

# Stereo Review

FEBRUARY 1971 • 60 CENTS

## The "Classical" Crisis



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B PRICE  
HAZEL GREEN ACADEM 870  
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### Big, acoustic-suspension woofers.



All Fisher speaker systems use a larger-than-you'd-expect acoustic-suspension woofer. An exclusive free-piston design, coupled with an extremely compliant butyl rubber or butyl-impregnated surround and a specially treated cone, allows a fundamental bass response down to 30 Hz without doubling or distortion.

As an additional measure of their quality, the free-air resonance of Fisher woofers ranges from 38 to a remarkable 10 Hz.

The voice coil is specially designed to handle plenty of power. Loud-music lovers appreciate that feature.

### Our mid-range is better by definition.

Virtually all the definition or 'presence' of musical-instruments occurs in the middle frequencies. Fisher speakers have better definition because, very simply, we use the best mid-range speakers. In addition to utilizing specially developed magnets (see further below), all of our mid-range speakers incorporate a butyl-impregnated half-roll surround for extra-high compliance (and therefore extreme clarity and smoothness of reproduction).

To prevent interaction with the woofer, each mid-range driver is sealed off from the rest of the system in an airtight enclosure. This, naturally, costs more to do. But we've found that it's essential to the characteristic natural sound Fisher speakers are identified with.

### Now, about transient response.

There are many people who believe that the ability of a cone to respond quickly—or transient response—is the single most important determinant of a speaker's sound. That's why we're pleased to tell you that by using newly developed super Alnico magnets with high flux density, Fisher woofers and mid-range speakers achieve faster, more positive control of their cones than any other speakers being manufactured today. Fisher transient response is absolutely unsurpassed in the industry.

### The reasoning behind our tweeters is also clear.



Specially designed, sealed-back tweeters provide excellent frequency response to beyond the limits of human hearing. By using a low-mass voice coil, highs are natural sounding as well as unusually clear and transparent. For wide disper-

sion, Fisher tweeters incorporate a soft dome diaphragm. Their impregnated cotton or formed-mylar construction eliminates parasitic high-frequency resonances and the resultant coloration of sound.

### Even the crossover networks and enclosures are special.



In a Fisher speaker system nothing is taken for granted. We know that unless each speaker does exactly the job it was designed to do, no more, no less, the overall sound will suffer somewhat. So we've designed band-pass filters which, when used in place of conventional roll-off networks, assure that each speaker will handle only the frequencies within its optimum range. Furthermore, special quality capacitive and inductive elements are used to achieve lowest losses and smooth transition at each of the crossover points. The sharp-cutoff 6 to 12 dB per octave networks prevent interactions at the crossover points.

All the time and effort we take getting the internal components of our speaker systems just right would be fruitless if we put it all into an ordinary speaker cabinet.

That's why we've designed a better cabinet. It's constructed entirely of non-resonant compressed flake board rather than vibrant plywood, to eliminate the boxy speaker sound so common in even the most expensive plywood-cabineted speaker systems. Our speaker systems are tightly sealed and completely filled with AcustiGlas® to provide a high degree of damping.

These design innovations and this preoccupation with quality holds true for the least expensive as well as the most expensive Fisher speaker system.

### Fisher speakers sound best when driven by Fisher stereo receivers.



### 1 The Fisher XP-60B, the world's best \$79.95 bookshelf speaker.

If you want outstanding bass, and you won't pay more than \$80 for it, this is the only speaker for you. Its massive 10-inch woofer delivers fundamental bass response extending down to 35 Hz. A 3-inch extended bandwidth tweeter provides pure treble tones to 20kHz without coloration or breakup.

### 2 The Fisher XP-66B, the world's best \$99.95 bookshelf speaker.

The XP-66B offers life-like reproduction of the most complex musical passages at an ordinary bookshelf price. This 3-way system uses a big 12-inch free-piston woofer and a 5-inch midrange driver made of a new resonance-free cone material. A 3-inch cone tweeter is used for extremely wide dispersion and smooth upper treble. (Shown here with latticed wooden grille, \$10 extra.)

### 3 The Fisher XP-7B, the world's best \$149.95 speaker.

The reason that the XP-7B sounds so smooth is that it's a 4-way system. There's a massive 12-inch acoustic-suspension woofer, and not one, but two 5 3/4-inch drivers, each assigned a different section of the midrange. And there's a pair of 3-inch wide-dispersion cone tweeters.

### 4 The Fisher XP-9C, the world's finest bookshelf speaker.

The Fisher XP-9C, at \$199.95, is a true 4-way speaker system, as the world's finest bookshelf system positively must be. (Crossover takes place at 500, 1,200 and 5,000 Hz.) The woofer is huge: 15 inches in diameter, with a 12-lb. magnet. There's a pair of matched 5-inch midrange drivers. A hemispherical dome tweeter delivers the lower treble frequencies. A dome super-tweeter finishes the job smoothly, to the limits of audibility.

### 5 The Fisher WS-70, the world's best \$79.95 omnidirectional.

The WS-70 is a 2-way omnidirectional speaker system with an 8-inch woofer pointing up and firing out in a 360-degree circle. There's also a 3-inch tweeter pointing up and firing out in a circle as well as up. The result is a pair of speakers that can be placed almost anywhere in a room and still deliver maximum stereo separation.

### 6 The Fisher WS-80, the world's only 3-way omnidirectional.

Put one WS-80 next to the sofa, near the middle of the room (for example). Put the other under a lamp in a far corner. The result: perfect stereo separation. And great sound. Each WS-80, at \$99.95, has an 8-inch acoustic-suspension woofer firing through the slot in a 360-degree circle. Plus a 5-inch midrange driver firing up and out, inside which there's a 3-inch tweeter.



**The Fisher**  
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**Model for model,  
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a wider frequency  
range, lower distortion,  
cleaner transients,  
better dispersion and  
less overall coloration  
than any other brand,  
regardless of  
design features or  
engineering claims.**

The number of different loudspeaker designs offered to the prospective buyer today is nothing short of staggering. There are almost as many engineering approaches as there are manufacturers, and each particular design philosophy is affirmed to be the one true faith.

Even the sophisticated audiophile who knows his amplifiers and cartridges stands bewildered amidst the permutations and combinations of driver designs, speaker configurations, crossovers and enclosure types.

Our advice is: stop, don't panic, listen. Because the only justification for a new and different engineering feature is the sound.

Fisher takes a completely pragmatic approach to speaker design. We say yes to anything that makes a speaker *sound* better. We say no to anything that only makes a speaker *read* better. As a result, when you buy a Fisher speaker, you're buying sound, not some intangible hi-fi mystique.

Let's face what the politicians would call the gut issue here. When a man puts down, say, \$149.95 for a speaker system, the nagging question on his mind is: "Am I getting the very best sound this kind of money can buy?"

Fisher can confidently answer "Yes!" to that question, no matter which particular Fisher speaker is the case in point. We know *all* the alternatives in each price category and have evaluated them in our laboratories. We are putting our reputation as the world's largest component manufacturer on the line with each speaker model we offer. If there were a better way of making any one of them, that's the way we would make it.

Now let's examine some of the engineering features that *are* meaningful in terms of actual sound and relate them to the specific performance characteristics of Fisher speaker systems.

**If you want something done right, you do it yourself.**

The Fisher philosophy of speaker production is to let one engineering team retain full control of the speaker design, from concept to shipping carton. (The alternative would be to buy woofers from one supplier, mid-range drivers from another, tweeters from still another, and install them all in a cabinet ordered from a furniture factory. There are some good speakers made this way, but we don't think it's the best possible method. Fisher is a high-fidelity manufacturer, not a contractor.)

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about loudspeakers.** (Lift Flap) →



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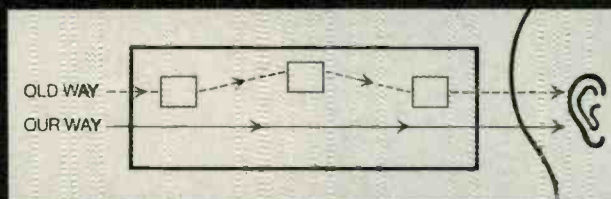
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# FORMERLY HI FI/STEREO REVIEW Stereo Review

FEBRUARY 1971 • VOLUME 26 • NUMBER 2

## THE MUSIC

### THE FIFTH BEATLE

*Producer George Martin talks about his erstwhile Pied Pipers* ..... HENRY PLEASANTS ..... 50

### CRISIS IN AMERICAN CLASSICAL MUSIC RECORDING

*A special STEREO REVIEW survey* ..... 56

#### (1) THE ANDY HARDY SYNDROME

*Concerning our national tendency to regard serious music as an oddity* ..... RICHARD FREED ..... 59

#### (2) THE "PRODUCT"

*Is there too much of a good thing? Is there a decline in quality?* ..... RICHARD FREED ..... 63

#### (3) DISTRIBUTION: THE CLOGGED PIPELINE

*Does faulty distribution stand between product and consumer?* ..... JAMES GOODFRIEND ..... 68

#### (4) THE FADING SIGNAL

*The effects of diminishing classical FM radio programming* ..... MATT EDWARDS ..... 72

#### (5) CAN THE PATIENT BE SAVED?

*Some well-intentioned remedial suggestions* ..... JAMES GOODFRIEND ..... 75

#### (6) CHECK, PLEASE

*Case histories that cast light on the economics of classical recording* ..... 78

#### (7) A FEW WORDS FROM YOUR LOCAL RECORD COMPANIES

*Twelve executives take a hard look at their industry* ..... 80

### RECORD OF THE YEAR AWARDS—1970

*STEREO REVIEW's critics and editors select the industry's top artistic achievements* ..... 85

## THE EQUIPMENT

### NEW PRODUCTS

*A roundup of the latest high-fidelity equipment* ..... 20

### AUDIO QUESTIONS AND ANSWERS

*Advice on readers' technical problems* ..... LARRY KLEIN ..... 28

### TECHNICAL TALK

*Audio Equipment Quality-Control Problems; Hirsch-Houck laboratory tests of the Teac A-7010 tape deck, the Garrard Model SL-72B automatic turntable, the Bogen BR360 AM/stereo FM receiver, and the EPI Model 201 speaker system* ..... JULIAN D. HIRSCH ..... 31

### AUDIO BASICS

*Noise Tests* ..... RALPH HODGES ..... 48

### TAPE HORIZONS

*Hiss: the Villain* ..... CRAIG STARK ..... 132

## THE REVIEWS

BEST RECORDINGS OF THE MONTH ..... 88

CLASSICAL ..... 93

ENTERTAINMENT ..... 113

STEREO TAPE ..... 127

## THE REGULARS

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

LETTERS TO THE EDITOR ..... 8

ADVERTISERS' INDEX ..... 132

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## EDITORIALLY SPEAKING

By WILLIAM ANDERSON

### THE CLASSICAL AUDIENCE

UNLESS they have been living in Cloud-Cuckoo-Land for the better part of the past year or two, friends of classical music cannot have missed hearing and seeing that all is not well with the American classical recording industry. New releases, particularly of "Made in USA" material, have grown fewer and fewer, and more and more European recordings are appearing on domestic labels, reissues and repackaging are on the increase, and a kind of aesthetic colonialism (with audio-visual gimmickry taking the place of beads and trade-cloth) seems to be all but epidemic in classical a-&-r departments. The industry undoubtedly finds itself in trouble, and if it is at present a little less than the "crisis" we have fashionably dubbed it, it is also considerably more than the momentary difficulty a few Pollyannas see in it. It is, indeed, a subject of sufficient seriousness and complexity that even a whole issue devoted to it, as this one is, cannot hope to do more than spur further investigation, examination, and discussion.

As will be noted, our approach has been simply to break the subject down into its component parts and then examine each one in turn. But taking apart carries with it some responsibility for putting back together again as well, and in doing this for myself I came to the not very surprising (to me) conclusion that the whole mess rests on a very shaky premise—that mass techniques can be used in selling a minority market. Music is music, to be sure, but it appears to me that it is a fundamental error for a recording company—or at least the same people within a recording company—to be simultaneously involved in producing, distributing, and marketing both popular and classical recordings. The temptation to apply techniques that have been successful in the larger field to the smaller must be all but irresistible, and insisting that both conform to the same rules of profit and loss must seem to be no more than a reasonable expectation that the laws of nature work equally for all. And so fundamental error leads to fundamental problem. It is a commonplace to observe that very great changes have taken place in our popular music in the past two decades, both qualitatively and quantitatively, and it is perhaps natural, in a time of change, to assume that *everything* is changing. Classical music, as an already existing artifact, cannot be expected to change qualitatively (though there have been those who have tried to impose such change upon it), but why should it not increase quantitatively at the same rate as popular music? Recording companies, applying the rules of the larger to the smaller field, obviously bet that it would; in fact it did not.

The number of people who believe with Beethoven that "music is a higher revelation than philosophy" and with Socrates that "rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace" has always, for obvious reasons, been a small percentage of the total population and its growth rate is slow—but it is the classical audience. Such statements may very well sound precious, fuzzy-minded, even downright embarrassing to the majority. I would like, however, to recommend them as a sort of modern musical shibboleth that will make it possible to separate the classical Gileadites from the popular Ephraimites. Anyone presently working in the classical recording industry who finds them impossible to pronounce without gagging or breaking up may very well be sabotaging his own best efforts with innocent efficiency—if the church is empty, there may be an atheist in the pulpit. Since the Better Mousetrap Theory of Marketing doesn't work (did it ever?), even classical music must be sold, but whatever his techniques, channels, or tone of voice, the seller must convince a sceptical marketplace that he agrees with Beethoven, that he believes what he believes is worth buying.



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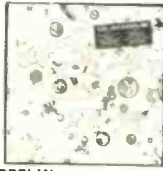
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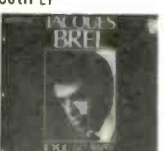
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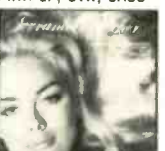
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Compare and see!	Citadel Record Club (as adv. in TV Guide) Oct. 3, 1970)	Columbia Stereo Tape Cartridge Service (as adv. in Esquire Nov. 1970)	Capitol Record Club (as adv. in Playboy Oct. 1970)	Columbia Record Club (as adv. in Sports Illustrated July 27, 1970)	RCA Stereo & Tape Club (as adv. in Esquire Oct. 1970)	RECORD CLUB OF AMERICA
CAN YOU CHOOSE FROM ALL LABELS? LPs OR TAPES, INCLUDING CARTRIDGE AND CASSETTE TAPES?	NO	NO	NO	NO	NO	<b>YES!</b> Choose any LP or tape on any label! No exceptions! Over 300 different manufacturers including Capitol, Columbia, RCA, Angel, London, etc.
MUST YOU BUY A "MINIMUM" NUMBER OF RECORDS OR TAPES? HOW MANY?	12	12	12	10	6	<b>NONE!</b> No obligations! No yearly quota! Take as many, as few, or nothing at all if you so decide!
HOW MUCH MUST YOU SPEND TO FULFILL YOUR LEGAL OBLIGATION?	\$59.76 to \$71.76	\$83.76 to \$95.40	\$59.76 to \$71.76	\$49.80 to \$59.80	\$41.70 to \$47.70	<b>ZERO DOLLARS!</b> You don't have to spend a penny—because you're not "legally obligated" to buy even a single record or tape!
CAN YOU BUY ANY RECORD OR TAPE YOU WANT AT A DISCOUNT?	NO	NO	NO	NO	NO	<b>ALWAYS!</b> Your discount up to 79% OFF. Guaranteed never less than a third! No exceptions!
DO YOU EVER RECEIVE UNORDERED RECORDS OR TAPES?	YES	YES	YES	YES	YES	<b>NEVER!</b> There are no cards which you must return. Only the records and tapes you want are sent—and only when you ask us to send them.
HOW LONG MUST YOU WAIT FOR SELECTIONS TO ARRIVE?	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	<b>NO LONG WAITS!</b> Your order processed same day received. No shipping on cycle.

### TYPICAL "EXTRA DISCOUNT" SALE

\$4.98 LPs average as low as \$1.88  
\$5.98 LPs average as low as \$2.19

Savings of 63% or more from recent Club sales up to \$3.79 per LP. Start these giant savings now... not after you fulfill your obligation like the other clubs.

Label	List Price	Avg. Club Price
Simon & Garfunkel—Bridge Over Troubled Water	Colum 5.98	2.19
Peter, Paul & Mary—10 Years Together	WarBr 5.98	2.19
Creedence Clearwater Revival—Cosmo's Factory	Fanta 4.98	1.88
Lettermen—Reflections	Capit 4.98	1.88
Bessie Smith—Any Woman's Blues	Colum 5.98	2.19
Neil Young—After Gold Rush	Repri 4.98	1.88
Mantovani—In Concert	Londo 4.98	1.88
Santana—Abraxas	Colum 5.98	2.19
Glen Campbell—Goodtime Album	Capit 5.98	2.19
Jimi Hendrix & Otis Redding—Live at Monterey	Repri 5.98	2.19

## AT LAST A RECORD AND TAPE CLUB WITH NO "OBLIGATIONS"—ONLY BENEFITS!

Ordinary record and tape clubs make you choose from a few labels—usually their own! They make you buy up to 12 records or tapes a year—usually at list price—to fulfill your obligation. And if you forget to return their monthly card—they send you an item you don't want and a bill for \$4.98, \$5.98, \$6.98, or \$7.98! In effect, you may be charged almost double for your records and tapes.

### BUT RECORD CLUB OF AMERICA ENDS ALL THAT!

We're the largest all-label record and tape club in the world. Choose any LP or tape (cartridges and cassettes), including new releases. No exceptions! Take as many, or as few, or no selections at all if you so decide. Discounts are GUARANTEED AS HIGH AS 79% OFF! You always save at least 33 1/3%. You get best sellers for as low as 99¢.

### NO AUTOMATIC SHIPMENTS

With our Club there are no cards which you must return to prevent shipment of unwanted LPs or tapes (which you would have to return at your own expense if you have failed to send written notice not to ship). We send only what you order.

### HOW CAN WE BREAK ALL RECORD AND TAPE CLUB RULES?

We are the only major record and tape club NOT OWNED... NOT CONTROLLED... NOT SUBSIDIZED by any record or tape manufacturer anywhere. Therefore, we are not obliged by company policy to push any one label. Nor are we prevented by distribution commitments from offering the very newest LPs and tapes.

Join RECORD CLUB OF AMERICA now and take advantage of this special Introductory Membership Offer. Choose any 3 LPs or any 1 tape shown here\* (worth up to \$20.94) and mail coupon with check or money order for \$5.00 membership fee (a small handling and mailing fee for your free LPs or tapes will be sent later). This entitles you to LIFETIME MEMBERSHIP—and you never pay another club fee. Your savings have already more than made up for the nominal membership fee. If you want to give Gift Memberships to friends

and relatives, this same special offer applies to each and every one of them. You can choose the free selections for them, or you can allow your gift recipients to make their own choice (in which case we will rush them an Order Certificate with the first shipment of their materials. As a Special Bonus to you for signing up a gift member, we'll give you an extra FREE LP or tape per each gift member you enroll.

### NOW YOU CAN CHARGE IT

If you prefer, you may charge your membership and any Gift Memberships to one of your credit cards. We honor four different plans. Check your preference and fill-in your account number on the coupon.

### LOOK WHAT YOU GET

- **FREE Lifetime Membership Card**—guarantees you brand new LPs and tapes at discounts up to 79%... Never less than 1/3 off.
- **FREE Giant Master LP and Tape Catalog**—lists all readily available LPs and tapes (cartridges and cassettes) of all labels (including foreign)... all musical categories.
- **FREE Disc and Tape Guide**—The Club's own Magazine, and special Club sale announcements which regularly bring you news of just-issued new releases and "extra discount" specials.
- **FREE ANY 3 Stereo LPs or any 1 Tape** shown here (worth up to \$20.94) with absolutely no obligation to buy anything ever!

### GUARANTEED INSTANT SERVICE

All LPs and tapes ordered by members are shipped same day received (orders from the Master Catalog may take a few days longer). ALL RECORDS AND TAPES GUARANTEED—factory new and completely satisfactory or replacements will be made without question.

### MONEY BACK GUARANTEE

If you aren't absolutely delighted with our discounts (up to 79%)—return items within 10 days and membership fee will be returned AT ONCE! \*If you and gift members can't find 3 LPs or 1 tape here, you can defer your selection and choose from expanded list later.

## RECORD CLUB OF AMERICA

CLUB HEADQUARTERS  
YORK, PENNSYLVANIA 17405 X917R

Yes—Rush me a lifetime Membership Card, Free Giant Master LP & Tape Catalog, and Disc & Tape Guide at this Special Membership Offer. Also send me the 3 FREE LPs or 1 FREE tape which I have indicated below (with a bill for a small mailing and handling charge). I enclose my \$5.00 lifetime membership fee. This entitles me to buy any LPs or tapes at discounts up to 79%, plus a small mailing and handling charge. I am not obligated to buy any records or tapes—no yearly quota. If not completely delighted I may return items above within 10 days for immediate refund of membership fee.

Choose 3 FREE LPs or 1 FREE TAPE

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8TR  CASS

or  Defer Selection—send expanded list.

Also add... Gift Memberships at \$5.00 each to my request along with 3 FREE LPs or 1 FREE tape each. (A small handling and mailing fee for gift members' free LPs or tapes will be sent to you later.) (Attach separate sheet with names and addresses of gift members. Note on sheet either the free selections or that you want gift member to choose his own free selections. Also indicate your free bonus LP or tape (note 8TR or Cass.) for signing up a gift member.)

I enclose \$\_\_\_\_\_ covering my \$5.00 lifetime membership plus any Gift Memberships at \$5.00 each.

Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

If APO-FPO address, add soc. security # \_\_\_\_\_

**CHARGE IT to my credit card.** I am charging \$\_\_\_\_\_ to cover my \$5.00 membership and any Gift Memberships at \$5.00 each (mailing and handling fee for each FREE LP and tape selected by both me and the gift members will be added).

Check one:  Diners Club  Master Charge  
 American Express  BankAmericard

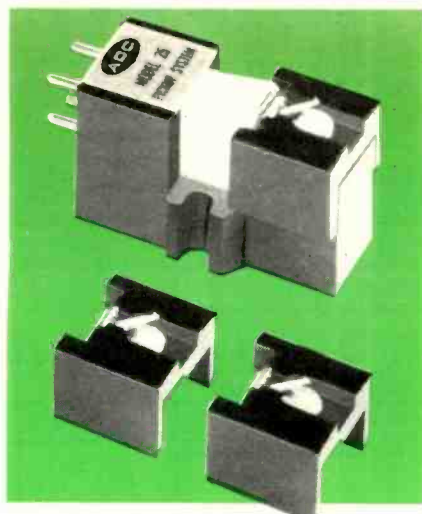
Acct. # \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

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## RECORD CLUB OF AMERICA—The World's Lowest Priced Record and Tape Club

# THE LITTLE PERFECTIONIST. ONLY \$100.



Not all records are created equal. And now Audio Dynamics has done something about it. We've hand-crafted the world's only 3 stylus cartridge. It allows you to custom match the cartridge to each record in your collection, simply by selecting the optimum stylus assembly.

The ADC 25 represents the "state of the art"—the ultimate refinement of Audio Dynamics' induced magnet principle.

With all this, the ADC 25 naturally costs a little more than most other cartridges, but for audiophiles \$100.00 is a small price to pay for perfection.

If money is an object, buy the ADC 26. It is the same cartridge, but with one elliptical stylus. You can always add one or both of the other 2 styli later.

## SPECIFICATIONS

ADC 25 STEREO PICKUP SYSTEM with GRAIN ORIENTED DIAMOND STYLUS\*

Type . . . Induced magnet

Sensitivity . . . 4 mv at 5.5 cms./sec. recorded velocity

Tracking force range . . . 1/2 gram to 1 1/4 grams

Frequency response . . . 10 Hz to 24,000 Hz  $\pm$  2 db

Channel separation . . . 30 db from 50 Hz to 10 KC

20 db from 12,000 Hz to 24,000 Hz

Compliance . . . 40 x 10<sup>-9</sup> cms./dyne

Vertical tracking angle . . . 15 degrees

Recommended load impedance . . . 47,000 nominal ohms

Price . . . \$100.00 suggested resale

Replacement Styli . . . #251, #252,

#253

\*For substantially increased stylus life



# AUDIO FOR AUDIOPHILES

CIRCLE NO. 5 ON READER SERVICE CARD



## LETTERS TO THE EDITOR

### More on the Video Disc

● I have just read Larry Klein's first-rate article on the Teldec video disc system (December) and would like to make a few points in regard to the story.

(1) The \$250-300 price mentioned in the article refers to the color auto-changer. The color video disc, of course, can be played back on any black-and-white TV set.

(2) All sound will be in stereo. The audio system demonstrated was one of many audio recording techniques which can be used with our video disc. The system heard at the demonstration is not necessarily the final system.

(3) Using the Teldec system strictly as a 33 1/3-rpm audio disc system would provide four to five hours of playing time, and not only quadrasonic but 100 channels if desired! The implications of this are fairly startling.

(4) The groove density is far greater than was stated in the article.

(5) The occasional "very short-lived, thin black streaks" Mr. Klein noted in the video picture were caused by an electromechanical converter which we had to use because the equipment employed in the demonstration was built to European electrical standards.

(6) We find the video-disc picture quality to be far superior in terms of resolution and definition to what is shown on an average television set.

(7) We did not state that longer-playing discs will be on the market, since we feel that a fifteen-minute length is ideal per disc. Rather, we stated that the playing time of the discs can be increased by 20 to 30 per cent with the current state of the art. Since we will be on the market with auto-changers, the matter of playing time per individual disc is academic.

LEO HOFBERG  
London Records  
New York, N.Y.

*Mr. Klein replies: "Thank you, Mr. Hofberg, for setting the record straight—or perhaps I should say clarifying the picture."*

### Slick, Slick, Slick

● After reading "Rex Reed Talks to Grace Slick" in the November issue of STEREO REVIEW, I'm more convinced than ever that we are living in a society falling apart at the seams, morally and otherwise. From where I sit, Grace Slick is out of her skull, which she seems to think is on straight, according to the article. She also seems to think we are the sick ones.

Since when has your fine magazine had to resort to such rot?

M. L. STEEVES  
Saint John, N.B., Canada

● I found Rex Reed's article on Grace Slick in the November issue nauseating and horrifying. In Mr. Reed's very smooth and accomplished literary style, the article condones the use of drugs and, further, glorifies it. Miss Slick advises the judicious use of drugs. I wonder if drug addicts have found they could stop at this "judicious" point. I do not advocate burying these things, because I am sure they are real. But is Miss Slick's world real? She has dramatized it, which should attract many followers. She is thirty now. What will she and her followers be like ten years hence? Will they be useful members of our society?

BARTON KING  
Citrus Heights, Cal.

*We cannot agree with Mr. King that the article either condoned or glorified the use of drugs. To many people, publication always looks like endorsement. This attitude, logically extended, means that our newspapers, for example, are endorsing and popularizing rape, murder, and war. But is there a rug anywhere large enough to accommodate all we'd like to sweep under it?*

● Three cheers for Rex Reed for putting STEREO REVIEW in first place in the "Who Can Get the Best Story on the Airplane and Grace Slick" contest. Within the last month or so, the *New York Times Magazine*, *Rolling Stone*, *STEREO REVIEW*, and *God* knows who else (possibly an aviation magazine) have published major stories on them. Mr. Reed's perception, and understanding were the deciding factors in the victory for your magazine.

PAUL BERNACKI, JR.  
Boston, Mass.

