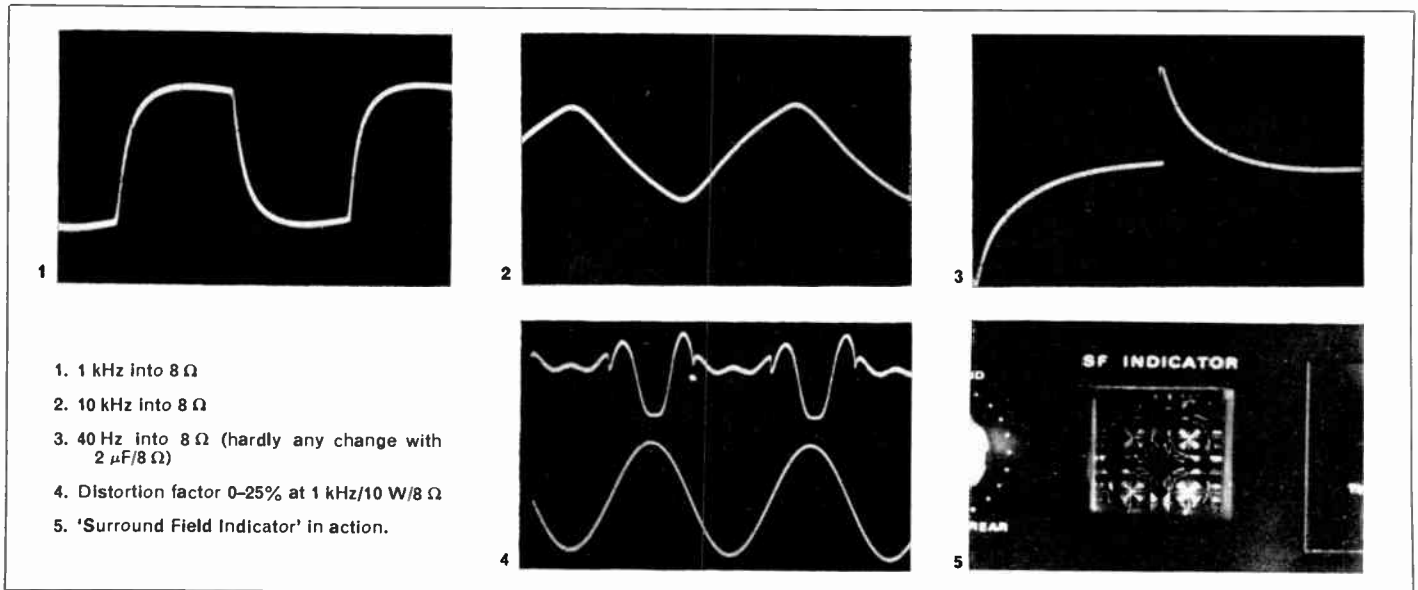
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'surround sound' results were achieved from regular stereo sources and from Sansui QS matrix discs. However, I could detect no significant advantage of the 'surround composer' matrix over 'surround sound' obtained from an ordinary stereo amplifier with rear speakers running from the two 'live' terminals, already explained. Nevertheless, for 4-channel experimenters the amplifier/matrix would undoubtedly provide considerable interest.

A control aside the 'surround field' indicator makes it possible to regulate the front/rear balance. The centre setting of the control is indicated by a 'click' position, the front/rear energies then being about equal. By turning the control anti-clockwise from centre the rear speakers are faded, while turning clockwise from centre fades the front speakers and progressively highlights the rear ones, these effects, of course, being displayed by the 'surround field' indicator.

Presentation is very impressive. The front panel has a dark top section carrying the tuning scales, illuminated blue, behind a dark-tinted screen, and a brushed aluminium bottom section along which most of the knobs and switches are placed. The tuning meter (maximum-reading type) is at the left of the scales and illuminated green, and above this is a stereo indicator, which glows red when a stereo transmission is tuned.

The whole of the cursor is brightly illuminated in orange/red, which makes tuning easy, while the tuning mechanism itself is well engineered, smooth and free from backlash. This operates from a large knob at the right of the scales. Encasement is in a well-styled and substantial non-polished wood sleeve (looking like teak).

A headphone jack socket at the bottom left-hand corner carries switching which mutes the speakers when the plug is inserted. There are the usual bass, treble, balance and volume controls, in addition to the microphone and front/rear 'balance' controls already noted. Mode selection is by three black push-buttons, the matrix/discrete functions being indicated by small lights. One of these buttons operates a 'loudness' filter, giving the usual bass lift at low-level listening. There is a separate matching mains on/off press-button, and source

selection is by a rotary switch at the extreme right of the bottom section.

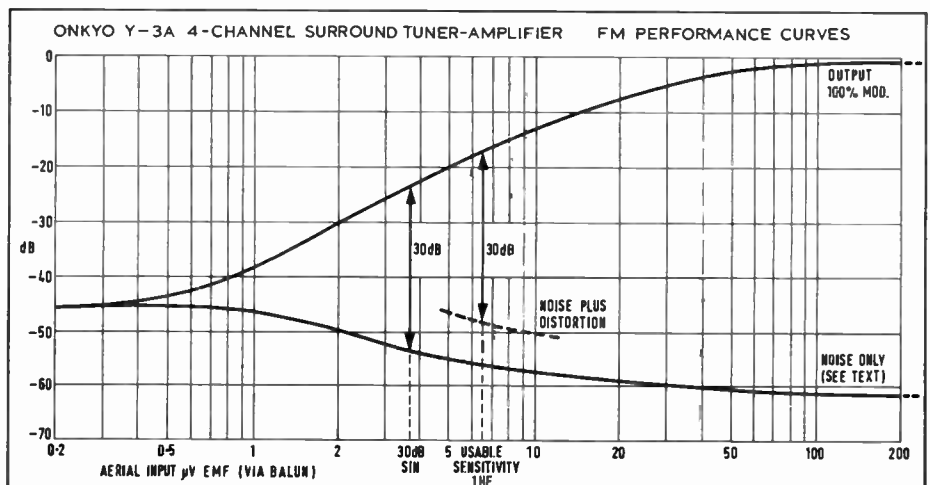
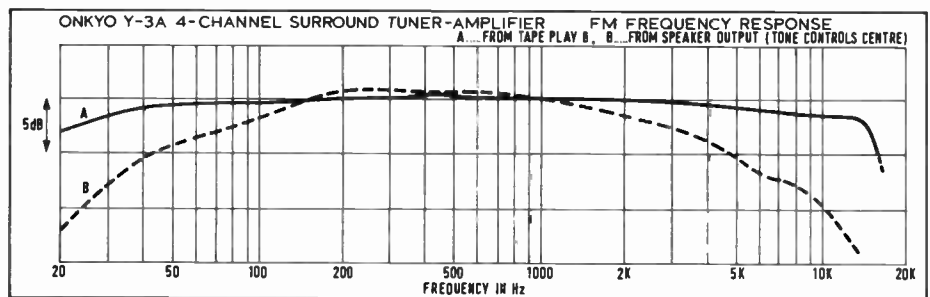
The rear includes two different pairs of non-reversible speaker sockets for identifying the front and rear speakers, and plug-terminated speaker leads of useful length are supplied for the four speakers. Power for ancillary equipment is provided by a 200 VA unswitched outlet, and terminals are present for connecting a 300-ohm FM aerial feeder and an AM aerial when more signal pick-up than provided by the internal AM ferrite rod aerial is required.

The ferrite rod aerial is located inside the casing, and this means that the whole unit has to be turned to optimise the signal pick-up or to minimise interference—but this shortcom-

ing is common to many imported tuners and tuner-amplifiers.

The mains cable is two-core and there is no rear earth terminal as such. It is possible, however, to secure a 75-ohm coaxial aerial coupling by using a rear chassis fixing screw for the braid and one of the 300-ohm terminals for the inner conductor or, alternatively, by using a 75/300-ohm balun transformer, which is how the measurements on FM were made.

The circuits employ silicon transistors with quasi-complementary output stages, differential amplifiers and direct couplings. The audio circuits are otherwise pretty straightforward and conventional. The FM front-end has an FET RF amplifier and two variable tuned



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Power capacity 8 ohms for 1% distortion factor (per channel, one channel active)					
40 Hz:	7 W	(possible distortion)	Slightly better than spec. at 1 kHz. Poor LF power response; good HF power response.	
1 kHz:	13 W			
10 kHz:	13 W			
Damping factor: (2 W and 40 Hz, ref. 8 ohms)		25 approx	Reasonable.	
Distortion factor at 8 ohms:					
	Power	40 Hz	1 kHz	10 kHz	
	12 W	—	0.3%	0.9%	
	10 W	—	0.25%	0.85%	
	1 W	0.5%	0.15%	0.5%	
	0.1 W	0.7%	0.28%	0.5%	
Sensitivities:					
Tape 'PB-A':	500 mV	(discrete)	Phono 'B' 'normal', but phono 'A' would require 4-channel PU/preamplifier system. Tape play-backs rather low sensitivity.	
Tape 'PB-B':	500 mV	(mono/stereo)		
Phono 'A':	165 mV	(discrete)		
Phono 'B':	2.5 mV	(mono/stereo)		
Hum & Noise:					
Tapes	—68 dB		Reasonable values.	
PU	—60 dB		Reasonable, but not good.	
Phono 'B' overload threshold	60 mV			
Radio Section (FM only, AM not tested)					
Sensitivity	3.75 μ V	(EMF) for 30 dB S/N	Measured via 75/300-ohm balun using Marconi TF995B/2 signal generator. Values quite good for nature of circuit.	
			IHF usable: 3.25 μ V (p.d.)		
Capture ratio IHF	4 dB	(approx.)	Compatible with FM design, but not good.	
Alternate channel selectivity IHF	25 dB	(approx.)	Rather poor. Response asymmetrical.	
Image rejection ratio	46 dB		Good for design.	
AM rejection ratio (30% modulation)	37 dB		This value obtained only when tuning optimised. Fair.	
Ultimate S/N ratio	63 dB		Good.	
Ultimate S/H + H ratio	46 dB		Poor: indicates presence of hum component residue.	
Distortion factor:					
100% modulation:	0.7%		Measured via output at 2 W into 8 ohms. Good at 30% modulation; poor at 100% modulation.	
30% modulation:	0.2%		Could be higher to advantage.	
Stereo switching threshold	10 μ V	(EMF)	Satisfactory.	
Stereo separation	36 dB	(approx. at 1 kHz)		
N.B.: Where appropriate, all tests made with volume control at -20 dB according to IHF.					

circuits in front of the bipolar mixer. The FM channel has a mere three bipolar stages with inductive transformer couplings feeding a ratio detector, and the AM section is even less involved than that.

The FM performance curves show that quite a fair level of signal is required for full limiting (in excess of 100 μ V EMF, which means that the output from stations below the limiting level is significantly affected by the signal strength). However, in spite of this, the 30 dB and IHF usable sensitivities, as defined by the curves, are quite respectable. The 'noise' curve was taken with a high-pass filter in the meter circuit. This was necessary to remove rather high 50 Hz components. In fact, without the filter the bottom curve was almost a straight line at ± 46 dB.

As would be expected from the IF channel design, the alternate channel selectivity was rather wide, and measurements showed that this was asymmetrical, the ratio in the test results being the average value at ± 400 kHz. The other tuner parameters are quite consistent with the nature of the design.

Distant stereo reception was not very good, even when the propagation favoured reception

over 100 miles or so, owing to the small alternate channel selectivity and apparent lack of stereo decoder-from-FM-detector filtering. 'Birdies' and 'bubbling' sometimes detracted from the results.

The FM tuner frequency response, referred to 50 μ S pre-emphasis, was itself adequate when measured from tape playback 'B', but when measured overall the response was not all that much better than would be expected from an inexpensive receiver (see full- and broken-line curves of the FM frequency response).

Testing the audio channel soon revealed that the poor frequency response of the test sample had its origin there, and this is brought out in the frequency response and tone control curves—the input being applied to tape 'PB-B' and measured across 8 ohms at the front left channel. Under domestic conditions the treble control had to be almost fully advanced to obtain near 'hi-fi' reproduction. With the treble control at centre, the effect was rather like running another amplifier with the treble control almost fully retarded.

The early treble-roll-off is also indicated by the squarewave oscillograms which, incident-

ally, remained almost exactly the same shape with or without 2 μ F of capacitance in parallel with an 8-ohm resistive load.

Deviation from RIAA at phono 'B' is shown by a separate curve, and this was obtained prior to the tone controls from tape 'REC-B' socket.

As there is no accessible power amplifier input it was impossible to evaluate the half-power bandwidth, for an attempt to measure it by applying signal to a source socket would merely reflect the same roll-off as the frequency response. However, the power capacity figures in the test results (referred to 1% distortion factor) indicate that the treble power response, at least, is reasonable.

Bearing in mind the price, the value is good in terms of 'electronics'. The amplifier is certainly unusual in its 4-channel/matrix guise, though the points noted about the test sample could possibly be improved. The radio section, although not being particularly sensitive or selective for FM DX activities, would prove adequate for most service area reception conditions and satisfy many listeners. A Japanese product with some interesting design features.

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J. R. R., Ontario, Canada

In our view a separate TV sound tuner is admirable for a good 'live' programme, but it will probably show up noise, for example, on old optical film sound tracks. It would be advisable to discover more about your distribution system though, because the particular equipment may convert from the original UHF frequencies to some other channels, for easier distribution. We must admit that most reviewers don't mention this problem and its consequences. Probably a simple design of set top aerial would do for the local stations, especially if you get one of the Motion Electronics tuners, which have good sensitivity.

The feeder length would probably be all right, but surely this sort of information is given in the operating literature with the tuner you buy?

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Dear Sir, None of the dealers I have asked here can help me with my problem—please can you advise?

I have constructed a stereo system comprising Fane loudspeaker units, including tweeters, with a Garrard SP25, Mk. III turntable and a Viscount-RTV 101 amplifier. I now want to buy a stereo cassette tape deck and would like to know where to plug into, and the amplifier is fitted with 'tape out' only.

G. D., Liverpool, 13

We have not personally had the amplifier you mention through our hands, but most good cassette players have an output socket suitable for feeding an external amplifier, and its output level should be equal to or rather greater than the sensitivity of one of the 'flat' amplifier inputs, usually designated 'Tape In' or 'Aux'. The 'Tape Out' lead from the cassette machine is for recording, and should be connected to the recording input of this machine. Any signal handled by the amplifier is then available for recording when the tape recorder is switched in to the 'record' position.

These remarks apply universally. The choice of the particular machine must be a matter of the price you are prepared to pay and the characteristics you seek to match with your amplifier. These are matters for discussion with your supplier.

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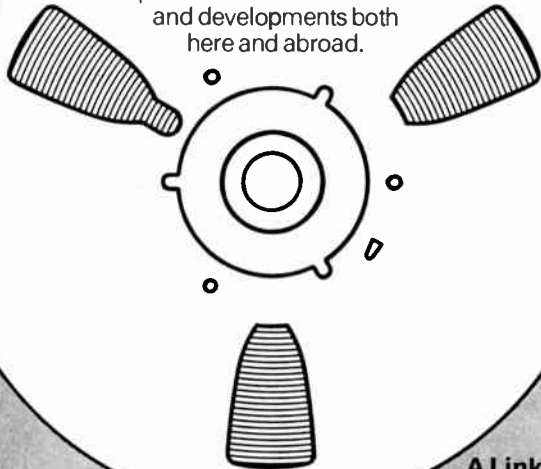
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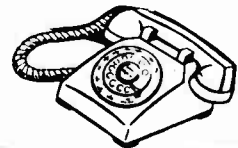
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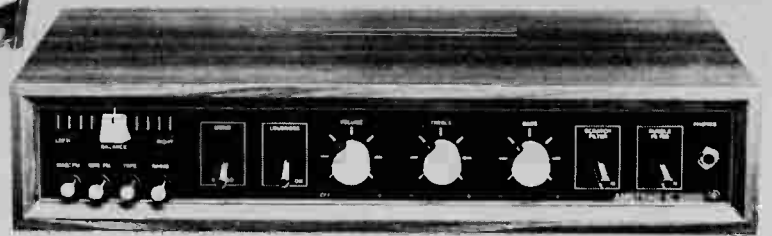
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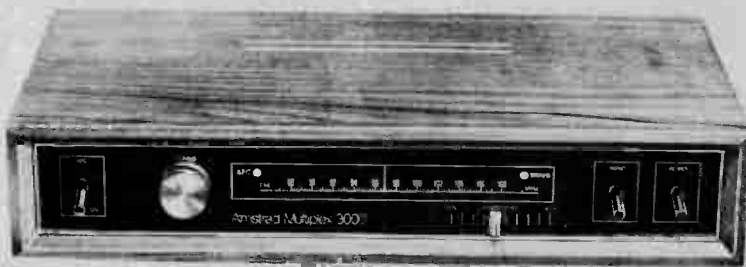
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INTEGRA 4000

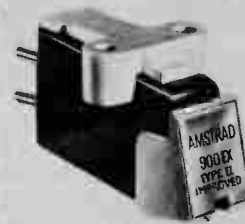


IC 2000



MULTIPLEX 3000

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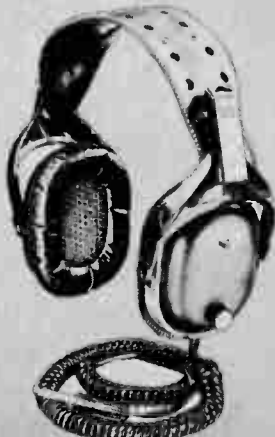
900EX TYPE II
IMPROVED



900D TYPE II
IMPROVED



HPS7A



HPS6A



HPS5A

and
supreme
VALUE!



HPS5A

Amstrad HPS5A headphones, by enveloping the ears, provide more distinct sound levels free from distorted sound values projected by normal speakers due to the character of the acoustical surroundings and enables the listener to enjoy concert hall realism, at any volume, in total privacy.

Features include: • Frequency response: 20Hz to 20,000Hz. • Rated impedance: 8-16ohms. Individual volume control on each side means control from your chair. • Adjustable and luxuriously padded headband and ear cups • Mono/stereo switch • Generous length coiled flex fitted with jack plug. Recommended retail price

£7.50

excl. V.A.T



HPS6A

Amstrad HPS6A Stereo Headphones for the discerning listener — provides unbelievable faithful reproduction with a wide sound range between top treble and deep bass and exceptional holding qualities in the mid range.

Features include: • Frequency Response: 20-25,000Hz • Impedance: 4-16ohms • Individual volume control on each Ear Cup for precise balancing of channels • Comfortable padded ear cups and adjustable headband • Mono/Stereo Switch • generous length coiled flex fitted with jack plug. Recommended retail price

£10.70

excl.

V.A.T.



HPS7A

2-way professional headphones with woofer and tweeters.

A high sound level through normal speakers can often be the cause of distortion. Amstrad HPS7A headphones enable you to overcome this problem and at the same time isolate yourself from the cacophony of outward sound sources and interference.

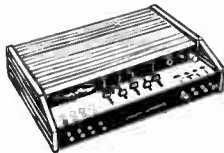
Features include: • Frequency response 15-35kHz • Impedance: 8-16ohms each channel • 4 separate slider balance controls for treble and bass • Adjustable padded headband and earcups • Generous length coiled flex fitted with jack plug. Recommended retail price

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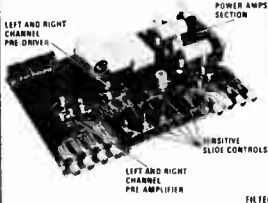


INTEGRA 4000

50 WATTS: 12 WATTS RMS PER CHANNEL INTO 8 OHMS

Amstrad Integra 4000—a new concept in BRITISH MADE Stereo Amplifier design yet embracing all the power and performance to enhance the sound quality of your stereo system. Its advantages are many in as much as it encompasses a unique combination of advanced electronic technology and a versatile range of controls. The construction is based on printed circuit layout on the one board principle and employs two integrated circuits for pre-amplifier and driver application.

The main amplifier section provides 12 watts RMS per channel into 8 ohms (50 watts total music power). Distortion factor is less than 0.5% at 1Kc full output. Frequency response 20Hz-25kHz. The tone control circuit employs the latest 'SLIDING CONTROLS' for accurate manipulation of the frequency spectrum. The controls are Bass, Treble, with an additional refinement of 'MIDDLE' control for mid-range frequencies, together with two separate volume controls for left and right channels for true stereo balance.



FEATURES: Magnetic Cartridge input, Ceramic Cartridge input, Radio Tuner input, Tape in and out, Scratch Filter, Rumble Filter, Loudness Control, Mono/Stereo control, Headphone output and Power On/Off switch with matching neon indicator.

STYLING: Teak cabinet, affixed to anodised brushed extruded fascia trimmed with black, silver slider knobs and push buttons. Size: 13 1/4" x 9" x 2 1/2".

Recommended retail price excl. V.A.T. **£35.50**



MULTIPLY 3000

STEREO FM TUNER WITH AUTOMATIC BUILT-IN STEREO MULTIPLEX DECODER

The BRITISH MADE Amstrad Multiplex 3000 Stereo FM Tuner has been conceived after extensive research, especially for the audiophile who demands exceptional performance at a modest price.

It is an all solid state Stereo FM Tuner utilising the latest innovations and features that are usually found only in the more expensive models. The tuner employs all printed circuit module circuitry, the tuner heart is designed around the latest FET (Field effect transistors) for good sensitivity and second channel rejection. The IF Stages employs 3 stages of amplification using Silicon Transistors (LOW NOISE). A major facility usually found in equipment costing far more is the 'SWITCHABLE AFC (Automatic frequency control) which has an excellent capture ratio, enabling you to firmly lock on to the signal and stop station drift, at the same time being indicated by an AFC neon indicator. The MULTIPLEX Stereo decoder utilises the latest BRITISH MADE INTEGRATED CIRCUITRY Complete with built-in ceramic filters, thus allowing perfect tape recording. A stereo 'beacon' is provided to indicate when a stereo programme is broadcast. An added feature is a Mono/Stereo switch which enables the stereo signal to be altered to mono in the case of poor stereo reception.

Not only does the Amstrad Multiplex 3000 complement the outstanding Amstrad Range of Amplifiers, but it is compatible with any Amplifier or Tape Deck and Recorder, and will operate within any stereo system. To enhance this facility we have fitted the very latest sliding volume control to enable the signal to be attenuated to suit any input.



STYLING: The cabinet is finished in shearline satin teak with silver trim, the front panel is black with white lettering, silver knobs and spun silver toggle switches. The dial emits a green illumination with the wave bands lettered in white. Size: 17" x 3" x 7 1/2".

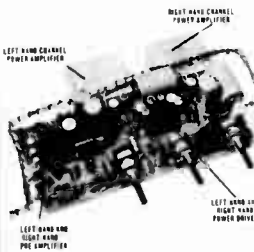
Recommended retail price excl. V.A.T. **£34.00**



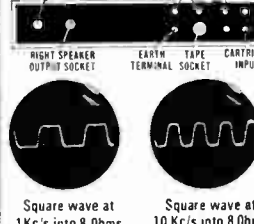
IC 2000

70W: 18W. R.M.S. PER CHANNEL INTO 8 OHMS

A real beauty in looks and performance. The advanced technical refinements are enclosed in a decor-styled cabinet finished in shearline satin teak with silver trim, the front panel is in matt black with brushed silver knobs and switches. Size: 17" x 3" x 7 1/2". Features: push-button controls for Magnetic and Ceramic Pick-ups, Tape and Radio. Sensitive slider balance control, Mono/Stereo and loudness Toggle Switches. Separate volume, treble and bass controls and headphones input plus the added refinement of independent Scratch and Rumble filters.