● Rex Reed's article in the November issue on Grace Slick was absolutely fantastic! I have long been a reader of STEREO REVIEW for its excellent classical reviews and lucid equipment reports. I have also subscribed to *Rolling Stone*, *The Berkeley Tribe*, etc., turning to them for current, undistorted info on rock. Your recent beautiful review of the "Woodstock" album and now your treatment of the Airplane and Slick have raised your magazine to a higher plane entirely, in my opinion.

(Continued on page 11)

STEREO REVIEW

When the Citation Twelve power amplifier was introduced, it was immediately hailed by HIGH FIDELITY magazine as "... a virtually distortionless device." STEREO REVIEW said, "... the amplifier circuit... is disarmingly simple, yet it offers essentially state-of-the-art performance." STEREO & HI-FI TIMES summed it up by saying, "Harman-Kardon has produced an amplifier that is so close to theoretical perfection that it may be said that the Citation Twelve simply drops out of the reproduction chain. It simply produces no discernible sound of its own."

Now Harman-Kardon presents the Citation Eleven, a superlative preamplifier worthy of the Citation name.

The Citation Eleven specifications are unmatched by any preamplifier ever made. But specifications alone do not begin to convey the scope of this remarkable instrument.

For one thing, instead of conventional tone controls, the Citation Eleven employs a series of precision filters that permit you to boost or attenuate the signal at five critical points within the audio spectrum. By judicious use of the audio equalizer you can correct deficiencies in program material, speakers and room acoustics—literally shaping your system's frequency response. What you actually hear is acoustically balanced to the requirements of your listening room.

But more. The Citation Eleven

offers a full complement of professional controls, and enough inputs and outputs to satisfy the requirements of the most demanding audiophile. For example: two tape monitor switches; a front panel speaker selector switch for two sets of speakers; two low impedance headphone receptacles; a special defeat switch that removes the audio equalizer from the circuit for instant comparison of equalized and flat response.

The extraordinary performance and unparalleled flexibility of the Citation Eleven are unrivalled by any preamplifier on the market today.

To fully appreciate the Citation Eleven, you should hear it in combination with the Citation Twelve. But the Citation Eleven, in combination with any top flight amplifier, will provide unexcelled performance. Your Harman-Kardon dealer will be happy to provide a demonstration.

For complete specifications and technical information, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, New York 11803.



**harman kardon**

A subsidiary of Jervis Corporation

# Now... The Citation Eleven awaits the experts.



# The either-or stereo from JVC

Model 4344 is the latest pacesetter from JVC. With more features, more versatility than any other compact in its field. You can enjoy either its superb FM stereo/AM receiver. Or your favorite albums on its 4-speed changer. Or 4-track cassettes on its built-in player. Or you can record your own stereo cassettes direct from the radio, or use its microphones (included) to record from any outside source. And you get all these great components in a beautiful wooden cabinet that can sit on a book-shelf.

But don't let its size fool you — JVC's 4344 is a real heavyweight. With 45 watts music power, 2-way speaker switching and matching air suspension speakers, illuminated function indicators, handsome blackout dial, separate bass and treble controls, FM-AFC switch. Even two VU meters to simplify recording, and more.

See the Model 4344 at your nearest JVC dealer today. Or write us direct for his address and color brochure.

**JVC** Catching On Fast

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



I have been far into the Airplane since Slick joined, and Reed's article was really fine. He portrays Grace's fascinating but elusive personality excellently. He brought out several interesting items about Grace in a personal rather than a prying-reporter manner, and I found it truly refreshing.

Thank you, Rex Reed and STEREO REVIEW! You have lost a reader and gained a disciple.

GARY MCLAUGHLIN  
Orlando, Fla.

#### Classics and Currency

● Mr. Eugene S. Zimmer's letter concerning the "live" classical concert scene in your November issue is something we should pay heed to and deal with. Unfortunately, concerts are filled to the brim with pompous snobs who affect interest in the performances. Unfortunately too, these same people often provide the monetary support for various musical endeavors. A good look at opera, that financial nightmare, will reveal why music needs the dilettante, for all the wrong reasons.

On the other hand, classical music isn't dead or dying, it is merely undergoing a change in the state of its health, just as it always has and always will. Rock is dying, though, despite frantic denials by its freaky perpetrators. Take Grace Slick, that eminent musical authority and snob of a very different nature. In her valued opinion, "Opera"—now get this—"died because it wasn't current." First-class musical compositions exist because they are the products of superb musicians who have the ability to transcend time barriers, fads, political folly, or whatever, and still communicate on a high level to some of us whether others turn a deaf ear or not. This will never change. Conversely, currency is relatively unimportant, and a danger the best composers have tried to avoid. They pick timeless subjects, not particular social anomalies which might be tomorrow's gaspers. The next composer distinguished only by his relevancy will surely be forgotten in a few short years, right along with Grace Whats-her-name.

CLIFFORD J. DEVOY  
Seattle, Wash.

*Mr. DeVoy's letter falls, interestingly, in an issue devoted to the crisis in classical music in this country. He seems, however, to be of two minds about the "pompous snobs" in the concert hall—they are doing the right thing for the wrong reasons, apparently, but we do need their money. This is adding hypocrisy to pompous snobbishness. Is Mr. DeVoy really so sure of the psychological, social, and cultural whys and wherefores of the concert-going exercise that he can separate the "right" reasons from the "wrong" ones?*

#### Jeanette MacDonald

● I read Peter Reilly's splendid article, "Jeanette MacDonald and the Dear, Dead Days of Film Operetta" (November), about ten minutes after screening her 1936 film *Maytime* in our living room. I am sorry that the recordings in the new RCA Victrola record "Jeanette MacDonald Sings San Francisco and Other Screen Favorites" are not from the original soundtracks. I suspect there were a good many enthusiastic readers of this article, and it might be well to inform them that there is a soundtrack album with sixteen original recordings on an RCA Victor Vintage series record that came out around 1967 (LPV 526). No effort is made to beef the recording up to

(Continued on page 14)

FEBRUARY 1971

## Over 30 Top Stars Bring You The Album Buy of the Year!

This All-New Three-Album Set, For Only \$3! (Hate to use all those exclamation points, but sometimes your mind wanders, Fats.)



Over 36 Selections Starring—James Taylor. Grateful Dead. Little Richard. Kinks. Van Morrison. Beach Boys. Frank Zappa. Mothers of Invention. John Sebastian. Ry Cooder. Arlo Guthrie. Youngbloods. Lovecraft. Gordon Lightfoot. Fleetwood Mac. Jimi Hendrix. Sweetwater. And Many More Top Artists.

This brand-new album is brought you at rock-bottom, no profits cost by all these worried Warner Reprise Records artists. They're worried because, in the glut on our airwaves, maybe you haven't heard their latest albums.

Now—because they (and we) have given up all profits to bring you this album at cost—you can tune into the music all these artists think you should be into, and do it pretty cheaply.

*Looney Tunes and Merrie Melodies* is three high-quality, stereo albums. Packed in a box, with a booklet that tells all about it. Hopefully, *Looney* will induce you to run out and buy these artists' full albums at regular prices; that's your business, though.

You can't get this album in stores; only by mail, cutting out the middle man. You should send for it, because it really *is* good.

And now, because at \$3, we can't run this ad forever.

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Warner/Reprise Records  
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H

Dear Loons:  
I believe you, I believe you! Here's my \$3!

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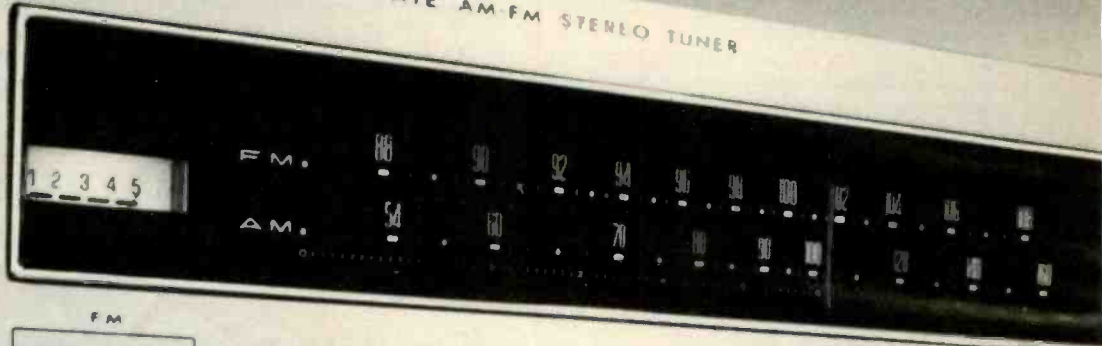
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Small print department: Make checks payable to Warner Bros. Records. Allow about six weeks for the clowns in our mailroom and the U.S. Postal People to get back to you. This offer good only in U.S. and Canada, because Customs is such a pain.


CIRCLE NO. 52 ON READER SERVICE CARD

# AN EXTRAORDINARY

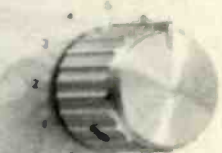
 **KENWOOD** SOLID STATE AM-FM STEREO TUNER




F M  
AUTO MONO  
POWER OFF




**SELECTOR**



**LEVEL**



 **KENWOOD** SOLID STATE STEREO AMPLIFIER

OFF 2 4 6 8 10  
10dB



**BASS**

OFF 2 4 6 8 10  
10dB



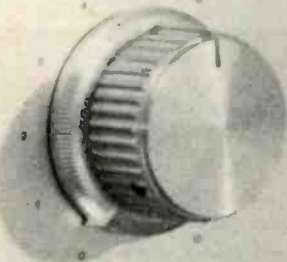
**TREBLE**

OFF 2 4 6 8 10  
10dB

SOURCE  
A PLAY B P, BV  
DURING A-50



**TAPE MONITOR**




**VOLUME - BALANCE**

OFF A B A&B



**SPEAKERS**

NULL BALANCE



**POWER**

RIGHT LEFT  
10dB



**MODE**

AUX 1 AUX 2 TAPE PHONES PHONE 1 PHONE 2 MC



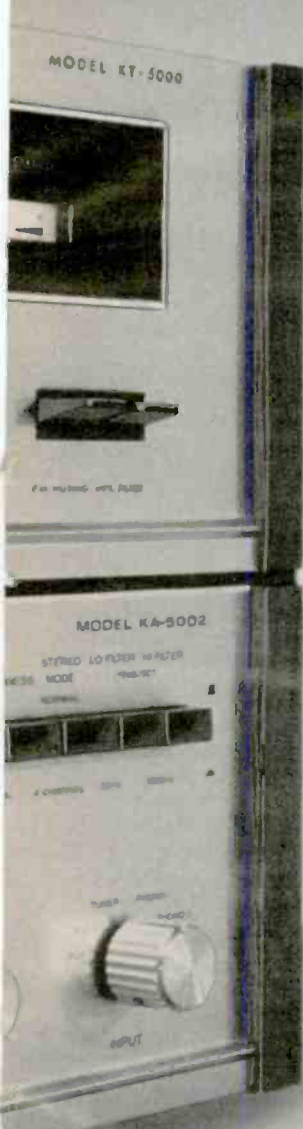
PHONO 2





# NEW AMPLIFIER AND TUNER

## from KENWOOD



### KT-5000 2-IC, 3-FET, FM/AM STEREO TUNER

**FEATURES:** 3 FETs, 4-gang Tuning Condenser Frontend for superior sensitivity and spurious response ratio ■ 2 ICs and Mechanical Filter IF Stages for greater selectivity ■ New FM/AM Signal Strength Meter and FM Zero-center Tuning Meter with Stereo Indicator for perfect tuning ■ MPX Filter for eliminating noise on stereo signals without affecting frequency response ■ Step-type Output Level Control to supply proper input to amplifier ■ Interstation Muting Circuit ■ 300 ohms balanced and 75 ohms unbalanced Antenna Terminals ■

**SPECIFICATIONS:** FM Sensitivity (IHF): 1.7  $\mu$ V ■ FM Frequency Response: 20-15k Hz (+0, -2 dB) ■ FM Harmonic Distortion (at 400 Hz, 100% Mod.): Mono: less than 0.6%; Stereo: less than 0.9% ■ FM Signal-to-Noise Ratio (at 100% Mod.): better than 60 dB ■ FM Capture

Ratio (IHF): 2.5 dB ■ FM Selectivity (Alt. Channel): better than 50 dB ■ FM Stereo Separation: better than 35 dB @ 1k Hz ■ AM Sensitivity (IHF): 15  $\mu$ V ■ AM Selectivity: better than 25 dB ■ Dimensions: 16 $\frac{1}{4}$ "W, 5 $\frac{1}{8}$ "H, 11"D ■ Weight: 14 lbs. ■ Price: \$179.95

### KA-5002 150-WATT DIRECT COUPLING STEREO AMPLIFIER

**FEATURES:** All-stages Direct Coupling Circuitry and Complementary-symmetry Driver Stage for cleaner, purer sound ■ 2 Pairs of Phono Inputs ■ Exclusive 2 Phono Input Levels (2 mV, 0.06 mV) with Front Panel Selector Switch ■ Phono 1 Input Impedance Selector ■ Tape Monitor and Dubbing Switch for 2 Tape Recorders ■ 4-Channel Input/Output Terminals and Volume Control ■ Output Terminals for 2 Sets of Stereo Speakers with Front Panel Speaker Selector Switch ■ Pre-amplifier Outputs for use with other power amplifier or multi-channel system ■ Main Amplifier Inputs for use with other components with preamplifiers ■ 2 dB Step-type Tone Control Switch ■ Null Balance Switch ■ Pushbutton -20 dB Muting Switch ■ Blue Light Indicators for Input Selector Switch ■ Front Panel Stereo Headphone Jack ■ 12 dB/oct cutoff Low and High Filter ■

**SPECIFICATIONS:** Power Output: (IHF) 150 watts @ 4 ohms; 120 watts @ 8 ohms; (RMS) Continuous Power: 60 watts, 30 watts per channel with both channels operating simultaneously with 8 ohms load at any frequency from 20-20k Hz ■ Harmonic Distortion: less than 0.5% at rated output ■ IM Distortion: less than 0.3% at rated output ■ Frequency Response: 20-50k Hz ( $\pm 1$  dB) ■ Sensitivity (for rated output @ 8 ohms) and Input Impedance (at 1k Hz): Phono 1: 2.5 mV; 30k ohms, 50k ohms (switchable); Phono 2: 0.06 mV; 200 ohms; 2.5 mV; 50k ohms; Mic: 2.5 mV; 50k ohms; Aux 1, 2, Tuner, Tape Play A, B: 200 mV;

100k ohms; Main Amp Input: 1 V; 50k ohms ■ Signal-to-Noise Ratio: Phono 1: 65 dB; Phono 2: 45 dB, 65 dB; Aux, Tuner, Tape Play: 77 dB ■ Max. Input Signal: 310 mV (PP 1k Hz) at Phono 1 Input ■ Output Impedance: 0.25 ohms from 50 Hz to 10k Hz (at Speaker Terminal) ■ Damping Factor: 90 @ 8 ohms ■ Low Filter: (for rumble) 80 Hz cutoff, 12 dB per octave ■ High Filter: (for scratch) 7k Hz cutoff, 12 dB per octave ■ Bass Control:  $\pm 10$  dB @ 100 Hz with 2 dB step switch ■ Treble Control:  $\pm 10$  dB @ 10k Hz with 2 dB step switch ■ Dimensions: 17"W, 5 $\frac{1}{8}$ "H, 11"D ■ Weight: 20 lbs. ■ Price: \$219.95

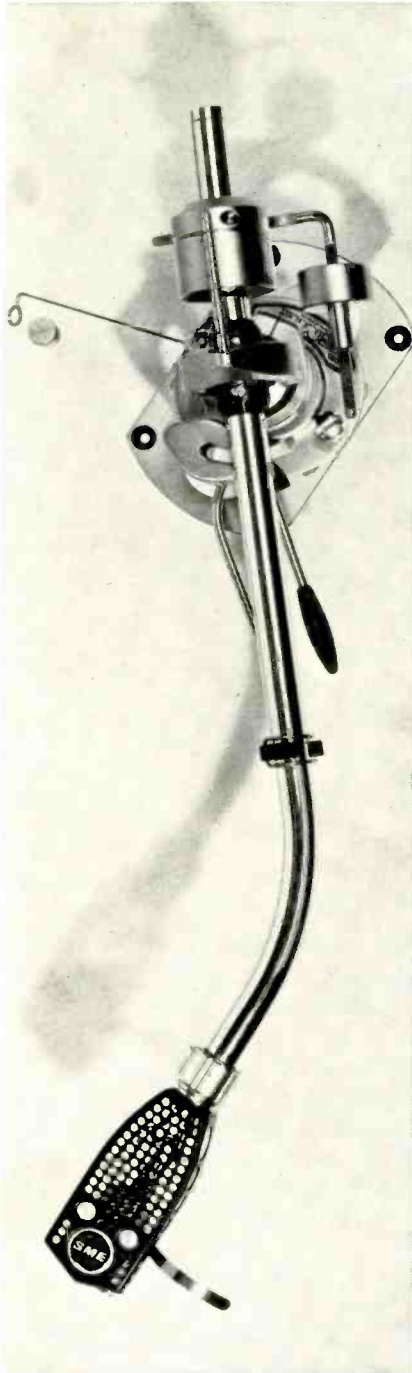
Sound test these superb new units at your nearest KENWOOD Dealer or write for complete specifications to . . .



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Illinois 60204

CIRCLE NO. 37 ON READER SERVICE CARD

stereo sound effects, and it is very lovingly and carefully done. It includes a lot of the MacDonald-Eddy duets from *Naughty Marietta*, *Rose Marie*, *Maytime*, and *Sweethearts*, along with some other nice solos by Jeanette MacDonald.

There is another excellent album called "Jeanette MacDonald: Opera and Operetta Favorites," a collector's reissue of recordings that have not been on LP before (RCA Victor LM 2908). This includes operetta arias on one side (three recorded in 1939, two in 1946) and a collection on the other side ranging from *Smoke Gets in Your Eyes*, recorded in 1946, to *Les Filles de Cadix*, recorded in 1939. Again there is no effort to beef these up with trick effects, yet they are very carefully presented and show up her voice very appealingly. For nostalgia buffs you can't beat that original soundtrack album, however.

I am amazed to find that these films look very good in 1970. By the mid-Fifties and early Sixties people had begun to make fun of them. They were reissued in some of the big cities in the late Sixties with considerable success, and the 16-mm market for schools, groups, and homes has been growing. I sat in a big living room this summer and watched *Naughty Marietta* with an audience of twenty-three, ranging in age from eight through eighty. The high-school and college people's delight in the film was a joy to see. As Mr. Reilly so perceptively pointed out, those films were period pieces when they were made, about a very different world than that of 1935. Yet, seeing them now, I am struck by how bright and human and charming they were. I'm grateful to Mr. Reilly for the light he threw on this star and period. He did a lot more than just review a record.

DAVID MALLERY  
Philadelphia, Pa.

#### Correction

● We would like to call your attention to an error in the listing information we furnished with our album of Bach Sonatas for Violin and Harpsichord reviewed in the "Best Recordings of the Month" section in December. The suggested retail price of this three-disc set is \$11.50, not \$17.94. We should also have mentioned that this set is for sale in the museum shops of the Smithsonian Institution as well as through regular channels.

CHARLES FISHER  
President, Cambridge Records  
Wellesley, Mass.

#### De Mortibus Addenda

● I would like to add a few facts to William Ober's article "De Mortibus Musicorum" in the November issue. They concern the Spanish composer Enrique Granados. The source: Mr. William Strasser, who, to help Granados meet the deadline of the Metropolitan Opera's performance of his opera *Goyescas*, orchestrated the work in New York. The sequence of events was as follows:

Granados left his score and parts in Paris in his haste to escape, and William Strasser orchestrated the work in New York. After the performance, Granados insisted that the Met pay him in gold. The gold went down with Granados and his wife on the *Essex*, torpedoed by the Germans in the English Channel. Two daughters were orphaned and had to be helped financially by a fund raised by Ernest Schelling, the pianist.

William Strasser was a music editor and arranger-orchestrator who lived in New York

during World War I, whence he had fled from Europe. His tragedy was his total loss of hearing. In order to live, he dealt with the paperwork of music, and ended his career at the Curtis Institute of Music, where he was music editor.

GORDON MAPES  
Princeton, N. J.

#### Sviatoslav, Not Karl

● With all respect to Martin Bookspan, I must report an error in his usually scrupulous researching ("Basic Repertoire," November). The "Richter/Munch" performance of Beethoven's First Piano Concerto on RCA Victrola VICS 1478 does not have *Karl* Richter as soloist, but rather the nonpareil Sviatoslav. This recording was made in 1960, during the pianist's first American tour, and has long been one of my favorite discs.

JEFF RAINER  
Hartsdale, N. Y.

*The editors apologize to Mr. Bookspan for having inserted the incorrect first name "Karl" into his "Basic Repertoire" column, and exonerate him from any responsibility for it.*

#### Shure Transformers

● The October 1970 "New Products" column contained pricing errors for the new Shure microphone-line matching transformers. The A95A transformer, quoted at \$19, actually sells for \$12.60; the A95P, quoted at \$21, should be \$13.80; the A95F's quoted price of \$22 is really \$14.40; and the A95FP's quoted \$24 is \$15.60.

H. T. HARWOOD  
Director, Public Relations  
Shure Brothers Inc.  
Evanston, Ill.

#### Centennialism

● In writing of "The Great Beethoven Boondoggle" in the October issue of *STEREO REVIEW*, William Anderson pokes a small but valuable hole in the Great Wall of Centennialism.

Johann Gottlieb Graun is a fine choice for 1971 celebrations. But why not enlarge the hole to bring other relatively neglected composers into view? Allowing centenarians based on birth dates as well as death dates, consider the following six composers, each of whom (like Graun) is represented by at least one current recording available to prospective centenarians: Tomaso Albinoni (1671-1750), Daniel-François Auber (1782-1871), Franz Xaver Brixli (1732-1771), Frederick Converse (1871-1940), Michael Praetorius (1571-1621), and Domenico Puccini (1771-1815).

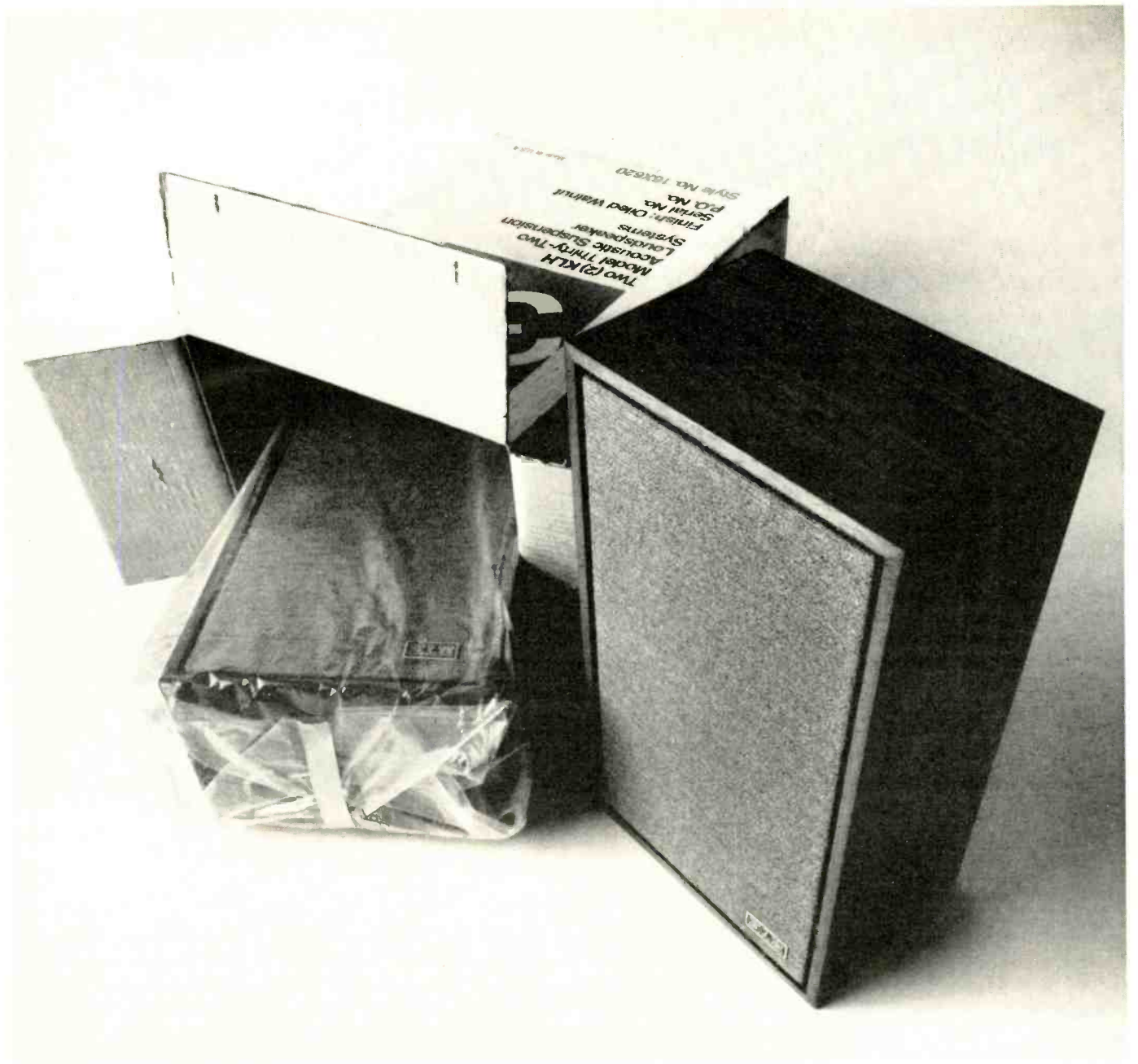
PAUL ELLIOTT  
New York, N. Y.

#### Beethoven Bonanza

● In the October issue Editor William Anderson mentions the release of two complete sets of Beethoven symphonies and one complete set of the sonatas for the Beethoven year. He will have to add one of each from the Musical Heritage Society, although neither has been reviewed in *STEREO REVIEW*. The symphonies are by Paul Kletzki and the sonatas are by Friedrich Gulda, and in my opinion both sets rank extraordinarily high in interpretive quality. They bring a kind of freshness to the music and satisfy me more than any current performances. I would part with most of my records before I would give up my Kletzki Ninth.

RONALD D. PATAKI  
North Bergen, N.J.

STEREO REVIEW



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But the Thirty-Two not only sounds like an expensive speaker, it looks like one, too. It is unquestionably the

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For more information on the Model Thirty-Two, write to KLH Research and Development Corporation, 30 Cross St., Cambridge, Mass. 02139. Or visit your KLH dealer.



KLH RESEARCH AND DEVELOPMENT CORPORATION  
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# AR speaker systems were designed for home use, but they are often chosen for professional applications because of their accuracy.

The Auditorium Acoustics Simulator designed and built by Bolt Beranek and Newman Inc. is a recent example.



Bill Watters and Tom Horrall listening to a comparison of two, four and twelve channel playback of an orchestral recording. The system they are shown using is described in "Auditorium Acoustics Simulator," by T.R. Horrall, B.E. Blanchard and B.G. Watters, paper F-6 presented at the 79th meeting of the Acoustical Society of America, April, 1970.