The Amstrad IC 2000 provides a powerful 18 watts per channel R.M.S. Frequency response is 20Hz-25kHz. Distortion 0.5% at 18 watts R.M.S. More amplification than can safely be handled by some amplifiers costing many times the price. All components are mounted on printed circuit boards. The pre-amplifier employs a hybrid linear integrated circuit which uses field effect transistors to give low noise and high gain with high input impedance together with very low noise output. The power output circuit employs a thick film integrated circuit giving very low distortion factors coupled with a wide frequency response and wide power band width. Employed in the IC 2000 is a regulates power supply to ensure maximum performance in output and minimum distortion at high listening levels. BACK VIEW: FUSES RADIO INPUT LEFT SPEAKER OUTPUT SOCKET EARTH TERMINAL SOCKET CARTRIDGE INPUT RIGHT SPEAKER OUTPUT SOCKET



Rec retail price * **£46.25**

900 SERIES TYPE II IMPROVED MAGNETIC CARTRIDGES

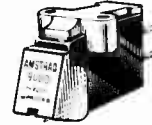


900 EX TYPE II IMPROVED

Frequency Response: 10 to 30,000Hz
Channel Separation: More than 32dB at 1000Hz
Output: 4mV at 1000Hz (50mm/sec)
Channel Balance: Within 1.5dB at 1000Hz
Impedance: 3,500ohms at 1000Hz
DC Resistance: 500 ohms
Load Resistance: 30 to 100 K ohms

Stylus: 0.2 x 0.8 Mil diamond Elliptical
Stylus Compliance: 15 x 10⁸ cm/dyne at 100Hz
Tracking Force: 1.0 to 2.0 Grams
Weight: 5.5 Grams
Overall Dimensions: 29 x 18 x 18 mm
Mounting: 12.7 mm or 1/2"

Recommended retail price excl. V.A.T. **£10.00**



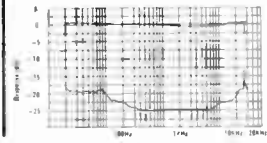
900 D TYPE II IMPROVED

Frequency Response: 10 to 35,000Hz
Channel Separation: More than 32dB at 1000Hz
Output: 4mV at 1000Hz (50mm/sec)
Channel Balance: Within 1.5dB at 1000Hz
Impedance: 3,500 ohms at 1000Hz
DC Resistance: 500 ohms
Load Resistance: 30 to 100 K ohms

Stylus: 0.5 Mil diamond Conical
Stylus Compliance: 15 x 10⁸ cm/dyne at 100Hz
Tracking Force: 1.0 to 2.0 Grams
Weight: 5.5 Grams
Overall Dimensions: 29 x 18 x 18 mm
Mounting: 12.7 mm or 1/2"

Recommended retail price excl. V.A.T. **£6.50**

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TEST RECORD: 8 & K DR-2009 LOAD RESISTANCE 50KΩ TRACKING FORCE: 1.5gr TEST Cart model 900 EX type II

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Every hi-fi man (and woman!) knows that Dolby means tape noise reduction. Teac have built a Dolby System into their 4-track stereo A-350 Cassette Tape Deck. That's how signal-to-noise ratio is improved by as much as 5 dB at 1 kHz, and 10 dB at 4 kHz and above. Using the A-350, you'll be able to reproduce low and high frequencies never heard on a cassette before!

LUX

'no compromise' engineering makes sure you are getting the best sound available. Every Lux amplifier and multiple tuner lets you relax with the ultimate in high fidelity sound. The Lux range starts with the 707 amplifier (17/17 watts r.m.s.) and ends with the high-powered 202 amplifier (80/80 watts r.m.s.). Right in the middle is the SQ507X which has an output of 50/50 watts r.m.s.

KEF

are one of this country's leading speaker manufacturers. Here we are showing the proven Gadenza, a new concept in bass reproduction, which offers hi-fi enthusiasts a higher degree of low frequency sound than other speakers of similar size. Its power rating is high—25 watts from a 23 1/2" x 14 1/2" x 1 1/2" cabinet. Frequency range 30-30,000 Hz. from three radiating elements.

MARANTZ

are the Rolls Royce of high fidelity, bringing you supreme quality, perfect craftsmanship and utter reliability. Although Marantz make the world's most expensive receiver, priced at £797.50 RRP there's also a Marantz unit at under £83. Illustrated here is the Marantz Model 1060, a 60-watt hi-fi stereo amplifier. Power bandwidth 15 to 50,000 Hz.

BRAUN

stereo components are devised and built for those who allow themselves the delights of natural sound reproduction. A typical example is the Braun Regie 510. It's a powerful stereo tuner/amplifier, incorporating the latest technologies. Output is a massive 2 X 50 watts rms, giving you faithful reproduction of fortissimo passages. In fact, with the power of the Regie 510 behind you, the discotheque business is yours for the asking!

TRANSCRIPTORS

Nobody makes a turntable as accurate as Transcriptors Ltd. The cheaper version, called the Saturn, comes out at about £66. Their top model (illustrated) is over £100, RRP. It's called the Hydraulic Reference Turntable, and incorporates ten pounds of gold-plated brass, and 11-lb. platter, hydraulic stabilising and fine speed adjustment. We realise that only really serious music lovers would buy one!

KOSS

When hi-fi people think of headphones, Koss is probably the name that springs to mind first. The reasons are not difficult to discover—a wide range, the application of the latest audio technology, and prices to suit every pocket. With Koss you could go as high as £60+, if you really want everything that headphones can offer!



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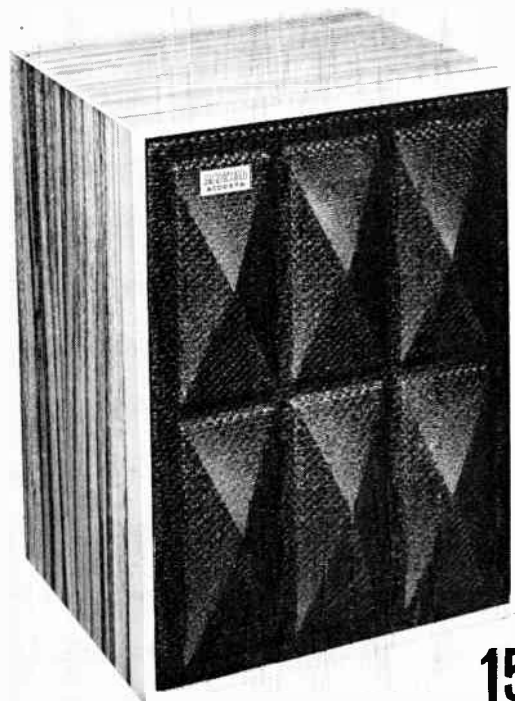
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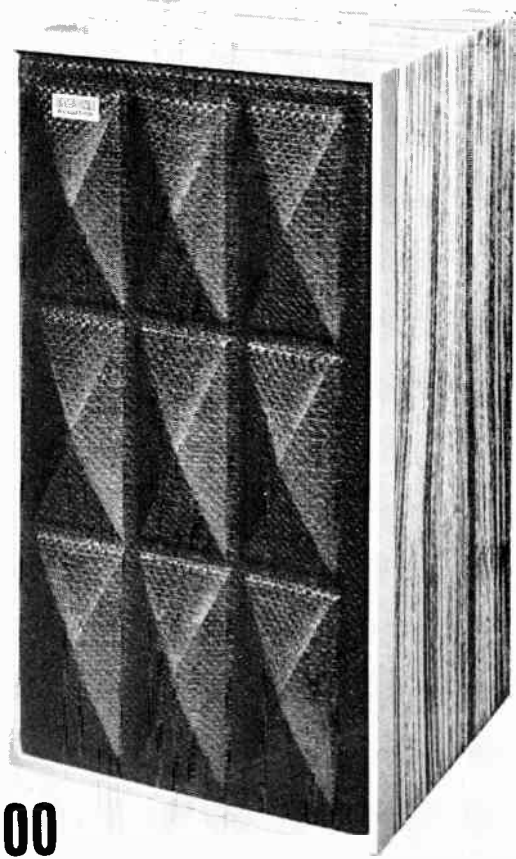
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1500

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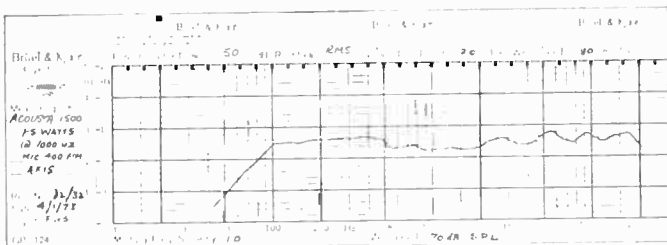


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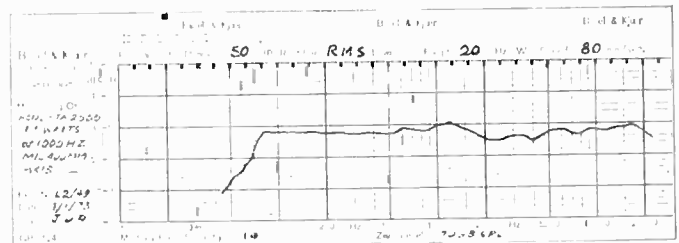
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ACOUSTA 1500 – Technical Specification

Power Handling – 15 Watts RMS. Frequency Response – 45. 17,000 Hz. Enclosure Type – Acoustic Suspension. Impedance – 8 ohms. 6 1/2" Long throw bass unit, cone made of a rigid paper with a rubber roll surround. 3 3/8" mid range treble unit. Speakers are front mounted to reduce tunnelling effects. Also employed is a crossover unit consisting of highly accurate wound coils and electrolytic capacitors. Dimensions 14 1/2" x 10 1/4" x 8 3/4" deep. All British Made.

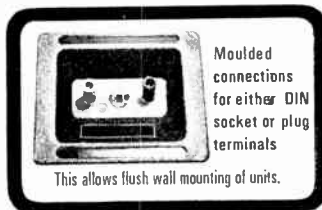
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ACOUSTA 2500 – Technical Specification

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CD4W-7003E - THE WORLD OF FRANCIS LAI
The Film Studio Orchestra



CD4W-7005E - MARCHES OF THE WORLD
Paul Toder and His Brass Orchestra



CD4W-7006E - ART BLAKEY AND THE JAZZ MESSENGERS
Bill Hardman (tp); Carlos Garnett (ts);
Joanne Brackeen (p); Jan Arnet (b); Art Blakey (dr)



CD4W-7007E - MAMBO JAMBO
Perez Prado and His Orchestra



CD4W-7008E - THE WORLD OF MICHEL LEGRAND
The Film Studio Orchestra



CD4W-7010E - GODFATHER/
SOUNDS OF CINE ACTION
The Film Studio Orchestra



CD4K-7501E - CARMEN SUITE (Bizet)
Yamurai Nippon Symphony Orchestra
conducted by Serge Baudo



CD4K-7503E - DEUTSCHE BACHSOLISTEN
Deutsche Bachsolisten
Helmut Winschermann (conductor, Cbss)
Rainer Kussmaul (violin)



CD4K-7504E - Khechaturian VIOLIN CONCERTO
in D Major
Tsugio Tokunaga (viol n)
The Tokyo Symphony Orchestra
conducted by Kazuyoshi Akiyama



CD4K-7507E - J. S. Bach. FAMOUS ORGAN WORKS
A. Webersinke (organ)



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FASCINATING TENDR-SAX
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Victor Orchestra



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—JVC's unique CD-4 Compatible Discrete 4-Channel Sound



CD-4

Discrete 4 Channel



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You might have to add an extra amp for the two new channels. And you'll probably need a new pair of speakers. The only component you definitely will have to buy is the CD-4 Demodulator. To play CD-4 Compatible Discrete 4-channel Records in the 4-channel format this unique component is necessary.

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And the 5911 4-Channel Balance Remote Control isn't really necessary. We just thought we'd like to show you the most convenient way to control 4-channel balance; with one finger while you sit in your easy chair.

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with Shibata Stylus

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- 4MM-1000 4-Channel Receiver
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Balance	Monthly Payments	Balance	Monthly Payments	Balance	Monthly Payments	Balance	Monthly Payments	Balance	Monthly Payments
£30	£4.08	£120	£11.00	£210	£10.50	£310	£15.50	£440	£22.00
£35	£4.64	£125	£11.46	£215	£10.75	£315	£15.75	£460	£23.00
£40	£5.20	£130	£11.92	£220	£11.00	£320	£16.00	£480	£24.00
£45	£5.75	£135	£12.37	£225	£11.25	£325	£16.25	£500	£25.00
£50	£6.31	£140	£12.83	£230	£11.50	£330	£16.50	£520	£26.00
£55	£6.87	£145	£13.29	£235	£11.75	£335	£16.75	£540	£27.00
£60	£7.43	£150	£13.75	£240	£12.00	£340	£17.00	£560	£28.00
£65	£7.99	£155	£14.21	£245	£12.25	£345	£17.25	£580	£29.00
£70	£8.55	£160	£14.67	£250	£12.50	£350	£17.50	£600	£30.00
£75	£9.11	£165	£15.13	£255	£12.75	£355	£17.75	£620	£31.00
£80	£9.67	£170	£15.58	£260	£13.00	£360	£18.00	£640	£32.00
£85	£10.23	£175	£16.04	£265	£13.25	£365	£18.25	£660	£33.00
£90	£10.79	£180	£16.50	£270	£13.50	£370	£18.50	£680	£34.00
£95	£11.35	£185	£16.96	£275	£13.75	£375	£18.75	£700	£35.00
£100	£11.91	£190	£17.42	£280	£14.00	£380	£19.00	£750	£37.50
£105	£12.47	£195	£17.88	£285	£14.25	£385	£19.25	£800	£40.00
£110	£13.03	£200	£18.34	£290	£14.50	£390	£19.50	£850	£42.50
£115	£13.59	£205	£18.80	£295	£14.75	£395	£19.75	£900	£45.00
				£300	£15.00	£400	£20.00	£950	£47.50
				£305	£15.25	£420	£21.00	£1000	£50.00

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Quad 33/303	£142.00
Revox A78	£142.00
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Rogers Ravensbourne Case	£86.35
Rocel RA610	£110.00
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Sansui AU666	£143.81
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Goldingr GL85P/Cover	£82.50
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Thorens TD125 Mk II	£77.00
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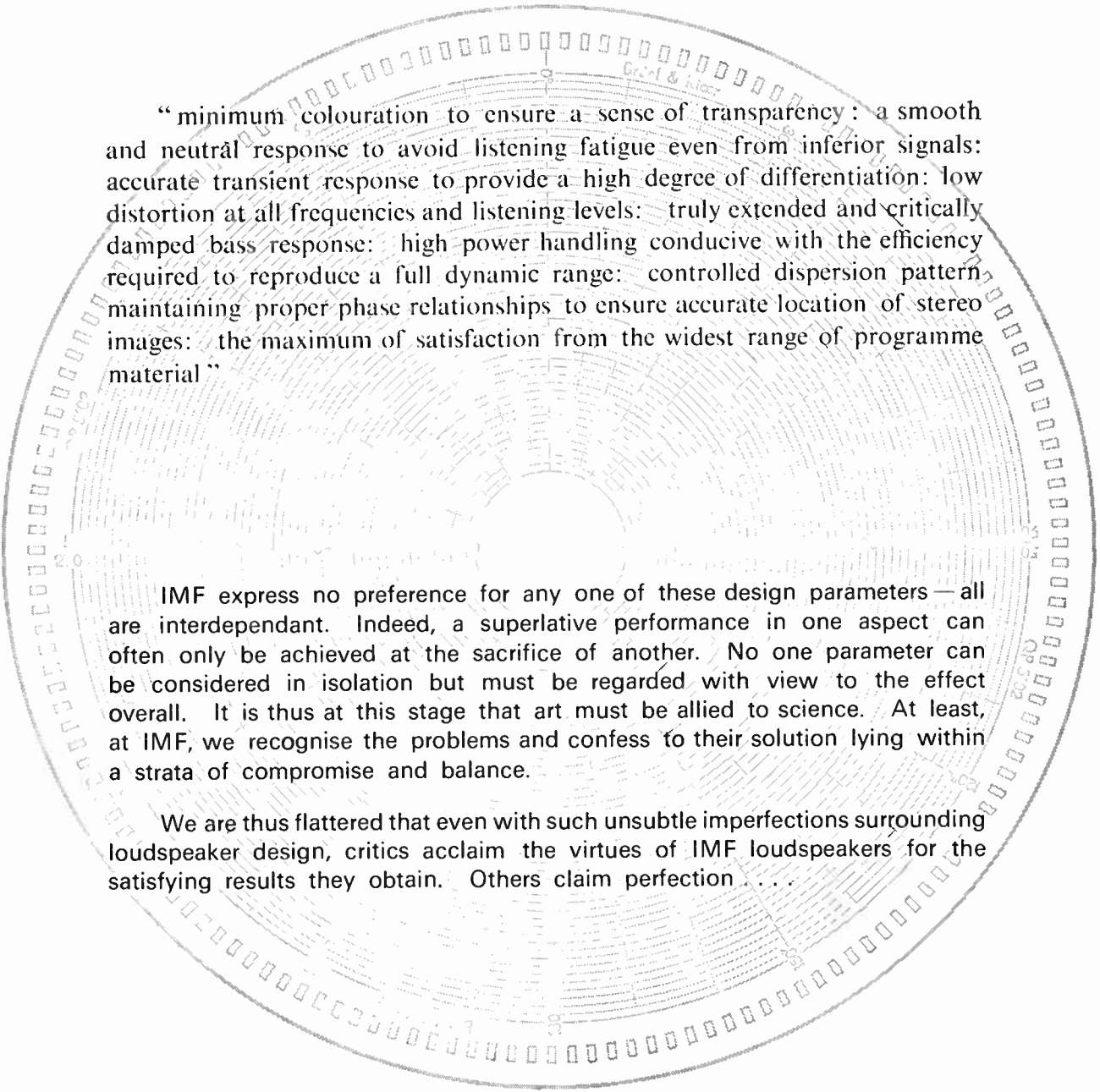
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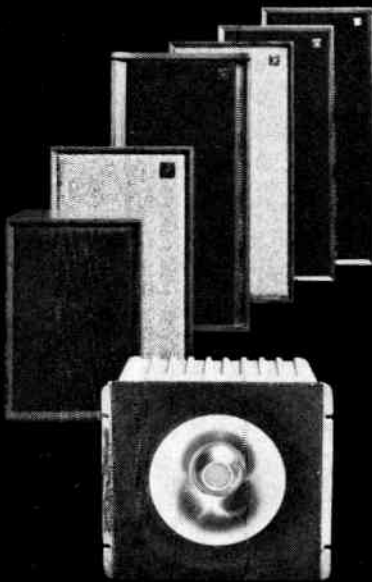
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CARTRIDGE: Goldring G800
LOUDSPEAKERS: Wharfedale Denton 2.
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PHILIPS 811 SYSTEM



Superb value for money. Philips RH811 Stereo Tuner/Amplifier/
Cassette Recorder. Power output 2x8 watts. Wavebands
LW/MW1/MW2/SW/FM. Cassette Recorder includes DNL. Turn-
table: Garrard Base and Cover, all leads and plugs supplied.
R. R. P. £149.00

LIND-AIR PRICE £109.95. + VAT. Carr. £2.00

AMSTRAD 4000 SYSTEM

Amstrad Integra
4000 amplifier
Garrard SP25 Mk III
Goldring G800
Base and Cover
Keletron LS150
speakers

**LIND-AIR
PRICE £67.50.**
+ VAT.
P.P. £2.00



AKAI CR81T SYSTEM



Akai CR81T Stereo Tuner/Amplifier and
8-Track Record Player
Garrard SP25 Mk III with stereo cart.
Base and Cover
Medway Hi-Fi speakers P.P. £2.00
LIND-AIR PRICE £129.50. + VAT.

All prices are correct at time of going to press and are subject to alteration.



Access and Barclay Cards
Accepted by Post or Phone



MAIL ORDERS & ENQUIRIES
Dept. HN.5., 53 Tottenham Court Road,
LONDON W.1. Tel. 01-637 1601

**299-301 EDGWARE ROAD
LONDON, W2.
01-262 2251/2**

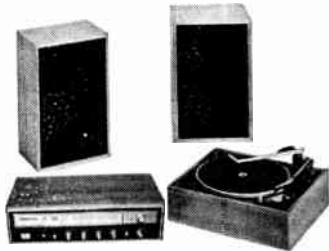
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**94 96 UPPER PARLIAMENT ST
NOTTINGHAM.
(STD 0602) 40403**



A FREE PAIR OF HEADPHONES WITH EVERY HI-FI SYSTEM OVER £60

TELETON 2100 SYSTEM



SAVE OVER £25
Tuner Amplifier: Teleton 2100 AM/FM Stereo.
Turntable: Garrard 2025 TC. Cartridge: Sonotone 9TAHC. Speakers: LA.50.
LIND-AIR PRICE £49.50 + V.A.T.
Carr. £2.00

ALPHA 2000 SYSTEM



Alpha 2000 Stereo Tuner/Amplifier
Garrard SP25 Mk III
Goldring G800 Cartridge
Base and Cover Celestion County Speakers
LIND-AIR PRICE £99.95 + V.A.T.
P.P. £2.00.

AKAI 4000DS



REEL TO REEL STEREO TAPE DECK
One micron head gap for excellent frequency response. Three heads for off the tape monitoring. Optimum performance from low noise or standard tape. Large VU meters for easy operation. 4 track, 2 channel stereo/monaural system. Rec. retail price: £99.50.
LIND-AIR PRICE £59.95 + V.A.T.
Carriage £2.00



SONY ST 88 SYSTEM

Sony TA 88 Stereo Amplifier
Pioneer P112D Turntable
Shure MSSE Cartridge
Sony SS 300S Speakers
**LIND-AIR PRICE
£106 + V.A.T. P.P. £2.00**
(Sony ST80F Stereo FM/AM Tuner
£41.00 + V.A.T. extra.)