From its beginning as an acoustics consulting firm in 1948, Bolt Beranek and Newman Inc. has broadened the scope of its activities to include consulting research and development in architectural technologies, physical and behavioral sciences, computer science and computer systems development, as well as related industrial activities such as the TELCOMP time-shared computer service.

The firm's original partners, still actively engaged in its activities, are Richard Bolt, formerly Director of the Acoustics Laboratory at M.I.T. and an advisor to government on numerous matters related to science education and research planning; Leo Beranek, an internationally recognized authority on acoustics who has made major contributions in many areas of acoustics and noise control; and Robert Newman, an architecture professor at M.I.T., also widely known as a lecturer and writer on acoustics.

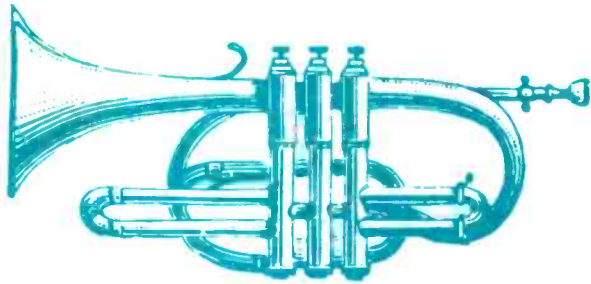
As part of a program to study the reactions of listeners to concert halls with differing acoustic properties, a twelve-channel electronic auditorium simulation system has been designed and built at BB&N. When a music recording with little or no reverberant sound is introduced to the system, numerous echoes as well as diffuse reverberant sound are generated electrically; the form and pattern of these effects can be precisely controlled and distributed to the twelve channels to synthesize the acoustical environment which the system is to simulate. The simulator may help to increase the reliability of acoustic design, to demonstrate expected results before a hall is constructed, and to provide better understanding of acoustical qualities in both existing and proposed auditoriums.

AR-4x speaker systems were chosen for the simulator because of their high accuracy and convenient size, after testing speaker systems of several kinds. Extreme low bass is provided by AR-1W systems.



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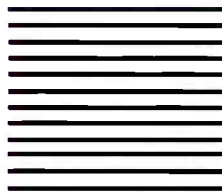
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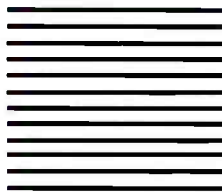
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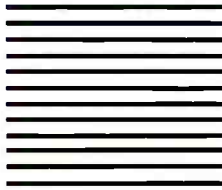
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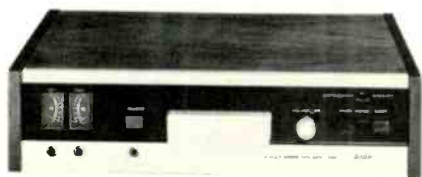
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# NEW PRODUCTS

THE LATEST IN  
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## Allied Radio Shack Model 1188 Eight-Track Tape Deck



● ALLIED RADIO SHACK's Model 1188 eight-track stereo tape deck can record eight-track cartridges from microphone and other sources. Playback is through a component music system or console with external high-level inputs. Specifications include a frequency response of 30 to 15,000 Hz, under 0.2 per cent wow and flutter, and a signal-to-noise ratio of 48 dB. Concentrically mounted volume controls for each channel also serve to set recording levels, which are displayed on two meters. The transport begins to play

when the cartridge is inserted and to record when a pushbutton is simultaneously depressed. There are also fast-forward, eject, and track-selector pushbuttons (with illuminated track indicators), and a front-panel headphone jack. The deck can be programmed for continuous play, repeat of one set of tracks, or automatic ejection of the cartridge after all tracks have been played. It measures  $4\frac{1}{2} \times 15\frac{1}{4} \times 9\frac{3}{4}$  inches and costs \$159.95 including a walnut-finish cabinet.

*Circle 143 on reader service card*

## Jensen Concert Series Speakers

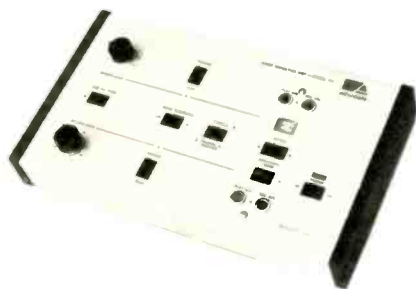


● JENSEN has announced the redesign of its Concert Series line of unmounted permanent-magnet loudspeakers for general-purpose and special-application use. The line comprises 167 models, with diameters that range in size from 3 to 18 inches in the round configuration and 2 x 6 inches to 6 x 9 inches in elliptical form. Nominal voice-coil impedances of the various speakers include 3.2 ohms, 8

ohms, 12 ohms, 45 ohms, and several multiple-impedance models (8-10, 20, and 40 ohms). Among the speaker types are those for home and automobile installation, commercial applications such as communications, aircraft, and outdoor theaters, and electronic musical-instrument use. All speakers are full-range for their particular application.

*Circle 144 on reader service card*

## Advocate Model 101 Noise Reduction Unit



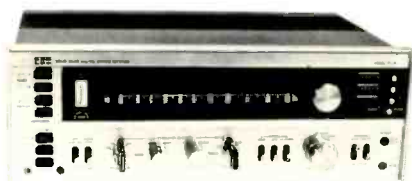
● ADVOCATE's new Model 101 Noise Reduction Unit incorporates the Dolby Type-B circuitry specifically developed to reduce audible tape and electronic hiss introduced by the tape-recording process.

Whereas the other available Dolby adapters contain four modules (two for recording and two for playback), the Advocate Model 101 has two that are switched between recording and playback functions. A stereo tape therefore cannot be monitored with a flat frequency response (on a three-head machine) while it is being made, although the Dolby-processed signal can be monitored. For mono recording, however, the unused module can be switched for simultaneous deprocessing of the playback signal. The Model 101 is connected so that all signals going to and coming from the tape machine pass through it. The Dolby circuits can be switched out for recording and playback of non-Dolbyized tapes. The unit has complete recording and playback cali-

bration controls, a single meter for setting each channel individually, and a built-in oscillator for recording a 400-Hz calibration tone on the tape. Two recording-level controls take over those functions from the tape machine's facilities when the Dolby circuits are used for recording. Improvement of signal-to-noise ratio afforded by the Model 101 is up to 10 dB above 4,000 Hz. Total harmonic distortion is under 0.4 per cent at the Dolby standard level. An input signal of 30 millivolts or greater is needed to produce the Dolby calibrated recording level, for which the output is 0.58 volt. Input and output impedances are 50,000 ohms and under 100 ohms, respectively. A built-in multiplex filter prevents interaction with FM pilot tones and subcarrier frequencies that might affect the Dolby's operation. The Model 101 is  $12\frac{3}{4} \times 7 \times 2\frac{1}{2}$  inches and has walnut-finish end pieces. Price: \$125.

*Circle 145 on reader service card*

## BIC/LUX 71/2R Receiver



● BRITISH INDUSTRIES is introducing to the U.S. market the BIC/LUX line of audio electronics, consisting of two tuners, two integrated amplifiers, and two receivers. The top-of-the-line Model 71/2R AM/stereo FM receiver has a continuous power output of 75 watts per channel (8-ohm loads, both channels driven) across the audio-frequency range. Distortion at rated output is 0.3 per cent harmonic and 0.4 per cent intermodulation. Signal-to-noise ratios are 70 dB for the magnetic-

phono inputs and 90 dB for the high-level inputs.

Among the unusual control facilities for the audio section are concentric bass and treble controls for each channel with a choice of three inflection points or control bypass selectable through separate rotary switches. Input selection is by pushbutton, with AM, FM, auxiliary, two phono inputs, and two tape-head inputs (with equalization for both  $7\frac{1}{2}$  and  $3\frac{3}{4}$  ips) pro-

*(Continued on page 24)*



# What started out as a romance in Los Angeles...

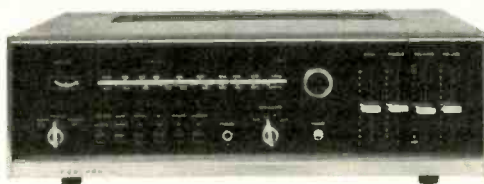
A salesman in Los Angeles recommended a Concord receiver to a couple from Bakersfield, the couple from Bakersfield told their friends from Phoenix, the friends from Phoenix told their brother in Las Vegas, the brother in Las Vegas told his lawyer in Salt Lake City, the lawyer in Salt Lake City told his uncle in Colorado Springs, the uncle from Colorado Springs told an oil man from Tulsa, the oil man from Tulsa told his girl friend in Wichita, the girl friend from Wichita told her boss in Des Moines, the boss from Des Moines told his lodge brother from Peoria, the lodge brother from Peoria told a druggist from Cleveland, the druggist from Cleveland told an electrician from Baltimore, the electrician from Baltimore told a truck driver from Philadelphia, the truck driver from Philadelphia told his stock broker from New York, and the stock broker from New York loved the Concord stereo receiver.

## ...has ended up as a love affair in New York!

And this is the reason for the love affair. The Concord Mark 20, AM-FM stereo receiver is 300 watts\* of beauty. It can deliver enough distortion-free power to fill an auditorium. Or it can whisper sweetly. Solid state circuitry utilizing field-effect transistors and integrated circuits provides maximum station pulling power, superb performance on records, tapes and broadcasts. A tuning meter for FM, signal strength meter for AM, provide pinpoint tuning. And it has all of the audiophile controls—tape monitoring, speaker selector switch, stereo headphone jack, loud-

ness contour controls, calibrated slide pots for tone, balance and volume, interstation muting and automatic stereo switching. All of this wonderful performance is wrapped up in a handsome solid-walnut cabinet with a back-lit, smoke-black plexiglass front panel. The price is under \$300. Other Mark Series receivers starting at under \$200 for Mark 10, under \$240 for Mark 12.

Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, Calif. 90025. A Subsidiary of Ehrenreich Photo-Optical Industries, Inc. 



\* (total power at 4 ohms single channel driven  $\pm 1$  dB).

## Concord Mark Series Receivers

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JUNEAU—Alaska Radio, 1000 Harbor Way

## ARKANSAS

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HOLLYWOOD—Magnetic TVI, 716 N. LaBrea  
LONG BEACH—Scott Audio, 266 Alamitos  
LOS ANGELES—Henry Radio, 11240 W. Olympic  
Shelley's Audio, 721 W. 9th  
RIDGECREST—Kunz Photo & HiFi, 237 Balsam  
SAN DIEGO—Breier Sound, 3789 Park  
SAN FRANCISCO—Olson Electronics, 169 Eleventh  
SAN JOSE—Century Music, 448 S. Winchester  
Quement Electronics, 1000 S. Bascom  
SAN RAFAEL—Catania Sound, 857 Fourth  
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J & B Electronics, 10200 E. Colfax  
BOULDER—Colorado Electronics, 1031 Walnut  
DENVER—C. W. Electronic Sales, 1237 16th  
Electronic Laboratory, 562 S. Broadway

## CONNECTICUT

DANBURY—Carston Studios, 146 Old Brookfield, N.

## DELAWARE

NEWARK—Delaware Music, 132 Main  
WILMINGTON—RESCO, 3601 N. Market

## DISTRICT OF COLUMBIA

Glen's Audio, 1206 "G" St., N.W.

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FORT LAUDERDALE—Ridge Stereo,  
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ORLANDO—Olson Electronics, 1021 Colonial  
WEST PALM BEACH—Stereo Omnibus,  
754 N. Lake Blvd.

## GEORGIA

ALBANY—Southeastern Radio, 206 S. Monroe  
ATHENS—Southeastern Radio, 393 N. Finley  
HAPEVILLE—Southeastern Radio, 565 N. Central  
MACON—Southeastern Radio, 866 Second

## ILLINOIS

AURORA—Cook's HiFi, 31 S. Broadway  
CHAMPAIGN—Bandy's TV, 711 S. Sixth  
CHICAGO—Gill Custom House, 1043 E. 95th  
Muscraft, 1855 N. Halsted  
Muscraft, 2035 W. 95th  
Muscraft, 48 E. Oak  
Olson Electronics, 4101 Milwaukee  
Olson Electronics, 2641 W. 95th  
Olson Electronics, 123 N. Western

GALESBURG—J.L. Black, Fremont & Henderson  
Lindstroms Furniture, 224 E. Main  
HIGHLAND PARK—Columbia Hi Fi, 1805 St. Johns  
MOUNT PROSPECT—Randhurst Music,  
Randhurst Shopping Center  
MORTON GROVE—Muscraft, 5700 W. Dempster  
OAK PARK—Muscraft, 7045 W. North  
PEKIN—Cohen Furniture, 11th & Margaret  
ROCK ISLAND—Heriford's, 4708 11th  
STERLING—TCR Distributors, 210 Second

## INDIANA

PLYMOUTH—Shemberger Music, 203 E. Garro  
SOUTH BEND—Radio Distributing, 1212 High

## IOWA

BURLINGTON—TCR Distributors, 515 S. Main  
DAVENPORT—TCR Distributors, 1205 E. River  
DUBUQUE—Miller Radio, 1599 Central  
JEWELL—Wing TV  
MT. PLEASANT—Van's TV  
NAQUOKETA—Yeager TV  
PELLA—Wander's TV  
PERRY—Don's TV, 302 Willis

## IOWA (Cont.)

WATERLOO—Farnsworth Electronics,  
201-205 E. Mullan

## KANSAS

MISSION—Asper Electronics, 5834 Johnson  
OVERLAND PARK—Asper Electronics,  
8907 W. 95th

## LOUISIANA

METAIRIE—Pelican Electronic, 3321 Division  
Sterling Electronics, 5029 Veterans Hwy.  
NEW ORLEANS—Pelican Electronic, 2231 Banks

## MARYLAND

BALTIMORE—Stansbury Stereo, 1709 Poplar Place  
JOPPATOWNE—Stansbury Stereo, 1018 Joppa Farm

## MASSACHUSETTS

BOSTON—Music Room/Government Center Camera,  
Two Center Plaza  
CHICOPEE—Valley Sound, 20 First Ave.  
CONCORD—Audio Consultants, 27 Thoreau  
NORTHAMPTON—Melody Corner, 186 Main  
PITTSFIELD—Seiden Sound-Lafayette,  
42 Summers  
RANDOLPH—Boston Audio, 2 Teed Dr.  
SPRINGFIELD—Soundco, 2095 Roosevelt  
WINCHESTER—Sound Specialists, 7 Waterfield  
WORCESTER—Tape & Players, 399 Park

## MICHIGAN

ADRIAN—Aldrich Music, 142 S. Main  
ALLEN PARK—Olson Electronics, 15847 Southfield  
ANN ARBOR—Home Appliance Mart,  
2019 W. Stadium

BATTLE CREEK—Kipps Professional Products,  
552 W. Columbia

DEARBORN—Almas Hi Fi, 15031 Michigan  
DETROIT—High Fidelity Workshop,  
16400 W. Seven Mile Rd.

KLA Laboratories, 7375 Woodward  
Olson Electronics, 15620 Grand River  
Olson Electronics, 14243 Gratiot  
Pecar Electronics, 11201 Morang  
Stereoland, 17131 W. McNichols  
GRAND RAPIDS—Audio Distributors,  
2342 S. Division

Electronic Sound, 2249 S. Division  
GROSSE POINTE WOODS—Stereoland, 20746 Mack  
LIVONIA—Stereoland, 33111 Plymouth  
ROCHESTER—Stereoland, 139 S. Main  
SAGINAW—Jack Gridley Music, 4612 State  
SOUTHGATE—Stereoland, 13460 Northline  
WESTLAND—Olson Electronics, 200 N. Wayne

## MISSISSIPPI

HATTIESBURG—N & H Electronics, 402 E. Pine  
JACKSON—Sound & Communications, 5466 N. State  
PASCAGOULA—May Electronics, 605 Ingalls

## MISSOURI

INDEPENDENCE—Asper Electronics,  
509 E. 24 Hwy.

## NEBRASKA

GRAND ISLAND—Lumbard Leschinsky, 107 E. 3rd  
NORFOLK—Behmer Music

## NEVADA

RENO—Sierra Custom Sound, 605 S. Wells

## NEW JERSEY

CAMDEN—RESCO, 211 Market  
NORTHFIELD—Rainbow Electronics, 318 Tilton  
PENNSAUKEN—Lafayette Radio, 5057 Route 38

## NEW YORK

ALBANY—Greylock Electronics, 65 Central  
Seiden Sound/Lafayette, 79 Central  
BRONX—Corner Distributors, 10 W. 181st  
BUFFALO—Purchase Radio, 747 Main  
COLONIE—Seiden Sound/Lafayette,  
Korvette Plaza  
GLENS FALLS—Seiden Sound/Lafayette  
707 Upper Glen  
ITHACA—Dryden Radio/Lafayette  
1300 Dryden  
KINGSTON—Greylock Electronics, 763 Albany  
NEW YORK—Downtown Audio, 17 Warren  
Sonocraft, 29 W. 36th  
POUGHKEEPSIE—Greylock Electronics, 5 Parker  
SCHENECTADY—Seiden Sound/Lafayette  
141 Erie  
SYRACUSE—Gordon Electronics,  
2739 Erie Blvd., E.  
Gordon Electronics, Western Lights Plaza

## NEW YORK (Cont.)

TONAWANDA—Purchase Radio, 1230 Niagara Falls  
WEST SENECA—Purchase Radio, Southgate Plaza

## NORTH CAROLINA

ASHEVILLE—Bradley's HiFi, 826 Hendersonville  
CHARLOTTE—House of Sound & Such,  
5935 Plneville  
RALEIGH—Stephenson Music, 101 W. Peace

## OHIO

AKRON—Olson Electronics, 69 W. State  
CLEVELAND—Olson Electronics,  
21850 Center Ridge

Olson Electronics, 2020 Euclid  
Olson Electronics, 6153 Mayfield  
Olson Electronics, 6813 Pearl  
Pioneer Standard, 5403 Prospect  
Warren Radio, 5842 Rldge  
COLUMBUS—Jimmy Rea's, 540 W. Broad  
DOVER—TV Specialties, 446 E. 4th  
FINDLAY—Fellers Electronics, 310 N. Main  
PARMA—Winteradio, 5373 Ridge  
SPRINGFIELD—Gene Tavener, 33 E. Harding  
TOLEDO—Audio Center, 1546 Alexis

## OKLAHOMA

OKLAHOMA CITY—Sterling Electronics,  
5611 S. Western  
Sterling Electronics, 4327 N.W. 23rd

## OREGON

PORTLAND—Electronic Wholesale Mart,  
631 N.E. Grand

## PENNSYLVANIA

BETHLEHEM—Bironics, 4th & W. Broad  
ERIE—House of Records, 362 W. Eighth  
LANCASTER—George D. Barbey, 622 Columbia  
LEBANON—George D. Barbey, 821 Quentin  
PHILADELPHIA—A-C Radio, 1539 W. Passyunk  
Penn Electronics, 5503 Frankford  
RESCO, 7th & Arch  
RESCO, 5930 Market  
RESCO, 6587 Roosevelt  
PITTSBURGH—Olson Electronics,  
3405 Saw Mill Run  
READING—George D. Barbey, 333 N. 4th  
SWARTHMORE—Hi Fi Studio, 8 Park  
WILLOW GROVE—RESCO, 29 York  
YORK—Rosen Electronics, 215 S. George

## RHODE ISLAND

PROVIDENCE—East Side Sound Studio,  
95 Governor  
WOONSOCKET—Sound Track-Auclair's,  
566 Cass

## SOUTH CAROLINA

CHARLESTON—Radio Labs, 475-477 E. Bay  
COLUMBIA—Dixie Radio, 1900 Barnwell  
Southeastern Radio, 1606 Gregg

## TENNESSEE

MEMPHIS—Modern Music, 3145 Poplar  
NASHVILLE—Electra Distributing, 1914 W. End

## TEXAS

DALLAS—Crabtree's Electronics, 4428 Lemmon  
Crabtree's Electronics,  
3510 Marvin D. Love Fwy.  
Crabtree's Electronics, 11430 N. Central Exp.  
Crabtree's Electronics, 2608 Ross  
FT. WORTH—Crabtree's Electronics, 2939 W. 7th  
HOUSTON—Kustom-Tronics, 8383 "B" Westview  
Kustom-Tronics, 8236 Long Point  
Sterling Electronics, 3118 Smith  
IRVING—Crabtree's Electronics,  
254 W. Carpenter Fwy.  
LAREDO—Medex International, 1217 Lincoln  
McALLEN—McAllen Radio, 413 S. Broadway  
SAN ANTONIO—Sterling Electronics,  
4600 San Pedro

## UTAH

SALT LAKE CITY—O'Laughlins Radio Supply,  
113 E. Third, So.

## VIRGINIA

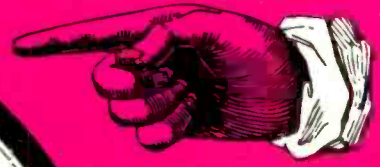
ARLINGTON—Audio Associates, 3123 Washington

## WASHINGTON

SPOKANE—Don's Stereo Center, E. 510 Francis

## WISCONSIN

MILWAUKEE—Olson Electronics,  
423 W. Michigan  
Olson Electronics, 5830 W. Fond du Lac



ANNOUNCING!

# The Great E-V Feedback Loop Contest

*...in which there are a modest number of winners, inevitably a few losers, and a great deal of inner satisfaction.*



Feedback. We believe in it. And we have utter faith in how it works.

That's why we dare to construct the Ultimate Feedback Loop: from Buchanan, Michigan to your home and back. It's on behalf of what we modestly proclaim is the most exciting design advance in any compact system: Motional Feedback.

What we ask of you is simple: visit any E-V showroom. Listen to the new Landmark 100 system (even if you aren't now shopping for a compact). Then tell us what you heard, what you think, what your reaction was. In short, provide us with direct feedback from your mind to ours.

Especially note the contribution made by our Servo-Linear\* motional feedback circuits. Unique components that sense and measure actual cone motion — continuously comparing it and correcting it to agree perfectly with the original signal.

But don't listen to just the Landmark 100. Compare it. With anything. Components. Compacts. Whatever. Any price, any style. Be critical if you like. Or laudatory. But above all be honest.

Your reward? For most of you, only the satisfaction that you have made a direct, meaningful contribution to the state of the art. And to

five of you — those we judge to have submitted the most provocative, germane, succinct commentary (be it pro or con) — we will award your choice of \$399.95 worth of any E-V equipment (peculiarly enough, the exact price of a Landmark 100)!

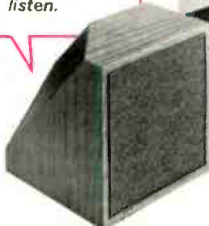
For serious contestants, some background data on the Landmark 100 is in order. So we urge you to write for our modestly bombastic brochure on the subject. (Write direct; if you use the reader service number in this magazine it may take too much time.) While the brochure and the review reprints we send you might bias the feedback, we're willing to take our chances.

#### THE FINE PRINT:

All entries must be received by March 31, 1971 and the contest is void where prohibited. And of course E-V employees, representatives, dealers and their employees, competitors and their lackeys, our advertising agency and all their immediate relatives are not eligible. Neatness counts a little, but it's the thought that really matters. No entries will be returned, and all become the property of Electro-Voice, Inc., to do with as we please. Members of the E-V sales and engineering staff will be the sole judges. A list of winners will be provided to all who enclose a self-addressed, stamped envelope. We can only accept entries submitted on an official entry blank, validated by a participating dealer. And just one entry per person, please.

If you wish, you may send for our brochure. It has large color pictures to help you find the Landmark 100 in the store. We'll also send you a list of participating dealers, an entry blank, and the latest reviews. Or go directly to one of the dealers listed opposite. They have entry blanks, and all the rest, plus one of our little jewels on display. Either way, start soon. Time is short. -E-V Trade Mark

Look for these odd-shaped speakers. Or better yet, listen.



This is 'the Landmark 100. Look for it. Win it if you can.

CIRCLE NO. 19 ON READER SERVICE CARD

**Electro-Voice** ELECTRO-VOICE, INC.  
 Dept. 214F, 616 Cecil St., Buchanan, Michigan 49107  
 Please send me literature on the Landmark 100, a list of participating dealers, all recent reviews, and my free entry blank for the Great E-V Feedback Loop Contest. Please be prompt.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# NEW PRODUCTS

THE LATEST IN  
HIGH-FIDELITY  
EQUIPMENT

vided. There are also toggle switches for tape monitoring, mode selection, high- and low-cut filters, loudness compensation, and controlling each of two pairs of speakers.

The receiver's FM section, which uses crystal i.f. filters and integrated circuits, employs an interstation-noise muting device whose operation is independent of signal strength. No signal reaches the section's outputs until the center-of-channel indicator located on the receiver's tuning dial has lit. Three pre-selected stations

can be automatically tuned through push-buttons; a fourth button activates the manual-tuning function. FM IHF sensitivity is 1.2 microvolts, and the frequency response is 20 to 15,000 Hz  $\pm 1$  dB. There is a signal-strength tuning meter on the front panel.

The Model 71/2R, which measures approximately 18½ x 6 x 13¼ inches, is priced at \$580. Other BIC/LUX components will range in price from \$179 to \$497.

*Circle 146 on reader service card*

## Kenwood KW-5066 Stereo Tape Deck



● KENWOOD's new line of stereo tape decks comprises four models, among them the KW-5066, a moderately priced (\$199.95) open-reel machine with several unusual operating features. The three-speed (7½, 3¼, and 1⅞ ips), single-motor transport has four heads: erase, record, playback, and a full-track erase head that can be used to erase all material on a tape during high-speed rewind. Front-panel controls for each channel permit adjustment of the recording bias for tape types of different characteristics. The controls are used in conjunction with a built-in test oscillator that records a signal on the tape; they are set by means of the two large recording-level meters, which read playback levels during the bias-adjust procedure. Other control features are separate tape-monitor switches and recording- and playback-level controls for each channel, switchable sound-on-sound and echo functions with an associated level control,

and a noise filter that provides a 6-dB-per-octave rolloff above 10,000 Hz. There is a front-panel headphone jack for 8-ohm phones. An automatic-shutoff end-of-tape sensor is located under the head cover.

Frequency responses for the KW-5066 extend from 25 Hz to 20,000 Hz (7½ ips), 12,000 Hz (3¼ ips), and 6,000 Hz (1⅞ ips). Wow and flutter are under 0.15, 0.25, and 0.35 per cent for 7½, 3¼, and 1⅞ ips, respectively. The signal-to-noise ratio for 7½ ips exceeds 50 dB. The fast speeds handle 1,200 feet of tape in 150 seconds. In its walnut cabinet the deck has overall dimensions of 16 x 15½ x 7 inches. It can be operated horizontally or vertically. Other models in the Kenwood tape-machine line are the open reel KW-8077 (\$549.95) and KW-4066 (\$149.95), and the KX-7010 cassette deck (\$149.95).

*Circle 147 on reader service card*

## Harman-Kardon Citation Eleven Stereo Preamplifier



● HARMAN-KARDON has brought out the Citation Eleven stereo preamplifier, a fully transistorized unit with five front-panel slide controls to contour the frequency responses of the two channels selectively. Far more flexible than customary bass and treble controls, the slide controls' action is centered at frequencies of 60, 320, 1,000, 5,000, and 12,000 Hz, and are continuously variable over a range of  $\pm 12$  dB. A push switch can be used to bypass the frequency-contouring circuits for flat response. The Citation Eleven has a five-position mode switch, a rotary selector for its six inputs (two magnetic phono, three auxiliary, and tuner), and volume and balance controls. Other push-button switches turn the unit on and off, operate tape-monitor functions for two tape recorders, and activate high- and low-cut filters with 6-dB-per-octave slopes. The preamplifier can be connected to the speaker terminals of the stereo power amplifier it is used with. It can then control two pairs of speakers with its

front-panel speaker-selector switch. When the power amplifier is so connected, the two headphone jacks will drive low-impedance phones. Also on the rear panel are four pairs of outputs (two unaffected by the front-panel controls) and four a.c. convenience outlets (one unswitched).