LIND-AIR BARGAINS

	Rec. Retail Price	LindAir Price
Cassette Recorders and Decks		
Philips 3302 Batt	£20.30	£13.70
Philips 2203 Batt	£26.56	£15.46
Philips 2204 Batt/ Mains	£26.10	£20.60
Philips 2205	£34.78	£27.28
Philips 2400 with speakers	£79.73	£73.23
Philips 2401 with speakers	£91.87	£81.37
Philips 2405 with speakers	£62.40	£54.35
Philips 2506 with DNL	£56.33	£46.28
Sanyo M48M	£16.42	£13.42
Sanyo M747	£20.06	£14.61
Sanyo M787	£24.23	£21.23
Sanyo 2000	£30.29	£25.29
Sanyo MR 4010	£34.62	£27.17
Sanyo MR2400W/F	£39.82	£33.22
Sony TC122	£41.38	£41.38
Sony TC127	£60.50	£60.50
Sony TC146	£58.03	£58.03
Sony TC160	£83.02	£83.02
Sony TC165	£107.97	£107.79
Sony TC133CS	£76.81	£76.81
Sansui SC700	£145.90	£120.68
TEAC A110	£66.72	£66.72
TEAC A210	£80.00	£80.00
TEAC A220	£100.00	£100.00
TEAC A250	£115.00	£115.00
TEAC A350	£135.72	£135.72

Rec. Retail Price LindAir Price

	Rec. Retail Price	LindAir Price
Reel to Reel Recorders		
Sony TC2S2D	£58.03	£58.03
Sony TC270	£93.93	£93.93
Sony TC330	£141.21	£141.21
Sony TC336	£89.65	£89.65
Sony TC540	£120.65	£120.42
Sony 630	£162.06	£162.06

COMPARE THESE AKAI PRICES!

4000DS	..	£85.00	£59.95
1721L	..	£84.94	£60.50
GXC40	..	£96.10	£57.95
GXC40D	..		£58.95
GXC40T	..	£143.09	£101.95
GXC45D	..	£110.62	£75.50
GXC46D	..	£119.17	£84.50
GXC60D	..	£123.87	£86.95
GXC65D	..	£131.98	£93.95
CS35D	..	£68.30	£44.95
CR81	..	£93.54	£66.50
CR81D	..	£76.45	£54.25
CR81T	..	£132.41	£92.04
CR80SS	..	£161.45	£120.00
X2000SD	..	£255.42	£177.54

ROTEL

RT320	..	£50.83	£34.33
RT620	..	£79.87	£55.52
RX150A	..	£59.71	£41.51
RX200A	..	£76.45	£53.15
RX400A	..	£91.83	£63.83
RX600A	..	£127.28	£88.48
RX800A	..	£161.88	£112.53
RX150	..		£42.88

SANSUI QR 1500 FOUR CHANNEL SOUND SYSTEM

(As shown on the first page of this advertisement)

Sansui QR 1500 4-channel stereo Tuner/Amp.
4x 15 watt RMS
4x Goodmans Mezzo III Speakers.
Pioneer PL12D Belt Driven Turntable
Shure MSSE Stereo Cartridge



LIND-AIR PRICE

£285.00 + V.A.T.
Carriage £4.00.

(Or with Celestion County Speakers: **£726.00**)

WE ARE LONDON'S LEADING HI-FI AND RADIO SPECIALISTS and stock the leading brands including: SONY, BANG & OLUFSEN, QUAD, HACKER, PIONEER, SANSUI, PHILIPS, TEAK, GOODMANS, WHARFEDALE, CELESTION, SINCLAIR, SANYO, AKAI, NATIONAL, TELETON, THORENS and LEAK.

V.A.T. to be Added to All these Prices.

PRICES ARE CORRECT AT TIME OF GOING TO PRESS BUT ARE SUBJECT TO ALTERATION.

LIND-AIR LTD.

THE HI-FI AND CASSETTE CENTRES



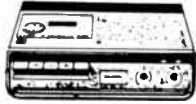
241-242 TOTTENHAM CT. RD.
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53-54 TOTTENHAM CT. RD.
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149 FLEET STREET
LONDON, EC4.
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FREE 5 YES FIVE C60 CASSETTES WITH ANY RECORDER IN THIS ADVERTISEMENT

PHILIPS N2205 MAINS/BATTERY CASSETTE RECORDER



Runs off mains or batteries at the flick of a switch—is supplied complete with a blank Compact Cassette, Moving Coil Microphone with stop/start switch, Cassette Library Rack and direct recording/playback lead.

LIND-AIR PRICE: £27.28 + V.A.T.
P & P 75p

SANYO M48 COMPACT BATTERY CASSETTE RECORDER



For excellent reproduction of speech or music, this superb recorder is powered by four HP batteries or AC mains with optional 6 transistors adaptor. Complete with mic. and case.

LIND-AIR PRICE: £13.42 + V.A.T.
P & P 75p

SANYO MR747 PORTABLE CASSETTE RECORDER



Battery operated, this new portable recorder comes complete with case, mic., etc. Exceptional sound quality.

LIND-AIR PRICE: £14.61 + V.A.T.
P & P 75p

AKAI GXC46D CASSETTE TAPE DECK WITH DOLBY NOISE REDUCTION SYSTEM



GX head—guaranteed wear-free for life thus maintaining its performance for longer than conventional heads and giving an extended high frequency response. Tape speed: 1½ i.p.s. 100 V-240 V A.C. Rec. retail price: £139.50.

LIND-AIR PRICE: £82.85 Carr. 75p

NATIONAL RQ-416S PORTABLE CASSETTE TAPE RECORDER



With three-way power source: AC mains, Batteries or Car/Boat system. Convenient push-button play and recording complemented by advanced auto-stop mechanism.

LIND-AIR PRICE: £8.75 + V.A.T.
P & P 75p

NATIONAL RQ-421S PORTABLE CASSETTE TAPE RECORDER



With built-in condenser microphone, push button controls and auto-stop mechanism. Powered by AC mains or batteries or car/boat system. In sturdy leatherette carrying case. Carries like a camera.

LIND-AIR PRICE: £34.15 + V.A.T.
P & P 75p

PHILIPS N2203 DELUXE PORTABLE CASSETTE RECORDER



400 mw output and wide frequency range for good reproduction. Fast wind and rewind. Complete with microphone and case. Pop-up cassette control. Works off standard batteries. Will take mains plug.

LIND-AIR PRICE: £15.46 + V.A.T.
P & P 75p

AKAI GXC40D STEREO CASSETTE RECORDER



A first quality all round stereo cassette recorder. Suitable for Chromium Dioxide Tape. Piano touch controls, Tape Selector Switch and Over-Level Suppressor Switch. Compares most favourably in sound quality to open-reel machines.

LIND-AIR PRICE: £58.95 + V.A.T.
P & P 75p

NATIONAL STEREO CASSETTE TAPE DECK RS-261US



Low budget range with lots to offer. Push button operation with pause control. Separate channel volume controls. Two mic. inputs, headphone monitor for recording stereo. Auto-stop. 4-track, 2-channel. AC mains.

LIND-AIR PRICE: £41.05 + V.A.T.
P & P 75p

PHILIPS EL3302 DELUXE CASSETTE RECORDER



Most popular battery portable. Anti-erase device. Socketry for radio, record player, second recorder or mike. Complete with mike and carrying case. Fully guaranteed.

LIND-AIR PRICE: £13.68 + V.A.T.
P & P 75p

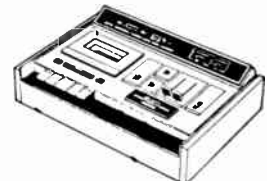
SANYO MR410/2000G PORTABLE CASSETTE RECORDER



Push button operated with auto-stop. AC mains, four HP11 batteries or Sanyo's unique rechargeable CAD-NICA pack available as an optional extra. Auto level control for music monitoring.

LIND-AIR PRICE: £25.29 + V.A.T.
P & P 75p

SONY TC16S STEREO CASSETTE DECK



With slide record volume controls. Closed loop. Dual capstan drive with automatic reverse. Tape selector for Chromium Dioxide or standard cassettes.

LIND-AIR PRICE: £107.95 + V.A.T.
P & P 75p

ALL PRICES ARE CORRECT AT TIME OF GOING TO PRESS AND ARE SUBJECT TO ALTERATIONS

BIG STANDARD CASSETTE SAVINGS

C60 CASSETTES			
BRAND	ONE	FIVE	TEN
Scotch	40p.	£1.98	£3.95
BASF	45p.	£2.22	£4.40
Philips	45p.	£2.22	£4.40
Lind-Air	28p.	£1.30	£2.50
EMI	45p.	£2.22	£4.40

C90 CASSETTES			
BRAND	ONE	FIVE	TEN
Scotch	60p.	£2.90	£5.50
BASF	65p.	£3.20	£6.20
Philips	65p.	£3.20	£6.20
Lind-Air	42p.	£2.00	£3.90
EMI	65p.	£3.20	£6.00

C120 CASSETTES			
BRAND	ONE	FIVE	TEN
Scotch	80p.	£3.90	£7.70
BASF	95p.	£4.70	£9.30
Philips	95p.	£4.70	£9.30
Lind-Air	56p.	£2.70	£5.20
EMI	95p.	£4.60	£9.00

THE SONY AGENTS

Visit the Lind-Air Cassette, Tape and Hi-Fi Centre at Centre Point, 137 Charing Cross Road, London WC2. Telephone: 01-437 8718.

Postage and Packing extra: One Cassette 5p; Five Cassettes 10p; Ten Cassettes 20p

ADD V.A.T. TO ALL PRICES



LIND-AIR LTD.

THE HI-FI AND CASSETTE CENTRES

MAIL ORDER & ENQUIRIES:

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GENUINE HI-FI DISCOUNTS

PLUS DEMONSTRATIONS-EXPERT GUIDANCE AND AFTER SALES SERVICE

AMPLIFIERS

Armstrong 621	Prices on application
Cambridge P50	Prices on application
Cambridge P100	Prices on application
Leak Delta 30	£54-95
Leak Delta 70	£68-15
Lux 707	£60-50
Lux 503X	£92-15
Lux 505X	£125-00
Lux 507X	£147-40
Lux 700X	£79-20
Lux 202	£213-95
Metrosound ST20E	£28-60
Metrosound ST60	£53-90
Nikko TRM300	£37-95
Nikko TRM400	£46-20
Nikko TRM1200	£103-40
Onkyo 733	Prices on application
Onkyo 732	Prices on application
Pioneer SAS00A	£35-75
Pioneer SA600	£71-50
Pioneer SA800	£94-60
Pioneer SA1000	£115-50
Pioneer Reverberation	£42-00
Quad 33/303	Price on application
Sansui AU101	Prices on application
Sansui AU222	Prices on application
Sansui AUSSA	Prices on application
Sansui AU666	Prices on application
Sansui AU888	Prices on application
Sansui AU999	Prices on application
Sansui AU6500	Prices on application
Sansui AU7500	Prices on application
Sansui AU9500	Prices on application
Sinclair Project 60	£18-70
(stereo 60, 2x Z30, PZS)	
Sinclair Stereo 60 Module	£8-77
Sinclair Z30 Module	£3-93
Sinclair Z50 Module	£4-80
Sinclair PZ5 Module	£4-40
Sinclair PZ6 Module	£7-00
Sinclair PZ8 Module	£7-00
Sinclair AFU Module	£5-26
Tandberg TA300	£59-45
TUNER/AMPLIFIERS	
Armstrong 625	Prices on application
Armstrong 626	Prices on application
Goodmans Module 80	£65-00
Goodmans Module 80 Compact	£116-50
Goodmans Module 90	£82-00
Goodmans One Ten	£97-75
Goodmans One-Ten Compact	£178-25
Leak Delta 75	£115-00
Lux 990	£225-75
Pioneer LX440A	£87-50
Pioneer LX880A	£113-50
Pioneer SX424	£73-75
Pioneer SX525	£94-00
Pioneer SX626	£129-15
Pioneer SX727	£155-00
Pioneer SX828	£197-00
Pioneer SX9000	£211-00
Pioneer SX2500	£234-00
Sansui 210	Prices on application
Sansui 310	Prices on application
Sansui 350A	Prices on application
Sansui 1000X	Prices on application
Sansui 2000X	Prices on application
Sansui 5000X	Prices on application
Sansui Six	Prices on application
Sansui Seven	Prices on application
Sansui Eight	Prices on application

Tandberg TR2000	£81-75
Tandberg TR1000	£117-75
Tandberg TR1010	£127-75

TUNERS

Armstrong 623	Prices on application
Armstrong 624	Prices on application
Cambridge TSS VHF	Price on appl.
Leak Delta FM	£52-25
Leak Delta AM/FM	£62-25
Lux S00	£123-20
Lux 717	£62-00
Lux 212	£204-00

CARTRIDGES

Goldring G850	£4-00
Goldring G820	£7-25
Goldring G820E	£4-50
Goldring G820SE	£4-50
Shure M3D	£5-50
Shure M44/G	£5-50
Shure M44/7	£6-00
Shure M44E	£6-90
Shure M5SE	£9-15
Shure M75/B	£10-50
Lux 717	£11-00
Shure M75/EJ2	£11-00

Goodmans Din 20 Kit (pair)	£17-50
Jordan Watts Module	£11-45
Jordan Watts HF Unit	£6-20
Jordan Watts Juno (pair)	£50-50

KEF KK2	Prices on application
KEF KK3	Prices on application
KEF Coda	Prices on application
KEF Cantor	Prices on application
KEF Chorale	Prices on application
KEF Cadenza	Prices on application
KEF Concerto	Prices on application
Leak 150 (pair)	£32-95
Leak 250 (pair)	£43-75
Leak 600 (pair)	£76-90
Tannoy 12 Mon Gold (pair)	£64-00
Tannoy 15 Mon Gold (pair)	£76-00
Tannoy 3LZ (pair)	£72-60
Tannoy 12 Chatsworth (pair)	£100-00
Tannoy 15 Lancaster (pair)	£120-00
Wharfedale Unit 3 (pair)	£18-95
Wharfedale Unit 4 (pair)	£30-25
Wharfedale Unit 5 (pair)	£41-75
Wharfedale Denton 2 (pair)	£28-60
Wharfedale Linton 2 (pair)	£35-25
Wharfedale Triton 3 (pair)	£44-25
Wharfedale Melton 2 (pair)	£55-00
Wharfedale Dovedale 3 (pair)	£72-60

SERVICE

Service is our keynote and has been since we were founded in the 1950's.

We guarantee to provide parts and labour absolutely free of charge for 12 months on any item purchased from Planet and returned to us as faulty.

We only sell goods that we consider to be reliable and backed by reputable manufacturers.

All prices quoted are for cash or cheques backed by cheque card.

We will be pleased to accept ACCESS or BARCLAYCARD

SATISFACTION GUARANTEED

Metrosound FMS20	£36-75
Nikko FAM300 AM/FM	£39-95
Nikko FAM400 AM/FM	£51-75
Onkyo 433 AM/FM	Price on application
Pioneer TX500A	£52-50
Pioneer TX600	£68-95
Pioneer TX800	£83-75
Pioneer TX1000	£118-95
Quad FM3	Price on application
Sansui TU505	Prices on application
Sansui TU666	Prices on application
Sansui TU888	Prices on application
Sansui TU999	Prices on application
Sansui TU7500	Prices on application
Sansui TU9500	Prices on application

TURNTABLES

Connoisseur BDI	£9-60
Connoisseur DB2 New	£30-00
Garrard 401	£30-00
Garrard Zero 100/A	£37-25
Garrard SP25 Module with M75-6 wired	£21-95
Garrard AP76 Module with M75-6 wired	£31-95
Garrard Zero 100S less cartridge, wired	£42-35
Goldring GL72	£23-75
Goldring GL72/P/C	£34-50
Goldring GL75	£28-00
Goldring GL75/P/C De luxe	£39-75
Goldring GL85/P/C	£58-60
Leak Delta	£46-85
Pioneer PL12D	£37-00
Thorens TD160C	£51-95
Thorens TD125 Mk II	£61-25

Shure M75/ED2	£12-00
Shure VIS 2 Imp.	£24-75

STYLI

DI20 (G850)	£3-00
DI10 (G800)	£3-30
DI10E (G80E)	£7-60
DI10SE (Super E)	£11-00
Shure N3D	£3-40
Shure N44/G	£4-75
Shure N44/7	£4-50
Shure N44E	£4-90
Shure NSSE	£5-90
Shure N75G	£6-40
Shure N75/B	£5-60
Shure N75EJ2	£7-00
Shure N75ED2	£9-80
Shure VNISE Imp.	£12-55

SPEAKERS

B & W DM2	£49-30
Cambridge R40	Prices on application
Cambridge R50	Prices on application
Celestion Ditton County (pr)	£37-50
Celestion Ditton 15 (pair)	£50-75
Celestion Ditton 44 (pair)	£84-75
Celestion Ditton 25 (pair)	£99-00
Celestion Ditton 66 (pair)	£165-00
Goodmans Double Maxim (pr)	£49-00
Goodmans Havant (pair)	£40-75
Goodmans Mezzo 3 (pair)	£55-00
Goodmans Magnum K2 (pair)	£70-50
Goodmans Goodwood (pair)	£85-30
Goodmans Dimension 8 (pr)	£112-00

TAPE RECORDERS

Akai 4000DS Deck	£66-75
Akai 2000D Deck	£113-85
Akai CR81D Deck	£59-75
Akai CR81T Tuner Deck	£103-75
Akai GXC40D Deck	£60-95
Akai GXC40T Tuner Deck	£111-95
Akai GXC45D Deck	£79-95
Akai GXC46D Deck	£93-15
Akai GXC60D Deck	£96-75
Akai GXC65D Deck	£103-00
Akai I721L	£66-75
BSR TD85 8-track deck	£15-75
Kellar KDB3 (Dolby unit)	£33-00
Philips N2506	£48-40
Revox 1102 Mk 3	Prices on application
Revox 1104 Mk 3	Prices on application
Tandberg 3341X	£95-25
Tandberg 4041X	£133-35
Tandberg 6041X	£148-80

HEADPHONES

Koss ESP9	£58-25
Koss ESP6	£39-50
Koss PROSL/C	£26-40
Koss PRO4AA	£24-20
Koss K0727	£14-50
Koss HV1	£17-60
Koss K0747	£17-60
Koss K6	£11-00
Koss K6 L/C	£12-35
Koss K711	£8-80
Pioneer SE30A	£11-00
Pioneer SE100/JB100	£33-00
Sennheiser HD414	£12-20
Stax SR3/SRDS	£44-00

PICK UP ARMS

Audio Tech 100S/Lift	£16-65
Connoisseur SAU2	£10-65
SME 3009 Improved	£25-75
SME 3009/S2 Improved	£28-00

Please add 60p per item towards carriage and packing. (Cartridge and styli post 10p).



PLANET HI-FI CENTRE

88 HIGH ST · EDGWARE · MIDDLESEX HA8 7HE · TEL: 01-952 3238 · CLOSE TO M1 MOTORWAY
OPEN: 9.30 TO 6 MONDAY TO SATURDAY 9.30 TO 12.30 THURSDAY · PRIVATE CAR PARK

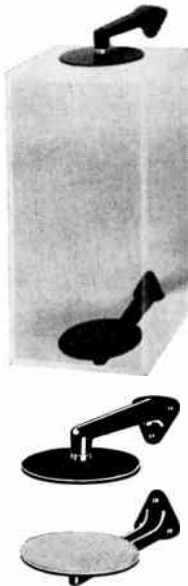
ORBITAL MOUNTING SYSTEMS

For Hi-Fi Speakers

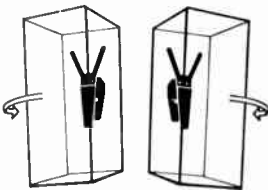
Hi-Fi Aids have produced an exciting range of precision, multi-positionable wall-mounting units that will bring out the best in your equipment.

For precise audio focus, position your Hi-Fi speakers where you want them, out of reach of prying fingers and over-enthusiastic carpet sweepers. Directionally adjustable at a touch to suit your seating arrangements—the safe, flexible mounting system.

Superbly made in cast aluminium by craftsmen—in durable black finish with bright plated fittings. Available in seven types to suit all speakers up to a weight limit of 50lb. Single axis and dual axis.

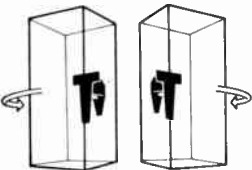


Model OMS 001
Universal mounting, single vertical axis 10in. to centre. Speaker held in position by two rubber faced alloy discs—no screws needed. Tension adjustable.
£9.30 per set (for 2 speakers)



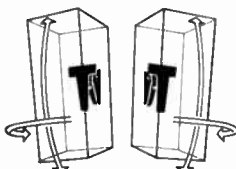
Model OMS 002
Concealed mounting, single vertical axis, speaker held by variable slot attachment. Adjusts up to 8in. slot centres.
£7.30 per pair

Model OMS 002A
Fixed single slot attachment model.
£6.90 per pair



Model OMS 003
Concealed mounting, single vertical axis. Screw attachment to speaker at 5in. centres.
£6.40 per pair

Model OMS 003A
As above but screw attachment at 8in. centres.
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Model OMS 004
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Teac A3340 Quadraphonic	P.O.A.
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Uher 4200 IC	P.O.A.
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Akai GX40	£75-35
Akai GX40D	£61-60
Akai GX40T	£112-20
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Philips N2405	£56-10
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Teac A110	Sp. off. £58-85
Teac A250	B £112-50
Teac A350	B P.O.A.
Uher CR124	P.O.A.
Wharfedale DC9 Mk 1	B £79-75
Wharfedale DC9 Mk 2	B £85-80

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Akai CR 81D	£60-50
Akai CR 81	£73-70
Akai CR 81T	£104-50
Akai CR 80SS	Q £127-60
Akai CR 80DSS	Q £107-00
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BSR TDB7DV	£17-95
BSR TG/TDB	£13-00
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Teac AN80	£65-00
Teac AN180	£128-00
Uher A122	£51-00
Akai ADM14 mic.	£5-75

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Celestion HF2000	£8-25
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EMI 14A 770N, T27 and crossover	£20-90
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KEF KK3	Sp. off. £30-25
KEF KK4	Sp. off. £12-65
KEF T27	£5-06
KEF T15	£6-40
KEF B110	£7-70
KEF B200	£11-55
KEF B139	Sp. off. £1-92
KEF DNB	£2-48
KEF DN13 for B110/T27	£3-08
KEF DN13 for B200/T27	£4-95
KEF DN12	£32-95
Tannoy Monitor Gold 12"	£38-45
Tannoy Monitor Gold 15"	£16-25
Mullard Unilex kit	£9-63
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Wharfedale Unit 4	£21-73
Wharfedale Unit 5	

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Armstrong 624	P.O.A.