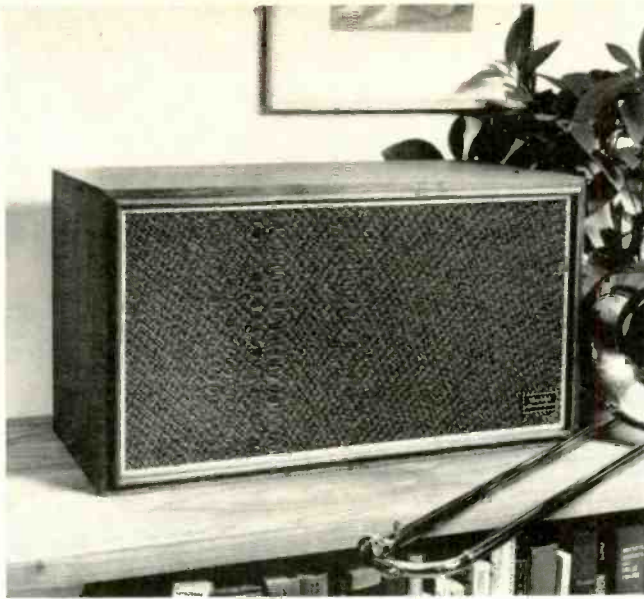
Each channel of the Citation Eleven can provide up to 6 volts of signal into 10,000 ohms with less than 0.05 harmonic and intermodulation distortion. The frequency response is  $\pm 0.5$  dB from 5 to 125,000 Hz. Square-wave rise time is less than 1 microsecond at 20,000 Hz; square-wave tilt is under 5 per cent at 20 Hz. Signal-to-noise ratios are at least 65 dB for the phono inputs and 80 dB for the high-level inputs. The phono inputs will accept more than 115 millivolts before overload occurs. Dimensions: 16½ x 4¼ x 12 inches. Weight: 20 pounds. Price: \$295; a walnut cabinet costs \$34.95 more. A kit version of the Citation Eleven is expected to be available.

*Circle 148 on reader service card*

CIRCLE NO. 101 ON READER SERVICE CARD →

The first thing that will impress you about the all-new W45 is its *articulation*; how every nuance of the musical score, every intonation of the instruments comes through with exhilarating clarity and definition. The W45 is not a big speaker (only 22" x 12" x 10" deep), except when you measure its performance!

The woofer is a heavy duty 10" unit with high compliance neofrene surround; a specially constructed, large diameter voice coil assembly and a massive magnet structure are all engineered for the purpose of taking the power and dynamic range demanded, and giving it all back again as distortion-free,



mirror-image sound. The mid and treble ranges are handled by the 3 1/4" and 2 1/2" ultra-curved units that spread the sound throughout the listening area smoothly and uniformly. Special "unitized" cabinet construction avoids spurious noises.

At \$117.00 list, the W45 is an attractively priced and exceptional value. It is just one of six Wharfedale speaker systems engineered for every budget. Write to Wharfedale Division, British Industries Co., Dept. HS-10, Westbury, New York 11590.

**Wharfedale**  
ACHROMATIC SPEAKER SYSTEMS

**The new W45 takes  
all the oomph in the oom pah pah  
and all the moo in the moog!**



# If you could see your records the way your changer sees them, you might have second thoughts on how you play them.

Did you ever stop to think about what happens to a record when you put it on your changer and press the start button?

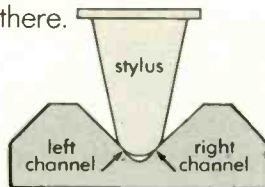
You should.

Chances are, your record collection is worth hundreds or even thousands of dollars. And some unhappy things might be happening to your records while you're enjoying the music.

To appreciate what is happening, let us follow the stylus down into the grooves of your records.

## Torture in the groove.

To the stylus, the record groove presents one long, torturous obstacle course. And the stylus must go through that groove without leaving a trace that it's been there.



Stylus in groove. Record wear, if any, takes place where edges of stylus touch groove walls.

As the record rotates, the rapidly changing contours of both groove walls force the stylus to move up, down and sideways at great speeds.

Thus, when you hear the bass drum from the right-hand speaker, the right wall of the groove is causing the stylus to vibrate about thirty times a second. And when you hear the piccolo from the left speaker, the stylus is responding to the left wall about 15,000 times a second.

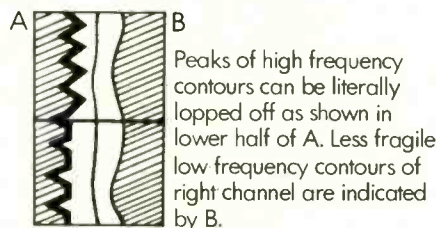
By some miracle, all these vibrations bring a full symphony orchestra right into your living room. That is, if all goes well. For there is an unequal match in the forces confronting each other.

## Diamond vs. vinyl.

As you know, your records are not made of steel, but of a soft vinyl that has to contend with a diamond, the hardest substance known to man.

If the stylus can't respond to the rapidly changing contours of the groove walls, especially the hazardous peaks and valleys of the high frequencies, there's trouble.

Instead of going around the peaks, the stylus will simply lop them off. And with those little bits of vinyl go the high notes, the record and your investment.



Peaks of high frequency contours can be literally lopped off as shown in lower half of A. Less fragile low frequency contours of right channel are indicated by B.

## The tonearm to the rescue.

Actually, all this needn't happen. Your precious records can be preserved indefinitely. And sound as good as new every time you play them. It all depends on the tonearm, which is to the stylus as the surgeon's hand is to the scalpel.

There is a vast difference among tonearms. Some are little more than "sticks on a swivel." But the best ones are designed and engineered to a remarkably high degree of precision. For very important reasons.

Consider the simple movement of the tonearm from record edge to center, guided by the outer groove wall nudging the stylus along. The tonearm must be free to follow without resistance. This requires virtually friction-free pivots.

Another subtle but demanding aspect of tonearm performance is the need for equal tracking force on each groove wall. This setting ("anti-skating") calls for exquisite precision.

Some other factors that affect tonearm performance include its over-all length (the longer the better), its dynamic balance, and the position of the cartridge in the tonearm head (affects tracking error).

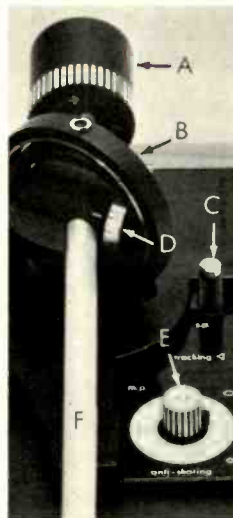
### Still more to consider.

And while the tonearm is performing all these functions, other things are going on.

For example, the record must be rotating at precisely the right speed, or pitch will be off. The motor must be quiet and free of vibration, or rumble will be added to the music. The platter must weigh enough to provide effective flywheel action to smooth out speed fluctuations. And, of course, the stylus must get to and from the groove as gently as possible.

### A reassuring thought.

With all these considerations, it's good to know that Dual automatic turntables have for years impressed serious record lovers with every aspect of their precision performance. In fact, many professionals won't play their records on anything but a Dual.



A precision tonearm like the Dual 1219's provides:

- A) Vernier-adjustable counterweight.
- B) Four-point gimbal suspension with near-frictionless pivot bearings.
- C) Setting to provide perfect tonearm angle for single play and changer modes.
- D) Direct-reading tracking force dial.
- E) Setting to equalize tracking force on each groove wall.
- F) 8-3/4" pivot to stylus, longest of all automatic arms.

If you would like to know more about tonearms, turntables and us, we'll send you some interesting literature. A booklet on what to look for in record playing equipment. And a series of independent test reports on Duals. (We didn't write either one.)

Better yet, visit any authorized United Audio dealer and ask for a demonstration.

At \$99.50 to \$175.00, Dual automatic turntables may seem expensive at first. But when you consider your present and future investment in records, they may begin to look inexpensive.

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



# AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



## Brand-Name Mentions

**Q.** *I find that I generally enjoy your magazine and the technical articles in it, but because you shy away from mentioning brand names, many of the articles are not as helpful as they might be. Why do you take that approach?*

DONALD POSLUMS  
Ontario, Canada

**A.** We "shy away" from brand names—except, of course, in technical reports—for several different reasons. First of all, some readers misinterpret any mention of a brand-name or model as a sort of between-the-lines recommendation, which it is not. Conversely, if a particular sample of a product is identified as having a fault, the reader may assume it is typical of the product—or even of the manufacturer's entire line. Rather than print a disclaimer, I prefer simply to omit brand names as not being to the point.

Another part of the problem has to do with the mechanics of writing a feature article or an answer to a question for this column. As a case in point, if in a general article on turntables we mention that the undamped cueing levers on certain models are clumsy to use, should we mention the brand names? The difficulty there, from my point of view, is that I may leave out some brand or model that has an undamped cueing lever, or that some model that previously was undamped now is damped or will be by the time the publication appears. There are so many brands and products in each category and the models change so frequently that the task of compiling a definitive, up-to-date listing of any characteristic is almost hopeless. We find that it is of much greater value to the readers—in one of our general how-to-buy articles—if we state what we find to be the important positive (or negative) factors among a number of the models we have checked and leave it up to the reader to apply the information in

searching out the model that tickles his specific fancy. We appreciate that those readers who must rely on mail order for equipment would like us to cite the tested specs and performance of every unit in a category we discuss, but unfortunately such a task is beyond the means of any testing establishment. For such readers, we suggest careful reading and comparison of the test reports (although they can never cover all models available) in this and other publications.

## Low Recording Level

**Q.** *A few months ago I purchased a cassette deck, and I am very pleased with it except for one problem. I can't always get enough signal strength to drive the deck to a level adequate for a good signal-to-noise ratio when recording from the record player of my stereo system. I am using a top-grade cartridge playing through a 100-watt integrated amplifier. Is there any way I can correct this condition?*

CHARLES SLOMAN  
Albany, N.Y.

**A.** Your problem, which is not uncommon, comes about because of a combination of factors. From the evidence, it appears that (1) the output-signal voltage of your phonograph cartridge is low (which is true of most top-of-the-line cartridges), (2) the signal at the tape-output jack of your amplifier is also slightly on the low side, and (3) the cassette recorder may have slightly low gain at its auxiliary inputs. Put (1), (2), and (3) together—or even just (1) and (2)—and you will have the problem you describe. Note that no one of the components can be considered defective or inadequate in and of itself, but when mated with another component that also has slightly lower than average gain or output, an adequate signal level for tape recording may not be available.

Your first step is to make sure that

your record player is plugged into the high-gain magnetic-phonograph input, assuming your amplifier presents a choice of inputs. If there is a phono-input level switch or control, set it to the highest gain position. If that does not solve your problem, then you might try making up or buying an adapter cable that will enable you to connect the tape-output jacks of your amplifier to the microphone jacks of your cassette machine. This will feed a substantially stronger signal to the recording section of the deck, but at the risk of overload distortion in the stages before the meter-indicating circuit. In other words, if the signal seems to distort on volume peaks despite the fact that the deck's recording-level meters do not register overload, then you cannot use the mike jacks for recording without further adaptation.

The most practical solution, it seems to me, is to buy an inexpensive, high-output magnetic cartridge of reasonable fidelity and use that to dub your records onto cassettes. The lower-price units (which usually require higher tracking forces) have output levels two or three times that of the expensive cartridge that you normally use. This higher output will be reflected at the tape-output jacks of your amplifier. The fidelity of the low-priced cartridge should be no worse than that of your cassette machine, and no record damage will occur if you use a conical stylus in your dubbing cartridge.

## Recording Speed and Width

**Q.** *I have a four-track stereo tape recorder, and I make a lot of off-the-air recordings of monophonic FM programs. Can I get greater fidelity by using two mono tracks (as though recording stereo) rather than a single quarter-track? And should I use 3¼ or 7½ ips?*

TOM HAZELTON  
New York, N.Y.

**A.** It seems to me that you can easily determine for yourself the specific procedure that will provide the best results with your particular recorder. Theoretically, the best signal-to-noise ratio is always achieved by recording the signal on a larger area of tape and at higher speed. However, when recording two tracks on a four-track machine, the signal goes through two separate preamplifiers, each of which will contribute its own noise. It's difficult to predict, therefore, whether the hiss level will be improved or degraded by the use of two tracks since it will be determined by the performance of the specific machine used. In regard to recording speed, numerous factors such as frequency response, noise and distortion levels, and wow and flutter are all improved by operation at a faster speed. However, with today's top-quality machines, the audible difference between 3¼ and 7½ ips is likely to be so small as to make the tape economy at 3¼ ips the deciding factor.



# Introducing one complete stereo system you can buy three different ways.

The Panasonic Compact. Matched components put together into one beautiful little package. Three different ways.

Our SC-777 (left) holds everything we have to offer. Which is everything there is. A stereo cassette player/recorder with twin VU meters and keyboard operation. FM/AM and FM stereo of the most selective kind. A four-speed Garrard automatic turntable. Pickering's V-15 Micro-Magnetic cartridge with diamond stylus. And a solar-bronze

dust cover that's on top of it all.

If you don't want the cassette, you can have everything else. In our SC-666 (right) or our SC-555A (rear). In both cases, tape can come later. Because the jacks come now.

Our SC-666 has a tuning meter to guide you into the heart of any signal. And a Pickering V-15 Micro-Magnetic cartridge. A tape monitor switch to hear the before and after. And extra jacks for extra speakers. With extra power to power them.

A total of 80 watts PMP.

Our SC-555A has 60 watts PMP. And like the SC-666 and SC-777, it also features a direct coupled amplifier for greater bass response. FET's to soup up sensitivity and put down conflicting signals. Four FM IF stages to make weak stations come on strong. Professional-type sliding controls to let you shade the sound to perfection. And a solar-bronze dust cover.

Now that you see the picture, why don't you hear it all together. At your Panasonic Hi-Fi dealer.



**PANASONIC**<sup>®</sup>  
just slightly ahead of our time.

years of testing turntables, we can recall only one or two that had major malfunctions. Once a turntable is working properly, it can be expected to continue working for a long time.

In spite of their complexity, tuners, amplifiers, and receivers are nearly trouble-free these days. This was not always so, but the widespread use of permanently tuned i.f. transformers and filters, combined with solid-state devices and printed circuits, has made the overworked cliché of "space-age reliability" into a reality for audiophiles. Don't get me wrong—these devices are by no means perfect, but most failures occur during the manufacturer's test procedures, so the units reaching the consumer have a high probability of long life. We still on occasion "blow out" an amplifier, but our tests can hardly be considered "normal usage."

One important question remains, and I have no satisfactory answer to it. How can we know that all—or most—of a manufacturer's production units will perform as well as our review sample, and will continue to do so? In other words, what can be told about a component's long-term performance and

how well it will stand up under normal use? Obviously, we can't extrapolate from a test of one or two samples in any meaningful manner. We also can't afford to run extended life tests or make surveys of customer experience. By the time either of these procedures was completed, the product would certainly be obsolete. Consumers Union does report on owner satisfaction with automobiles, but the large used-car market makes this a useful and practical service.

We can offer only the assurance that the sample we tested performed as stated. If we have serious doubts about the reliability or worth of a product, we may voice them, or even decide not to publish a report. As we have often remarked, there are so many worthy products to be reviewed that we cannot afford the luxury of reporting on inferior ones. In the final analysis, the buyer must depend on the reputation of the manufacturer. Component manufacturers stand behind their products, often for many years. Also, we find that only an insignificant number of the products that have been reported on in STEREO REVIEW over the years have failed to give long-term satisfactory service.

## ≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

### TEAC A-7010 TAPE DECK



● TEAC's A-7010 tape deck combines the convenience of auto-reverse operation with 10½-inch NAB-reel capacity. The three-motor tape transport is solenoid-controlled via light-touch piano-key levers.

The transport deck, handsomely finished in matte stainless steel, uses a dual-speed hysteresis-synchronous motor for capstan drive, with pushbutton electrical speed change from 3¾ to 7½ ips. Preamplifier equalization is changed automatically. Two induction motors drive the reels. The deck has tape-tensioning arms that also provide automatic shut-off if the tape runs out or breaks. There is a pushbutton-reset, four-digit index counter. An electronic-interlock system delays the pinch-roller engagement for a few seconds when reversing directions to prevent any start-up "wow." The deck has no pause control (it starts up instantly, without perceptible speed fluctuation), but a pause accessory is available (\$20), as well as a full remote-control accessory (\$40). The electronics section is separate from

the transport mechanism and is connected to it by thick jumper cables in the rear. Two recording "safety" buttons between two large illuminated VU meters provide extra insurance against accidental tape erasure and they can also be used to record on one channel at a time, using the playback from the other channel as a program if desired. The A-7010 can mix microphone and line sources.

The four-head assembly (one is a reverse-direction playback head) plugs in for easy maintenance or replacement with other head configurations. Teac has provided the A-7010 with the most complete array of auto-reversing facilities we have seen on a single machine. A sensor operates with any tape on which conducting metal foil has been applied at the reversal point. In addition, the exclusive "Phase-Sensing" auto-reverse permits, at the press of a button, the recording on the tape of a 60-Hz signal, out of phase on the two channels. During playback, the record head serves as a detector head for the recorded reversing signal. When the out-of-phase signal is picked up, the tape stops and reverses with less than a second's delay. No sound is heard from the speakers during reversal, since the entire action takes place in less time than is required for the tape to travel from record head to playback head. Because of the out-of-phase nature of the reversing signal, the reversing circuits cannot be tripped by normal bass content in either (or both) of the channels of the recorded program. An accessory (\$60) permits continuous repetition of a tape, reversing it at both ends.

The Teac A-7010 is quite large, measuring 20¾ inches high x 17¾ inches wide x 8¼ inches deep and weighing 62 pounds. It is supplied in a walnut cabinet (shown above), but a portable case (\$85) and a custom-mounting frame (\$25) for studio relay-rack installation are also avail-

*(Continued on page 38)*

# Introducing a stereo component system for braggarts, snobs and interior decorators.



For braggarts, we have two new music centers that offer stereo component specifications, performance and features. They're both built around a new Altec AM/FM stereo receiver that has 3 FET's for better FM sensitivity and 2 crystal filters for better selectivity. Their power rating is 44/44 watts RMS (180 watts IHF) with less than 0.5% distortion. To brag on, the new Altec cassette music center includes a Staar front-loading cassette tape recorder, a Garrard SL95B automatic transcription turntable, and a Shure elliptical hightrack cartridge. Individually, the 912A cassette music center sells for \$650.00 and the 911A (without cassette) sells for \$499.00.

For snobs, we have the new 879A Santana speaker systems with the same fine quality of Altec sound equipment that's playing at such places as A&M Records, Columbia, Universal/Decca Recording Studios and Disney Studios. These two-way systems feature Altec's patented multiple compliance 15-inch Biflex® woofer and a direct radiating tweeter. They combine to deliver an unusually wide frequency range, high efficiency and an outstanding transient response. These new Santanas are the first Altec floor-standing speaker systems to sell for under \$200.00 each. (\$195.00 to be exact.)

Finally, for interior decorators, we have a whole new idea in furniture design—the four-sided finish. Each piece is finished on the back in matching oiled walnut. And that includes the unique storage module. And, when you look at the back of the new 879A speaker systems, you don't even see the speaker connections because they're tucked out of sight under a concealing lip. These new components are designed so you don't have to hide them against the wall. You can put them anywhere—as a room divider or next to a coffee table. They're easy to move, and with their four-sided finish and composition black slate tops, they look good from any angle.

This new modern ensemble is called the Santana. You can see it and hear it at your local Altec dealers. Or, for more information and a complete new catalog, you can write to us directly. Altec Lansing, 1515 South Manchester Avenue, Anaheim, California 92803.

Built a little better.



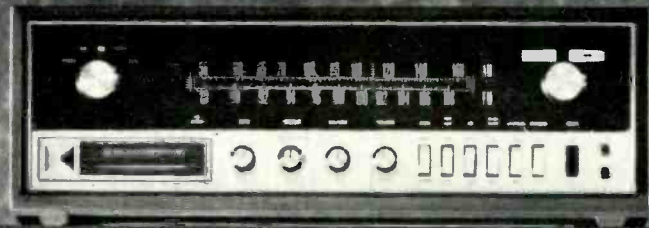
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CIRCLE NO. 3 ON READER SERVICE CARD

# Meet the latest editions in the Heathkit® library of stereo masterpieces



A



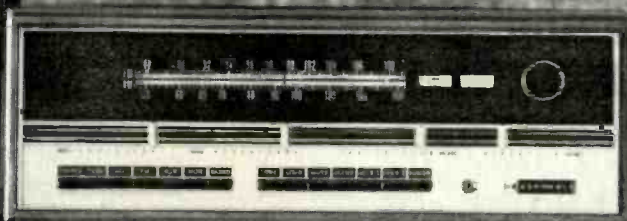
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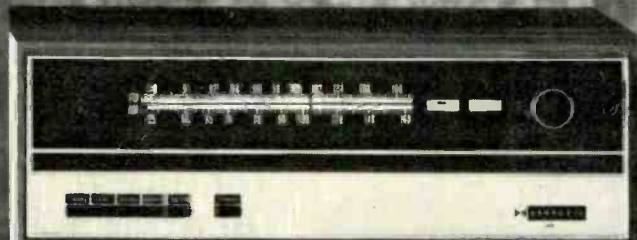
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D



E



F



## A The incomparable AR-15... a classic

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

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

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

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

**Kit AR-15** (less cabinet), 35 lbs. .... \$349.95\*

**Assembled ARW-15** (less cabinet), 35 lbs. .... \$540.00\*

**Assembled AE-16**, walnut cabinet, 10 lbs. .... \$ 24.95\*

## B The AJ-15 stereo tuner

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

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

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

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

**Kit AJ-15** (less cabinet), 18 lbs. .... \$189.95\*

**Assembled AE-18**, walnut cabinet, 8 lbs. .... \$ 19.95\*

## C The AA-15 stereo amplifier

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

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

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

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

**Kit AA-15** (less cabinet), 28 lbs. .... \$179.95\*

**Assembled AE-18**, walnut cabinet, 8 lbs. .... \$ 19.95\*

## D The new AR-29... exceptional value

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

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

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

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

**Kit AR-29** (less cabinet), 34 lbs. .... \$299.95\*

**Assembled AE-19**, pecan cabinet, 9 lbs. .... \$ 19.95\*

## E The new AJ-29 stereo tuner

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

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

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

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

**Kit AJ-29** (less cabinet), 19 lbs. .... \$169.95\*

**Assembled AE-19**, pecan cabinet, 9 lbs. .... \$ 19.95\*

## F The new AA-29 stereo amplifier

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

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

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

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

**Kit AA-29** (less cabinet), 27 lbs. .... \$149.95\*

**Assembled AE-19**, pecan cabinet, 9 lbs. .... \$ 19.95\*

Prices shown are factory mail order. Retail store prices slightly higher to cover shipping, stocking, service, demonstration, etc.


See the complete line at local Heathkit Electronic Centers.

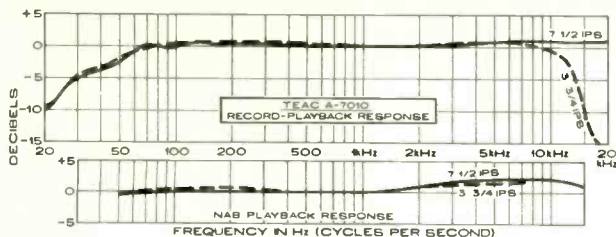
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able. The price of the Teac A-7010 tape deck is \$849.50.

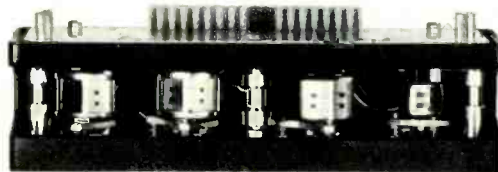
**Laboratory Measurements:** The Teac A-7010 works as well as its fine appearance suggests. It easily surpassed its rather impressive specifications, which are shown in parentheses following our measured data. The playback frequency response over the limited range of the Ampex test tapes was +2.5, -0.5 dB from 50 to 15,000 Hz at 7½ ips, and +2, -0 dB from 50 to 7,500 Hz at 3¾ ips. With the recommended 3M Type 203 tape, the record-playback frequency response was ±2 dB from 45 to 23,000 Hz at 7½ ips (specified as ±2 dB from 45 to 15,000 Hz), and ±1.5 dB from 48 to 12,500 Hz at 3¾ ips (specified as ±2 dB from 50 to 10,000 Hz). The signal-to-noise ratio, referred to the A-7010's 0 VU, was about 50 dB at 7½ ips and 49 dB at 3¾ ips, using a noise-measurement bandwidth of 20 kHz. With the full 6-MHz measurement bandwidth of our equipment, the noise increased only 2 to 3 dB. There was no significant difference between the line and microphone inputs in this respect. Distortion was very low—only 0.77 per cent at 0 VU, 1 per cent at +3 VU (at the top of the meter scale), and 3 per cent at an off-scale reading of +9 VU. Thus, the signal-to-noise ratio, referred to the usual 3 per cent distortion level, was an impressive 58 to 59 dB (55 dB specified).

A 0-VU record level required an input of less than 0.1 volt on line inputs, or 0.43 millivolt on the microphone inputs, which have a 10,000-ohm input impedance. The output at 0-VU playback level was 85 millivolts, but over 1

volt was available from the outputs without any distortion.

The operating speeds were exact, and 1,800 feet of tape was handled in fast forward or reverse in 1 minute, 32 seconds. Excellent wow and flutter figures were obtained with the Ampex test tapes. Respectively, they were 0.01 per cent and 0.045 per cent at 7½ ips and 0.015 per cent and 0.065 per cent at 3¾ ips.

**Use Tests.** Not only is the Teac A-7010 one of the most versatile tape decks we have used, but it is definitely one of the top-ranking models in performance. It operates with deceptive ease, and we found the transport controls to be among the very best in respect to human engineering. They can be operated with the fingers of one hand, with-



View of the tape-head assembly from below shows the relation of the tape guides to the erase, record, and two play heads. One play head is used for each of the machine's playing directions.

out even looking at the piano-key levers, because of the logical control arrangement. And if there is a way to damage a tape (or the recorder) by careless button pushing, we couldn't find it.

It was no surprise that the reproduction was essentially perfect at 7½ ips, even when recording FM interstation hiss. At 3¾ ips, the hiss character changed slightly, but FM program material passed through the recorder's circuits audibly unaltered in frequency response and signal-to-noise ratio. Altogether, the Teac A-7010 is a beautiful combination of design, workmanship, and performance—well worth its price.

For more information, circle 156 on reader service card

## GARRARD SL-72B AUTOMATIC TURNTABLE



● GARRARD's Model SL-72B is a medium-price (\$89.50) automatic turntable that operates at 33½, 45, or 78 rpm. It's "Synchro-Lab" motor operates at true synchronous speed regardless of line voltage or record-stack variations. The nonferrous turntable platter is 10½ inches in diameter and weighs 1¼ pounds. The tone arm has a calibrated tracking-force adjustment from 0 to 5 grams, with markings at 1-gram intervals, and an elastically isolated counterweight. The anti-skating compensation is applied by a lever and sliding weight with separate calibrations for conical and elliptical styli.