Bush Arena T224	£28-60
Cambridge Audio TSS	P.O.A.
Eagle TST152	Sp. off. £31-90
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Leak Delta AM/FM	£63-03
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Metrosound FMS20	£38-78
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Nikko FAM400	£49-50
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Revex A76	£172-00
Revex A76	£37-95
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Rogers Ravensbourne (teak)	£49-50
Rogers Ravensbourne (chassis)	£45-65
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Rotel RT620	£60-50
Rotel RT620	£31-02
Sinclair 2000 and 3000	£32-45
Teleton GT202	

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Akai AAB200	£67-25
Akai AAS500	£85-50
Akai AAS800	£128-00
Amstrad 8000	£16-50
Armstrong S21	£51-59
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Cambridge P100	Sp. off. £121-00
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Rogers Ravensbourne (teak)	£45-84
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Akai AA6300	Sp. off. £98-00
Akai AA8030	£126-25
Akai AA8080	£160-00
Armstrong S25	£65-00
Armstrong S26	£71-00
Armstrong 625	P.O.A.
Armstrong 626	P.O.A.
Bush Arena TA2700	£64-90
Bush Arena TA2800	£75-90
Bush Arena TA3500	£62-70
Goodmans Module 80	£66-00
Goodmans Module 90	£69-10
Goodmans 1-10	Sp. off. £96-80
Leak Delta 75	Sp. off. £123-20
Nikko STA301	Sp. off. £71-50
Nikko STA6010	£95-70
Nikko STA8010	£110-00
Nikko STA9010	£132-00
Nikko STA1101	£200-20
Philips RH702	£73-70
Rogers Ravensbrook (teak)	£79-25
Rogers Ravensbrook (chassis)	£75-35
Rotel RX150A	£48-40
Rotel RX150	£50-60
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Hacker GARI000B SRD and 2 of LS1000D	P.O.A.
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BSR MP60 (chassis)	£11-00
BSR HT70 (chassis)	£15-40
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Thorens TD125 Mk 2 (chassis)	£63-80

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BSR MP60 plinth/cover & G800	£19-25
BSR HT70 plinth/cover TPD3	£20-35
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Bush Arena R76 plin./cov. & G800	£35-20
Garrard SP25 Module & M75-65M	£22-33
Garrard AP76 Module & M75-65M	£30-80
Garrard AP96 Module & M75-65M	£35-75
Garrard Zero 100S Module with Shure M93E	£51-15
Garrard SP25 Mk 3 p.c. with ATSS	£17-60
Garrard SP25 Mk 3 plin./cov. G850	£17-60
Garrard SP25 Mk 3 plin./cov. G800	£19-25
Garrard SP25 Mk 3 plin./cov. 9TAHC	£17-05
Garrard AP76 plin./cov. G800	£29-00
Garrard AP76 plin./cov. MSSE	£31-46
Garrard AP76 plin./cov. G800E	£33-00
Garrard AP76 plin./cov. M75EJ	£35-00
Goldring 70S p.c. G850 Sp. off.	£17-05
Goldring GL69 Mk 2 plin./cov. G800	£32-89
Goldring GL72 plin./cov.	£32-18
Goldring GL75 plin./cov.	£39-60
Goldring G101 plin./cov.	Sp. off. £20-90
Goldring GL85 plin./cov.	£64-90
Goodmans TD100	£52-80
Japan Phono T601 plin./cov. & G800	£41-25
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Philips GA212	£51-70
Pioneer PL12D	£35-50
Sugden BD2/SAU2/plin./cov.	£30-25
Thorens TD160C plin./cov.	£52-80
Thorens TD125/2AB	£94-60
Wharfedale Linton M44-7	£25-85

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ADC XLM	£25-85
ADC VLM	£21-23
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Decca Deram concave Blue code	£4-75
Empire 1000ZEX	£42-90
Empire 808E	£8-64
Goldring G800	Sp. off. £4-95
Goldring G800E	£9-90
Goldring G800 Super E	£14-03
Goldring G850	£3-74
Goldring CS90	£3-96
Goldring CS91E	£6-16
Neat V70	£3-41
Ortofon M15E Super	£25-30
Shure M44E	Sp. off. £6-05
Shure MSSE	Sp. off. £6-93
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OUR PRICE

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Features built-in Cassette Unit. 2x7 watts RMS. Push-button VHF Radio with Stereo Decoder. 7" x 5" Elliptical Loudspeaker. Philips GC 005 Automatic Single Player, 3-speed with GP 200 Cartridge.

OUR PRICE

£126.50



EKCO ZU5g

2x17 watts RMS. 5 push-button VHF Radio. Stereo Decoder. 8" bass and 1" treble speakers. Philips GC 008 Transcription type turntable with GP 400 Magnetic Cartridge.

OUR PRICE

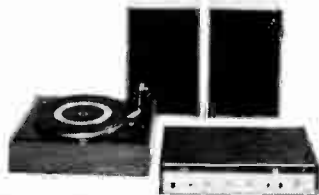
£138.60

EKCO ZU7

2x15 watts RMS. 2x MW/LW/SW with push-button VHF Radio and Stereo Decoder. 8" bass and 1" treble speakers. Philips GC 008 Transcription type turntable with GP 400 Magnetic Cartridge.

OUR PRICE

£140.80



TELETON SAQ 206B SYSTEM

TELETON SAQ 206B 8+8 watt stereo amplifier. GARRARD SP25/3, Plinth, Cover and GOLD-RING G800 stereo magnetic cartridge with diamond stylus and 2 MINORCA loudspeaker systems with all connecting lead

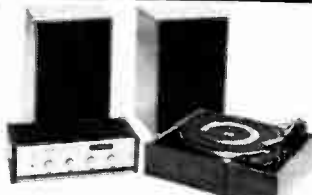
OUR PRICE **£61.60**



TELETON CR10T SYSTEM

TELETON CR10T 4+4 watt system MW and FM bands with stereo decoder. GARRARD 2025 TC Autochanger, plinth and cover with KS40 stereo ceramic cartridge and 2 MINORCA loudspeaker systems with all connecting leads. Shown above with SP25/III, £3 extra.

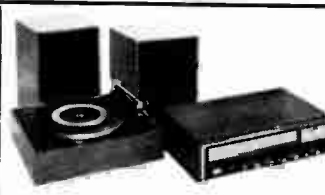
OUR PRICE **£58.30**



ROTEL RA210 SYSTEM

ROTEL RA210 6+5+6+5 watt stereo amplifier. GARRARD SP25/3, Plinth, Cover and GOLD-RING G800 stereo magnetic cartridge with diamond stylus and 2 MINORCA loudspeaker systems with all connecting leads.

OUR PRICE **£63.80**



TELETON F2100 SYSTEM

TELETON F2100 6+6 watt tuner amplifier MW and FM bands with stereo decoder. GARRARD SP25/3, Plinth, Cover and SONOTONE 9TAHC stereo ceramic cartridge with diamond stylus and 2 MINORCA loudspeaker systems with all connecting leads.

OUR PRICE **£70.40**



ROTEL RA310 SYSTEM

ROTEL RA310 SYSTEM 15+15 watt stereo amplifier. GARRARD SP25/3, Plinth, Cover and GOLD-RING G800 stereo magnetic cartridge with diamond stylus and 2 MINORCA loudspeaker systems with all connecting leads.

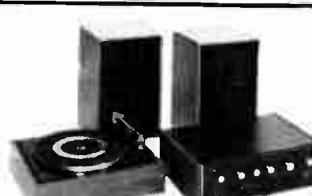
OUR PRICE **£72.60**



NIKKO TRM 300 SYSTEM

NIKKO TRM 300 12+12 watt stereo amplifier. GARRARD SP25/3, Plinth, Cover and GOLD-RING G800 stereo magnetic cartridge with diamond stylus and 2 MINORCA loudspeaker systems with all connecting leads.

OUR PRICE **£75.90**



SANSUI AU 101 SYSTEM

SANSUI AU 101 15+15 watts stereo amplifier. GARRARD SP25/3, Plinth, Cover and GOLD-RING G800 stereo magnetic cartridge with diamond stylus and 2 MINORCA loudspeaker systems with all connecting leads.

OUR PRICE **£75.90**



NIKKO TRM 400 SYSTEM

NIKKO TRM 400 16+16 watt stereo amplifier. GARRARD SP25/3, Plinth, Cover and GOLD-RING G800 stereo magnetic cartridge with diamond stylus and 2 MINORCA loudspeaker systems, with all connecting leads.

OUR PRICE **£73.70**



ROTEL RX150 SYSTEM

ROTEL RX150 SYSTEM 7.5+7.5 watt tuner amplifier MW and FM band with stereo decoder. GARRARD SP25/3, Plinth, Cover and GOLD-RING G800 stereo magnetic cartridge with diamond stylus and 2 MINORCA loudspeaker systems with all connecting leads.

OUR PRICE **£86.90**



TELETON TFS50LA SYSTEM

TELETON TFS50LA SYSTEM 15+15 watt tuner amplifier, MW, LW and FM bands with stereo decoder. GARRARD AP76, Plinth and Cover, SHURE M55E stereo magnetic cartridge with elliptical diamond stylus and 2 MINORCA loudspeaker systems with all connecting leads.

OUR PRICE **£115.50**



ROTEL RA610 SYSTEM

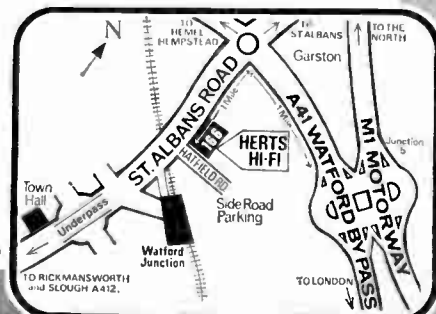
ROTEL RA610 SYSTEM 30+30 watt stereo amplifier. GARRARD AP76, Plinth and Cover SHURE M55E stereo magnetic cartridge with elliptical diamond stylus and 2 KEF Chorale loudspeaker systems with all connecting leads.

OUR PRICE **£137.50**

ROTEL RX154A QUADRA-PHONIC SYSTEM

4 channels of 10 MW FM bands decoder quadrasonic decoder. AP 76, & MS5E 4 loudspeakers with all leads.

OUR PRICE **£159.50**

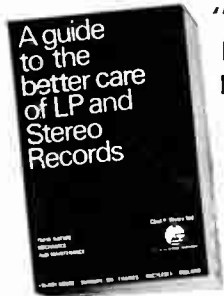


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A complete gramophone record and stylus cleaning and maintenance kit. Designed for use on NEW records or records in new condition. Provides the high degree of record cleanliness necessary when using ultra lightweight pick-ups. An integral part of the kit is the Watts Stylus Cleaner which provides a safe and efficient method of cleaning the stylus. Supplied complete with instructions, 1 oz. New Formula dispenser, Distilled Water dispenser, spare pad cover and ribbons. **Price £2.42 inc. V.A.T.**
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A dual purpose record maintenance device. Keeps new records in perfect condition. Restores fidelity to older discs. The Humid Mop cleans and conditions the bristles and velvet pads of the Manual Parastat and ensures the correct degree of humidity at the time of use. Complete with 1 oz. New Formula dispenser and instructions. **Price £2.91½ inc. V.A.T.**
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	Rec. retail price	Our discount price
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Tripletone Hi-Fi 77	£36.50	£28.75
Tripletone Hi-Fi 1818	£46.50	£34.50
Metrosound ST20E	£39.50	£27.95
Metrosound ST60	£70.00	£55.95
Rogers R'brook	£55.50	£48.95
Leak Delta 30	£69.90	£57.50
Leak Delta 70	£85.90	£71.50
Wharfedale Linton	£65.00	£50.95
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Sinclair 3000	£45.00	£26.50
Sansui AU101	£47.58	Prices
Sansui SSSA	£99.99	on appl.
Eagle TSA149	£28.00	£24.95
Eagle AA4	£48.00	£41.95
Nikko TRM 300	£42.50	£40.95
Nikko TRM 400	£53.00	£49.95

TUNERS

EagleTST152	£38.60	£30.90
Leak Delta FM	£79.50	£53.95
Metrosound FMS20	£54.92	£39.95
Sanyo AM/FM	£66.95	£56.95
Nikko FAM 300	£52.78	£45.35
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Rogers R'brook	£48.00	£42.95
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Sansui TUS55	£92.69	Prices
Sansui TU666	£105.27	on appl.
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TUNER AMPLIFIERS

Sansui 210	£89.60	Prices
Sansui 310	£120.00	on appl.
Teleton FS2100	£57.19	£35.95
Rogers R'brook	£105.35	£90.45
Goodmans Mod. 80	£93.00	£73.95
Goodmans Mod. 80 Comp.	£168.00	£129.95
Goodmans One-10	£139.00	£110.95
Goodmans Mod. 90	£119.00	£101.15
Leak Delta 75	£175.00	£129.95
Nikko STA301	£96.80	£83.95
Nikko STA6010	£128.29	£110.95
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Goldring G800	£12.21	£6.75
Goldring G800E	£17.67	£9.25
Goldring G800 Super	£24.41	£16.95
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Shure M44E	£8.60	£6.50
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Shure M7SEJ/II	£15.40	£12.40
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Toshiba IC700	£39.50	£29.95
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Keletron KN800	£31.80	£23.95
Keletron KN1100	£40.80	£26.90
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SAVE £15
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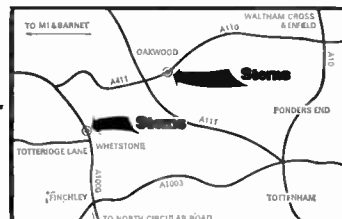
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Our prices for these models on application

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GL85P/C

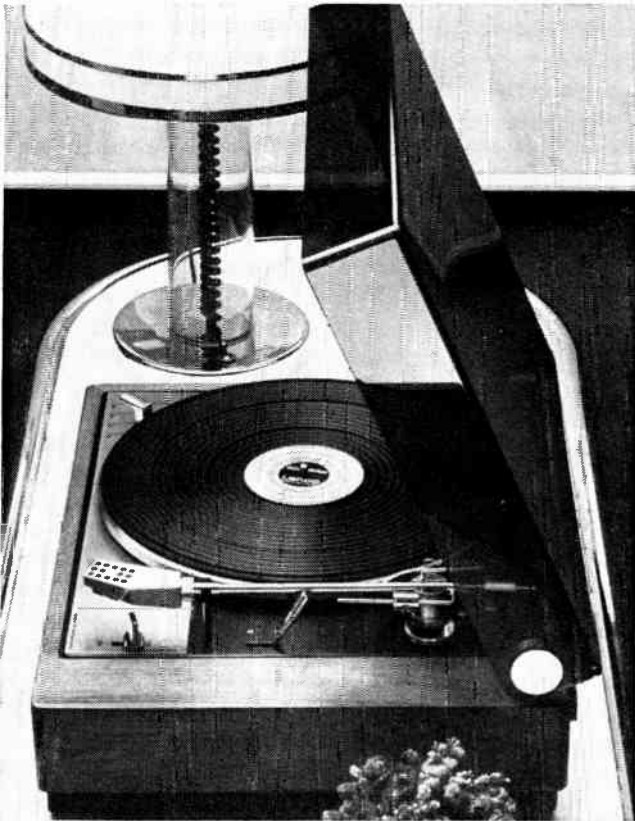


GL75P/C



G101

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GL78P/C

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GL72P/C

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GL85P/C Top of the Goldring-Lenco range. A superb specification includes a low speed 16 pole synchronous motor, belt drive, built in stroboscope, press button control panel and an automatic electronically operated shut-off, which stops the turntable and lifts arm from record at end of play.

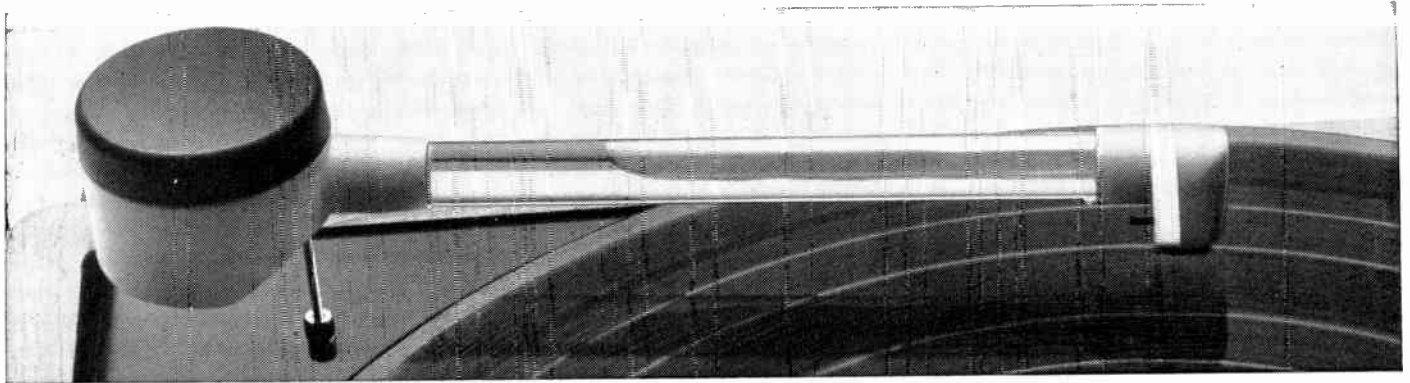
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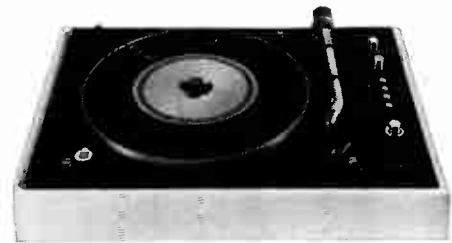
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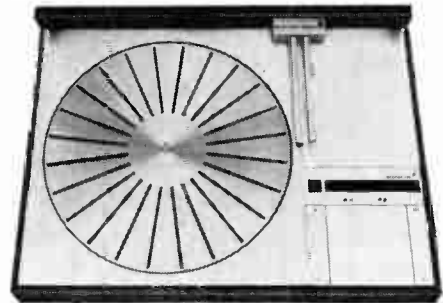


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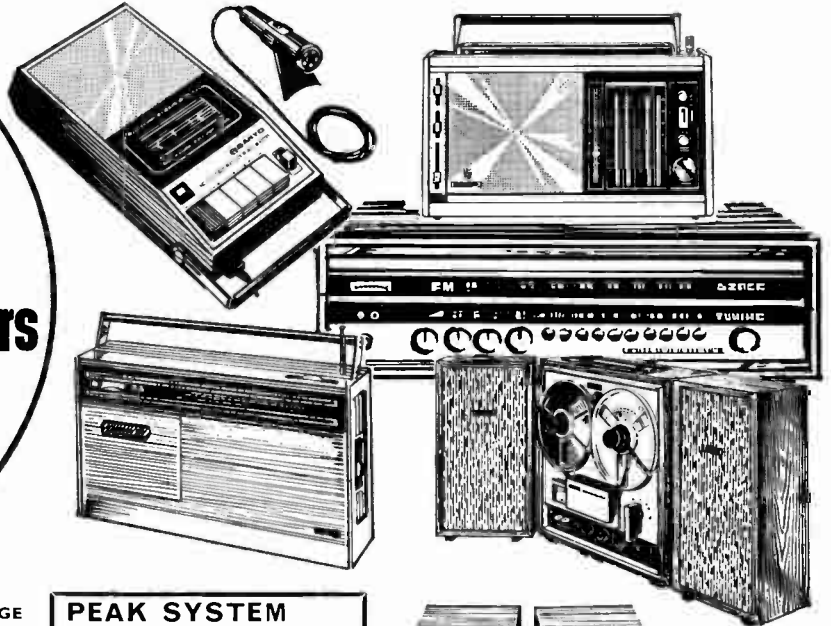
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QD ..	£47-14	£35-00	£33-00	Pioneer CT 4141 (Dolby) ..	£158-36	£117-00	£112-00
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Rotel RA 310 ..	£57-20	£43-00	£41-00	Amstrad HP55A	£8-25	£4-50	—
Rotel RA 610 ..	£86-35	£64-00	£59-00	Koss			
Rotel RA 810 ..	£116-05	£89-06	£84-50	711 (black) ..	£11-00	£9-95	—
Rotel RA 1210	£141-90	£108-50	£102-95	711 RD ..	£11-00	£9-95	—
Rotone ..				K6 ..	£13-75	£10-95	—
Keletron KSA 700	£31-90	£25-00	£23-00	K6LC ..	£15-40	£13-50	—
Keletron KSA 1500	£42-90	£32-50	£29-95	727B ..	£18-15	£16-00	—
W/Dale Linton amplifier ..	£71-50	£59-00	£56-00	HVI ..	£22-00	£18-00	—
				PRO 4AA ..	£30-80	£25-50	—
				PRO 5LC ..	£33-00	£28-95	—
				Pioneer SE30A	£15-01	£12-00	—
				Sansui 5510			
				(volume control)	£19-44	£15-55	—
				Wharfedale 150 Dynamic	£21-95	£16-50	—
				Turntables			
				Garrard			
				SP25 Mk III, plinth, cover fitted G.850	£32-00	£18-50	£17-50
				SP25 white, black or silver plinth. Hinged lid, G.800 ..	£37-00	£24-00	£20-50
				AP76, plinth, cover fitted G.800 ..	£50-00	£31-00	£29-95
				AP76, plinth, cover fitted M55E ..	£51-00	£34-00	£32-00
				AP76, plinth, cover fitted M75/EJ/II ..	£54-92	£37-00	£35-00
				BSR/McDonald MP.60, plinth, cover fitted G.800 ..	£32-00	£19-00	£18-00
				Goldring GL75/P Lid for GL75 ..	£48-84	£37-00	—
				GL75/P & Cover + G.800 ..	£5-23	£4-00	£3-50
				Pioneer PL12D ..	£69-00	£47-00	£45-00
				Thorens TD 160/C with P & C ..	£51-89	£38-00	£35-95
				Thorens TD125AB Mk II with TPI6 Arm ..	£65-04	£60-00	£54-50
					£116-50	£105-96	£99-95
Tuner/Amplifiers							
Akai AA 8030 ..	£131-09	£100-95	£97-00				
Akai AA 8080 ..	£178-07	£139-95	£131-95				
Akai AA 8500 ..	£235-97	£172-95	£166-95				
Rotel RX 150 ..	£65-68	£52-50	£47-95				
Rotel RX 150A ..	£65-68	£54-00	£49-00				
Rotel RX 200A ..	£84-10	£66-00	£62-95				
Rotel RX 400A ..	£101-12	£79-95	£76-00				
Rotel RX 600A ..	£140-01	£119-95	£103-95				
Rotel RX 800A ..	£178-07	£144-00	£131-95				
Rotel RX 154A (Quadraphonic)	£121-68	£99-00	£92-00				
Pioneer QX 4000 (Quadraphonic)	£238-50	£164-95	£157-26				
Leak Delta 75	£163-83	£131-00	£126-00				
Tuners							
Pioneer TX500A AM/FM ..	£80-71	£60-00	£53-81				
Rotel RT320 AM/FM ..	£55-41	£45-00	£41-00				
Amstrad MPX3000	£37-55	£31-00	£27-50				
Loudspeakers							
Marsden Hall Annex							
100 (pr.) ..	£33-00	£24-00	£19-95				
200 (pr.) ..	£55-00	£43-00	£41-00				
300 (pr.) ..	£88-00	£68-00	£65-00				
Keletron							
KS4 (pr.) ..	£22-66	£16-95	£14-95				
KS6 (pr.) ..	£28-16	£19-95	£17-95				
KS8 (pr.) ..	£36-30	£27-95	£23-95				
KS10 (pr.) ..	£46-86	£34-95	£30-95				
KS15 (pr.) ..	£69-85	£49-95	£44-95				
Wharfedale							
Denton 2 (pr.) ..	£39-32	£31-00	£29-00				
Linton 2 (pr.) ..	£48-68	£39-00	£36-00				
Dovedale 3 (pr.) ..	£108-90	£79-00	£76-00				
Leak 150 (pr.) ..	£46-68	£39-00	£35-95				
Leak 250 (pr.) ..	£60-85	£49-95	£47-95				
Leak 600 (pr.) ..	£120-00	£90-00	£75-00				
Ferrograph S1 inc. stand (ea.)	£104-50	£77-00	£75-95				
Wharfedale							
Unit 3 (ea.) ..	£23-40	—	£17-50				
Unit 4 (ea.) ..	£41-80	—	£29-25				
Unit 5 (ea.) ..	£60-50	—	£43-95				
Cartridges							
Goldring G.850	SPECIAL:		£3-10				
Goldring G.800	SPECIAL:		£4-55				
Goldring G.820	£11-00	£9-95	£8-50				
Shure M44/7 ..	SPECIAL:		£4-50				
Shure M55E ..	SPECIAL:		£6-27				
Shure M75/6/S ..	SPECIAL:		£6-50				
Shure M75EJ/2 ..	SPECIAL:		£9-95				

YHF 3 PRICE SYSTEM

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HIRE PURCHASE up to 36 months for personal callers. add £1-50 for tape recorders, amplifiers, tuner/amplifiers, turntables and speakers. Add 50p for headphones, stylus, cartridges, etc.

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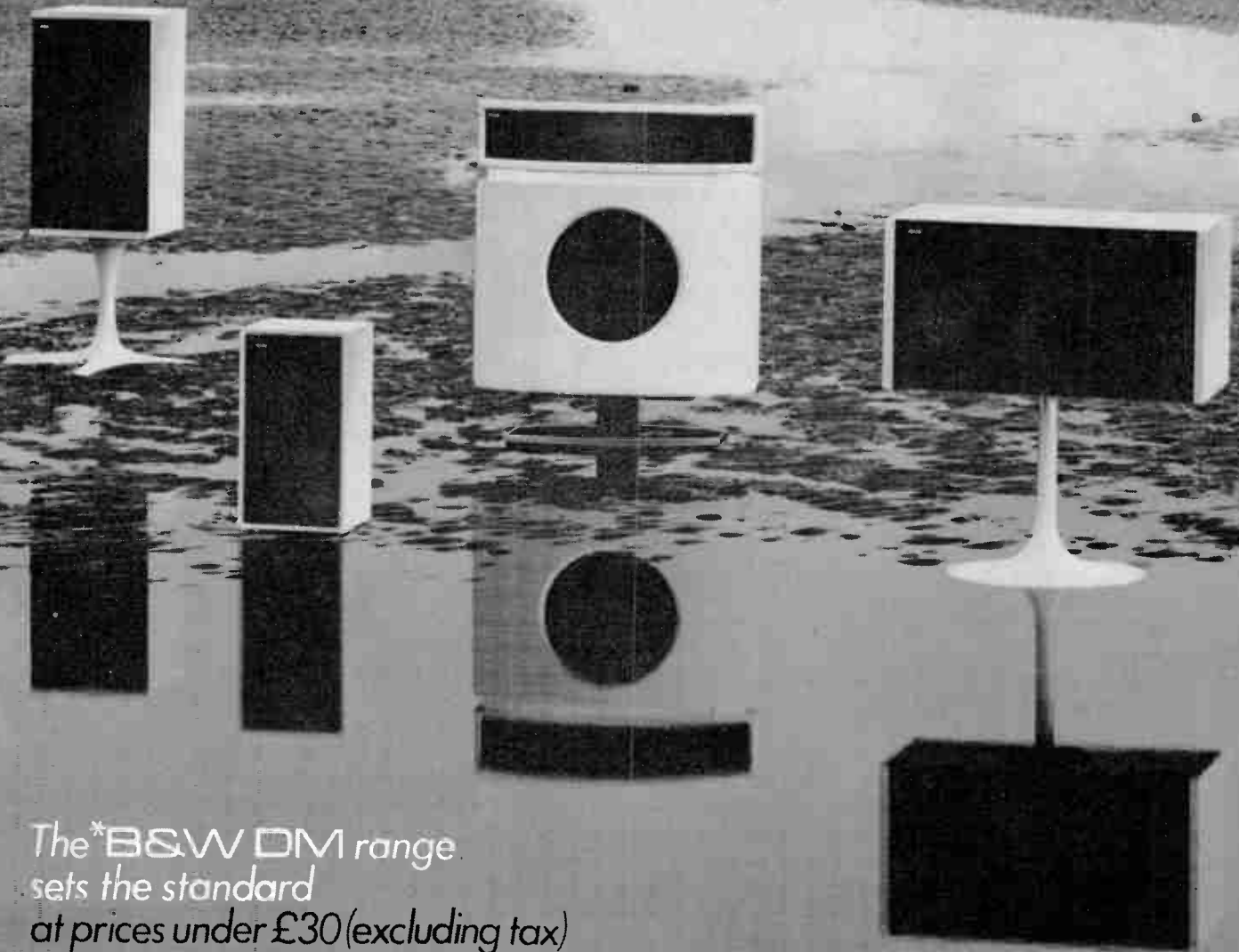
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STEREO AMPLIFIER



LA.4000 STEREO AMPLIFIER

40 + 40 watts rms. Inputs for Phono 1 and 2: 2.5mV. Tuner: 150mV, Aux 1 and 2: 150mV. Tape: 150mV. Mic: 2.2mV. Incorporates a host of features and controls including Volume, Bass, Treble, Balance, Loudness, Tape Monitor, Hi/Lo Filters, Mic indicator and level control. Five position mode switch. Headphone socket. A, B and A+B Speaker switch. Two A.C. outlet sockets. Frequency response 5-70,000Hz. AC 100/240v. Size 16" X 5 1/2" X 11 1/2".

OUR PRICE
£55.00
Carr. & ins. 50p

STEREO RECEIVER



LR2500 AM/FM STEREO RECEIVER

22 1/2 + 22 1/2 watts rms. AM/FM stereo tuner amplifier covering AM 535 - 1605 kHz and FM 88 - 108 MHz. Inputs for phono 1 and 2: 2.8mV. Aux and Tape: 150mV. Slider controls for Bass, Treble, Balance, Volume. Push buttons for Hi Filter, Loudness, Stereo/Mono, Tape Monitor, Muting. Filled stereo beacon and tuning meter. Output for main and remote speakers. Stereo headphone socket. Two AC outlet sockets. AC 240v. Teak grain veneer cabinet with black/silver front panel. Size: 16 1/2" X 5" X 12".

OUR PRICE
£64.95
Carr. & Ins. 75p



LA.4000 STEREO SYSTEM

40 + 40 watt amplifier, Goldring GL75, plinth and cover, G800E cartridge, pair of Wharfedale Dove-dale 3 speakers and all leads.

OUR PRICE
£152.95
Carr. & Ins. £2.00

LR2500 STEREO SYSTEM

22 1/2 + 22 1/2 watt AM/FM stereo receiver, AP76 record unit, plinth and cover, Goldring G800 stereo cartridge, pair of Goodmans Mezzo III speakers and all leads.

OUR PRICE
£132.50
Carr. & Ins. £1.50



STEREO AMPLIFIER



LA.1700 STEREO AMPLIFIER

17 + 17 watts rms. Inputs for phono 1 and 2: 2.5mV. Tuner: 150mV, Aux and Tape: 150mV. Frequency response 20-50,000 Hz. Slider controls for Bass, Treble, Balance, Volume. Push buttons for Low/High Filter, Loudness, Tape monitor, Stereo/Mono, Speakers A/A+B. Headphone socket. Teak grain veneer cabinet with black/silver front panel. Size: 13 1/2" X 4 1/2" X 10 1/2". AC 100/240v.

OUR PRICE
£34.50
Carr. & Ins. 50p

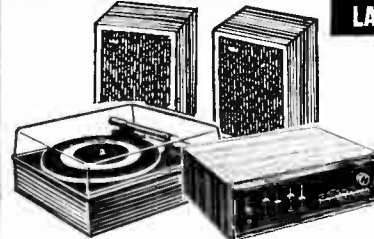
STEREO RECEIVER



LR.1200 AM/FM STEREO RECEIVER

12 + 12 watts rms stereo tuner amplifier covering AM 535-1605 KHz and FM 88-108 MHz. Inputs for Magnetic and Crystal phono, Aux and Tape. Slider controls for Volume, Balance, Treble and Bass. Push buttons for Speakers 1, Speakers 2, Hi Filter, Loudness, Stereo/Mono, Tape Monitor. Filled stereo beacon and tuning meter. Stereo headphone socket. Two AC outlet sockets. AC 240v. Teak grain veneer cabinet with black and silver trim. Size: 16" X 5 1/2" X 11 1/2".

OUR PRICE
£49.95
Carr. & Ins. 75p



LA.1700 SYSTEM

17 + 17 watt amplifier, Garrard AP76, plinth and cover, G800 cartridge, pair of Wharfedale Linton 2 speakers and all leads.

OUR PRICE
£86.95
Carr. & Ins. £1.50

Matching LT1700 AM/FM Stereo Tuner £37.50 if purchased with above.

LR.1200 SYSTEM

12 + 12 watt rms AM/FM Stereo Receiver, BSR MP60 record unit, plinth and cover, Goldring G800 stereo cartridge, pair of Denton 2 speakers and all leads.

OUR PRICE
£87.50
Carr. & Ins. £1.50



STEREO TUNER



LT.1700 AM/FM STEREO MULTIPLEX TUNER

A matching unit for the LA.1700 Stereo Amplifier. Tuning range FM 88-108MHz. AM 535-1605 KHz. Push buttons for FM-Mono/FM-Stereo/AM. Automatically switches to stereo when stereo broadcasts are being received. Filled stereo beacon and tuning meter. Noise filter and muting buttons. Size: 13 1/2" X 4 1/2" X 10 1/2". AC 100/240v.

OUR PRICE
£37.50
Carr. & ins. 50p

QUADRAPHONIC



SQ. QUADRAPHONIC DECODER

Fully transistorised containing all input, output and control facilities to reproduce 4 channel sound from SQ records and 4 channel discrete sources. Also provides conventional stereo reproduction, 2-channel and 4-channel tape recording and playback and enhancement of conventional 2-channel material. AC 220-240v. Frequency response +1dBm. 5Hz to 100KHz. Size: 180mm X 55mm X 220mm deep.

OUR PRICE
£22.50
Post 25p

LA.1700 QUADRAPHONIC SYSTEM



Two LA.1700 stereo amplifiers, Garrard AP76 record unit, plinth and cover, Goldring G800 stereo cartridge, Audiotronic SQ Quadrasonic Decoder, 4 Goodmans Minister Speakers and all leads and plugs.

OUR PRICE
£166.50
Carr. & Ins. £3.00

Matching LT1700 AM/FM Stereo Tuner £37.50 extra if purchased with above.

LOW NOISE TAPE CASSETTES



TYPE	10	25
C60	£1.29	£2.53
C90	£1.85	£3.62
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Top Hi-Fi quality in library cases

5 Cassettes P & P 15p
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30p each

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TYPE	ONE	FIVE	TEN
40M	75p	£3.50	£6.50
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P & P 5p POST FREE

STEREO PACKAGE DEALS **GWS**

MONATONE 6750 SYSTEM



AM/FM 4+4 watt stereo tuner amplifier, Garrard 2025 T/C, plinth and cover, stereo cartridge, pair of matching speakers and all leads.
OUR PRICE £30.50
 Carr. £1.00

TELETON SAQ206B SYSTEM



8+8 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Apollo speakers and all leads.
OUR PRICE £51.50
 Carr. £1.50

AMSTRAD IC2000 SYSTEM



18+18 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Denton 2 speakers and all leads.
OUR PRICE £69.50
 Carr. & Ins. £1.50

ROTEL RX150 SYSTEM



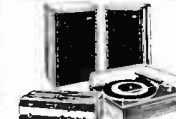
AM/FM 7½+7½ watt stereo tuner amplifier, BSR MP60 plinth and cover, G800, pair of Denton 2 speakers and all leads.
OUR PRICE £76.50
 Carr. & Ins. £1.25

WHARFEDALE LINTON SYSTEM



15+15 watt amplifier, Linton Turntable, pair of Linton 2 speakers and all leads.
OUR PRICE £95.95
 Carr. & Ins. £1.25
 Linton receiver system, £125.00. Carr. & Ins. £1.50.

AKAI AA6300 SYSTEM



20+20 watt AM/FM stereo tuner amplifier, Garrard AP76, plinth and cover, G800 cartridge, pair of Mezzo III speakers and all leads.
OUR PRICE £132.50
 Carr. & Ins. £2.00

AMSTRAD 8000 II SYSTEM



7+7 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Apollo speakers and all leads.
OUR PRICE £45.50
 Carr. £1.00

ROTEL RA210 SYSTEM



8+8 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Midway T138 speakers and all leads.
OUR PRICE £54.50
 Carr. & Ins. £1.25

ALPHA FA300 SYSTEM



15+15 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Denton 2 speakers and all leads.
OUR PRICE £69.95
 Carr. & Ins. £1.50

ALPHA R150 SYSTEM



AM/FM 8+8 watt stereo tuner amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Denton 2 speakers and all leads.
OUR PRICE £77.95
 Carr. £1.50

ALPHA FR3000 SYSTEM



AM/FM 15+15 watt stereo tuner amplifier, Garrard AP76, plinth and cover, G800 cartridge, pair of Linton 2 speakers and all leads.
OUR PRICE £109.50
 Carr. & Ins. £1.50

LEAK DELTA 70 SYSTEM



3b+35 watt amplifier, Goldring GL75, plinth and cover, G800E cartridge, pair of Leak 250 speakers and all leads.
OUR PRICE £132.50
 Carr. & Ins. £1.50

SINCLAIR 2000 II SYSTEM



10+10 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Stereosound de luxe speakers and all leads.
OUR PRICE £50.50
 Carr. & Ins. £1.50

ALPHA FA200 SYSTEM



10+10 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Alpha HT-16 speakers and all leads.
OUR PRICE £55.00
 Carr. & Ins. £1.25

TRIO KA 2000A SYSTEM



16+16 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Denton 2 speakers and all leads.
OUR PRICE £71.95
 Carr. £1.25
 Matching KT 1000A AM/FM Stereo Tuner £43.75.

PIONEER SA500A SYSTEM



10+10 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Linton 2 speakers and all leads.
OUR PRICE £81.50
 Carr. & Ins. £1.50

LEAK DELTA 30 SYSTEM



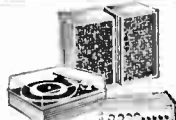
15+15 watt amplifier, Goldring GL75, plinth and cover, G800 cartridge, pair of Leak 150 speakers and all leads.
OUR PRICE £109.95
 Carr. & Ins. £1.25

ALPHA MR-15 SYSTEM



18+18 watt MW/FM Stereo Tuner Amplifier with integrated GL75 turntable and magnetic cartridge. Pair of Goodmans Mezzo III speakers and all leads.
OUR PRICE £141.95
 Carr. & Ins. £2.00

ALPHA F212 SYSTEM



10+10 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Stereosound de luxe speakers and all leads.
OUR PRICE £50.95
 Carr. £1.25

AMSTRAD INTEGRA 4000 SYSTEM



12+12 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Denton 2 speakers and all leads.
OUR PRICE £62.50
 Carr. & Ins. £1.25

SANSUI AU-101 SYSTEM



15+15 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Denton 2 speakers and all leads.
OUR PRICE £72.95
 Carr. £1.25

NIKKO TRM400 SYSTEM



16+16 watt stereo amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Linton 2 speakers and all leads.
OUR PRICE £89.50
 Carr. £1.50

GOODMANS MODULE 80 SYSTEM



FM Stereo Tuner Amplifier, Garrard AP76, plinth and cover, G800 cartridge, pair of Linton 2 speakers and all leads.
OUR PRICE £110.00
 Carr. & Ins. £1.50

GOODMANS MODULE 80 COMPACT SYSTEM



35+35 watt FM Stereo Tuner Amplifier with integrated GL75 turntable and G800E magnetic cartridge. Pair of Goodmans Havant speakers. All in matching white finish.
OUR PRICE £142.50
 Carr. & Ins. £1.50

TELETON SAQ307 SYSTEM



8+8 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Apollo speakers and all leads.
OUR PRICE £51.50
 Carr. £1.50

METROSOUND ST20E SYSTEM



10+10 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Denton 2 speakers and all leads.
OUR PRICE £63.95
 Carr. & Ins. £1.25

TELETON GA202 SYSTEM



16+16 watt amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Linton 2 speakers and all leads.
OUR PRICE £74.50
 Carr. & Ins. £1.50

NIKKO TRM50 SYSTEM



17+17 watt amplifier, Garrard AP76, plinth and cover, G800E cartridge, pair of Linton 2 speakers and all leads.
OUR PRICE £93.95
 Carr. £1.25

TELETON TFS50 LA SYSTEM



AM/FM 15+15 watt stereo tuner amplifier, BSR MP60, plinth and cover, G800 cartridge, pair of Linton 2 speakers and all leads.
OUR PRICE £110.00
 Carr. & Ins. £1.50

LEAK DELTA 75 SYSTEM



35+35 watt AM/FM Stereo Tuner Amplifier, Leak Delta Turntable, pair of Leak 600 speakers and all leads.
OUR PRICE £217.50
 Carr. & Ins. £2.00

ALL SYSTEMS ARE SUPPLIED COMPLETE WITH FREE LEADS AND PLUGS AND FULLY GUARANTEED
 Quotations on request for matching tuners, tape decks and other package deal stereo systems

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continued from previous page



AKAI CS35D AM/FM STEREO TUNER AMPLIFIER

20+20 watts rms. Magnetic, ceramic and tape inputs. FM 88-108 MHz. AM 535-1605 kHz. Dual stereo speaker outputs. Headphone socket. (Rec. List Price £117.46.)

OUR PRICE £61.95 P & P 75p

CASSETTE (P & P 50p)

- CS35D deck .. £44.95
- CS35 recorder .. £57.75
- CS35/CS58 speakers .. £67.95
- GXC40D deck .. £57.75
- GXC40 recorder .. £67.95
- GXC40T deck/receiver .. £101.25
- GXC45 deck .. £78.25
- GXC46D Dolby deck .. £84.30
- GXC46 recorder .. £90.75
- GXC60D deck .. £87.65
- GXC65D Dolby deck .. £93.40

CARTRIDGE (P & P 50p)

- CR81 deck with amps .. £66.20
- CR81D deck .. £54.10
- CR81T recorder/receiver .. £93.70
- CR80SS 4 channel recorder .. £114.25
- CR80DS 4 channel recorder .. £94.95

TAPE (P & P 75p)

- 4000DS deck .. £59.95
- 4000DS dust cover .. £3.95
- 1721L recorder .. £60.35
- X5000 recorder .. £82.50
- X201D deck .. £108.20
- GX220D deck .. £123.95
- GX221D deck .. £138.40
- GX280D deck .. £196.50
- GX370 deck .. £211.50

TAPE/CASSETTE (P & P 75p)

TAPE/CARTRIDGE (P & P 75p)

X1810D deck .. £138.40

TAPE/CASSETTE/CARTRIDGE (P & P 75p)

X2000SD recorder .. £180.75

MICROPHONES (P & P 50p)

ADM.11 Dynamic (pair) .. £7.50

STEREO RECEIVERS (P & P 75p)

- AA6300 20+20 watt .. £61.95
- AA8030 25+25 watt .. £92.50
- AA8080 40+40 watt .. £117.50
- AA8100S 2x36 or 4x18 watt .. £175.00
- AA8500 65+65 watt .. £150.50

STEREO AMPLIFIERS (P & P 50p)

- AA5200 20+20 watt .. £61.75
- AA5500 30+30 watt .. £78.50
- AA5800 45+45 watt .. £117.50

STEREO TUNERS (P & P 50p)

- ATS50 AM/FM .. £60.50
- ATS80 AM/FM .. £94.50

FANTASTIC OFFER!



AKAI CS35D STEREO CASSETTE DECK

High quality 4 track record/playback deck. Accepts chrome/regular tape cassettes. Two VU meters and slider controls for recording level. Phono/Din output/input sockets. Headphone socket for monitoring.

OUR PRICE £44.95 P & P 50p



4-CHANNEL UNIT (P & P 50p)

SSI Synthesiser .. £39.95

RECORD DECK PACKAGES

Carriage and Packing 75p
Complete units with Stereo cartridge ready wired in plinth with cover.

GARRARD

- 2025 TC/9TAHCD .. £10.65
- SP25 III/G800 .. £15.95
- SP25 III/M44E .. £16.75
- SP25 III/M44-7 .. £16.75
- SP25 III/M55E .. £18.25
- SP25 III Mod/M75-6 .. £18.99
- AP76/G800 .. £23.95
- AP76/G800E .. £25.95
- AP76/M44E .. £24.95
- AP76/M55E .. £26.25
- AP76/M75ED .. £31.70
- AP76/M75EJ .. £27.85
- AP76 Mod/M75-6 .. £26.95
- AP96 Mod/M75-6 .. £30.40
- 100S Mod/M93E .. £41.85

BSR McDONALD

- 210/5C7M .. £6.85
- MP60/G800 .. £15.50
- MP60/TPD1/G800 .. £15.20
- MP60/M44-7 .. £16.75
- HT70/TPD1/G800 .. £18.60

GOLDRING

- GL75/G800 .. £34.10
- GL75/G800E .. £36.75

GOODMANS

- TD100/G800 teak .. £42.95
- TD100/G800 white .. £44.75

LEAK

- Delta/M75-6 .. £43.95

PHILIPS

- GA10S/GP200 .. £13.80
- GA160/GP200 teak .. £20.00
- GA212/GP400 .. £45.25

PIONEER

- PL12D (less cart.) .. £32.50
- PL15C (less cart.) .. £45.35
- PL41D (less cart.) .. £104.75
- PL50 (less cart.) .. £98.90
- PL61 .. £112.99
- PLA35 .. £75.45

THORENS

- TD160C/M15E .. £62.50
- TD125 AB/11/M15E .. £96.95

WHARFEDALE

- Linton/M44-7 .. £23.70

RECORD DECKS

Carriage & Packing 50p

BSR McDONALD

- 510/TPD1 .. £13.95
- 610 .. £9.90
- 610/TPD1 .. £14.85
- 710 .. £19.20
- 810 .. £24.50
- MP60 .. £7.65
- MP60/G800 .. £10.25
- MP60/TPD1 .. £12.60
- MP60/TPD2 .. £11.25
- HT70 .. £10.97
- HT70/G800 .. £13.60
- HT70/TPD1 .. £15.95

CONNOISSEUR

- BD1 kit .. £8.65
- BD1 chassis .. £10.75
- BD1/SAU2/P/Cov. .. £26.15
- BD2/SAU2/chassis .. £21.15
- BD2/SAU2/P/Cov. .. £26.75

GARRARD

- 2025 T/C stereo .. £6.40
- SP25 III .. £8.50
- SP25 III/Acos GP104 .. £8.50
- SP25/M75-6 .. £13.90
- AP76 .. £15.55
- SL65B .. £11.15
- SL72B .. £17.75
- SL95B .. £25.25
- 401 .. £23.50
- ZERO 100A .. £30.30
- ZERO 100S .. £27.95

GOLDRING

- G99 .. £16.85
- G101/P .. £16.85
- GL69/2 .. £15.75
- GL72 .. £17.85
- GL72/P .. £23.20
- Lid 72 .. £2.70
- GL75 .. £23.75
- GL75/P .. £29.30
- Plinth 75 .. £5.55

THORENS

- TD125/II .. £52.15
- TD125AB/II .. £78.55
- TD150A/II .. £29.25
- TD160C .. £43.95

PLINTHS & COVERS

Carriage & Packing 50p

- Budget SP25 etc. .. £2.95
- Budget AP76/Zero 100S .. £3.95
- Budget BSR .. £2.95
- SME 200 System .. £26.40

STEREO SYSTEMS

Carriage & Packing £1.00

Alpha MR15*

- Alpha GF2500/SP25/HT30 .. £64.50
- Ferguson 3450B .. £50.85
- Ferguson 3451 .. £65.00
- Ferguson 3451B .. £68.45
- Ferguson 3454 .. £26.55
- Fidelity UA1 .. £57.25
- Fidelity UA2 .. £24.70
- Fidelity UA3 .. £35.95
- Fidelity UA4 .. £19.40

GOODMANS

- 80 Compact* .. £102.95
- 80 Compact white* .. £105.95
- 1-10 Compact* .. £150.10
- 1-10 Compact white* .. £153.20

HMV 2451 .. £78.00

- HMV 2452 .. £42.20
- HMV 2453 .. £42.20
- HMV 2455 .. £111.90
- Marconi 4450B .. £51.45
- Marconi 4452 .. £49.80
- Marconi 4454 .. £26.85
- Philips GF808 .. £65.95
- Philips GF815 .. £47.15
- Philips GF825 .. £31.10
- Philips GF826 .. £44.75
- Philips GF908 .. £99.95
- Philips RF835 .. £41.50
- Philips RF836 .. £58.95
- Philips RF802* .. £104.20
- Philips RH811 .. £85.85
- Philips RH813 .. £121.25
- Philips RH891* .. £130.35
- Philips RH814 .. £88.50

Sanyo G2601K .. £111.70

- Sanyo G2610K .. £62.45
- Sanyo GXT4520K .. £93.30
- Sanyo GXT4521K .. £111.70
- Sanyo GXT4730K .. £88.70
- Sanyo GXT4731K .. £105.15
- Sharp G5530L .. £110.20
- Sharp SD 305H* .. £119.00
- Tandberg TR200/TL2 .. £126.25
- Tandberg TR200/TL25 .. £140.00
- Ultra 6027 .. £36.80
- Ultra 6028 .. £38.35
- Ultra 6450B .. £50.85
- Ultra 6451 .. £50.85
- Ultra 6453 .. £111.90
- Ultra 6454 .. £24.85
- Ultra 6455 .. £26.45
- Wyndors S1800 .. £34.60

* Speakers extra.