The SL-72B bears a close resemblance to the top-price Garrard SL-95B. Separate levers initiate the manual or au-

tomatic play cycles, and a third lever lifts and lowers the arm under damped control for cueing or pause purposes. The record stack (up to eight discs) is supported at the center and edge. For single-play manual operation, a short spindle that rotates with the platter replaces the automatic spindle. A large-diameter automatic spindle can be installed for 45-rpm records. The cartridge mounts on an easily installed flat plastic slide.

Turntable speed and tone-arm record-size indexing are set by a single knob. At 78 rpm, the arm indexes only for 12-inch discs; at 45 rpm it indexes for 7-inch discs. Three 33½-rpm positions provide indexing for 7-, 10-, and 12-inch records. Of course, any size record can be played manually at any speed. Price is \$89.50.

**Laboratory and Use Tests.** The Garrard SL-72B's operating speeds were exact, and unaffected by line-voltage variations from 95 to 135 volts. The wow was a low 0.07 per cent at 33½ and 78 rpm, and 0.05 per cent at 45 rpm. Flutter was about 0.035 per cent at all speeds—an excellent figure. Rumble was very low, measuring -38 dB (unweighted) for vertical and lateral rumble combined, and -43 dB for lateral rumble only.

The cue control worked well, but the short, straight finger lift on the arm had to be used with care for smooth handling and cueing. The tracking error of the arm, with a Shure V-15 Type II cartridge installed, was low—less than 0.4 degree per inch of radius over the entire record surface, and was essentially zero at a radius of 2½ inches.

(Continued on page 40)



# The same precision that guides the automatic pilot of a 747 tunes the Pioneer SX-2500.

Just press the tuning bar and the servo mechanism takes over. It stops the dial pointer precisely at the zero point of detector. The result is dead center tuning which you can actually see when the tuning needle lights up. And you can tune from twenty three feet away with the convenient remote control unit which also adjusts the volume.

Rated at 340 watts IHF (72/72 RMS at 8 ohms), Pioneer endowed the SX-2500 with extraordinary versatility. It has five inputs and seven outputs, accommodating two pairs of speaker systems. The FM section alone features five IC's and two crystal filters for superb selectivity. Employing three dual gate FET's sensitivity is a matchless 1.6µV, to pick up even the weakest stations. Or you can flip

the Local Station Switch and decrease the sensitivity to pick up the strongest local stations only. When you're looking for stereo programs, the Stereo Selector Switch automatically tunes in those stations broadcasting in stereo only.

Whatever refinement you're looking for in an AM-FM stereo

receiver, Pioneer has designed into the SX-2500. There are stepped tone controls . . . loudness contour control . . . adjustable muting . . . center channel output for three dimensional systems. Pre and main amplifier may be used independently with multi-amp stereo systems.

**The SX-2500 offers more meaningful features**

And in the same way that the 747 offers more conveniences, the Pioneer SX-2500 offers more meaningful features than any comparably priced stereo receiver.

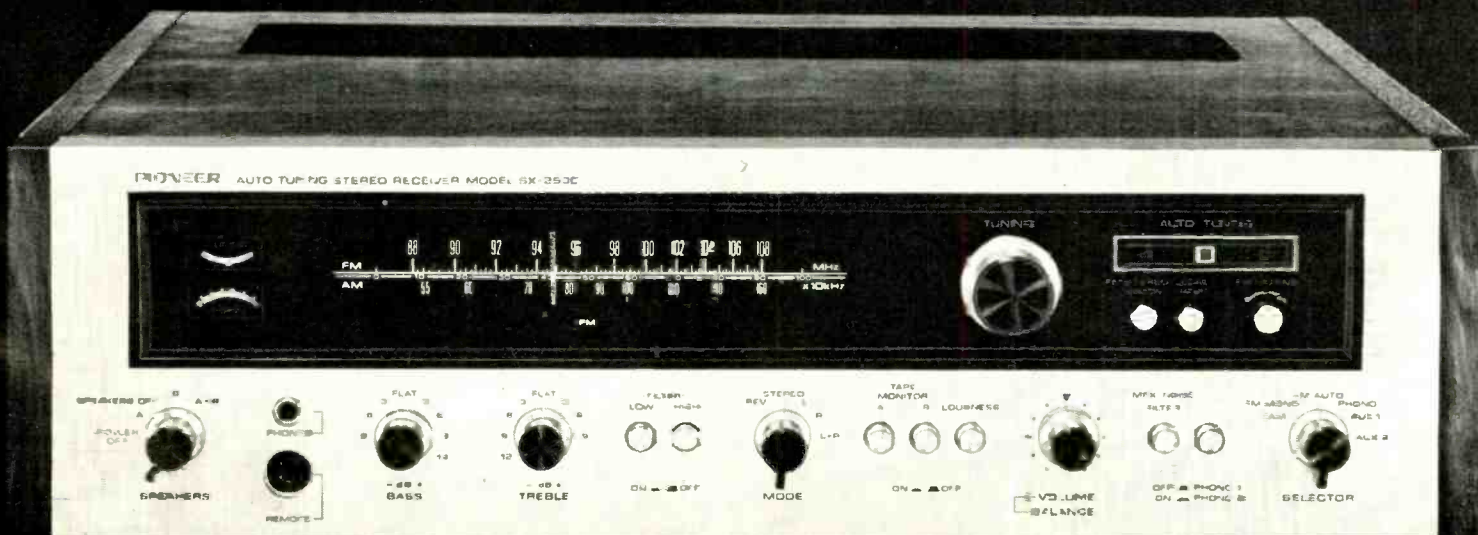
See and hear the SX-2500 at your local Pioneer dealer. Complete with remote control unit, \$549.95.

Pioneer Electronics U.S.A. Corp.  
178 Commerce Road, Carlstadt,  
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Remote Control Unit



**PIONEER**®



where low tracking error is especially important. Most cartridges have mounting-hole-to-stylus dimensions similar to those of the Shure cartridge, and therefore the same low tracking errors should be obtained with other cartridges, despite the lack of a stylus-overhang adjustment on the tone arm.

The tracking-force-indicator calibration was exact at 1 gram, and read 0.1 gram high at 2 grams and 0.3 gram high at 3 grams. The tracking force, set to 1 gram with a single disc, increased to 1.4 grams on top of a 1/2-inch stack of records. The arm-pivot friction was low, and no resonances were found with a test-tone record sweeping downward from 200 to 10 Hz.

As with many other players we have checked, the anti-skating bias had to be set higher than recommended—about 1.5 grams higher—to achieve equal distortion in both channels when playing high-velocity test tones. The recommended setting was approximately correct for maintaining the stylus at a fixed radius on an ungrooved record.

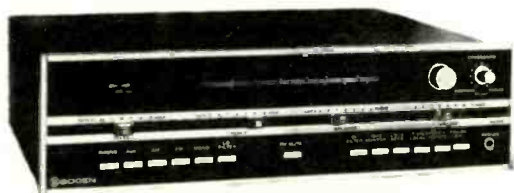


The record-edge support and the tracking-force and anti-skating controls are all visible in this close-up photo.

**Conclusions.** As the test results show, the Garrard SL-72B is an excellent turntable, with performance comparable to—and, in some cases, better than—that of many far more expensive record players. It is a fine value at \$89.50. A molded plastic base is available for \$6.50, and a walnut base for \$19.95. A dust cover costs \$6.50.

For more information, circle 157 on reader service card

## BOGEN BR360 AM/STEREO FM RECEIVER



Bogen's novel Crescendo Control is located at the upper right corner of the front panel above the slider volume control.

● BOGEN's BR 360 AM/stereo FM receiver has only one of the usual rotary knobs—the tuning control. Four horizontal slider-type controls adjust tone (simultaneously on both channels), volume, and balance. Thirteen pushbuttons control a.c. power, select one of the four input sources, operate the high- and low-cut filters, switch in the tape-monitor and noise-muting circuits, energize either or both of two pairs of speakers, and parallel both channels for mono operation. The tuning dial becomes opaque when the receiver is off. The FM zero-center tuning meter functions as a signal-strength meter for AM reception. The FM tuner has an FET r.f. stage, two ceramic i.f. filters, and two IC stages for i.f. gain and limiting. The AM tuner has no r.f. stage, but uses a two-transistor balanced mixer for minimum cross-modulation.

Bogen's "Crescendo Control," a function unique to the Bogen line, provides variable expansion or compression of audio volume, depending on which way the control knob is turned from center. Pulling out the knob activates the circuit. The rated range of expansion or compression is +10 dB or -12 dB at 1,000 Hz, with less than 1 per cent distortion.

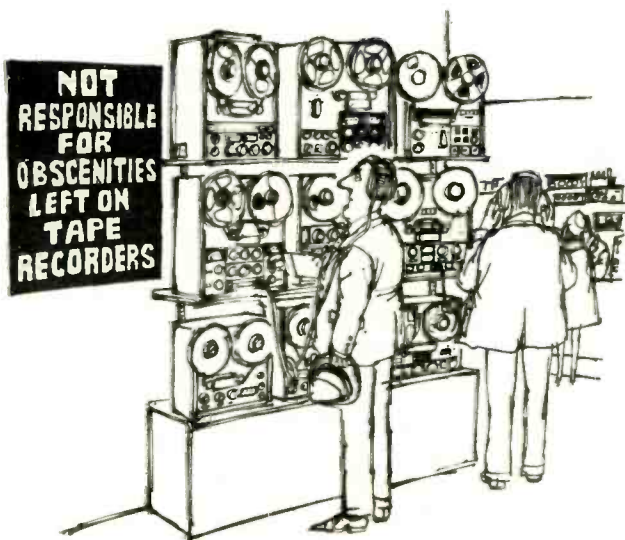
The audio amplifiers are rated at 40 watts per channel continuous output into 4 ohms, with 0.5 per cent distortion. The BR360 measures 16 1/4 x 4 3/8 x 14 1/2 inches, and is supplied in a metal cabinet. Price: \$299.95. An optional wood cabinet costs \$24.95.

**Laboratory Measurements.** The FM tuner had an IHF sensitivity of 2.8 microvolts, with limiting virtually complete at 5 to 6 microvolts. FM distortion was 0.6 per cent, and frequency response was down 2 dB at 30 Hz and 4 dB at 15,000 Hz relative to the 400-Hz level. Stereo separation was very good—about 25 dB at 30 Hz, 35 to 38 dB between 150 and 2,500 Hz, and approximately 20 dB at 10,000 Hz. Although no measurements were made on the AM tuner, it appeared to have adequate sensitivity, selectivity, and listening quality.

The tone controls had conventional characteristics, but the first third of the control range, in either direction from center, had almost no effect on response. The low-frequency filter had a 6-dB-per-octave slope below 100 Hz. The high-frequency filter had a more desirable response, with a 12-dB-per-octave slope above 6,500 Hz. RIAA phono equalization was flat within  $\pm 2$  dB from 30 to 15,000 Hz. Driving both channels of the BR360's audio section into 8-ohm loads, we obtained about 26 watts at 1,000 Hz; into 4 ohms the power was 34 watts, and it was about 18 watts into 16 ohms. The harmonic distortion was well under 0.1 per cent for most power levels up to 25 watts, and IM distortion did not exceed 0.3 per cent from 0.1 to 25 watts.

Like most receivers we have tested, the Bogen BR360 had reduced output at very low frequencies because of power-supply limitations. After a few trial runs, we chose

(Continued on page 42)







# Kiss purple ear goodbye!

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

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

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

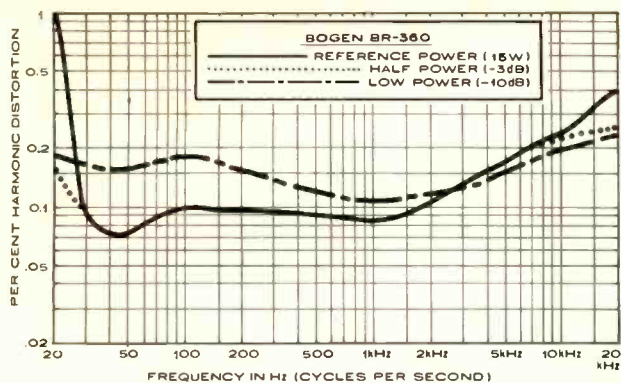
reel recorders, SLH-180 is superior to any other tape in remarkably clean, distortion and noise free sound. In addition, at  $3\frac{3}{4}$  ips Sony SLH-180 tape provides performance comparable to standard tape at  $7\frac{1}{2}$  ips.

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

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

**SONY SUPERSCOPE**

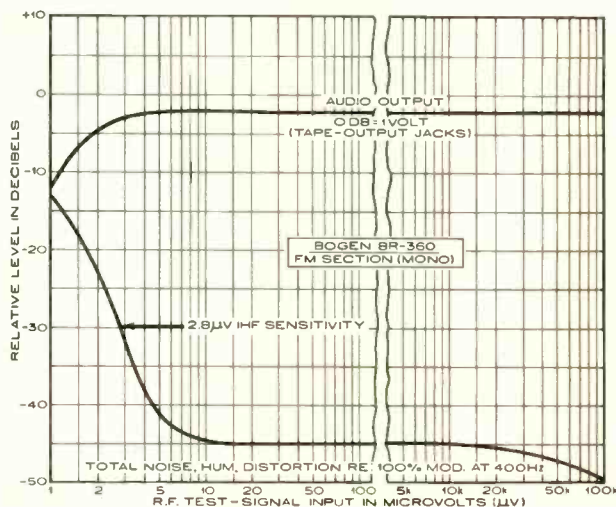
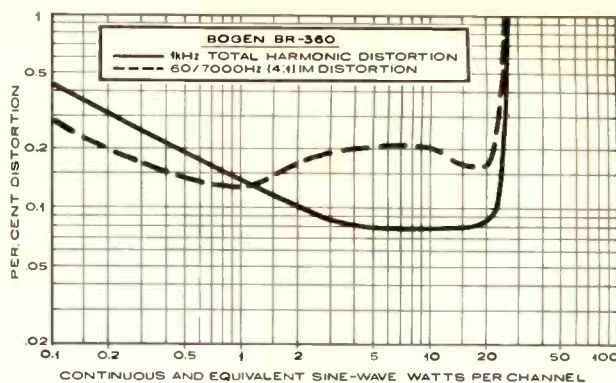
You never heard it so good.®



15 watts per channel as a reference full-power output. At 15 watts, the harmonic distortion was under 0.2 per cent from below 30 Hz to 7,000 Hz, increasing sharply below about 25 Hz and rising smoothly to 0.4 per cent at 20,000 Hz. At half power or less, the distortion was under 0.25 per cent from 20 to 20,000 Hz.

An audio input of 170 millivolts (AUX) or 1.1 millivolts (PHONO) drove the amplifiers to 10 watts output. Phono-input overload occurred at 38 millivolts—a safe figure for cartridges of low to medium output. Hum and noise were low—72 dB and 77 dB below 10 watts on the PHONO and AUX inputs, respectively.

**Use Tests.** The Bogen Crescendo Control circuit worked very well. Used as a dynamic-range expander, it increases the amplifier gain for strong signals, making them louder than they would otherwise be. This can be helpful in restoring some of the dynamic range lost by compression introduced in records and FM broadcasts. As a compressor, the circuit worked equally well, reducing the gain for strong signals, so that a higher average listening level could be used without excessive volume on the loud passages. Although most of the time the effect was quite unobtrusive, at maximum expansion we could detect some "surging" of the volume when the circuit increased the gain. The compression function should be ideal for recording tape cartridges or cassettes for use in one's car, since it will keep low-level signals loud enough to override the masking effect of road noise. The Crescendo circuit does not affect a signal entering the tape inputs, so a recorder must be played back through the AUX inputs if

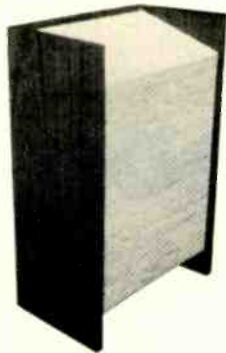


compression or expansion is to affect its signal. The slide controls operated smoothly, with a good "feel."

The BR360 tuned noncritically and had more than enough FM sensitivity for almost any location, since any signal stronger than about 5 microvolts could be received without noise or distortion. The receiver proved to be powerful enough for comfortable listening with moderately efficient speakers, but should not be expected to drive low-efficiency acoustic-suspension speakers.

For more information, circle 158 on reader service card

## EPI MODEL 201 SPEAKER SYSTEM



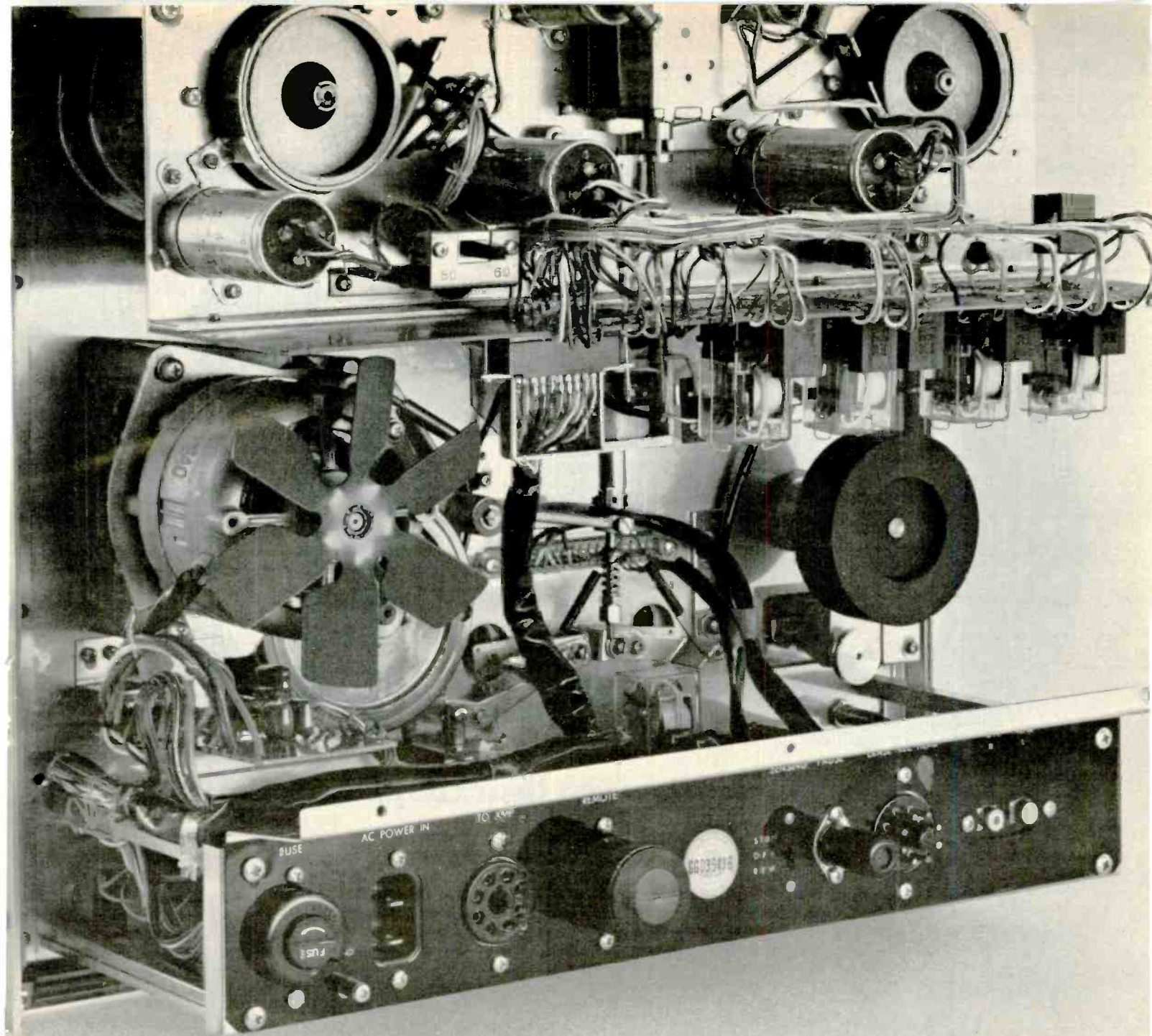
● THE Epicure Products, Inc. Model 201 loudspeaker system is essentially a pair of two-way speaker systems housed in a common cabinet that measures 29 x 18 x 11 inches and weighs 49 pounds. Each sub-system (which EPI calls a "module") consists of an 8-inch woofer with a 6-dB-per-octave crossover at 1,800 Hz to a 1-inch tweeter. The woofer has a free-air resonance of 18 Hz and is capable of

over ½ inch of linear cone excursion. One module faces forward; the other is directed upward at a slight forward angle. The resulting reflection from the room ceiling combines with well-dispersed forward radiation to give a nearly omnidirectional sound pattern.

The EPI Model 201 has a tweeter-level control with a range of up to  $\pm 3$  dB at frequencies above 3,000 Hz. The system impedance can be set for a nominal 4 to 16 ohms, selected by a switch in the rear of the cabinet. Although EPI suggests that the Model 201 is equally adaptable to floor and bookshelf mounting, its size and styling would seem to rule out its placement on any bookshelf we know of. The manufacturer warrants the system for ten years, including parts, labor, and shipping to and from the factory. The price of the EPI Model 201 is \$199.

**Laboratory Measurements.** Measured with our multiple-microphone measurement technique in a normally "live" room, the averaged frequency response of the Model 201 was exceptionally uniform over the full audio range—within  $\pm 3.5$  dB from 30 to 15,000 Hz. There were a couple of minor dips in the measured response

(Continued on page 46)



# BACK TALK

When it comes to building sound equipment from the inside out, you could call us the component company. You see, we're one of the few tape deck manufacturers who make all our own critical components – from heads to motors and most of the electronics. After all, who knows better than we do what it takes to make a TEAC?

For instance, our heads are hyperbolic, not conventionally rounded. This means more intimate tape contact, less tape tension, better sound reproduction. Hyperbolic heads are the shape of things to come – and the only kind we'd think of using.

Meanwhile, we still buy outside parts for certain purposes. The ones we buy, we buy because they're the best. The ones we make, we make because they're the best.

And most of the time, we've got it made.

## TEAC

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

CIRCLE NO. 62 ON READER SERVICE CARD



**Oh?**

**This is what you'll say when you hear the price of the Sony 6200**

# ah!

## This is what you'll say when you hear the Sony 6200

The unusually high price of the new Sony 6200 receiver is a come-on. For once you know it, you can hardly resist the temptation to hear it perform and justify its lofty price. And once you hear it perform, you'll have to own this superb component.

The real joy of the 6200 lies in its performance. Balanced positive and negative power supplies permit direct coupling all the way through to the speakers for unusual clarity. There is power to spare by whatever measure: 360 IHF watts into 4 ohms, 70+70 watts *continuous* power into 8 ohms with both channels driven; a minimum of 60+60 at all frequencies from 20 to 20,000 Hz.

FM performance is equally distinguished. The FET front end raises the sensitivity to its theoretical limit (1.2  $\mu$ V for 20 dB quieting; 1.8  $\mu$ V IHF), while retaining the ability to handle strong local stations without overload and spurious response. Solid state i.f. filters ensure that the same superb performance you hear today, you'll enjoy many years later; the receiver never needs re-alignment.

Throughout, the accent is on pleasure. the silky feel of the flywheel tuning action. The precision and stability of the 6200's tuning: locate the frequency you want on the long, linear dial *with the power off*. and the station comes in clearly an instant after the power is turned on.

And the 6200 is always easily adaptable to your

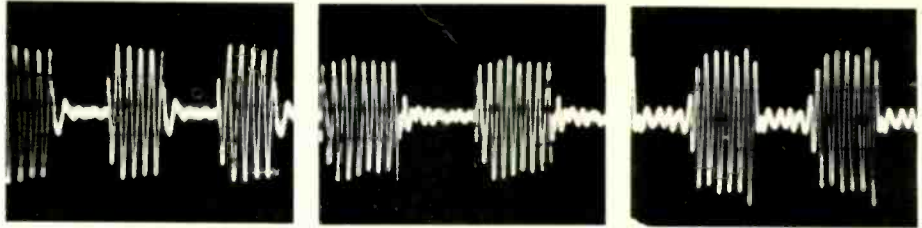
desires: You can elect to hear only stereo broadcasts. Or you can switch out the interstation muting to find the weak and distant stations normally hidden in the interstation "hash" that muting eliminates (less than 3 $\mu$ V). Even moderately noisy stereo signals can be heard in stereo, thanks to a high-blend switch that reduces noise without affecting separation.

We could document all this performance with a host of specifications and graphs. But even these can merely indicate performance, not reveal it. The true revelation is your own listening experience, and the "ah" of your reaction to it. For many, that "ah!" will prevail over the "oh?" engendered by its price—converting that "oh?" perhaps to a Hmmm... With which, of course, your Sony dealer will be glad to harmonize. For if he, too, did not take pleasure in good sound, he would not be a Sony dealer. Sony Corporation of America, 47-47 Van Dam St., Long Island City, New York 11101.



## New **SONY**® 6200 Stereo Receiver

The tone-burst performance of the EPI 201 was excellent at all frequencies. Oscilloscope photos at (left to right) 80, 1,500, and 8,000 Hz are shown.



curve, which we believe were caused by the test setup. However, even if they represented the response of the speaker, the overall variation would be only  $\pm 5$  dB, which is very good indeed. The polar dispersion of the EPI Model 201 was virtually perfect, with insignificant response variation over a full 180 degrees in the horizontal plane. There was a notable absence of the upper-bass emphasis which gives many speakers a heavy, unnatural quality, especially noticeable when the male voice is reproduced.

At a 1-watt drive level, the bass distortion was very low, reaching 6 per cent at 30 Hz. Increasing the drive to 10 watts began to tax the very low-frequency excursion capabilities of the woofers, resulting in 5 per cent distortion at 50 Hz and 10 per cent at 40 Hz. The tone-burst response was excellent at all frequencies. At the 16-ohm setting of the speaker-impedance switch, the impedance reached a minimum of 9 ohms between 100 and 200 Hz, and a broad maximum of about 25 ohms at 1,500 Hz. The system resonance was 45 Hz, with a peak impedance of about 40 ohms. At the 4-ohm switch setting, all these values were divided by four. Since the minimum impedance was about 2.5 ohms, the user should verify the ability of his amplifier to drive that impedance safely, or use the 16-ohm position of the switch. The EPI Model 201 has moderately low efficiency, and an amplifier with at least 20 watts per channel is recommended for driving it.

**Listening Tests.** In the "simulated live-vs.-recorded"

comparison, the EPI Model 201 had excellent highs. With the tweeter level set to minimum, the highs were practically perfect. Although the manufacturer suggests using the maximum setting of this control for flattest response, we found the resulting sound to be over-bright. A very "dead" listening room might benefit from such operation, however.

In the mid-range, the sound was rather dry, with slightly less warmth than the "live" program it was compared with. This effect was also audible during extended listening to FM broadcasts. The EPI Model 201 is a very neutral-sounding speaker through most of its range. The highs are so much in evidence throughout the listening area, as compared with the sound of most speakers, that it would be easy to conclude that the system is deficient in middles and lows, or at least unbalanced in favor of the highs. However, this is not the case. Below 50 Hz, it outperformed some other speakers which seemed much more "bottom heavy" than the Model 201.

We believe that the Model 201 would show its capabilities to best advantage in a reasonably large, well-furnished listening room. The very wide dispersion of this speaker system gives it much of the clean, open sound quality of the good omnidirectional systems without the usual sacrifices of high-end response or the need for power-consuming equalizers.