SINCLAIR PROJECT GO PACKAGE DEALS



2x Z30/Stereo 60/PZ5 .. £15.95, P & P 37p

2x Z30/Stereo 60/PZ6 .. £18.00, P & P 37p

2x Z50/Stereo 60/PZ8 .. £20.25, P & P 37p

Transformer for PZ8 .. £2.97 extra.

Active Filter Unit .. £4.45 extra.

Sinclair Project 605 .. £20.97, P & P 37p

STEREO AMPLIFIERS

Carriage & Packing 50p

- Akai AA5200 .. £61.75
- Akai AA5500 .. £78.50
- Akai AA5800 .. £117.50
- Albany House 108 .. £19.95
- Albany House 208 .. £19.95
- Alpha F212 .. £23.95
- Alpha FA200 .. £24.95
- Alpha FA300 .. £30.50
- Alpha FA400 .. £35.75
- Alpha 0030 .. £33.50
- Alpha 0050 .. £39.00
- Amstrad 8000/II .. £16.95
- Amstrad Integra 4000 .. £23.10
- Amstrad IC2000 .. £29.95
- Autodronic LA1700 .. £34.50
- Autodronic LA4000 .. £55.00
- Cambridge P50/P100 On App. .. £28.50
- Eagle AA2 .. £28.50
- Eagle AA4 .. £39.50
- Eagle AA6 .. £51.50
- Eagle TSA149 .. £23.25
- Eagle TSA151 .. £32.25

Ferroglyph F307(c.) .. £45.50

- Howland West DA1000 .. £20.75
- Keltron KSA700 .. £19.35
- Keltron KSA1500 .. £25.60
- Leak Delta 30 .. £46.95
- Leak Delta 70 .. £57.95
- Linear 505 .. £13.95
- Linear 606 .. £17.50
- Lux 202 .. £202.00
- Lux 503X .. £83.35
- Lux 505X .. £119.95
- Lux 507X .. £138.80
- Lux 700X .. £74.80
- Lux 707 .. £57.35

Metrosound ST20E .. £24.20

- Metrosound ST60 .. £45.45
- Nikko TRM50 .. £39.95
- Nikko TRM300 .. £35.35
- Nikko TRM400 .. £44.05
- Nikko TRM1200 .. £98.00
- Olson AM372 .. £14.95
- Philips RH521 .. £89.95
- Philips RH580 .. £21.50
- Pioneer SA500A .. £35.50
- Pioneer SA600 .. £62.50
- Pioneer SA800 .. £81.95
- Pioneer SA900 .. £99.90
- Pioneer SA1000 .. £102.50
- Pioneer SC700 .. £43.60
- Pioneer SF700 .. £61.25
- Pioneer SM700 .. £46.20
- Pioneer SR202W .. £40.95
- Rogers R/Brook (ch.) .. £40.95
- Rogers R/Brook (c.) .. £43.95
- Rogers R/Bourne (ch.) .. £53.95
- Rogers R/Bourne (c.) .. £58.95
- Rota 1500 .. £15.50
- Rota 2200 .. £21.80
- Sinclair 2000 .. £22.95
- Sinclair 3000 .. £28.95
- Sugden A21 Series 2 .. £52.50
- Sugden A21 Series 3 .. £55.00
- Sugden CS1/P51 .. £112.50
- Tandberg TA300 .. £54.95
- Teleton GA202 .. £28.50
- Teleton SAQ206B .. £22.50
- Teleton SAQ307 .. £22.50
- Tripletone HI-FI 77 .. £25.60
- Tripletone HI-FI 1818 .. £32.25
- W/Dale Linton .. £42.95

Also in stock Sansui, Sanyo, Trio, Yamaha.

STEREO TUNERS

Carriage & Packing 50p

- Alpha FT150 .. £29.25
- Alpha 0007 .. £37.35
- Amstrad 3000 .. £23.55
- Eagle AA8 .. £37.50
- Eagle TST152 .. £27.50
- H/West DA1000T .. £25.35
- Leak Delta FM .. £49.05
- Leak Delta AM/FM .. £55.20
- Lux 212 .. £203.00
- Lux 500 .. £122.50
- Lux 700 .. £87.50
- Lux 717 .. £61.25
- Metrosound FMS20 .. £32.90
- Nikko FAM300 .. £37.50
- Nikko FAM400 .. £48.95
- Nikko FAM1200 .. £108.20
- Philips RH621 .. £71.40
- Pioneer TX500A .. £48.75
- Pioneer TX600 .. £67.50
- Pioneer TX700 .. £69.90
- Pioneer TX800 .. £81.65
- Pioneer TX100C .. £114.50
- Rogers R/Brook (ch.) .. £26.50
- Rogers R/Brook (c.) .. £30.00
- Rogers R/Bourne (ch.) .. £36.40
- Rogers R/Bourne (c.) .. £39.25
- Rotel TR320 .. £35.97
- Rotel RT620 .. £56.55
- Sinclair 2000/3000 .. £26.95
- Sugden R21 .. £52.50
- Teleton GT202 .. £30.50

FOUR CHANNEL UNITS

Carriage & Packing 50p

- Eagle AA10 .. £12.95
- Pioneer QA800 .. £132.75
- Pioneer QC800 .. £91.75
- Pioneer QD210 .. £31.95
- Pioneer QL600A .. £88.50
- Pioneer QM800 .. £113.35
- Pioneer QT2100 .. £105.20
- Pioneer QT6600 .. £246.30
- Pioneer QX8000A .. £207.35
- Rotel RX154A .. £78.30

SPEAKER SYSTEMS

Carriage & Packing 50p each, £1 pa

- Alpha HT17 Mk II (pr.) .. £19.00
- Alpha HT7 Mk II .. £13.95
- Alpha HT16 .. £7.50
- Alpha HT10 .. £15.50
- Alpha HT20 .. £17.25
- Alpha HT30 .. £10.95
- Amstrad 1500 (pr.) .. £25.00
- Amstrad 2500 (pr.) .. £28.50
- Amstrad Apollo (pr.) .. £13.85
- Audio Dev. AD15 (pr.) .. £13.15
- Audio Dev. AD30 (pr.) .. £27.95
- B & W DM2 .. £44.75
- B & W DM4 .. £31.75
- B & W D5 (pr.) .. £37.95
- B & W 70 Monitor .. £109.95
- Cambridge R40/R50 On App. .. £29.40
- Celestion County (pr.) .. £29.40
- Celestion Ditton 10/II .. £14.30
- Celestion Ditton 15 .. £22.40
- Celestion Ditton 25 .. £45.50
- Celestion Ditton 44 .. £37.50
- Celestion Ditton 66 .. £69.30
- Ditton 120 (pr.) .. £33.60
- Decca Deram (pr.) .. £32.50
- Eagle DL42 .. £8.90
- Eagle DL67 .. £13.50
- Elac E65 .. £7.50
- Ferguson 3406 (pr.) .. £29.95
- Ferguson 3421 (pr.) .. £11.75
- Ferroglyph S1 .. £67.95

GOODMANS

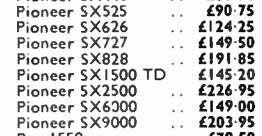
- Double Maxim (pr.) .. £38.90
- Double Maxim white (pr.) .. £42.40
- Dimension 8 .. £44.95
- Dimension 8 white .. £53.05
- Goodwood .. £36.95
- Goodwood white .. £38.75
- Havant (pr.) .. £32.95

Nikko STA 1101 .. £193.00

- Philips RH702 .. £62.90
- Philips RH720 .. £140.85
- Philips RH901/R411 .. £58.30
- Pioneer LX440 .. £85.50
- Pioneer LX880 .. £109.25
- Pioneer SX424 .. £71.40
- Pioneer SX440 .. £65.95
- Pioneer SX525 .. £90.75
- Pioneer SX626 .. £124.25
- Pioneer SX727 .. £149.50
- Pioneer SX828 .. £191.85
- Pioneer SX1500 TD .. £145.20
- Pioneer SX2500 .. £226.95
- Pioneer SX6300 .. £149.00
- Pioneer SX9000 .. £203.95
- Pye 1558 .. £79.50
- Rotel RX150A .. £41.95
- Rotel RX200A .. £53.95
- Rotel RX400A .. £64.95
- Rotel RX600A .. £90.00
- Rotel RX800A .. £114.50
- Rogers R/Brook (ch.) .. £60.40
- Rogers R/Brook (c.) .. £65.75
- Sharp SR102 .. £61.95
- Tandberg TR200MPX .. £74.50
- Tandberg TR1000MPX .. £109.75
- Tandberg TR1010MPX .. £118.95
- Teleton TFS50 .. £56.50
- Teleton TFS50LA .. £64.95
- Teleton TFS55 .. £58.75
- Wharfedale Linton .. £72.75

AKAI BARGAINS!

ROTEL BARGAINS!



SAVE UP TO 33 1/3% OR MORE! G.W.S.

GOODMANS	
Havant white (pr.)	£36.50
Magister	£41.35
Magnum K2	£29.50
Mezzo III	£23.45
Minister (pr.)	£28.50
Jordan Watts Jumbo	£17.25
KEF	On App.
Keltron KS4	£6.45
Keltron KS6	£8.00
Keltron KS8	£10.35
Keltron KS10	£13.35
Keltron KS15	£19.85
Keltron KS20	£22.40
Keltron LS50 (pr.)	£10.95
Keltron LS70 (pr.)	£14.40
Keltron LS100 (pr.)	£21.95
Keltron LS150 (pr.)	£29.90
Leak 150 (pr.)	£31.50
Leak 250 (pr.)	£40.10
Leak 600	£33.95
Marsden Hall 100 (pr.)	£19.95
Marsden Hall 200 (pr.)	£33.95
Marsden Hall 300 (pr.)	£55.00
Medway 85 (pr.)	£10.05
Medway 106 (pr.)	£11.50
Medway BT15 (pr.)	£24.00
Medway BT20 (pr.)	£30.00
Medway T138 (pr.)	£17.25
Metrosound HFS103 (pr.)	£17.50
Metrosound HFS202	£14.75
Philips RH402 (pr.)	£29.30
R/Allan Chaconne	£13.35
R/Allan Flamenco (pr.)	£38.60
R/Allan Pavane	£27.25
Rogers R/Bourne (pr.)	£39.25
Sinclair Q16	£5.35
Sinclair Q30	£14.99
Ste-Ma 400	£14.50
Tannoy 31Z	£33.95
Tannoy Chatsworth	£48.45
Tannoy Lancaster 12"	£52.95
Tannoy Lancaster 15"	£57.95
Tannoy York	£75.00
Teleton SA 125 (pr.)	£5.00
Tripletone TS80	£12.50
Tripletone TS120	£16.95
Tripletone TS180	£22.95
Tripletone TS250	£31.25
Tripletone TS350	£39.75
W/Dale Denton 2 (pr.)	£24.40
W/Dale Dovedale 3	£32.25
W/Dale Linton 2 (pr.)	£30.95
W/Dale Melton 2	£23.75
W/Dale Rosedale	£44.95
W/Dale Triton 3 (pr.)	£37.75

CHASSIS SPEAKERS	
Carriage & Packing 50p	
Baker De Luxe II 12"	£7.12
Baker Major 12"	£6.40
Baker Superb 12"	£10.75
Baker Group 25	£5.75
Baker Group 35	£6.40
Baker Group 50	£14.25
Eagle FR4	£3.25
Eagle FR6S	£4.35
Eagle FR8	£5.75
EMI 350 kit	£7.25
EMI 450 kit	£3.62
Fane Pop 15	£4.00
Fane Pop 25/2	£5.40
Fane Pop 50	£8.40
Fane Pop 60	£10.32
Fane Pop 100	£17.62
Fane Crescendo 12"	£21.95
Fane Crescendo 15"	£27.50
Fane Crescendo 18"	£35.00
Goodmans 8P	£3.25
Goodmans 10P	£3.55
Goodmans 12P	£9.25
Goodmans 15P	£14.75
Goodmans 18P (91/100)	£24.95
Goodmans ARU172	£3.20
Goodmans Attenuator	£2.70
Goodmans Audiom 100	£8.95
Goodmans Axent 100	£4.90
Goodmans Axiom 401	£11.95
Goodmans Midax 650	£9.50
G'mans Twin Axiom 8	£5.48
G'mans Twin Axiom 10	£5.95
Kef B110	£7.35
Kef B139/II	£10.25
Kef B200	£6.45
Kef T15/II	£5.10
Kef T27	£4.25
Tannoy Mon. Gold 12"	£30.00
Tannoy Mon. Gold 15"	£36.00
WB. HF812	£4.25
WB. HF816	£6.95
WB. HF1012	£5.00
WB. HF1016	£8.00
WB. HF1214	£13.95
WB. HF1216	£21.37
WB. T359	£1.95
WB. T812/67	£5.25
W/Dale Bronze 8"	£2.75
W/Dale Super 8"	£4.95
W/Dale Super 10"	£8.15

SPEAKER KITS	
Carriage & Packing 50p	
Goodmans DIN20	£7.05
Kef K2 Baffle	£20.40
Kef K3 Baffle	£31.87
R/Allan S/Triple	£18.55
R/Allan Triple	£15.75
R/Allan Triple 8	£10.50
R/Allan Twin	£6.95
W/Dale Unit 3	£7.25
W/Dale Unit 4	£12.95
W/Dale Unit 5	£18.75

MAGNETIC CARTRIDGES	
Post & Packing 12p	
Audio Dev. AD76K	£3.05
Audio Dev. AD76KE	£4.85
Audio Tech. AT21	£6.95
Audio Tech. AT21S	£6.95
Audio Tech. AT21X	£10.75
Audio Tech. AT33	£6.35
Audio Tech. AT55	£2.90
Audio Tech. AT66	£3.25
Audio Tech. H/Shells	£1.95
Decca London	£19.40
Eagle LCO5	£3.45
Eagle LCO7	£4.50
Empire 90EE/X	£5.65
Empire 909E/X	£7.25
Empire 999E/X	£9.25
Empire 999SE/X	£10.75
Empire 999TE/X	£14.95
Empire 999VE/X	£24.95
Empire 1000ZE/X	£34.95
Goldring G800	£3.50
Goldring G800H	£3.50
Goldring G800E	£6.25
Goldring G800SE	£12.90
Goldring G820	£6.70
Goldring G820E	£10.00
Goldring G820SE	£13.35
Goldring G850	£2.40
Grado F2	£18.75
Grado F3E	£11.25
Grado FTE	£8.25
Grado FTR	£5.25
Neat V60MH	£3.15
Neat V70 (Bulk Pack)	£1.50
Neat V70 (Original)	£2.15
Neat V70E	£3.35
Orbit NM22	£2.00
Ortofon SLISE	£16.65
Ortofon M15 Super	£15.95
Ortofon M15E Super	£18.65
Pickering XV15/750E	£21.50
Pickering XV15/400E	£13.95
Pickering XV15/350	£10.50
Pickering P/ATE	£6.85
Pickering P/AT	£5.40
Pickering P/AC	£4.25
Shure M3D M	£3.20
Shure M44 T	£3.95
Shure M44 E	£4.25
Shure M44 G	£4.20
Shure M55 E	£4.95
Shure M75 6 type II (B)	£6.75
Shure M75 ED type II	£8.50
Shure M75 EJ type II	£7.95
Shure M75 G type II	£7.25
Shure M75 E 95G	£10.75
Shure V15 type II	£22.95

PICK-UP ARMS	
Carriage & Packing 25p	
Audio Tech. AT100S	£13.15
Audio Tech. L2 lift	£1.95
Connoisseur SAU2	£9.45
Decca International	£16.50
Goldring L69	£5.95
Goldring L75	£7.90
Howland West G20	£12.50
Neat G30B	£8.40
Neat G30J	£7.50
SME3009 series II (imp.)	£21.00
SME3009/S2 (imp.)	£23.00

8-TRACK STEREO	
Carriage & Packing 50p	
Alpha H2800	£17.15
BSR TD85	£12.75
BSR TD83V	£15.25
Beltek C1600	£42.50
Elizabethan 8LZ1	£12.05
Lear Jet LJFD2 AM/FM	£34.95
Malcuna System	£39.95
Metrosound 448	£33.60
Metrosound SS30E	£50.40
Pioneer HB2	£32.60
Pioneer HR82	£55.55
Pioneer HR88	£59.30
Radiomobile 207 System	£54.50
Sharp RT811	£48.75
Sharp RT816	£25.00
Sharp RT814 4 channel	£31.90
Sharp SR102 AM/FM System	£61.95
Teleton STP801 System	£34.25

CASSETTE RADIOS	
Carriage & Packing 50p	
BASF 9301	£50.75
Elizabethan LZ416	£26.40
Elizabethan LZ516	£25.80
Hanimex HRC3020	£19.25
Hanimex HRC3030	£19.50
Hanimex HRC3061	£22.75
Philips RR332	£28.75
Philips RR413	£33.90
Philips RR712	£48.30
Pye 9004	£43.25
Sanyo MR411F/2400FN	£30.20
Sanyo MR411W/2403W	£30.20
Sanyo MR416/M4400	£56.50
Sanyo MR4141	£34.80
Sanyo RP850S	£42.70
Sharp RD416	£39.65
Sharp RD438	£35.25
Sharp RD439	£39.65
Teleton TFC2400	£26.95
Teleton TCR245	£29.90

STEREO CASSETTE DECKS	
Carriage & Packing 50p	
Alpha CD3000	£68.25
Philips N2506	£42.60
Pioneer CT4141	£90.25
Pye 9145	£41.35
Sharp RD42 3E	£36.75
Sharp RT442	£41.95
Tandberg TDC300	£94.95
Toshiba KT403D	£47.50
W/Dale DC9 Dolby	£73.50

NOISE REDUCTION UNITS	
Carriage & Packing 50p	
Alpha DB6	£42.60
Audiotronic Process 4	£48.75
G.W.S. KDB3	£32.50
Kellar KDB1	£42.50
Kellar KDB2	£67.50
Philips DNL	£12.95
Teleton SNR100D	£30.70

CASSETTE RECORDERS	
Carriage & Packing 50p	
BASF 9201	£37.25
Elizabethan LZ216	£12.40
Elizabethan LZ316	£13.20
Akai ASE95	£4.75
Akai ASE20	£7.30
Akai ASE22	£8.25
Amstrad HPSSA	£3.95
Amstrad HPS6A	£6.75
Amstrad HPS606	£6.75
Amstrad HPS7A	£9.95
Eagle SE1	£4.70
Eagle SES	£2.95
Eagle SE21	£8.95
Eagle SE28	£10.75
Eagle SE30	£6.75
Eagle SE40	£5.90
Eagle SE60	£8.40
Eagle SE80	£13.45
Eagle SE100	£13.45
Hosiden DH025	£2.25
Hosiden DH04S	£5.97
Hosiden DH08S	£7.97
Howland-West CIS200	£2.75
Howland-West CIS250	£5.35
Howland-West CIS300	£6.97
Howland-West CIS500	£10.85
Howland-West CIS800	£4.75
Howland-West CIS1000	£7.50
Howland-West CIS2000	£15.25

Sanyo MR410/2000	£21.60
Sanyo M747	£13.25
Sanyo M787A	£17.85
Sanyo MR4010	£26.25
Sanyo STD100/Spkrs	£65.70
Sanyo STD110/Spkrs	£85.40


TAPE RECORDERS	
Carriage & Packing 75p	
Crown CTR6550S	£29.50
Ferguson 3252	£38.75
Ferroglyph 722/724	£171.95
F'graph 722/724 Dolby	£214.50
Philips 4307	£31.40
Philips 4308	£36.95
Philips N4414	£75.40
Philips N4416	£90.95
Philips N4418	£125.68
Philips N4450	£185.25
Pye 9123	£36.00
Pye 9137	£71.35
Pye 9144/Spkrs	£45.50
Tandberg IS21	£63.25
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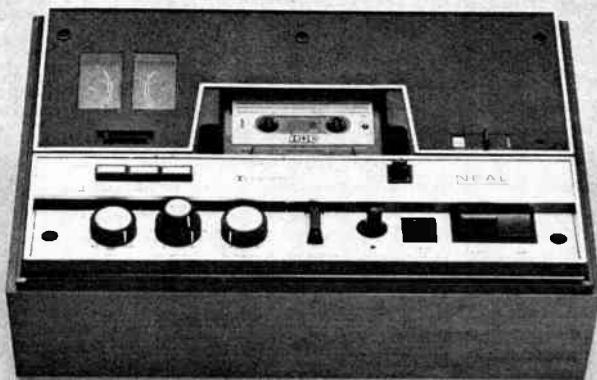
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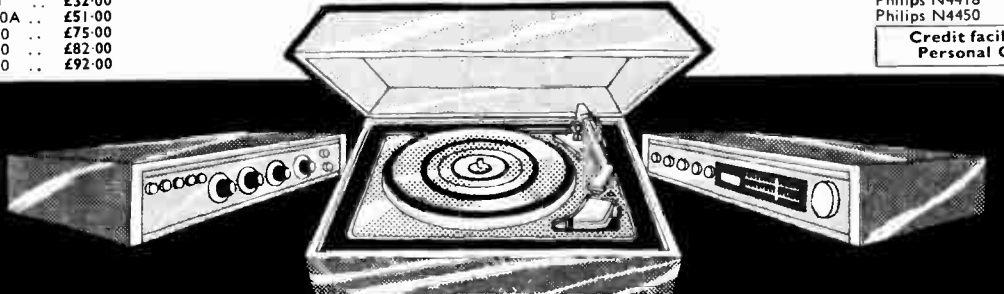
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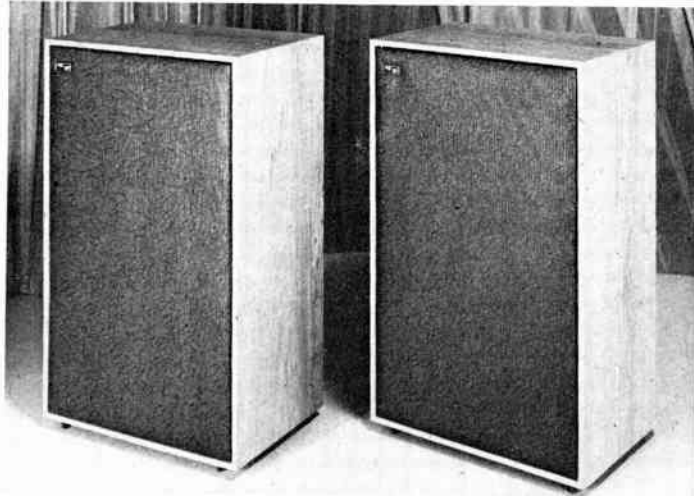
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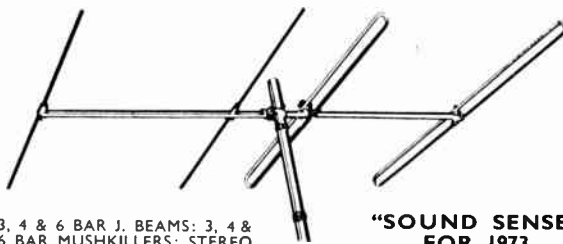
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Signed *Hilly Director*
Managing Director

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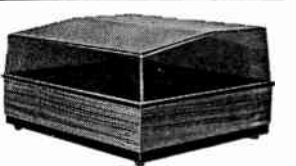
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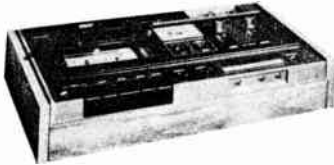
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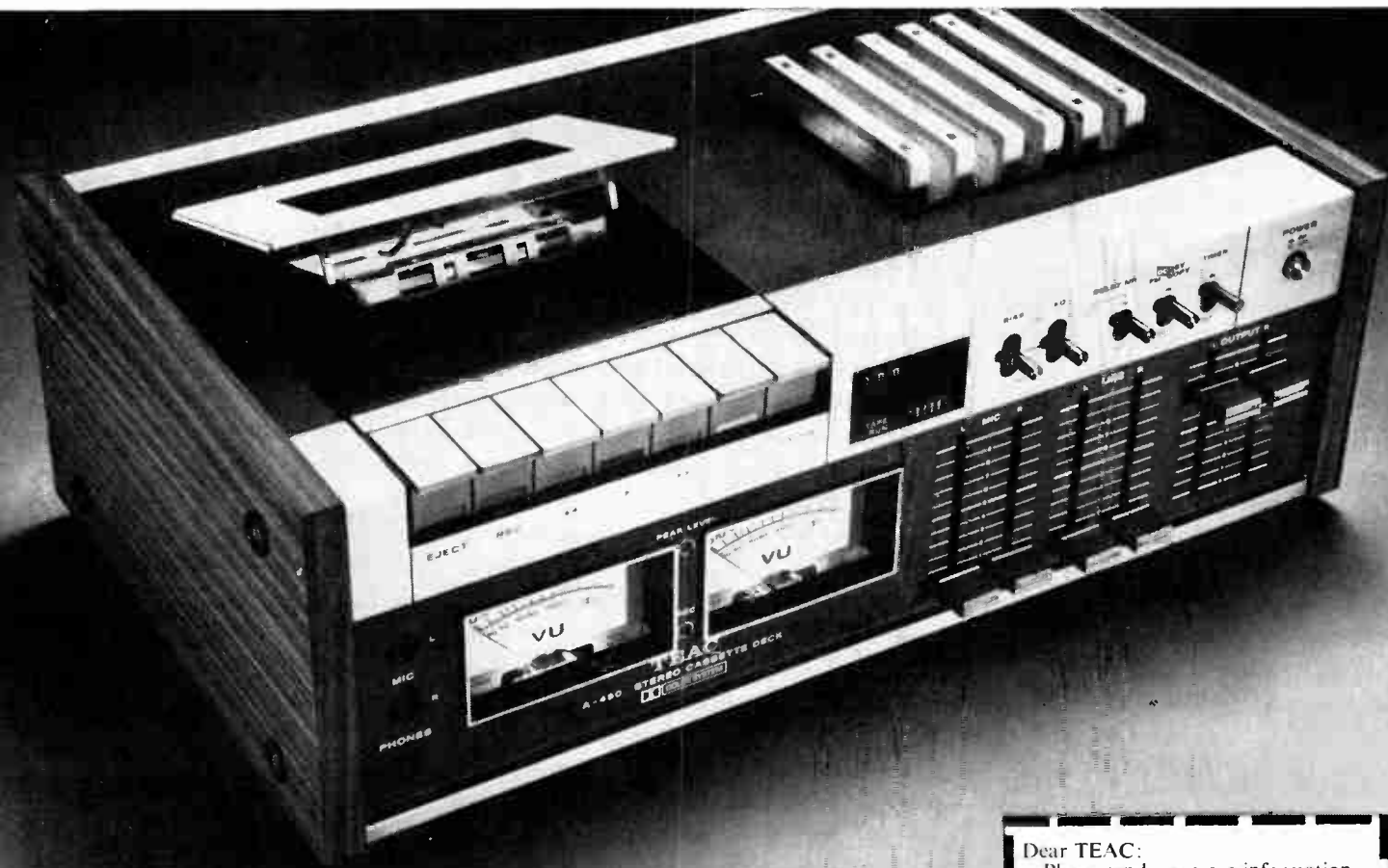
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Pioneer HR82 8 Tr. Cart.
Philips N.4500 3 sp. 4 Tr.
Revox 1102/4 2 sp.
Sony 366D 3 sp. 4 Tr.
Sony 266D 3 sp. 4 Tr.
Sony 440 4 Tr. 3 sp.
Sony 640 3 sp. 4 Tr.
Tandberg 1800 4 Tr.
Tandberg 3300X 3 sp. 2/4 Tr.
Tandberg 6000X 3 sp. 2/4 Tr.
Tandberg 9000X
Telefunken 205 3 sp. 4 Tr.

*Uher 724 4 Tr. 2 sp.
*Uher Varicord 263

MAINS CASSETTE MODELS

Philips 2405 Budget HI-FI
*Sony TC133CS Budget HI-FI
*Philips RH811 Tun./AM/Cass.
*Sony TC.330 Cass./Spool
*Sony TC.160
*Sony TC.165 (+auto rev.)
*National RS262US
Philips 2401 Auto with ski-slope
*Sony TC127 Deck and Pre-amp.
*Sony TC122 Deck/PA
*Alpha 3000 Dolby Deck/PA
*Sony TC146 Deck/PA
*Philips 2506 Deck/Pre-amp. DNL

BATTERY MAINS CASSETTE (Mono)

Philips 2204: 2205
Philips RR712 with FM/L.M.S. Radio
Philips RR322 with FM/Med./Radio
Philips 413 with FM/AM
Sony TC60: TC80: TC100: TC110A:
TC95: TC146
ITT R.G.D. TC400
*Uher 124
*Sony CF300+AM/FM
*Sony CF100 with AM/FM
*Sony CF200 with AM/FM
*Sony CF400 with FM/M.S. Radio
*BASF CC9300 with FM/L.M.S. radio
Grundig C3000 with FM/L.M.S.
Telefunken CC Nova with FM
Telefunken 'Partysound'
Telefunken 'Partysound' R, FM/AM

BATTERY CASSETTES (Mono)

Philips N2000 player: N2202 Sony
TC12: TC85
PHILIPS EL.3302 with mic and case.
£16.00 (p/p 50p).

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* Microphones extra

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*Brenell Mk. 6
*Ferrograph 713
*Ferrograph 722/4
Grundig 141 4 Tr. Mono
Grundig TK.121 2 Tr. Mono
Grundig 146 4 Tr. Mono Auto.
Philips 4307 4 Tr. Mono
Philips 4308 3 sp. 4 Tr. Mono
Philips 4414 2 sp. 4 Tr.
*Philips 4450 Pro. 6 heads, auto reverse, 2x25 W out
Philips 4416 3 sp. 4 Tr.
*Philips 4418 3 sp. 3 head 3 motor: 4 Tr.
*Revox 1222.4
Sony 540 3 sp. 4 Tr.
Sony 270 3 sp. 4 Tr.
*Sony 630 3 sp. 4 Tr.
*Tandberg 15 2 or 4 Tr./3 sp./Mono
*Tandberg 2000 3 sp. 4 Tr.
*Tandberg 1700 Mono
*Tandberg 4000X 3 sp. 2/4 Tr.
*Telefunken M207 2 sp. 4 Tr.
Telefunken 203 2 sp. 4 Tr.
*Uher 714 4 Tr. Mono

● All stereo, except where stated ●

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● **TUNERS**
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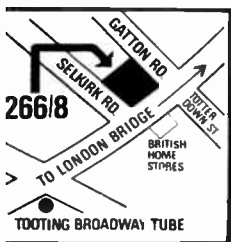
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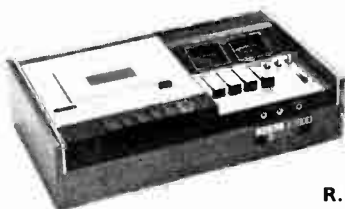
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ST 80F

TA 88

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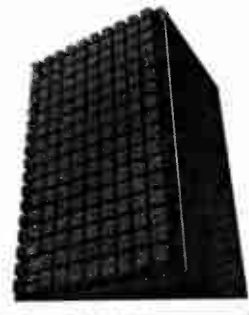
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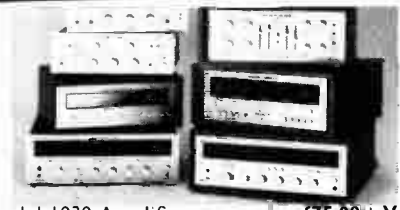
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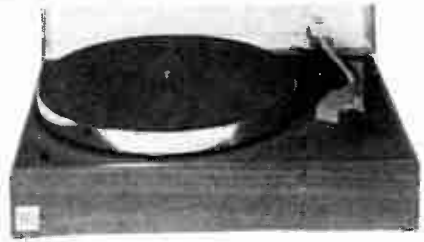
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Leak 30 cased	£49.50	Garrard SP25 Mk III	£10.25
Leak Stereo 70	£59.50	Garrard SP25 Mk III P/C	£19.95
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QUAD
33-303



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KR2120 not cased	
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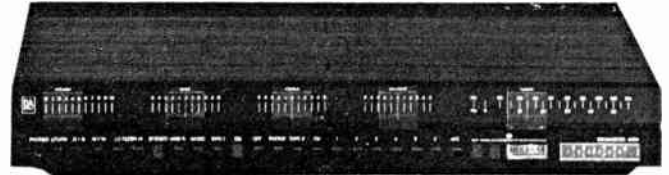
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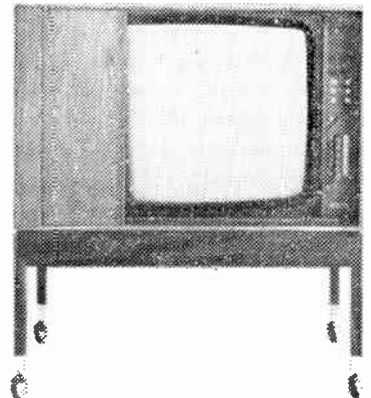
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Replies to Box Nos. should be addressed to the Advertisement Manager, Hi-Fi News & Record Review, Link House, Dingwall Avenue, Croydon, CR9 2TA, and the Box No. quoted on the outside of the envelope. The district after Box No. indicates its locality.

FOR SALE—private

Rogers Ravensbrook Amplifier, teak case, £20. Tel.: 01-449 9751.

Wearite Series 4-deck, 1 track heads, mounting for stereo head. £19 o.n.o. Holman, 7 Hillchase, Chatham.

Pair Goodmans Design Speakers. Axiom 301; Trebax and crossover in Goodmans Design bass reflex type cabinet. Beautifully finished in sapele veneer. Will deliver. £40 pair. Tel.: Lichfield 2257 (Staffs.).

Wharfedale 100-1 Multiplex Receiver. Perfect condition. £65. Tel.: Walton-on-Thames 27933, after 7.30 p.m.

Akai 4000DS Tape Deck as new with guarantee plus free tape. £65. Sony ST80F Stereo Tuner, 6 months old, £35. Armstrong 521 Amplifier in excellent condition, £25. Hall, 26 Salisbury Road, High Wycombe, Bucks. Tel.: 31357, evenings.

Bargains. Pair Hi-Fi News May '71 loudspeakers or units: new Aidic; XLM cartridge. Perfect order, half price. 4 St. John's Close, Higham, near Rochester, Kent.

Motion UHF Television Sound Tuner, cost £48, virtually unused. £33. Fennell, Knapton Road, Mundesley, Norwich NR0 33Y.

Ditton 15s, as new, teak. Accept £35 pair. Tel.: Reading 67067.

Ortofon M15E Super, new, £18. Ravensbourne compact speakers, immaculate, £25 pair. Tel.: Lemington 676864 (evenings, weekend).

Heathkit 50-watt Stereo Amplifiers, pre-amps, tuner, £50. Garrard 301 transcription deck, £20. Both, £60 o.n.o. Tel.: Droitwich 3012, evenings.

Largs Quartette Equipment Cabinet, excellent condition. 5ft wide, sapele mahogany, £25. Garrard 301 SAU2, M55E, £18. Tel.: Romford 65490 (Essex).

Yamaha CA700 Stereo Amplifier, as new in maker's carton, £80. Tel.: Fleet (Hampshire) 4628 (evenings or weekend).

Linsley Hood Amplifier Transistors etc. as supplied by Jermyn. £27. Tel.: Knowle 3445 (05645).

Trio KA2500 20 watts rms per channel KT350 stereo, FM/AM tuner matched, quality reliability. £75 or offers separately. Carr, 38 Carwood Road, Wilmslow, Cheshire.

Quad Equipment 22 Control Unit, £20. Two 11 power amplifiers, £10 each. FM tuner, £15. All excellent condition. Crawford, 8 Acaster Close, Beeston, Nottingham.

Quad: Tuner £15, 22 control unit £15, 11 power amplifier £15, electrostatic speaker £45. Garrard 301 and SME3009 arm with Shure M3D cartridge in attractive cabinet £45. Or £125 the lot, delivered. Offers considered. Moseley, 25 Penrhyn Close, Trowbridge Estate, Rumney, Cardiff.

Mk I Audio and Design MGBA Pickup Arm with two spare top arms. Original top arm has lightweight counterweight and headshell drilled to reduce mass; other two are unused, one with heavyweight counterweight and the other with lightweight counterweight. Hydraulic jack recently replaced. Cost over £60, will accept £35. Abandoned speaker project: KEF B139 Mk 1, 2 off; KEF TIS Mk 2, 2 off; DN8 Crossover, 2 off. Unused, £25 the lot. Please reply Box No. 2336.

Leak Stereo 70, perfect condition, £35. Tel.: Sicklesmere (Bury St, Edmunds) 388.

Lowther Corner Reproducer TPI Oak, condition perfect, £90. Tel.: Reading 82325.

Transcriptors 10in. fluid arm, recent purchase, £17-50; or including Empire 999VE, £25 complete. Decca SC4E, little used, £12. Tel.: 01-586 2898.

Kellar KDB1 Dolby Unit. 11 months old, excellent condition; calibration tape and instructions. £35. Please reply to Box No. 2337.

Pair of Goodmans Magnum K's, £40. Beogram 1000, £20. All as new. Tel.: Southend-on-Sea 87185.

Two Pye Corner Reflex Enclosures, 27in. x 37in. x 17in., £15. Garnham, 7 Haslingfield Road, Harlton, Cambs. Tel.: 0223 826 3169.

One EMI LEK 215 assembled, 3 months old, £25. Second one to make pair available if required, £29, in kit form. Clark, 122 Hull Road, Anlaby, East Yorkshire. Tel.: 0482-656706.

EMI 13 x 8in. Special Output (92390 EDH) Bass Unit and Goodmans Trebax 5K/20XL tweeter/crossover. Complete speaker, less cabinet. Regret one only, therefore ridiculously low price of £7 for both. As used in seller's rear channel and ideal for same, or for hi-fi extension speaker. Geoffrey Jeanes, 23 Spencer Road, South Croydon. Tel.: 01-688 9494, evenings; 01-688 2599 (extn 204), office hours.

Sinclair System 2000 Stereo Amplifier. Good working order. £17 o.n.o. Tel.: Kidderminster 3108, evenings.

Sinclair Project 60 Stereo Tuner in metal case with power supply, £15. Heathkit AA22U Stereo Amplifier, 20 watts per channel, £20. Demonstrated. Tel.: Bookham 53377 (Surrey).

Beocord 1500 Tape Deck as new, £50 o.n.o. Also 80 prerecorded stereo tapes, popular and classics, 7½ i.p.s., £1 each. Tel.: 049-18 449 (Nettlebed).

Ferroglyph 631 tape recorder, £69. 6 cu. ft speaker, £12. Tel.: Chelmsford 71644, evenings.

Revox High Speed 1128 Mk III Swiss model. Complete with case and accessories. Little used. £200 o.n.o. Tel.: Newport, Mon, 55741, evenings.

Akai M-9 Tape Recorder with SW130 25-watt speakers. Unused. £140 o.n.o. Tel.: 01-789 0915.

GKD 'Chiltern' Cabinet, teak finish; holds amplifier, tuner, turntable, tape deck, records, £22-50. Pair 'Cotswood' loudspeakers, £35. Tel.: Fleet 6588.

Revox A77 Mk 3, latest model, unused. Tel.: 01-602 2432, evenings.

Beomaster 5000 Tuner, six months old, £60. Fox, 83 Oakridge Road, Basingstoke, Hants.

9 cu. ft sand-filled corner enclosure fitted with Wharfedale Super 12/RS/DD. £18. Kitchen, 388 Lichfield Road, Four Oaks, Sutton Coldfield, Warwickshire.

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Ortofon M15E Cartridge with elliptical stylus. Checked by Metrosound. Only £16. Tel.: 01-803 3501, after 6 p.m. Monday to Friday.

Quad II Control Unit. Quad FM Tuner. £20 pair. Tel.: Harrogate 770643.

Pair of I.M.F. Reference Monitors, 200 watts, cost £400, sell £260 o.n.o. TEAC quality high speed A-7030 tape deck, sell £250 o.n.o. Tel.: 01-980 7683, evenings.

Pair 'Leak 300' three speaker systems, teak, stainless steel mesh grill. Perfect. £40. Lake, 50 Wiston Avenue, Worthing. Tel.: 0903 32555.

Sansui AU-999, only 8 months old, still under guarantee, perfect condition. £125 o.n.o. Tel.: 286 4654.

Quad FM3 Tuner, mint condition. What offers? Tel.: Guildford 77779.

Rogers HG HG88 Stereo Amplifier, 15 x 15 watts per channel. Teak case. Perfect condition. Any test undertaken. Buyer collects. Tel.: 01-953 6921.

Pair Tannoy Rectangular Yorks, teak, 15in. units, 14 months old, immaculate, will demonstrate at home (near Kingston). Forced sale due to moving to small house. (Now cost £190 per pair.) £110, delivered S.E. England in original boxes. Tel.: Palmer, 01-405 440, work; 01-398 6707, evenings.

Two Teak Lowther Acoustas fitted PM7's, £60. Buyer collects. Johnson, 146 Enstone, Tanhouse 1 & 2, Skelmersdale, Lancs.

Quad 22 NAD 2 Amplifiers. Spare set valves £45. FM tuner with decoder, £20. Tel.: Castleford 2900 after 9 p.m.

Rogers HG88/II Amplifier, cased 12 x 12 watts. Very smooth. Excellent condition. £18. Tel.: Tunbridge Wells 27582.

Teak Case and Perspex Cover (boxed) for Ferroglyph Series 7 recorder, £10. Tel.: Cheltenham 57048, evenings.

B & W DM3's walnut matched pair, 6 months old. As new in maker's boxes. £75. Tel.: 01-624 6753.

Sansui AU101 Amplifier, excellent, £26. Basford, 140 Hadfield Main Road, Hadfield, Hyde, Cheshire.

Cambridge R50 Speakers, almost new, Perfect. £115 pair, collected Essex. Box No. 2339.

Armstrong 525 Tuner Amplifier. Unused since February, under guarantee until October. £50. Tel.: Wither-slack 328 (Westmorland).

Armstrong 521 Amplifier, 18 months old, immaculate condition. £35 o.n.o. Tel.: 01-570 7697, evenings.

Pair Quad Electrostatics, as new, £85. Philips 2503 cassette tape deck, £26. Decca International pickup arm, £14. Tel.: Mr. Cawthorne, Woolley 389.

Radford SC22/STA25 Amplifier. Excellent condition. £45. Tel.: Macclesfield 21784 (evenings, weekend).

Ravensbourne Amplifier and Tuner, Akai 4000D, as new. Offers. 3 Brook Close, North Baddesley, Southampton.

Quad II (Preamp/Control) 2 x 22 (power amp) and FM stereo tuner (all recently overhauled by Quad) and spare valves: £65 o.n.o. Also Quad mono pre-amp: £5. Tel.: Rose, 0452 813152 (Painswick).

Sony TC-160 Deck, ex cond., £60. Lasky Dolby unit, as new, with unused guarantee. £22. R. Kelly, 20 Burlington Gardens, Benfleet, Essex.

Quad Valve FM Tuner with decoder, reconditioned by makers. £16. Varrall, 23 North Salts, Rye, Sussex.

Quad 33-303 Amplifier, perfect, £70. Also Quad FM2 tuner, perfect, £30. Or £95 the lot. Tel.: 01-959 8670 (evenings, weekend).

Quad 303/33 Amplifier, £85. IMF Studio Export speakers, £100. Tannoy Lancaster speakers, £80. Empire Vex 999 cartridge, £20. All in perfect working order. Tel.: D. Ryman, 01-451 1396 (London NW6).

Thorens TD124/2, SME 3012, Goldring G800 Super E. Arm recently overhauled. P. and c. £55. Tel.: Barnett, 01-370 4255, extn 2209.