For more information, circle 159 on reader service card

## MORE ON MODULATION DISTORTION IN LOUDSPEAKER TESTING

WITH reference to Mr. Hirsch's reply to my letter about loudspeaker testing (*Technical Talk*, December 1970), perhaps a few facts will shed some light on the question of realistic sound levels for home music listening.

Back in 1946 I attended a symphony concert in Philadelphia with a friend who had borrowed a sound-level meter for the occasion. We sat in the front row of the balcony. After the conductor took his bow, about two-thirds of the orchestra walked out, leaving essentially a chamber orchestra. I recall that in playing they produced over 100-dB peaks as read on the meter. Allowing a conservative 6 dB for instantaneous peak levels (above meter readings) gives 106 dB.

This level, or higher, I aver, is necessary at the ear for "realistic reproduction of music." In his *Acoustic Design Charts*, page 153, Frank Massa would lead us to believe that peak levels of 100 dynes per  $\text{cm}^2$  are necessary for realistic reproduction of music; this corresponds to approximately 112 dB SPL (abbreviation for Sound Pressure Level).

Such pressure levels relate rather vaguely to "watts input to a loudspeaker." Using Altec's "formula," one acous-

tic watt radiating from a trihedral corner produces 118 dB SPL at a distance of 4 feet. On this basis, an "efficient" horn exhibits about 10 per cent efficiency; the lowest-efficiency direct radiator so far tested here is about 22 dB lower—say, 0.06 per cent efficiency. Taking a "typical" living room, one can expect about 10 dB lower SPL in the listening area than at the 4-foot distance. Thus, 118 dB at the ear calls for 100 watts peak input to the loudspeaker. Well, let's settle for 108 dB and call it 10 watts input. Our low-efficiency speaker would require 1,600 watts input. Again, let's cut the level—with stereo we drop to 800 watts, and by being satisfied with 98 dB peaks we get down to 80 watts per speaker.

But 80 watts input per speaker is a lot of power. I have found many loudspeakers go from "fine" to "gross" distortion at less than 40 watts input. I find that distortion increases as the square of the power until excursion limits are reached where the "gross" distortion becomes evident. At that point, the curve of distortion vs. power turns straight up.

Loudspeakers of any type (horn or direct radiator) can be made to exhibit acceptably level frequency response. The

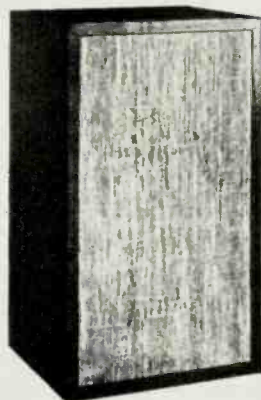
fact that many do not gives rise to the valid criticism of "coloration." Probably such coloration can be obviated with a device for compensating the electrical input. But if a loudspeaker produces non-linear distortion, its output will be muddy regardless of how well the overall frequency response is flattened.

SO we are back to distortion vs. power. And I still think the 100-watt amplifier is a practical device to get the sound levels needed for "realistic reproduction of music." I feel distortion should be measured not at 1 watt input, but at some realistic sound pressure level output. I chose 100 dB SPL at two feet not because that is "enough," but because that is about the upper limit for many small speakers before they display "gross distortion."

And finally, since modulation distortion exceeds harmonic distortion both in magnitude and irritability, I feel this should be one of the basic tests of a loudspeaker, along with frequency response and polar dispersion.

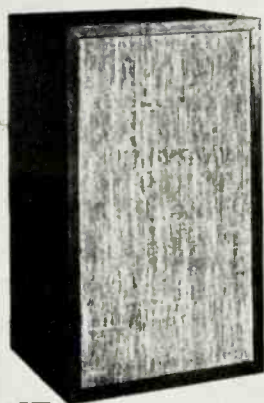
PAUL W. KLIPSCH  
Klipsch and Associates, Inc.  
Hope, Arkansas

# 4-Dimensional Stereo



FRONT

## with the Dynaco SCA-80.



LEFT



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



RIGHT

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

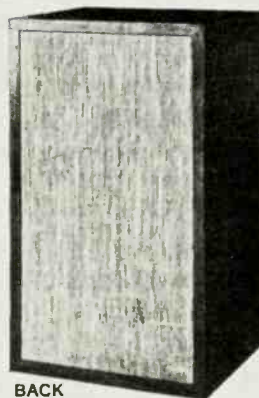
In addition to recordings made specifically for the Dynaco system, many of your existing stereo recordings (disc and tape) already include the phase relationships required for four dimensional playback. You can use present stereo phonograph cartridges or tape recorders without any modifications. Four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

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

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

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

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



BACK

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

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48



## AUDIO BASICS

By RALPH HODGES

### NOISE TESTS

**A**N acquaintance of mine is having trouble selecting his first pair of quality speaker systems. "Live concert-hall sound is the only basis for comparison I have," he says, "but even the most highly reputed speakers still sound like speakers to me. Using familiar records doesn't help, because I'm not familiar with their sound on good equipment. How can I make a choice?"

Certainly none of us are strangers to my friend's problem. A trick that has helped me to judge speakers in the past is deliberately listening to noise rather than music. The sound of "clicks," "pops," and hiss can tell you much about the speaker doing the reproducing. For example, the rushing noise heard between stations on the FM dial (with the tuner's muting function switched off) can serve as a sensitive test signal for speaker tonal coloration. Technical Editor Larry Klein invented a simple technique for simulating the sound of a common mid-range aberration. Take a deep breath and release it in a steady, sustained "shhh." As you study the sound of this, cup your hands closely around your mouth. The change you hear—the addition of a hollow, honky tonal quality—is typical of FM interstation noise reproduced by a speaker with irregular mid-range response. If you train your ear to hear this phenomenon using interstation "white" noise, after a while you'll probably be able to detect it when it is present in speakers reproducing music.

FM interstation noise is also a good signal for checking dispersion—*i.e.*, a speaker's (desirable) ability to radiate high frequencies over a wide angle rather than straight forward in a tight beam. If two speakers seem to have equal high-frequency response from in front, the one that suffers the least high-frequency loss as you move toward its side is to be preferred. (Note that this test may not be meaningful for omnidirectional speakers.)

When the salesman compares speakers using for musical material a record that has not seen the inside of its jacket for weeks, listen to the sound of the dust as well as to the music. Paradoxically, dirt on a record should sound "clean," provided the phono cartridge and amplifier are all they might be. A speaker with good high-frequency transient response will emit an articulated stream of distinct, brittle, dessicated ticks and snaps rather than a hissy smear. The noise should have no tonal properties, but it should have a certain delicate "alive" quality by virtue of its abundant high-frequency components. However, if the surface noise interferes with your ability to hear the music clearly as a "separate event" behind the noise, the speaker you are listening to probably has a less-than-exemplary tweeter, or worse.

Many people are at first intimidated by genuinely good high-frequency performance and mistakenly select speakers with more retiring personalities. If the highs are there, however, they can be turned down with controls. But if a speaker lacks them completely, the deficiency can never be made up.





CANADIAN WHISKY—A BLEND OF SELECTED WHISKIES. SIX YEARS OLD. 60.0 PROOF. SEAGRAM DISTILLCO CO., N.Y.C.

Some people do everything right.  
Right down to making a drink. It has to be V.O.  
Very smooth. Very special. Very Canadian.

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# Faithful to the end.

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

Doubled frequency characteristic of 20,000 Hz. SN ratio 5dB higher than most tapes. Greatly decreased distortion factor. Strength plus. And guaranteed, unconditionally. Like all Maxell tapes, UD must perform to your standards or we'll replace it, pronto!

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Robert Hurst Studios

LONDON LETTER

## THE FIFTH BEATLE

"A little help from a friend"

By HENRY PLEASANTS

**G**EORGE MARTIN, erstwhile "Fifth Beatle," surveys the contemporary pop scene from a brand new suite of recording studios overlooking Oxford Circus in London.

In the course of a champagne opening not long ago, Martin, as chairman of A.I.R. (Associated Independent Recordings, Ltd.), looked back affectionately on his career as the Beatles' musical director and ahead to "the next Pied Piper." He thinks a new Pied Piper is about due; but he has no idea who it will be, or what kind of music he will be piping. Neither does anybody else.

He didn't recognize the Beatles as Pied Pipers when they auditioned for him at the EMI studios in St. John's Wood on June 6, 1962. But he liked the sound, and he liked the boys. And he did what no other record producer had seen fit to do: he signed them up—not for EMI, but for EMI's popular music subsidiary, Parlophone.

The first recording session, on September

11, 1962, produced an exchange which illustrates the startling contrast between Martin and the Beatles. It showed, too, why it is hard to think of Martin even as a "fifth" Beatle. Before the session started, he explained the recording routine.

"Let me know," he said as he wound up the briefing, "if there's anything you don't like."

"Well, for a starter," said George Harrison, "I don't like your tie."

Small wonder. As Hunter Davies puts it in his book *The Beatles*, "George Martin always seems light years away from the Beatles in class, taste and background. He is tall and handsome in a matinee idol sort of way, with a studied prep-school master manner and a clipped BBC accent."

All true; but he dresses better—and rather more squarely—than most schoolmasters do. He could easily pass for the political counselor at a British embassy. That tie, incidentally, was black with red

(Continued on page 53)

# THE RUM MARTINI. SOUNDS AWFUL. DON'T KNOCK IT TILL YOU'VE TRIED IT.



If you're a devoted martini drinker, you may find this a bit hard to swallow, but:

The difference between a gin martini and a Puerto Rican Rum Martini is a subtlety. The inherent quality of subtlety that gives Puerto Rican Rums the edge.

Our rums are light, clear and dry. But they don't happen to get that way overnight.

To make certain there's no bite or strong aroma, every Puerto Rican Rum must be distilled at high proof and aged and filtered with charcoal for added smoothness.

But after all is said and done, reading about the Rum Martini is no substitute for sipping one.

So make one with White or Silver Puerto Rican Rum and dry vermouth (or try a few drops of dry cocktail type sherry).

The Rum Martini. Don't let what it sounds like prevent you from finding out what it tastes like.

**THE RUMS OF PUERTO RICO**



Exquisite Martell. There's nothing lost in translation.

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

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MARTELL... THE LARGEST SELLING COGNACS OF THE WORLD

horses on it, and came from Liberty's. Martin liked it very much.

There were other surprises at that first session, he remembers: "The boys were all playing acoustic guitar, which was the only instrument they knew anything about. When I went to the piano to illustrate an idea, John Lennon looked over my shoulder at the keyboard, trying to figure out the chord. Finally he said: 'I see, it's my D shape.'

"Your *what?*" I asked.

"My D shape," said John, playing a D chord on his guitar.

"It suddenly dawned on me that John—and the other boys, too, at that time—identified chords by the shapes formed by their fingers on the guitar frets."

**T**HE George Martin association with the Beatles has entered musical history as the prototype of the classically trained musician (Guildhall School of Music and Drama) working with an unlettered pop group to achieve a hitherto unprecedented sophistication and refinement in the production of pop records. Martin, with the Beatles, had an Academy Award nomination for *A Hard Day's Night* and Grammy awards for his arrangements of *Eleanor Rigby*, *A Day in the Life*, and the "Sgt. Pepper" album.

It all began not with the Beatles learning to read music, but with George Martin learning to play the guitar. If they couldn't talk about music to him in his language, he would have to learn to talk to them in theirs. He's glad, now, that he did it that way, and pretty sure that a conventional musical education would have crushed the Beatles.

"It was a two-way street," he recalls. "They learned a lot from me, and I learned a lot from them. They're marvelous musicians, really, not in an academic sense, of course, but in terms of musicality, sensitivity, perception, invention, ideas, curiosity, and so on."

Their songs, he says, come to them as tune fragments. In the early days he had to show them how to make bridges between one part of a song and another, how to lay out beginnings and endings, and so on. And he remembers a time when Paul McCartney, in a hotel room, was doodling around with a three-note figure that appealed to him.

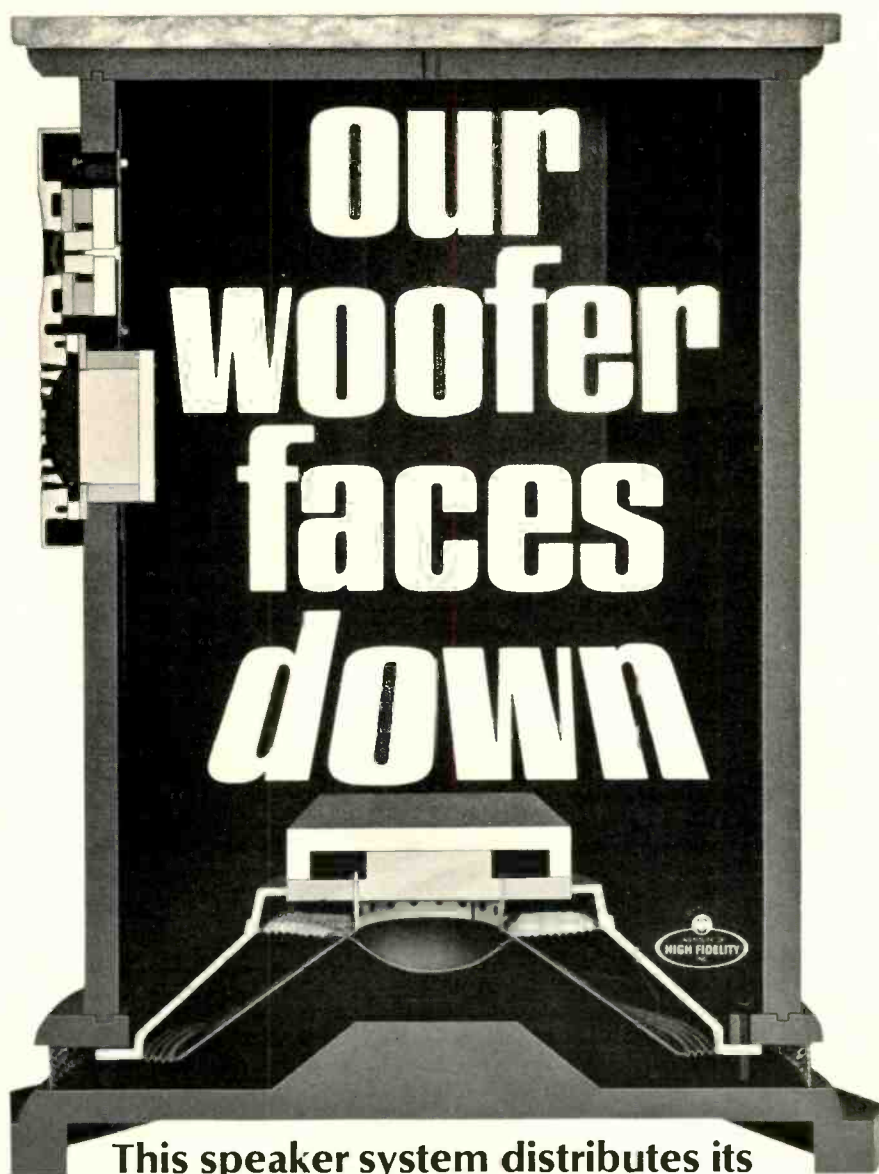
"I need a three-syllable word for it," he told Martin, "something like 'handkerchief,' or . . . 'yesterday.' But that's not very brilliant, is it?"

"It sounds," said George Martin, "pretty good to me."

And pretty good it was. That was in 1965. As of 1968, *Yesterday* had been recorded 119 times by ninety-one different artists. It became the most popular of all the Lennon-McCartney songs.

Which goes to show what one can do with three little notes, three little syllables, talent, and "a little help from a friend."

FEBRUARY 1971



**This speaker system distributes its lows through a complete circle, then spreads them across your room like a carpet of sound.**

It puts the bottom on the bottom, so you get deep, pure, total bass. We deliver it through a 15 in. high compliance woofer. This magnificent 3-way speaker system can handle a full 125 watts of receiver power per channel without overload or burnout.

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Write for free "Guide to Sound Design for 1971". Empire Scientific Corp., 1055 Stewart Ave., Garden City, N.Y. 11530 Mfd. U.S.A.



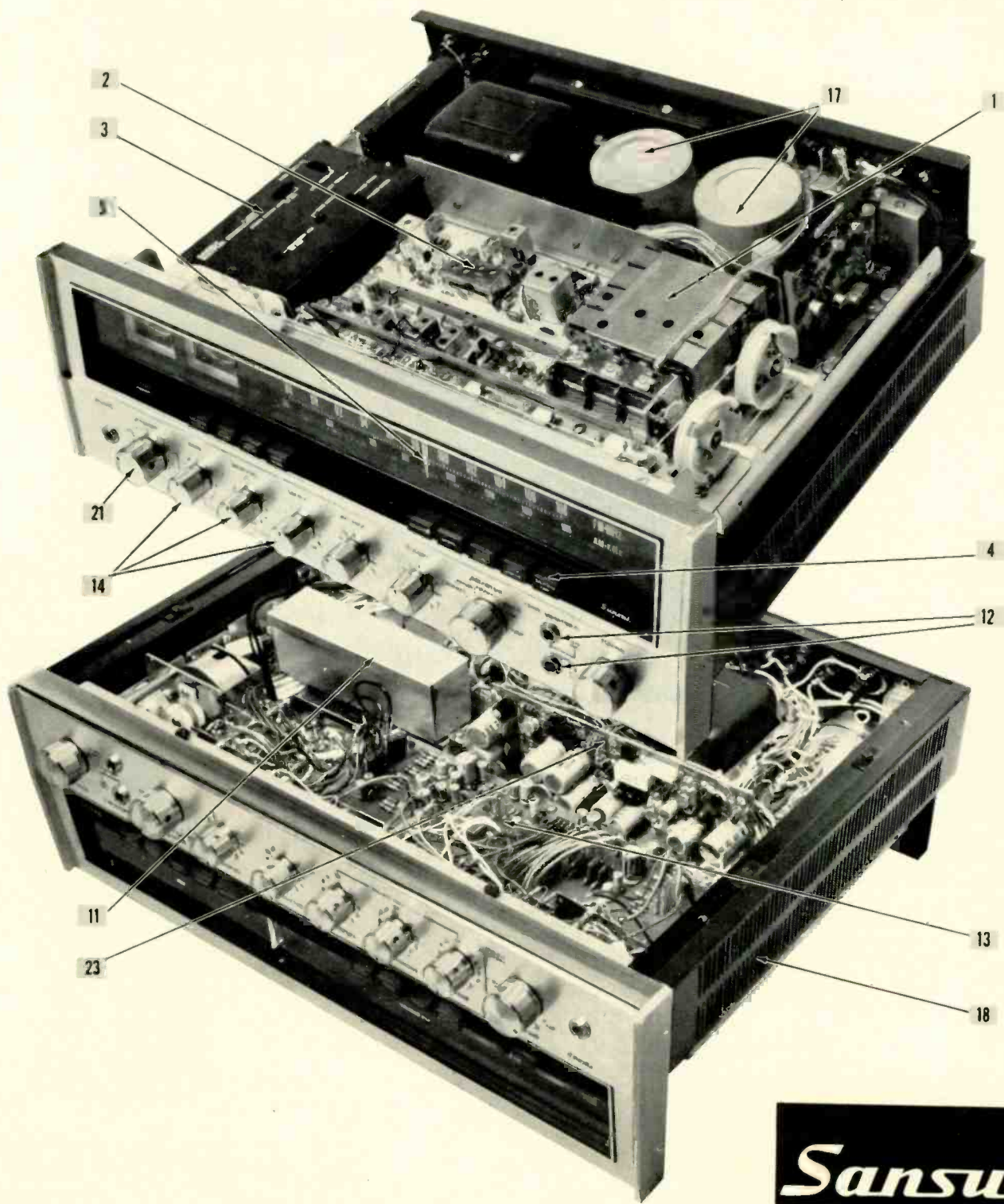
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STEREO REVIEW

# SANSUI EIGHT:



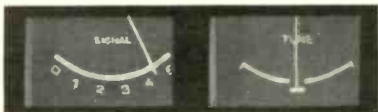
**1 Ultrasensitive FM Front End** Two RF amplifiers and one mixer amplifier use three costly, low-noise, dual-gated metal-oxide silicon field-effect transistors (3 MOSFET's) and a 4-gang frequency-linear tuning capacitor. These combine to give the EIGHT its great edge in such areas as FM intermodulation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

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

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

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

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



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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

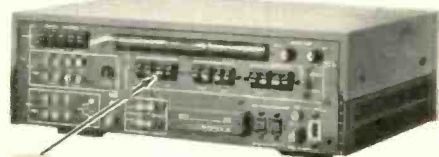
**23 Independent Power-Supply Circuits** There's one each for the output stage, driver, control amplifier, head amplifier and tuner, with the last four separately stabilized to eliminate power fluctuation. This isolation blocks the interaction between one section and another that degrades performance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

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

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

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

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



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

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

**30 Detachable AC Line Cord**

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

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

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

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

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

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

**Electronic Distributors (Canada), British Columbia**

FEBRUARY 1971

CIRCLE NO. 34 ON READER SERVICE CARD

A Special Stereo Review Survey:  
**CRISIS IN AMERICAN  
CLASSICAL MUSIC RECORDING**

A developing emergency in the economics of culture  
may profoundly affect the quality of our musical lives

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1

**THE ANDY HARDY SYNDROME**

How do you find, sustain, and/or create a market for classical music  
when (and where) it is widely thought to be anti-democratic,  
un-American, and possibly even unmanly?

2

**THE "PRODUCT"**

Is there simply too much of a good thing for all of it to sell profitably,  
or is there something fundamentally wrong with its quality,  
its presentation, or its packaging?

3

**DISTRIBUTION: THE CLOGGED PIPELINE**

Is it possible, in this eighth decade of the twentieth century,  
that faulty distribution alone is preventing the union  
of avid consumer with ideal product?

4

**THE FADING SIGNAL**

Has the virtual disappearance of classical programming on FM radio  
deprived the record industry of an indispensable  
indoctrinating and selling tool?

5

**CAN THE PATIENT BE SAVED?**

Short-term and long-term therapies: some candid but  
otherwise unremarkable prescriptions.

6

**CHECK, PLEASE**

How clear are the industry's options? Is classical recording  
in the U.S. (a) unbearably expensive, (b) expensive  
but bearable, or (c) folly?

7

**A FEW WORDS FROM YOUR LOCAL  
RECORD COMPANIES**



IT is hardly news any longer that the classical portion of the record industry in the United States is going through some major upheavals centered about the rather basic issue of economic survival. Anxieties formerly acknowledged only within the record companies themselves have been given public airing to an unprecedented degree. There have been warnings or outright predictions that some companies may have to reduce their serious music activities to the point of total withdrawal and, from the most pessimistic spokesmen, that the classical business may go under altogether unless a drastic and effective remedy for its ills is found at once, since "classical" records (by which term the industry designates all so-called "serious" music, from plainchant to electronic realizations) do not and cannot pay their own way as things stand now.

Facets of this subject have already been explored, with increasing frequency and in detail, during the last several months, not only in this and other magazines directly related to the record industry, but in such diverse general-interest publications as *Newsweek*, the *New York Times*, and *The New Republic*. Analyses—not at all inappropriately—have sought to relate these phenomena to similar patterns in the worlds of book publishing, concert management, and the theater. Expressions of concern are by no means confined to words alone, however; even though some of the articles, news releases, and speeches may be overlooked, the record-buying public is certainly aware of such depressing developments as conspicuous cutbacks and deletions, the actual disappearance of some labels, lowered quality standards, and various attempts at jazzing things up in belated recognition of the need to "reach the young people." Reserving detailed diagnosis to other sections of this issue, let us begin here by simply cataloguing some of the grosser symptoms.

First of all, however, let it be understood that the symptoms seen by the record-buying public are not the same as those that are of such concern to the record companies themselves, but that the former may be regarded as results of (or reactions to) the latter. That is, the companies are worried about what seems to be an unprofitable business, and the changes seen by the public represent efforts to cope with that situation.

Industry leaders point to the shrinking percentage of the "total record market" accounted for by the classical "product," citing (among other figures) a slide from 85 per cent for classical sales in 1910 to less than 5 per cent today. It is surely not necessary to take up space explaining why 1910 sales figures have no validity in this discussion. It might also be observed that any statistical relationship between

classical sales and other record sales is meaningless as well, because they have nothing to do with each other—there is a classical market *and* a pop market. To the manufacturers and retailers dealing in both classical and nonclassical records, though, this percentage factor is very real, and as the classical percentage continues to shrivel, the classical end seems less and less worth bothering with.

More to the point, the classical record business has become a *losing* business, or at least, one in which rising costs and competition for the favor of both the retailer and the consumer have combined to lower the chances of breaking even, let alone showing a profit, with most classical releases.

One of the most noticeable and distressing reactions to these economic truths is the wholesale diminution of domestic recording activity, for which most company spokesmen blame the American Federation of Musicians. The AFM's "symphonic rate" for recording sessions has risen almost every year, and it now costs about three times as much to record an American orchestra (*any* American orchestra, since the same rate applies to all, regardless of stature) as to record one in England, and the ratio is even higher for much of continental Europe.

**B**ACK in the Forties, when there were only two companies issuing classical recordings in this country on a serious scale, RCA Victor and Columbia between them were recording some twenty U.S. orchestras, and even Decca, much less of an entity in the classical field then, recorded two or three. Today, with dozens of companies active here, each of those just mentioned records *one* American orchestra (the New York Philharmonic on Columbia, the Philadelphia Orchestra on RCA, the Cincinnati Symphony on Decca), and Vanguard records the Utah Symphony (which will be making some guest appearances on Vox as well). American companies make many more classical recordings in London now than they do in either Philadelphia or New York.

True, some of the giant English and German companies have begun recording American orchestras in earnest for the first time. The Los Angeles Philharmonic is now under contract to English Decca (London Records), the Cleveland Orchestra records for EMI (Angel), the Chicago Symphony is recording for both of those companies, and the Boston Symphony is with Deutsche Grammophon (with the Boston Pops on DGG's Polydor label). But even that makes a grand total of only eight U.S. orchestras currently engaged in recording, or nine if we add the Louisville Orchestra, whose admirable series of new music on its own label does not really fall within this discussion of record *companies*.

In the mid-Sixties the aggregate of new classical records from all sources sometimes came to more than three hundred discs per month. That was plainly too much; since then the number has grown steadily smaller, and the cutbacks have not been confined to domestic recording activity. Even those American companies which have expanded their work in foreign studios and those whose catalogs are built mainly on material leased from foreign producers have cut down on the frequency and quantity of their new releases. Many trans-Atlantic ties have been severed, reflecting a growing tendency on the part of many companies to release fewer records but to produce more on their own.

American Decca, for example, which has had ties in the past with such foreign labels as Parlophone, Deutsche Grammophon, Erato, Hispavox, and Angelicum, now produces all of its own material—which does not mean that Decca is producing more, but only that it is releasing less. MGM, which was an important part of the scene in the mid-Fifties, has now withdrawn from the classical field entirely. Westminster, one of the “major minors” for twenty years and owned by ABC/Paramount for the last ten, closed its New York office last June and consigned its entire catalog (both the Westminster and Music Guild labels) to limbo. A year or two earlier, Westminster had also severed its affiliations with its foreign suppliers (Erato, Vega, Club Français, BAM). Last fall two recordings by Westminster’s No. 1 “property,” Beverly Sills, were released on the new ABC Audio Treasury label, and any additional classical material originally planned for Westminster will be issued on this label (it will be very little, in any event). Giant RCA, which has confined its Red Seal releases to original productions for some time now, has allowed its arrangement with Harmonia Mundi of Germany to expire without renewal, after a three-year period during which that source yielded some superb material for RCA’s budget Victrola label.