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Hi-Fi Lounge could be subdivided without altering the existing structure of the building. £30,000 Box 2335 (S. Devon).

c/o Hi-Fi News & Record Review, Link House, Dingwall Avenue, Croydon CR9 2TA.

WANTED

Lee Electronics. The Tape Recorder and Hi-Fi specialists with to purchase good quality Tape and Hi-Fi equipment for cash. 400 Edgware Road, London, W.2.

Sony TA-2000 Pre-amp, will buy or have. Radford SC24 Pre-amp for part exchange. Tel.: 051-334 6629 (Cheshire).

Quad II amplifier. Box No. 2340.

Leak Varislope III or Varislope Stereo in perfect condition. Good price paid. Box 2338.

Decca H4E or SH4E Head. Will consider with arm if necessary. Tel.: Brackley (02803) 2628, evenings.

One Wharfedale Slimline 2 Speaker. Tel.: Ramsbottom, Lancs. (070682) 3791.

Wharfedale W3 Loudspeaker, must be perfect. Knowles, Dale Lodge, Cowers Lane, Derby. Tel.: Cowers Lane 470.

Lowther, two DP Acoustas, or TPI's. Thorpe, 23 Wilberforce Road, Southsea, Hants.

Lowther wanted. Corner reproducers (pair). Details. Edwards, 87 Crispsey Avenue, Shelley, Ongar.

STUDIO FACILITIES

COUNTY RECORDING SERVICE. 7in. vinyl discs pressed on our own plant.

mjb

recording and transcription service

Vinyl pressings and acetate demodiscs. Limiting, compression and equalisation facilities; high undistorted cutting levels with feedback cutter heads. Booklet available.

ST. MICHAEL'S, SHINFIELD ROAD, SHINFIELD GREEN, READING, BERKS. Tel. 0734 84487 Member A.P.R.S.

COUNTY RECORDING SERVICE. Stereo and mono masters. 12in. vinyl pressings.

Fanfare Records. Tape-disc pressings, demos, masters. Studio/mobile. Neuman disc cutter. S.a.e. brochure. 1 Broomfield Close, Rydes Hill, Guildford. Tel.: 0483 6184.

COUNTY RECORDING SERVICE. Top quality, reasonable price, quick delivery. London Road, Binfield, Bracknell, Berks. RG12 5BS. Tel.: Bracknell 4935.

YOUR TAPES TO DISC

Records made to order—7" from £1.50, 12" from £4.00. 4-day postal service. Vinyl pressings, sleeves, labels. Tax-free for schools, etc. We cut records for many Recording Studios, etc., and use the same equipment for you: NEUMANN Disc Cutting Lathes—Mono and Stereo systems. Professional tape machines with Ferrite playback heads, Dolby A and B systems, 200 W Amplifiers, Lockwood monitors, Teletronic/Ortofon Limiters. Send SAE for photo leaflet.

DEROY STUDIOS (1948)
Hawk Street, CARNFORTH, Lancs. Tel. 2273

Warren Recordings (A.P.R.S.). Tape-disc pressings. Mobile. 59 Hendale Avenue, London NW4. Tel.: 01-203 0306.

COUNTY RECORDING SERVICE. Stereo and mono disc cut from your tape.

J & B Recordings. Tapes to disc—latest high level disc cutting, all speeds. Mastering pressings, studios, mobile. 14 Willows Avenue, Morden, Surrey. Tel.: Mitcham 9952.



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FINEST VENEERS & FINISHES

A. DAVIES & CO. LTD.
(Cabinet Makers)

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01-485 5775 Open till 5.30 Saturday

Printing Error

Please note that the telephone numbers which appeared in the **MERROW SOUND** advertisement in last months' issue should have read **GUILDFORD 64171 and 71381** and not as printed. We wish to apologise for any inconvenience this has caused.

COLE ELECTRONICS LIMITED would like to point out that the rating quoted in their advertisement which appeared in last months' issue should have read **40 WRMS** and not as printed. For correct details please refer to their advertisement on page 909 in this issue.

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Published by the proprietors Link House Publications Limited, 10-12 South Crescent, Store Street, London WC1E 7BG and printed by John Wright & Sons Limited, at The Stonebridge Press, Bath Road, Bristol, England.

LOW PRICE

★ HI-FI ★ AUDIO ★ TAPES ★ RADIO ★ TV ★

AMPLIFIERS

RETAIL PRICE	OUR PRICE
AKAI AA 5200	85.00
AKAI AA 5500	108.00
AKAI AA 5800	162.00
KI ELECTRON KSA 700	29.00
PIONEER PH 521	109.00
PIONEER SA 6700	101.12
PIONEER SA 7100	NOT YET RELEASED
PIONEER SA 8100	NOT YET RELEASED
PIONEER SA 9100	NOT YET RELEASED
PIONEER SA 600	95.48
PIONEER SA 1000	126.17
PIONEER OL 600A	136.47
QUADROPHONIC QUADROPHONIC	44.28
QUADROPHONIC QUADROPHONIC	277.20
RANK ROTEL R1	39.00
RANK ROTEL R10	50.50
RANK ROTEL RA 810	192.00
RANK ROTEL RA 1210	129.00
CHANNEL PER RMS	47.15
TELETON SAQ 2068	36.00
TELETON SA 1000	108.00
TELETON GA 202	45.40

RANK ROTEL RX 114A

RETAIL PRICE	OUR PRICE
1115.50	76.39
1155.00	53.19
1155.00	61.15
1155.00	56.36
1155.00	58.94
1155.00	47.50
210	86.62
310	116.00
500A	104.39
1000A	143.40
SHR	224.90
SEVEN	287.81
EIGHT	319.35
QR 500	152.00
QR 1500	180.00
QR 4500	354.00
YAMAHA CR 700	ONLY TO CALLERS
PHILIPS RH 720	84.00
PHILIPS RH 720	82.36

CASSETTE RECORDERS

RETAIL PRICE	OUR PRICE
AXAI CS 350	68.30
TAPE DECK GXC 400	81.58
TAPE DECK GXC 401	96.10
REORDER TUNER SAP	143.09
TAPE DECK GXC 450	110.62
TAPE DECK GXC 460	130.30
DOLBY TAPE RECORDER GXC 460	119.17
DOLBY TAPE DECK GXC 650	131.98
DOLBY AUTO REVERSE DECK CT 4141	143.97
PIONEER DOLBY DECK STC 106	43.20
YAMAHA TB 700	20.00
PHILIPS 7405	51.62
TAPE RECORDER INC SPEAKERS - MIC	55.63
PHILIPS 2506	55.63
TAPE DECK INC ON L SPEAKERS - MIC	113.64
PHILIPS 2510	84.20
DE LUXE TAPE DECK INC CHROME SWITCH D N L SPEAKERS - MIC	84.20

RADIO

RETAIL PRICE	OUR PRICE
PHILIPS RL 290	12.49
STEREO FM PHILIPS RL 412	21.97
PHILIPS MW L/W SW FM 310	16.80
PHILIPS RS 205 AM/FM	28.95
PHILIPS RS 206 AM/FM	25.64
TELETON RPI 36	7.95
AM/FM TELETON RPI 41 AM/FM	13.57

CAR EQUIPMENT

RETAIL PRICE	OUR PRICE
PHILIPS RN 134 AM/LW	17.80
RADIO RN 314 AM/LW	24.52
PHILIPS PRES 1	20.50
PHILIPS RP 305 AM/LW	22.68
CAN/PORTABLE PHILIPS RN 582 AM/LW	42.74
CASSETTE PHILIPS RN 312 AM/LW	56.48
PHILIPS RN 2607 STEREO	35.22
PHILIPS CS 72 B TRACK	SPECIAL PRICE
STEREO SPEAKERS	15.69

TUNERS

RETAIL PRICE	OUR PRICE
AKAI AT 550	83.29
AKAI AT 5800	139.27
PHILIPS RH 82	93.29
PIONEER TX 500A	72.47
PIONEER TX 600	100.33
PIONEER TX 6100	NOT YET RELEASED
PIONEER TX 7200	NOT YET RELEASED
PIONEER TX 8100	NOT YET RELEASED
PIONEER TX 9100	NOT YET RELEASED
RANK ROTEL 320	50.83
RANK ROTEL 620	79.87
TELETON GT 202	41.49
SANSUI TU 505	88.94
SANSUI TU 566	89.70
SANSUI TU 582	138.12
SANSUI TU 999	173.05
SANSUI TU 9500	189.64
SANSUI 7500	151.06
YAMAHA CT 700	NOT PRICED

TURNTABLES

RETAIL PRICE	OUR PRICE
BSR MACDONALD MP 610	12.69
BSR MACDONALD MP 610	16.10
GARRARD SP 25	13.86
GARRARD AP 76	24.38
GARRARD ZEPH 100A	46.88
GARRARD ZEPH 100S	43.13
GOLDRING GL 72	27.00
GOLDRING GL 77	36.00
GOLDRING G 99	25.50
GOLDRING TD 125	70.00
CHASSIS WITH CARTRIDGE	RETAIL PRICE
BSR MACDONALD MP 60	23.19
BSR MACDONALD MP 60	26.60
GARRARD SP 25	21.06
GARRARD AP 76	17.25
BSR C 133	13.07
BSR C 129	8.98
BSR X 5 SAPH	8.98
CHASSIS WITH PLINTH & CDVER	RETAIL PRICE
BSR MACDONALD MP 60	20.68
BSR MACDONALD MP 610	24.09
GARRARD - P - C	20.25
GARRARD - P - C	20.25
GOLDRING 101	25.50
GOLDRING GL 72 - P	35.10
GOLDRING GL 75 - P	44.40
GOLDRING GL 85	75.00
GOLDRING - P - C	51.50
COLORING DE LUXE LTD	RETAIL PRICE
PIONEER PL 12D	47.18
THORENS TD 129 MII	105.50
THORENS - TP 16 ARM	87.50
THORENS TD 160 C	59.13

SPEAKERS

RETAIL PRICE	OUR PRICE
CELESTION COUNTY	20.97
DITTON 120	14.68
DITTON 10	20.40
DITTON 15	32.00
DITTON 25	65.00
DITTON 44	54.00
DITTON 66	49.00
GOODMANS MINISTAR	21.06
HAVANT	24.44
DOUBLE MAXIM	28.84
MAGISTE	65.63
M 272 3	35.70
MAGNUM K2	46.20
GOODWOOD	51.00
DIMENSION 8	72.44
KELETRON LS 50	8.35
LS 70	10.98
LS 100	15.00
LS 150	20.60
LEAK LA 150	21.78
LEAK 750	27.66
LEAK 600	49.50
PIONEER (CS) 30	51.38
CS 700	47.07
TELETON SA1010 PAIR	SPECIAL PRICE
PHILIPS RH 402	19.13
RH 405	29.96
MORDAUNT SHORT CALLERS ONLY	6.25
BARKERS THRIFTY RANGE	OUR PRICE
TH 80	7.00
TH 83	9.00
TH 83	10.00
TH 83L	12.50
TH 15	13.75
WHARFEDALE DENTON 2	17.87
TRITON LINTON 2	22.13
TRITON MELTON	27.66
DOVEDALE	24.30
ROSEDALE	47.50
ROSEDALE	69.00
ROGERS RAVENSBOROUGH	28.00

TAPE RECORDERS & TAPE DECKS

RETAIL PRICE	OUR PRICE
AKAI 1721 L	83.34
AKAI 4000 DS	85.00
AKAI 2005SD	255.47
AKAI CR 805DS	161.45
QUADROPHONIC PHILIPS 4500	254.22
PRE-RECORDED STEREO TAPE	RETAIL PRICE
PHILIPS TV 9	56.44
PHILIPS TV 9	64.18
TELETON TA 12	SPECIAL PRICE
TELETON TX 12	SPECIAL PRICE
TELETON TX 12	60.50

BATT/MAINS TV

RETAIL PRICE	OUR PRICE
PHILIPS 7320	65.00
PORTABLE - STAND	65.04
PHILIPS 322	75.96
PHILIPS 324	75.96
UNITRA	SPECIAL PRICE

TUNER/AMPS

RETAIL PRICE	OUR PRICE
AKAI CR 80T	132.41
AM FM TUNER AMP INC 8 TR A	93.85
AKAI 8030	127.41
AKAI 8080	191.98
AKAI 8100S	241.13
4 CHANNEL STEREO TUNER	175.00
AKAI SS1	55.00
UNIVERSAL SYNTHESIZER	39.95
PIONEER SK 424	49.04
PIONEER SK 526	184.74
PIONEER SK 727	222.29
PIONEER SK 828	216.82
PIONEER DR 4000	176.82
QUADROPHONIC QUADROPHONIC	249.72
RANK ROTEL RX 150A	59.71
RANK ROTEL RX 200A	76.45
RANK ROTEL RX 400A	91.83
RANK ROTEL RX 600A	127.28
RANK ROTEL RX 800A	161.88

TURNTABLES COMPLETE

RETAIL PRICE	OUR PRICE
BSR MACDONALD MP 610	11.50
GARRARD ZEPH 100A	12.50
De Luxe Royal Plinth	15.50
GARRARD SP 25 M II	15.50
Plus M75 6 cartridge	15.50
CHASSIS WITH CARTRIDGE	RETAIL PRICE
BSR MACDONALD MP 60	23.19
BSR MACDONALD MP 60	26.60
GARRARD SP 25	21.06
GARRARD AP 76	17.25
BSR C 133	13.07
BSR C 129	8.98
BSR X 5 SAPH	8.98
CHASSIS WITH PLINTH & CDVER	RETAIL PRICE
BSR MACDONALD MP 60	20.68
BSR MACDONALD MP 610	24.09
GARRARD - P - C	20.25
GARRARD - P - C	20.25
GOLDRING 101	25.50
GOLDRING GL 72 - P	35.10
GOLDRING GL 75 - P	44.40
GOLDRING GL 85	75.00
GOLDRING - P - C	51.50
COLORING DE LUXE LTD	RETAIL PRICE
PIONEER PL 12D	47.18
THORENS TD 129 MII	105.50
THORENS - TP 16 ARM	87.50
THORENS TD 160 C	59.13

SPEAKER KITS

RETAIL PRICE	OUR PRICE
WHARFEDALE UNIT 3	23.40
SUPER LINTON COMPLETE WITH CROSSOVER	14.69
WHARFEDALE UNIT 4	41.80
MILTON COMPLETE WITH CROSSOVER	26.04
WHARFEDALE UNIT 5	60.50
COMPLETE WITH CROSSOVER	37.88
GOODMANS AUDIO M 5	5.62
GOODMANS AUDIO M 8	8.58
GOODMANS AUDIO M 10	19.45
GOODMANS AUDIO M 15	12.75
GOODMANS AUDIO M 20	3.50
GOODMANS AUDIO M 25	3.75
GOODMANS AUDIO M 30	5.50
GOODMANS AUDIO M 40	14.30
GOODMANS AUDIO M 50	15.00
GOODMANS AUDIO M 75	23.20
GOODMANS AUDIO M 100	25.50
KEF KEF R12	20.50
KEF KEF R13	31.87
KEF KEF R14	39.80

PRE-RECORDED CARTRIDGES & CASSETTES

RETAIL PRICE	OUR PRICE
PHILIPS 7320	65.00
PORTABLE - STAND	65.04
PHILIPS 322	75.96
PHILIPS 324	75.96
UNITRA	SPECIAL PRICE

BLACK & WHITE TV

RETAIL PRICE	OUR PRICE
PHILIPS 7320	65.00
PORTABLE - STAND	65.04
PHILIPS 322	75.96
PHILIPS 324	75.96
UNITRA	SPECIAL PRICE

AMPLIFIERS

RETAIL PRICE	OUR PRICE
AKAI AA 5200	85.00
AKAI AA 5500	108.00
AKAI AA 5800	162.00
KI ELECTRON KSA 700	29.00
PIONEER PH 521	109.00
PIONEER SA 6700	101.12
PIONEER SA 7100	NOT YET RELEASED
PIONEER SA 8100	NOT YET RELEASED
PIONEER SA 9100	NOT YET RELEASED
PIONEER SA 600	95.48
PIONEER SA 1000	126.17
PIONEER OL 600A	136.47
QUADROPHONIC QUADROPHONIC	44.28
QUADROPHONIC QUADROPHONIC	277.20
RANK ROTEL R1	39.00
RANK ROTEL R10	50.50
RANK ROTEL RA 810	192.00
RANK ROTEL RA 1210	129.00
CHANNEL PER RMS	47.15
TELETON SAQ 2068	36.00
TELETON SA 1000	108.00
TELETON GA 202	45.40

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GARRARD ZEPH 100A	46.88
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GOLDRING TD 125	70.00
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THORENS TD 160 C	59.13

SPEAKER KITS

RETAIL PRICE	OUR PRICE
WHARFEDALE UNIT 3	23.40
SUPER LINTON COMPLETE WITH CROSSOVER	14.69
WHARFEDALE UNIT 4	41.80
M	

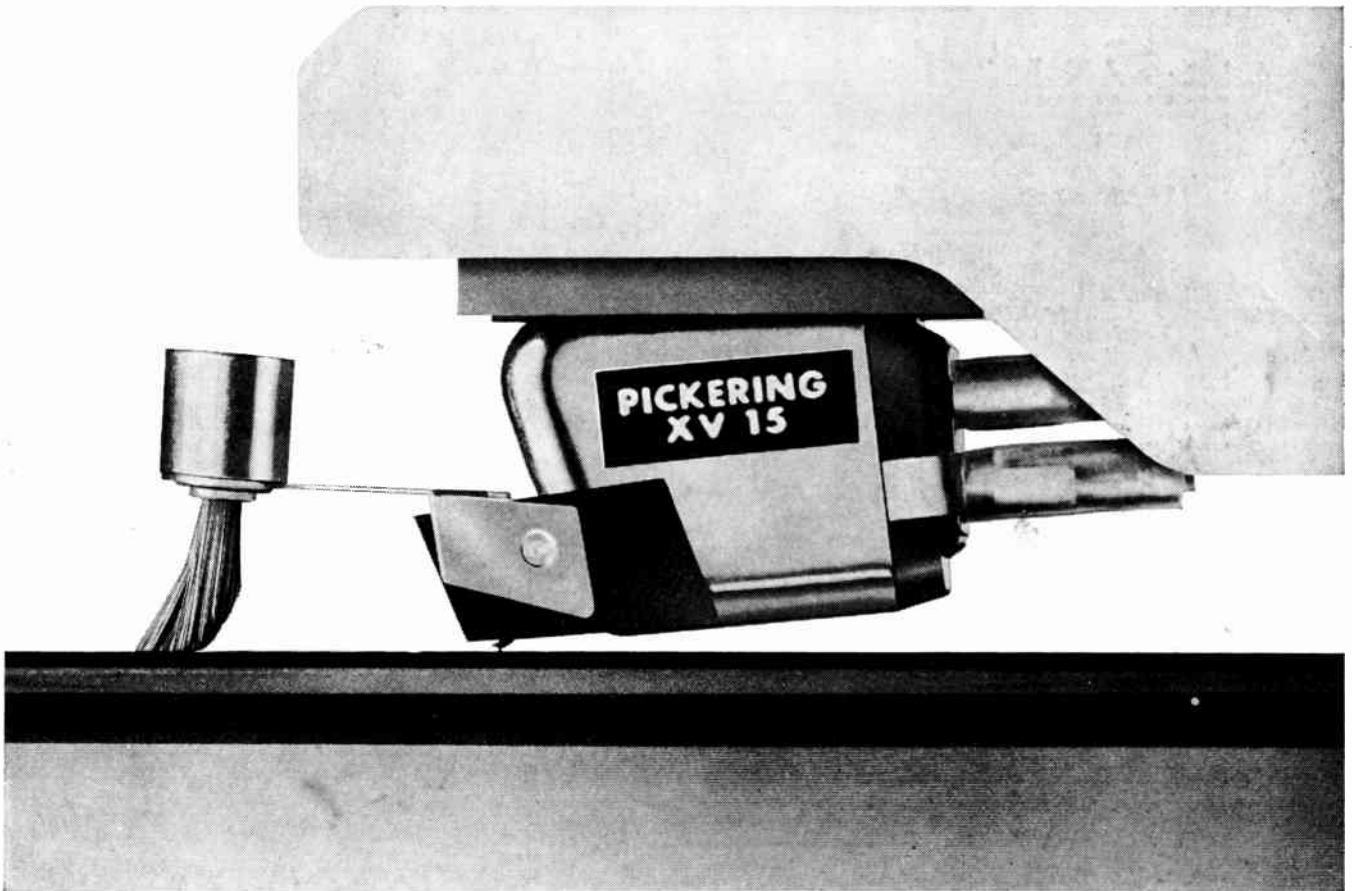
PICKERING...

The cartridge that **makes** the difference*

It's the "100% Music Power Cartridge"...delivers total reproduction of all the music on the record. And, there just isn't any more than 100%! You see, the frequency response of Pickering's XV-15 series is extremely linear throughout the entire range of all musical instruments. This assures you of 100% Music Power — which means that every instrument of the orchestra can be heard EXACTLY as it was intended — distinctly and clearly with its true tonal qualities — throughout the entire frequency range of your record.

There is no need to settle for 25%...or 50%...or even the 75% that some cartridges deliver.

You can have 100%. You can enjoy *all* the music recorded within the groove walls of your records. Choose Pickering.



*"for those who can **hear** the difference"

PICKERING & CO., INC. Dept. GB-1, P.O. Box 82, 1096 Cully, Switzerland,

United Kingdom Highgate Acoustics, 184-188 Gt. Portland Str. — London W.1 — Tel. 636 2901

Austria Boyd & Haas, Rupertsplatz 3 — 1170 Wien — Tel. 46 27 015
Belgium-Luxembourg Ets. N. Blomhof, 172a, rue Brogniez — Bruxelles 7 — Tel. 22 18 13
Denmark R. Schmidt A/S, Herstedøstervej 17 — 2600 Glostrup — Tel. 01-45 55 11
Finland Oy Sound Center Inc., Muséokatu 8 — Helsinki 10 — Tel. 44 03 01
France Mageco Electronic, 18, rue Marbeuf — Paris 8^e — Tel. 256 04 13
Germany Boyd & Haas, 15, Beuelsweg — 5 Köln — Tel. 72 89 73
Greece B. & C. Panayotidis S.A., 3, Paparrigopoulou — Athens — Tel. 234 529
Iceland E. Farestveit & Co H.S., 10, Bergstadastreiti — Reykjavik — Tel. 21 565

Italy Auriema Italia, Via Domenichino 19 — 20149 Milano — Tel. 43 06 02
Netherlands Inelco Nederland N.V., Amstelveensweg 37 — 1013 Amsterdam-W — Tel. 14 34 56
Norway Skandinavisk Elektronikk A/S, Ebbelsgate 1 — Oslo 1 — Tel. 42 58 73
Portugal Centelec Lda, Av. Fontes Pereira de Melo 47 — Lisbon
Spain Liorach Audio S.A., Balmes 245-247 — Barcelona — Tel. 217 55 80
Sweden NASAB, Chalmersgatan 27a, Goteborg — Tel. 188620
Switzerland Dynavox Electronics, rue de Lausanne 91 — 1700 Fribourg — Tel. 037/232700
United Kingdom Highgate Acoustics, 184-188 Gt. Portland Str. — London W.1 — Tel. 6362901