Another giant, Columbia, whose catalog includes a greater number of classical LPs than any other, was offering them on five different labels as recently as two years ago. In addition to the still-current Masterworks and half-price Odyssey lines, there were two other full-price labels—Epic and CBS—and one other half-price series, Crossroads, which was created specifically as an outlet for material from Czechoslovakia’s Supraphon. (Some Supraphon items were also on CBS and Epic, some from Erato also on Epic.) Now Columbia, like RCA, has only two classical labels. All the classical items on Epic have been deleted and both the Crossroads and domestic CBS labels have been discontinued *in toto*.

Similarly, Capitol, one of the American labels owned by EMI, has recently become an all-pops label with the deletion of all its classical items. Some have already reappeared on the Angel and Seraphim labels, but some of the more esoteric titles may be abandoned permanently.

Decca, Vanguard, Westminster, and several other companies some time ago abandoned the monthly release format for bi-monthly, quarterly, or even less frequent presentations of new material. The major companies, of course, do keep up a monthly release schedule, and those of the foreign companies are still quite sizable (it is not unusual for London to offer eight or ten full-price discs and a couple of complete operas, plus a bunch of Stereo Treasury Series issues). In some cases, while there is less new material than there used to be, it can be made to *look* like more through the simple expedient of repackaging previously released material in any number of new combinations.

If fewer new records are being made, what is the effect in terms of repertoire? In general, most companies tend to fall back upon what they regard as the tried and true “basic repertoire” titles, with an occasional novelty featuring a superstar performer. Interesting and valuable contemporary material is being bypassed in favor of novelty and gimmick items, so that the catalog is becoming “thin in the middle,” with emphasis on the potboilers at one end and the gimmicks at the other.

**A**DVERTISING and promotion may be regarded as an obvious area for economizing, for many companies seem to do little or none of it now, compared with their own activities in the recent past, when virtually every new release was at least listed in advertisements in the Schwann catalog and the important magazines. Apparently many company executives feel the public can learn of the new releases by checking Schwann every month or by reading the reviews. Most collectors probably would be grateful for something like the old “institutional” ads that simply listed the new offerings (London still does this). Such advertising as is undertaken at all now is for the most part limited to promoting the few releases expected to be sure-fire blockbusters; the less spectacular items that *need* a boost don’t get one, but are deleted after a year or so because they fail to make their quota.

Since we have reached the point of making critical remarks in an area as special and specific as advertising philosophy, perhaps it is time to close this general introduction and lead the reader into analyses of particular aspects of the crisis in classical recording.

—Richard Freed



# THE ANDY HARDY SYNDROME

Concerning the traditional American tendency to look upon serious music as an oddity committed by and for odd people, and the unfortunate qualitative consequences thereof

By RICHARD FREED

**A**BOUT a thousand years ago, when nobody ever missed a single installment in MGM's popular and beloved series of Hardy Family movies (and nobody dreamed of calling them "films," either), there was one such opus (its title eludes me—it may have been *Love Finds Andy Hardy*, or *Andy Hardy's Night at the Opera*, or *Andy Hardy Meets the Effete Snobs*, or something like that) whose pungent message I have never been able to forget. A new girl at Andy's high school was attractive enough, but there was something wrong with her. She never smiled, never joined in the laughter-provoking exploits of her classmates; instead, she listened to operatic recordings, and even practiced singing herself. Obviously, she was a spook. Just how the therapy was accomplished I cannot recall, but by the end of the drama all this, of course, had been straightened out, and the New Girl, smiling at last and accepted by her classmates, assured the kindly and prayerful Lewis Stone, "Now that I've got rid of all those old opera records, I'm going to live!" Or something like that.

The quotation may not be precise, but it is not in any way distorted, and it reflects a traditional American attitude toward the arts in general and music in particular. Involvement, particularly on the part of young people, was something spooky, unnatural, sissy. There was also something just a bit un-American about it, with only foreigners visible in the field. Just look at those names: Toscanini, Koussevitzky, Stokowski, Chaliapin, Monteux, Paderewski, Mitropoulos, Rachmaninoff, Flagstad, and other assorted Jaschas, Fritzes, Mischas, Sergeis, and Enricos.

For reasons real or imagined, understandable or foolish, our musical tradition has been a curious mixture of respect and contempt, of admiration and derision, balancing out to the dominant characteristic of neglect. Though a substantial degree of national involvement in the arts is more than evident in every

country in which this nation has its roots, our own national involvement has been reserved to such fields as sports, commerce, and (a recent development) science. Our national neglect of the arts has often been explained in terms of "priorities," but the wastelands have long since been cleared, indoor plumbing is widespread, and our technology has actually landed men on the moon. Another frequent answer to those who contend that America lags in musical effort is that "Europe had a head start," that we are a young country and have not had time to amass comparable traditions—as if the wheel and the alphabet had to be reinvented in 1776!

But it must be acknowledged that even if the tradition itself has not been entirely absorbed, this country has consistently attracted the cream of European musical talent. The Jaschas and Fritzes are still coming, and performing at the Met has long been the highest goal of singers everywhere. An unprecedented standard of performance has been established here, particularly on the part of U.S. orchestras, which are regarded as the most brilliant in the world, and our own young singers have been taking over on an astonishing scale as the stars of European opera houses. Nevertheless, the attitude of the American public as a whole has not changed appreciably, nor has official acknowledgement of music as a part of our national life. And now the record companies, concert managers, and others offering musical wares are desperately concerned with the inadequacy of public response—and particularly with the problem of "reaching" those same young people who have traditionally been allowed (some might even say encouraged) to feel that only weirdos and spooks involve themselves in classical music.

But, whatever their causes, these phenomena constitute a significant part of the background of the situation in which American concert managers and producers of classical records now find themselves.

Further, it may be that now, instead of our absorbing more of the European tradition, Europe is taking on more of *our* attitudes, just as it has accepted Coke and other Americanisms. There are signs that European record companies and concert producers may be heading into a situation much like the one in which their American contemporaries find themselves. If so, this does not render a comparison of European and American traditions meaningless, but, on the contrary, such an appraisal takes on greater urgency in the light of the "negative feedback" Europe, with its great traditions, may be receiving from us and reacting to.

To start with the young, music education in our public schools, with too few exceptions, can be measured only in degrees of inadequacy. To be sure, there are some schools with excellent and effective programs (particularly those in communities in which the presence of college-level music schools or conservatories is felt), but their number is small, and in some overpopulated, budget-harried school systems music has been scrapped altogether in favor of such an academic "essential" as driver education. In the great majority of cases, any significant or outstanding results in music education at pre-collegiate levels are traceable to the initiative of individual teachers, not to the school programs *per se*. Even in the music schools themselves—the conservatories and professional training centers, both independent and university-affiliated—there are astonishing lacunae and still more astonishing difficulties in effecting the replacement of antiquated concepts and formulas with contemporary and effective teaching approaches. When a gesture is made, it is usually frustrating, ludicrous, or both, no matter how well-intentioned. One major institution, which has no resident string quartet and offers no instruction in harpsichord, has made a late effort to amend its well-earned reputation as a bastion of reactionary concepts by inaugurating an electronic music studio and a jazz ensemble and appointing a "professor of jazz studies and contemporary media," although its group for the performance of serious avant-garde music was disbanded after only two seasons' activity.

Parents, of course, also the products of the same educational system, rarely involve themselves in musical activity in the home or provide their children with an environment in which music is regarded as a natural part of family life—as it is in many European homes. Even if a child should be studying an instrument, the parent's total commitment will be a reminder to practice. (This is one reason the Suzuki approach in teaching the violin, so extraordinarily successful in Japan, is not succeeding on the same level in this country: most parents, no matter how

much they read or hear about the program, either do not understand or do not accept their own necessary commitment as participants.)

Oddly enough, in this country of pre-packaged culture, there has been no successful pre-selected, conveniently packaged "basic library" of recordings to compare with "Dr. Eliot's Five-Foot Shelf" of books. Householders who might buy an encyclopedia just to *have* it (and even if it is bought for ornamental use, there is always a possibility the kids will get into it) would not think of decorating a set of shelves with recordings of the Beethoven quartets or the Bach cantatas.

**M**ORE basic than any observations about American parents' involvement with their children's music lessons, or the absence of instruments or recordings in the home, is the observation that the great majority of American parents are not themselves concertgoers and therefore do not take their children to musical events. For the young, exposure to "live" music generally comes in the form of special "young people's" events, again well-intentioned but hopelessly ineffectual. Even the better productions in this dreary category give the "young people" the impression that this is something staged especially and only for them as youngsters, instead of something that can be related to a desirable and admirable adult experience.

The attitude shown by school boards, by Andy Hardy, and by all the local officials, parents, and others in the country who consider music a low-priority item, a nonessential in the educational pattern, or simply a "luxury," reflects the tone set at the top, by leaders in national affairs, including incumbent Administrations. (It might be said that the Administration reflects the tone of the people, but, since it is the function of leadership to lead, let it be stated otherwise.) By contrast, in most countries of Europe music is so much a part of national life that there is direct involvement and even participation at all levels, both public and private. Music education in the schools is treated as seriously as history or mathematics, and the national theater or state opera is the focal point of many a great city. Not only is most musical activity publicly supported, but in many cases there is recognition in the form of state-conferred titles for musical leaders.

Current history, as well as the past, is filled with reminders that music has always been an important part of national celebrations and state occasions in Europe. How many concertos, symphonies, and operas were composed to celebrate a coronation, a royal wedding, the visit of a foreign dignitary? How many great choral works were created to commemo-

rate the death of a national hero, a victory in war, the signing of a peace treaty? What more natural way for the Viennese to mark the end of the Russian occupation of that musical capital in 1955 than by the festive reopening of the Staatsoper? The German chancellor takes his state visitors to Brühl Castle for a chamber-orchestra concert; the Soviet leaders included a concert hall when they built the Palace of Congresses in the Kremlin; an evening at l'Opéra in Paris can be (and frequently is) a state occasion. Music for official functions in Washington, again with few exceptions (Richard Bales has conducted his National Gallery Orchestra at the White House on occasion, and soloists are invited to perform there now and then for state visitors), is supplied by a military band. Traditionally, Europe's political leaders, like their people, have been personally involved with music. The most recent examples of that tradition are to be found in Great Britain, where the new prime minister, Edward Heath, is a serious music-lover and accomplished organist, and the Prince of Wales shows talent as a cellist.

It may be recalled that Thomas Jefferson played the violin and kept himself up-to-date on musical developments in Europe, but, although both Harry S Truman and Richard M. Nixon have been known to play the piano, the late John F. Kennedy seems to have been the only U.S. President so far to give active encouragement to the arts—even though his gestures did not stem from personal involvement, but simply from a sense of "recognition" or acknowledgement, laudable in its own right. Even Franklin D. Roosevelt had rather limited notions about the truly great lieder, citing *Home on the Range*, a by no means unattractive but by no means great piece of music, as his personal favorite. But perhaps that was only the Andy Hardy syndrome, political division, in action, for it must be remembered that the Roosevelt Administration gave unprecedented and unduplicated—if indirect—support to the arts through the sponsoring of WPA orchestras and art projects.

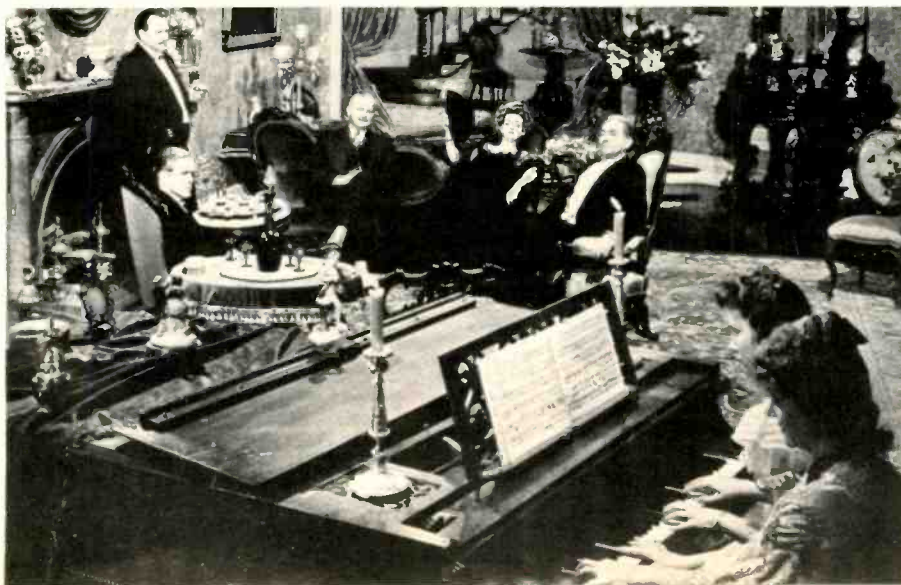
Government officials, of course, are not our only

tastemakers: sports and entertainment figures are held in adulation by the public and identify themselves effectively with causes ranging from political candidates to fund-raising for medical research to the selling of art, wine, cereals, and deodorants—but they are rarely identified with music. Yes, Jack Benny will bring his violin to help an orchestra in its pension fund drive, and Tony Randall will discuss opera knowledgeably on a television talk show, but when a baseball player (Sandy Koufax) was found to have an interest in serious music, it was treated by the press as a freak case—like Gene Tunney quoting Shakespeare.

Those who are in the public eye not as politicians or entertainers or sports figures but by virtue of their social activity or great wealth are not exactly likely to maintain private orchestras, as their European counterparts have done, or even to have chamber music in their homes (except, perhaps, as an infrequent novelty). Even as a means of social climbing, the value of musical involvement has tended to diminish, as witness the composition of the boards of directors of more and more American orchestras below the very top level: they are made up now of earnest members of the second and third social-financial strata in the respective cities, while the bigger wheels occupy themselves with more "important" pursuits. In a few cities, of course, there is still a great deal of status in being a board member or a boxholder, but this seems likely to pass with the next generation.

Government support of the arts, a different matter from personal involvement on the part of individual leaders, provides one of the most striking contrasts between the American and European traditions. In Germany, virtually every city large enough to call itself a *Stadt* maintains an opera (in which American singers build their careers), and most musical organizations all over Europe are supported by direct subsidies from national, regional, or municipal governments (as are composers in many of those countries). Some of the most important European orchestras are maintained by broadcasting establishments, which

RKO



*Not exactly Andy Hardy, but this overstuffed scene from the film version of *The Little Foxes* is redolent with the odor of smug gentility far too many Americans have been taught—falsely—to associate with classical music.*

are themselves government-operated. Most Americans are probably unaware that the Orchestre de la Suisse Romande is one of the services of Radio Suisse Romande in Geneva, but many know of the BBC Symphony Orchestra, the Orchestre National de la Radio-Télévision Française, the splendid orchestras of the Bavarian Radio in Munich and the North German Radio in Hamburg, the Radio Symphony Orchestra Berlin, the Moscow Radio Orchestra, and the RAI Orchestra in Turin (Italy's finest). In the United States the radio networks, privately operated, gave up their symphony orchestras long ago (including, of course, the great NBC Symphony formed for Toscanini, which tried to sustain itself independently for several years as the Symphony of the Air), and now even the FM stations, whose recorded offerings followed an all-classical format in the past, are either converting to mixed programming or abandoning the classical material altogether.

Government "support" to orchestras and opera companies in the United States is generally limited to the form of tax-exemption, with an occasional grant from the still very young National Endowment for the Arts and Humanities (whose budget has been reduced) or one of the even younger state arts councils (many of whose budgets identify them as organizations of more symbolic than real value). Most grants of consequence come from the private foundations—Ford, Rockefeller, and so forth—and these foundations are being affected by recent revisions in their own tax-exempt status, which might be interpreted as a cutback in even indirect government support of the arts.

The direct form of government support that maintains musical organizations in most of the rest of the world has been traditionally opposed by various vociferous factions in this country, some basing their opposition on the "priorities" mentioned earlier, some on the notion that government subsidies would be socialistic (the same notion that keeps a great many of our people, both old and young, from getting the medical care they need, and accounts for a genuine crisis in education). Even some friends of the arts insist that "art flourishes in adversity," citing any number of romantic myths to illustrate their conviction that well-fed, well-housed artists dry up as creators or inevitably prostitute themselves to turn out only political hack work. Others, while not yet calling for the closing of public libraries, oppose government aid on the grounds that it would constitute "taxing the poor to provide something only the rich enjoy."

The European experience, of course, does not bear out any of these fears. Sibelius did not dry up

when he began drawing his Finnish government stipend, and, while he is revered as a genuine patriot, it cannot be seriously suggested that any of his later music falls in the category of political hack work. The job-secure members of the great European orchestras continue to raise their own impressive standards, and the awareness of eligibility for a pension after ten years' service does not seem to affect the artistry of the singers in the German opera houses. In terms of priorities, most European governments support their arts and still manage to provide their people with sufficient health and educational benefits to obviate completely the sort of anxiety Americans experience over the prospect of paying for a lengthy stay in a hospital or putting a child through college.

As for the notion that music is something only the rich enjoy, it is contradicted not only by the European experience but by the personal experience of any American concert-goer who has ever waited hours in a queue to buy a ticket, climbed six flights of stairs to a gallery seat in Orchestra Hall, or stood through a performance at the Met. If there are not proportionally as many of us here as in Europe it is not for any lack of potential.

As a nation, we are coming around, at last, to accepting the arts, including classical music, as something more than objects of distant respect, discovering that they can be enjoyed "up close" and have values both immediate and permanent. With this belated awareness comes the simultaneous recognition of the real danger of losing some of these pleasures and benefits because there are not enough of us who care about them—who care about them not as obligations to be borne but as necessities of life. Many politicians, educators, and others who ought to know better have declared that the arts are necessary, all right, but they are too expensive. Some have said the same about education, and in both cases the answer, already given by thousands whose concern goes beyond mere lip service, is the same: "culture" is either *not* necessary, or it is *not* too expensive.

Whatever changes may be in the wind now, the attitudes that have traditionally prevailed in the United States have not conditioned today's all-important "young people" or their predecessors to regard serious music as a natural part of life, but to look upon it as an oddity, committed by and for odd people. This attitude can probably be reversed more rapidly than some pessimists think, but hardly overnight. And therein, whether stated pithily or elaborately, lies the basis of the suddenly but very justifiably felt concern being expressed now over the sizes of today's audiences (for both "live" and recorded music) and the sources of tomorrow's.



## THE "PRODUCT"

A surfeit of "standard repertoire" duplications and a decline in technical, aesthetic, and even packaging quality may be having their effects on classical disc sales

By RICHARD FREED

**T**HOUGH record collectors tend to think of recorded music in more exalted terms, it is, after all, something they buy in stores (or by mail), just as they buy shoes and toothpaste and potatoes and emeralds and neckties and automobiles. And what involves shopping on their part involves merchandising on the part of the manufacturers, who characteristically refer to their recordings of Mozart and Bach and Stravinsky and Stockhausen as their "classical product."

Some sensitive souls, both in the industry itself and among the record-buying public, cringe at the use of this term; some even feel that the crass attitude it reflects is responsible for what has been happening to the classical record business in general and its "product" in particular. The record collector can surely observe, unaided, the various changes, by no means all for the better, that have occurred in such areas as repertoire, pressing quality, information on what is available, and in the way records are marketed. But it is patently meaningless to discuss this from the consumer's viewpoint alone, for that viewpoint will be a very distorted one unless the consumer can understand what goes into the making of this "product" and what it takes to sell it.

There are many people in the classical record business who love music and who got into it for that reason, but it *is* a business, and not a charity operated out of a sense of obligation to shower the public with culture. There are collectors who feel the record companies *do* have such an obligation—and the companies may answer that the consumer has an "obligation" to support *them*. (A spokesman for one major company actually answered an inquiry about deleted titles a few months ago with this statement: "You will understand that market conditions these days force all the record companies to tighten their belts and limit releases to what is expected to yield most profit, even if this means passing over some artistical-

ly attractive items. But we count on the loyalty of serious collectors like yourself to carry us through to more bountiful days.")

While both views can be dismissed as nonsense when applied to any single record or group of records, both are also ultimately correct, since record companies cannot exist without customers, and music-lovers certainly would not want to do without recordings. The companies do want to "give the customers what they want," but there may be a good deal of error in judging those wants (too much trend-following in place of imagination, for one thing). In any event, let it be acknowledged, as neither shocking nor immoral, that a record company, like any other business, must show a profit in order to sustain itself, and that the classical product has become, in recent years, both more costly to produce and less promising as an investment risk. The industry's response to these factors, which it may interpret with something less than infallible accuracy, is responsible for the changes observable in repertoire, quality control, promotion, and the very nature of the product.

If we are to begin at the beginning, we might ask how decisions are made to record this work but not that one, to use this performer instead of that one. Five years ago Ives and Nielsen were, after decades of neglect, receiving sudden bursts of attention, the timing was right, and many of their works were offered on several labels. But, while many other examples of repertoire-oriented programming might be cited (some of the smaller labels observe this as their basic principle), what gets scheduled for recording by the major companies is more often determined by the commitments of the respective companies and performers to each other under the terms of their "exclusive artist" contracts. This time-honored concept, which commits Company X to release so many records per year with Conductor Y and commits

Conductor Y to make so many records per year for Company X (but not to record for anyone else without Company X's permission), may itself be in for a grand reappraisal now.

There is quite a range of attitudes, not only from one company to another but even within a given company, regarding the treatment of the various artists under contract, some of whom may be accorded all the dignity allowed a hod-carrier by a construction boss, while others are given the red-carpet treatment lavished on visiting royalty in bygone eras. This may boil down to an estimate of whether the company needs the artist more than he needs the company, or *vice versa*—though sometimes the pampered "properties" who do get the big treatment find that these accommodations are charged against their royalties!

The "artists and repertoire" (A&R) people themselves, in many if not most cases, labor under all the job security enjoyed by a college football coach whose team has lost every game of the season and has one more to go. No matter how musically expert, genuinely innovative, or just generally brilliant they may be, they are hard put to justify their most ambitious ideas in terms of possible sales. Heads have been rolling, and attitudes have become more cautious. The classical A&R people are accustomed to being regarded as their companies' traditional losers, enjoying a distinctly second-class citizenship in comparison to the intramural esteem lavished on their money-making pop colleagues. In a typical medium- to large-size company, the classical A&R staff is a small one, and there may or may not be a full-time classical sales staff of one and a single classical promotion person. The press releases emanating from several companies lately indicate that familiarity with the subject in this part of the operation is not considered essential, and that writers who can deal with rock can deal with Penderecki, Berio, and Palestrina equally well.

Getting back to the "exclusive artist" contract, it has one obvious disadvantage from the public's point of view: it keeps this or that company from assembling the ideal cast for an operatic recording or the dream combination for a concerto or chamber music recording. This factor, however, has been overridden many times, and there is an increase in inter-company borrowing now.

What is more wasteful is the high incidence of ill-advised recordings undertaken by way of discharging a commitment to a given number of discs per year for this or that artist. In some cases the company will bring pressure on the artist to record, because of the commercial possibilities, material in which he has no real interest; in others, the artist may be in a posi-

tion to insist on recording repertoire which the company has good reason to feel will not sell. Many of us can remember when fewer records were being made, fewer musicians were making them, and a Koussevitzky or a Kreisler would record a work only after making his interpretation of it famous in the concert hall. Now it has become a status thing for a recording artist to cover the basic repertoire, and an eager A&R man may persuade a young instrumentalist (or one not so young, for that matter) to record a work he has never played in public, or a singer will undertake an operatic role (not an aria, but the entire role) she may never perform on the stage. Sometimes this comes off well, sometimes it does not. On the other hand, if a star conductor decides he wants to record all the Beethoven symphonies, the company may have to accede, even though it may already have four "integral" sets in its active catalog; such an effort can well be regarded as foredoomed, and it often brings about more such demands on the part of other artists on the company's roster, consuming still more effort and cash that might have been more wisely applied to other material.

If it were a pianist doing the thirty-two Beethoven sonatas, the costs for the company, at least, would be easier to bear, but the session fees for the orchestra alone in recording the nine symphonies come to a staggering total. The newly increased "symphonic rate" for recording an American orchestra (which applies to all orchestras equally) is \$95 per player for a basic three-hour session. A maximum of forty minutes of recording is allowed during each session hour, and, since only an average of twenty minutes of recorded material per session hour is allowed to be used, three such sessions are required to record a full-length disc, bringing the orchestra cost alone to about \$30,000 per disc for a hundred-man ensemble. The Beethoven symphonies take up seven to eight discs, as a rule. A recent ruling (April, 1969) by the American Federation of Musicians (which is quite as nearsighted concerning classical music as anyone in the recording business) requires payment to *all* members of the orchestra for any recording session even though they may not perform or even attend the session. A disc of Haydn symphonies, then, using a reduced orchestra, costs exactly the same.

**A**S the anonymous spokesman quoted earlier observed, the record companies must "limit releases to what is expected to yield most profit." This has meant less and less attention to the lesser-known music of the past as well as the adventurous present, with re-emphasized reliance on the "basic repertoire" material to appeal to "the loyalty of serious collectors," who really cannot absorb forty Beetho-



ven Fifts or thirty *Nutcracker Suites*, but who *might* respond to a recording of Sibelius' music for *The Tempest* or more of the virtually untapped catalog of Carl Ruggles. What the companies *will* invest in, even under these conditions, can sometimes leave the observer speechless (witness RCA's recording of *Lohengrin* in Boston in 1965), and one must conclude that at least part of the current financial difficulty is a direct result of bad judgment.

Costs are so much lower in Europe that even the big American companies have transferred much of their activity to such centers as London, Rome, and Vienna. With few exceptions (such as the Berlin Philharmonic, the Vienna Philharmonic, and the Concertgebouw Orchestra of Amsterdam), almost any orchestra in England or continental Europe can be recorded for a *total* of \$5,400 to \$7,500 per nine-hour session—or from one-fifth to one-third of the U.S. cost.

Additional factors in the "musical costs" column are the sometimes extraordinary fees paid to star performers, recording rights fees paid for the use of music which is not in the public domain, and the percentage of the session costs paid into the Recording Trust Fund of the American Federation of Musicians. The *production costs*, from the sessions themselves through the packaging of the finished disc, can be extremely variable, depending on whether the respective steps are handled "in the house" or require outside help (which is available at several levels of quality and cost).

The giant companies, of course (RCA, Columbia, Capitol, and so forth), not only have their own studios, producers, engineers, art departments, and pressing plants, but also offer many of these services to the smaller companies which do not have their own. In the early days of microgroove most of the smaller labels were pressed by Columbia; today there are several independent pressing plants to accommodate them, such as Allentown Record Company in Allen-

town, Pennsylvania, used by such companies as Vox, Nonesuch, Everest, and London (for its domestically pressed pop series). There are also independent operators to provide the other technical services.

English and German pressings are still generally regarded as consistently superior to American discs, and Deutsche Grammophon, London, Telefunken, L'Oiseau-Lyre, and other imports continue to uphold a long tradition of excellence. Nearly a decade ago Angel, which until then had been importing its discs from England, began pressing them here instead: while the pressings *per se* are very good, certain adjustments are made in the tape-to-disc transfer which render the Angel sound conspicuously different (and to many ears less attractive) than that of the HMV and English Columbia originals.

Of all American companies, RCA has made the most noticeable physical change in its discs, superthin and superflexible now, oozing out of their jackets to remind one of Salvador Dali's limp watches. RCA claims a saving of 1/8 cent per disc on these flimsy-looking (and feeling) records, which so far yield no evidence of being less durable or less capable of good sound reproduction than the thicker, firmer discs.

There has been, though, a marked rise recently in the incidence of defective pressings from nearly all sources. Both foreign and domestic pressings (but mostly domestic) come through incredibly warped, off-center, pitted, gouged, or blistered. Some that *look perfect sound* as if they were pressed on reclaimed emery boards. This is only one manifestation of the overall phenomenon of slipping quality control—affecting not only the package but its contents. Some of these may be acknowledged as accidents, but others, though admittedly of minor importance in themselves, are evidence of either disregard or utter contempt for the intelligence and feelings of the public toward whom the product is aimed.

Labels do get reversed occasionally. If we consider

*Classical product has changed. Many readers, perhaps, would not even consider the three discs shown below to be "classical" at all—but the industry does. If they are to be deplored as prostitution of genius, it must also be granted that their sales have braced a sinking market.*



how many records are produced, it becomes a minor miracle that this does not happen more often. Unfortunately, however, if the music involved is unfamiliar, the error may go unnoticed, resulting in misinformation (erratic identifications) which no one bothers to correct because no one has recognized an error. More serious than label reversal, and certainly no accident, is the gratuitous tampering with a recording which actually excises chunks of the music. All lovers of Strauss waltzes, for example, deplore cuts in the magical introductions and postludes, and may find it even more frustrating to discover that a performance recorded without any cuts has been truncated in the mastering process.

Such offenses are, to be sure, exceptional, the sort of thing that will not happen every day; but the idea that they could be perpetrated at all is indicative of the general decline in standards of quality and seriousness evident in every aspect of the classical product. A year ago, Angel inaugurated an irritating labeling practice, in which a composer may be identified but no titles given! On Carlo Maria Giulini's Seraphim disc of overtures by Rossini and Verdi, for example, one side is labeled "Rossini Overtures" and the other "Verdi Overtures"; if you want to know *which* overtures (four to a side), you must consult the liner and trust that the sequence indicated there is the same as that on the disc itself, which is not always the case (fortunately, it is in this case.)

There are many categories of silly side layouts, and anyone without a favorite of his own is referred to RCA's three-disc set of the three Brahms piano quartets and the Schumann Quintet played by Artur Schnabel and the Guarneri Quartet; no need to go into it here—just have a look. One of the factors that adds to the mess in that set is RCA's persistence in issuing all its multi-disc albums in automatic record-changer sequence, which most other companies also do, unfortunately (Columbia and Vox presently excepted). A note with the Victrola set of the nine Beethoven symphonies and six additional Beethoven works conducted by Toscanini (on eight discs, VIC-8000) states: "Sides are arranged for continuous playing on automatic changers; they are equally convenient for use on manual turntables." Are they? Of the symphonies, only Nos. 1, 2, 4, 5, and 8 are "equally convenient"—they are the ones contained on one side each. For No. 9 one must handle three separate discs, and for Nos. 3, 6, and 7 two discs each. And is *anyone* really going to stack these eight discs on his record-changer and play them straight through?

Stupid side layouts, improbable couplings, space-eating albums, and multi-disc albums in automatic instead of manual sequence may be minor irritations,

but they *are* felt. There is a whole generation of discophiles now with no recollection of the pre-microgroove era and therefore no recollection that the two most conspicuous advantages of the LP disc when it was introduced were (a) its offering music without interruption, or with fewer interruptions, and (b) its saving space on the shelf. Naturally, the phenomenal technical advances since then have very appropriately overshadowed such comparatively primitive selling points, but they are still considerations that are well worth remembering today.

**R**EPERTOIRE patterns emerging recently are about what might be expected in consonance with that statement, quoted earlier, that the record companies must "limit releases to what is expected to yield most profit, even if this means passing over some artistically attractive items." It might be argued that there was a more balanced and certainly more comprehensive repertoire represented on records fifteen years ago than there is now. Perhaps this or that particular segment was not covered in depth as it is now, but, on the other hand, virtually every segment was at least acknowledged to some degree. Today, as in so many other facets of contemporary life, there is a trend toward polarization, with the very "safe" titles (Beethoven and Tchaikovsky symphonies, *Scheherazade*, the *New World*) at one pole and the very "far-out" titles (electronic works, Stockhausen, Berio, *et al.*) at the other, and with less and less added to—or even sustaining itself in—the area between.

This is not to say that everything but the old reliable pot-boilers and the newest-of-the-new is being abandoned overnight. Such companies as Nonesuch, Vox, and the Musical Heritage Society, which have always given special attention to many of these repertoire areas neglected or totally ignored by the major companies, continue to do so, and the giants themselves come through frequently with some interesting "rediscoveries" of their own. (Let it be acknowledged, too, that the passing of works by such composers as Mahler, Bartók, and Hindemith into the "basic repertoire" is attributable largely to public response to recordings of those works.) London has given us a taste of Karl Heinrich Graun's opera *Montezuma* and Bononcini's *Griselda* as vehicles for Joan Sutherland, and has given Richard Bonyngé an opportunity to acquaint us with Johann Friedrich Franz Burgmüller's music for the ballet *La Peri*. Columbia has inaugurated a "Raymond Lewenthal Romantic Revival Series," in which the pianist performs works by such virtuoso-composers as Henselt, Scharwenka, and Anton Rubinstein. RCA has presented soprano Montserrat Caballé in recitals of "rarities" from seldom-heard operas by Verdi, Rossini, and



The "Greatest Hits" series made musical as well as commercial sense at first. But Saint-Saëns? The inward-directed counterpart of that far-out notion was "The Greatest Hits of the Greatest Hits" album on the right. "The Naked Carmen" was quite simply a world apart.

Donizetti. Regrettably, though, these examples are conspicuous *because* they are exceptional.

It might also be observed that all the examples just cited would seem to be rather limited in appeal (although a great singer's devoted following may be counted on to buy anything and everything in which the singer is featured). But what happens so often in the recording of little-known repertoire is that, having invested in the recording and released it, the company then withholds any further expenditure in the way of promoting it and, after a year or so, deletes it because it doesn't sell. One would think it might be worthwhile, after spending so much to make the recording, to make a real effort to promote it, or, at the very least, to give it more time to "promote itself."

**I**N general, however, reliance on and fantastic duplication of the "basic repertoire" continues, as well as even more senseless duplication of works that do not have a wide public appeal (four recordings of Ives' First Piano Sonata, when for years there was not one), and the lacunae grow more noticeable. It might be noted, for example, that Columbia alone right now has a total of *five* "integral" sets of the Beethoven symphonies, two such sets of the Brahms symphonies, and, with the reissue of the Szell album imminent, even two sets of the Schumann symphonies. Similar phenomena may be observed in many individual companies' offerings, and they are by no means limited to orchestral and instrumental material. RCA at present offers a choice of four complete recordings of *La Traviata* and three each of *Rigoletto* and *Il trovatore*.

Instead of gaps being filled, the pattern of duplication and repetition continues to spread. The "Greatest Hits" formula, utilized most conspicuously by Columbia, is applied a bit more sparingly by such labels as Angel and Mercury, but will probably be adopted more widely in months to come. This is the

practice by which a monthly release list may appear enormous, but most of the items in it are in fact reissues of recordings released earlier in different packaging combinations. The Ormandy/Philadelphia recording of Ives' *Three Places in New England* can be had now in three different formats from Columbia: in one it fills out the disc of the same composer's First Symphony; in another it is backed by two Copland works; and in the third it is part of an Ives collection in which the other selections are performed by different orchestras under Stokowski and Bernstein (the Bernstein contribution is *Washington's Birthday*, which is also available in a different Ives collection on Columbia).

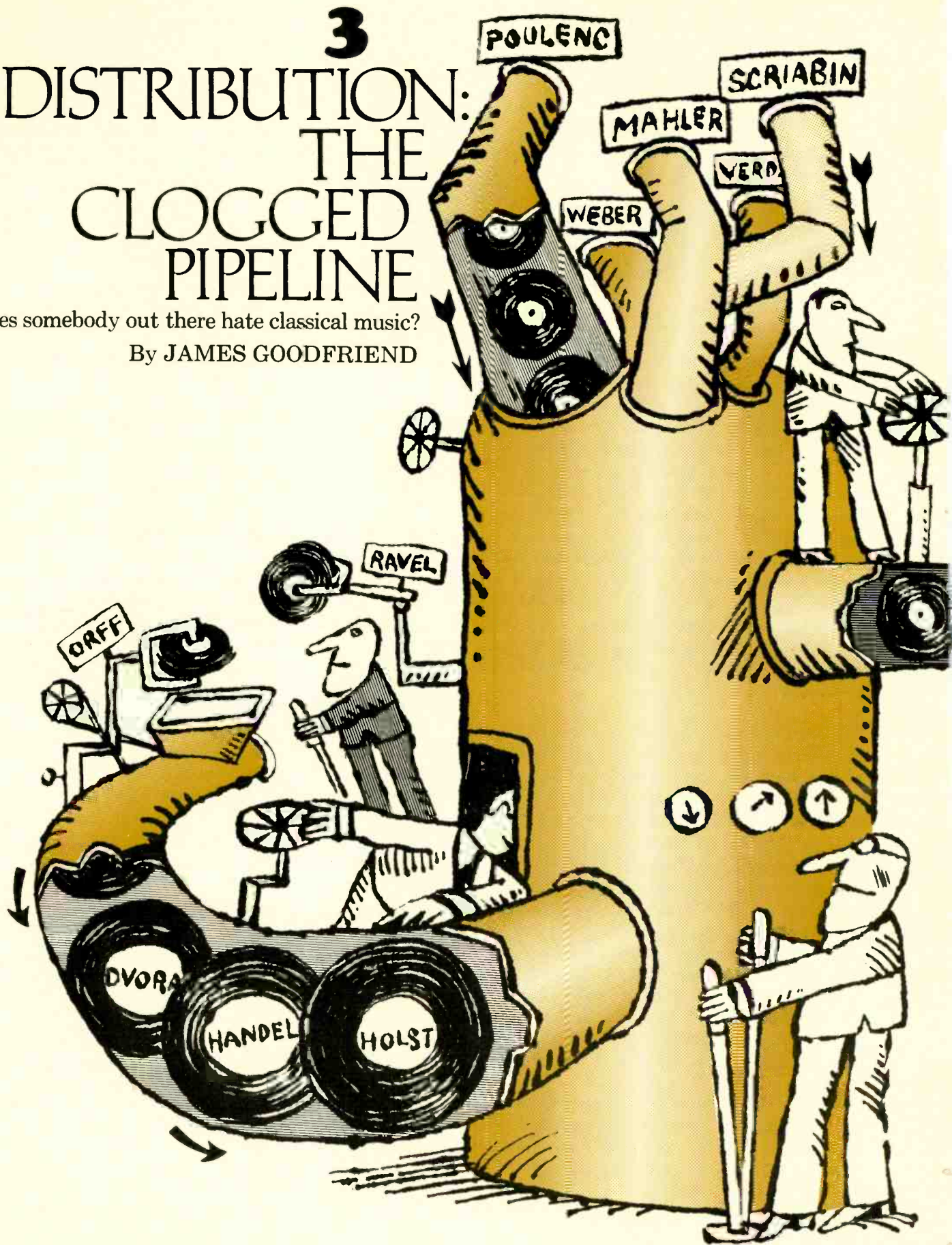
There has always been an extremely wide range of competency evident in the annotation ("liner notes") supplied with records (a reference to Falla's "*El Amour Banjo*" being one of the most celebrated classical howlers), but lately standards in just plain *labeling* seem to have crumbled, as witness the Boston Pops' debut on Polydor, in which not a single composer's name appears on the labels (for works by Tchaikovsky, Bach, Mozart, *et al.*), or the booklet accompanying the recent *Angel Carmen*, in which the conductor is identified as "De Burgos," or most spectacularly perhaps, the new Beverly Sills recital on ABC Audio Treasury, marked by more than thirty misspellings of composers' names and titles.

All this must sound terribly reactionary, but one cannot help wishing the record companies would give more thought to understanding their own "product" and the people who do want it. What is happening in album-cover art is but one more indication that they do *not* understand, that they believe the classical audience has stopped buying Mozart to buy the Jefferson Airplane, and, proceeding from that false premise, that the way to bring the buyers back to Mozart is to dress him up and pass him off as another Airplane. *That*, in sum, is what is most discouraging about what is happening to "the product."

# 3 DISTRIBUTION: THE CLOGGED PIPELINE

Does somebody out there hate classical music?

By JAMES GOODFRIEND



**I**F A MAN behaved belligerently toward every Jew or Negro he met, one might legitimately accuse him of harboring religious or racial prejudices. If, however, his conduct is equally bad toward Catholics, Buddhists, Moslems (black or white), Puerto Ricans, Poles, Italians, American Indians, and Orientals, it really seems inaccurate to say that he is biased racially, religiously, or nationally. The truth of the matter is that he hates minorities, all of them.

The complex of businesses and organizations whose theoretical function it is to distribute records and prerecorded tapes to consumers in the United States is, as a whole, not antagonistic toward classical music. That is to say, it is no *more* antagonistic toward it than it is toward jazz, ethnic folk music, yesterday's pops, or any other music of specialized interest. It simply hates musical minorities. Why it hates them takes a certain time to explain. Though the basis of this hatred is hardly at all aesthetic and almost entirely monetary, it nonetheless determines, ultimately, which records are available to be bought and which ones are not. There *is* an industry-wide discrimination against minority music.

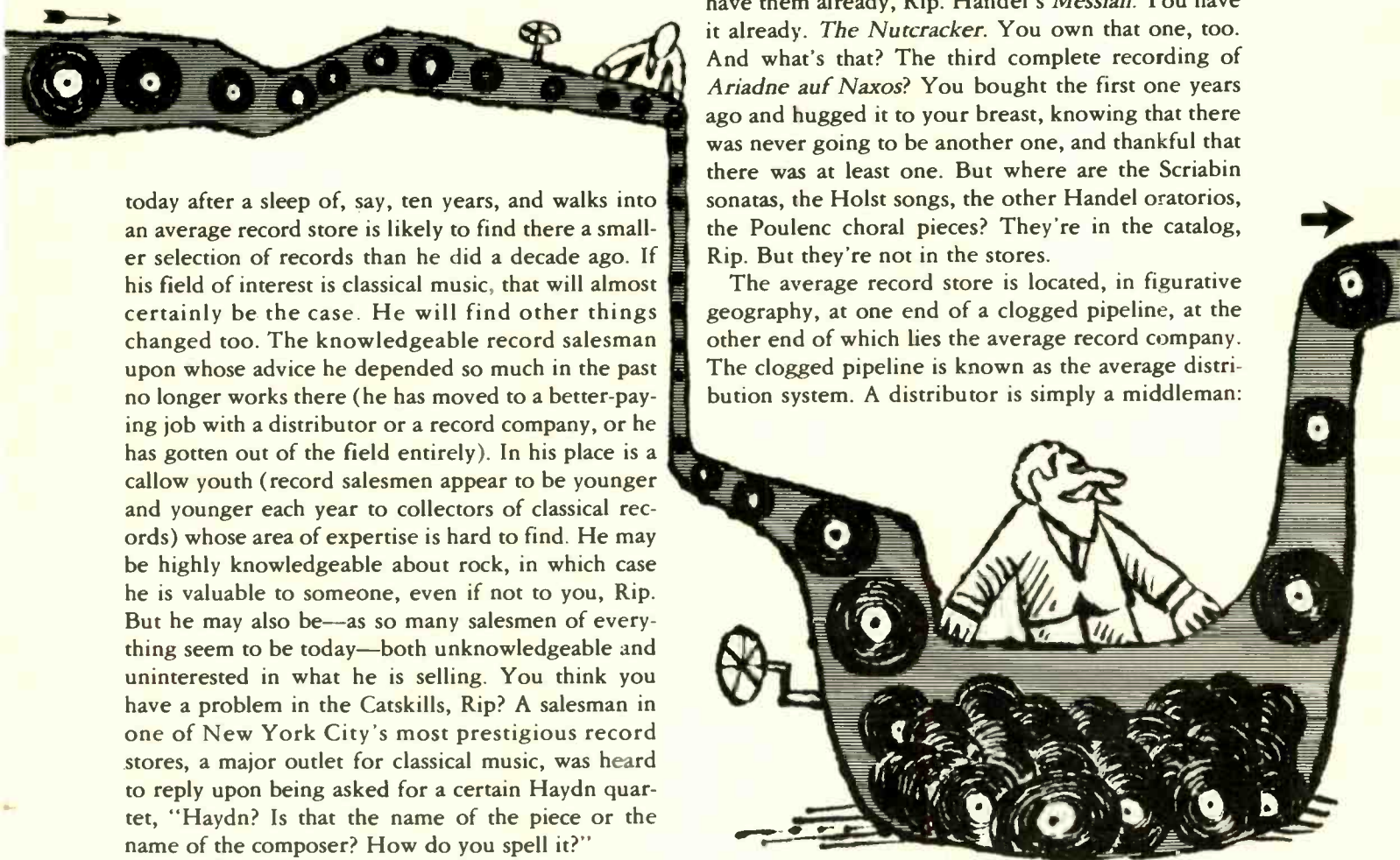
A record-collecting Rip Van Winkle who awakens

today after a sleep of, say, ten years, and walks into an average record store is likely to find there a smaller selection of records than he did a decade ago. If his field of interest is classical music, that will almost certainly be the case. He will find other things changed too. The knowledgeable record salesman upon whose advice he depended so much in the past no longer works there (he has moved to a better-paying job with a distributor or a record company, or he has gotten out of the field entirely). In his place is a callow youth (record salesmen appear to be younger and younger each year to collectors of classical records) whose area of expertise is hard to find. He may be highly knowledgeable about rock, in which case he is valuable to someone, even if not to you, Rip. But he may also be—as so many salesmen of everything seem to be today—both unknowledgeable and uninterested in what he is selling. You think you have a problem in the Catskills, Rip? A salesman in one of New York City's most prestigious record stores, a major outlet for classical music, was heard to reply upon being asked for a certain Haydn quartet, "Haydn? Is that the name of the piece or the name of the composer? How do you spell it?"

Rip, like so many other record collectors, often used to go to the record store with some specific record in mind. But if he does so today, unless the record he wants is a current hit, the odds are at least two to one that he won't find it there. He *may* be able to special order it (not all stores are willing to accept special orders), and if the distributor has it in stock, or if the distributor can order it from the record company, if the record company has it in stock, Rip may get the record in a month or two. He may also have to pay a premium over and above the list price for the service.

Rip also used to like to browse. He can remember a time when he used to come across an interesting-looking record and the store would play a bit of it for him to help him make up his mind to buy it, but that ceased even before he slept. And even the simple browsing is less satisfying. The records are filed by company, and some companies aren't represented at all ("I have only so much room in this store, Rip, and I have to stock what seems to sell best"), and the covers seem to offer so little enlightenment as to what sort of music is on the record. And the repertoire is so familiar. The Beethoven symphonies. You have them already, Rip. Handel's *Messiah*. You have it already. *The Nutcracker*. You own that one, too. And what's that? The third complete recording of *Ariadne auf Naxos*? You bought the first one years ago and hugged it to your breast, knowing that there was never going to be another one, and thankful that there was at least one. But where are the Scriabin sonatas, the Holst songs, the other Handel oratorios, the Poulenc choral pieces? They're in the catalog, Rip. But they're not in the stores.

The average record store is located, in figurative geography, at one end of a clogged pipeline, at the other end of which lies the average record company. The clogged pipeline is known as the average distribution system. A distributor is simply a middleman:



he buys records from a company and sells them to stores. For the most part he is not concerned with what he sells (so long as it sells), and frequently he does not know what it is he sells. His investment is not in music or artists, but in warehousing, in salesmen, and in stock. He will buy from the company whatever the company tells him will sell, and if it turns out that he cannot sell it in quantity he will return it (with the company's permission; he is usually guaranteed a return privilege) and do his damnedest never to buy anything like it again. That he can be fooled or cajoled or pressured into buying something like it again is very nearly the only reason why any minority music is available at all.

The record industry has grown enormously since the inception of the LP in both the diversity of its product and the size of its audience. The diversity has resulted in a Schwann record catalog that, as of December, 1970, contained 280 pages, and in a situation in which no single store or mail order house is able to stock, in any sensible quantity, every record theoretically available to the public. The record companies themselves are unable to maintain active stock on every one of their own in-print records. The growth of the audience has led to certain individual albums selling in the millions (Simon and Garfunkel's "Bridge Over Troubled Water," over three million; Blood Sweat and Tears, a million and a quarter; *Funny Girl*, over a million—to name three recent Columbia albums), and to turn such a potentiality of enormous sales into actuality, a rapid and expansive distribution system is a necessity. The expectation of such sales, on the part of the company, releases a flood of dollars into the production of more similar records calculated (correctly or incorrectly) to enjoy big sales, and the increased expenditures now at the production end make the million sale no longer a serendipity but very close to a necessity—to pay the bills. Both record company and distributor now find

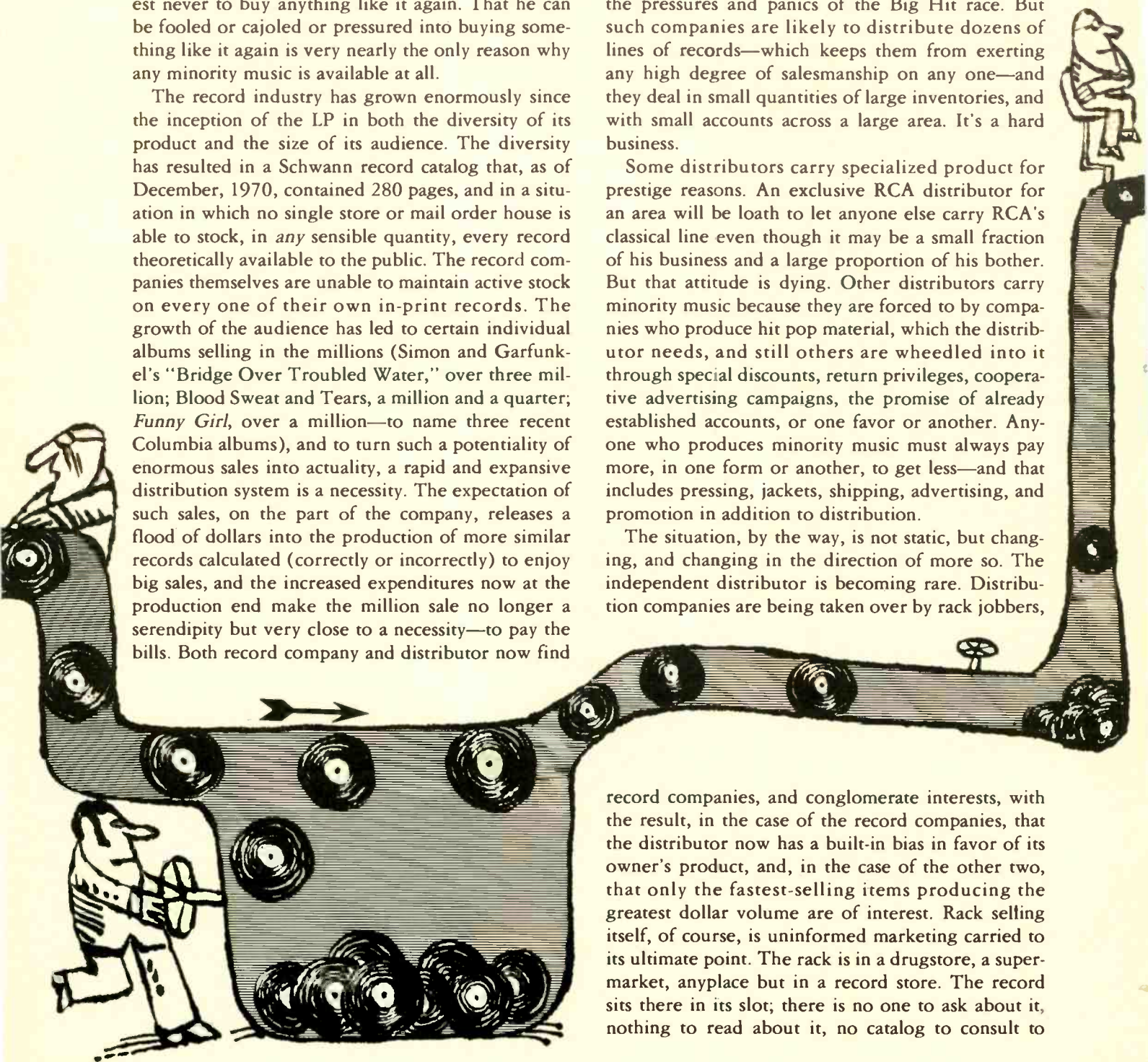
that they have not, in fact, broken the bank, but are back in the same game for even higher stakes. Into this game of high stakes comes a record of minority music—classical music, let us say—and the distributor, among many others, is more than likely to look at it and say, "Why bother?"

Nevertheless, they do bother—for a variety of reasons. Some very few distributors are actively interested in specialized product. They find there the opportunity for a nice, small business, relatively free of the pressures and panics of the Big Hit race. But such companies are likely to distribute dozens of lines of records—which keeps them from exerting any high degree of salesmanship on any one—and they deal in small quantities of large inventories, and with small accounts across a large area. It's a hard business.

Some distributors carry specialized product for prestige reasons. An exclusive RCA distributor for an area will be loath to let anyone else carry RCA's classical line even though it may be a small fraction of his business and a large proportion of his bother. But that attitude is dying. Other distributors carry minority music because they are forced to by companies who produce hit pop material, which the distributor needs, and still others are wheedled into it through special discounts, return privileges, cooperative advertising campaigns, the promise of already established accounts, or one favor or another. Anyone who produces minority music must always pay more, in one form or another, to get less—and that includes pressing, jackets, shipping, advertising, and promotion in addition to distribution.

The situation, by the way, is not static, but changing, and changing in the direction of more so. The independent distributor is becoming rare. Distribution companies are being taken over by rack jobbers,

record companies, and conglomerate interests, with the result, in the case of the record companies, that the distributor now has a built-in bias in favor of its owner's product, and, in the case of the other two, that only the fastest-selling items producing the greatest dollar volume are of interest. Rack selling itself, of course, is uninformed marketing carried to its ultimate point. The rack is in a drugstore, a supermarket, anyplace but in a record store. The record sits there in its slot; there is no one to ask about it, nothing to read about it, no catalog to consult to



determine its competition, and of course no chance to hear it. If someone buys the record, it may be replaced by another copy of the same; if not, it will probably never appear there again. If too many remain unpurchased the rack itself is taken away, or the man who filled it is fired. The rack, then (*rack*: an instrument of torture . . . ; a cause of anguish or pain—*Webster's Dictionary*), is the distributor in microcosm: the space is always to the swift.

And where, then, are the Nielsen symphonies, the Bach cantatas, the Schütz Passions, the Mozart trios? They're in the catalog. But they're not on the racks, nor in the distributor's warehouse.

**E**VEN record collector Van Winkle, who remembers back through mono and into 78 days, has probably never seen more than two or three advertisements that aroused his interest in records in which he didn't think he would be interested. Isn't there anything to say about classical records? About classical music? Rip remembers one ad, years and years ago, in which London Records said about one of their new releases that they thought it was just about the best record *they* had ever made. What a beautifully limited boast! Rip bought the record; he still has it. But what is the usual advertisement today? "Victoria Records surges into Spring with its new releases." We all know that Victoria Records' spring release consists of all those records they weren't able to get

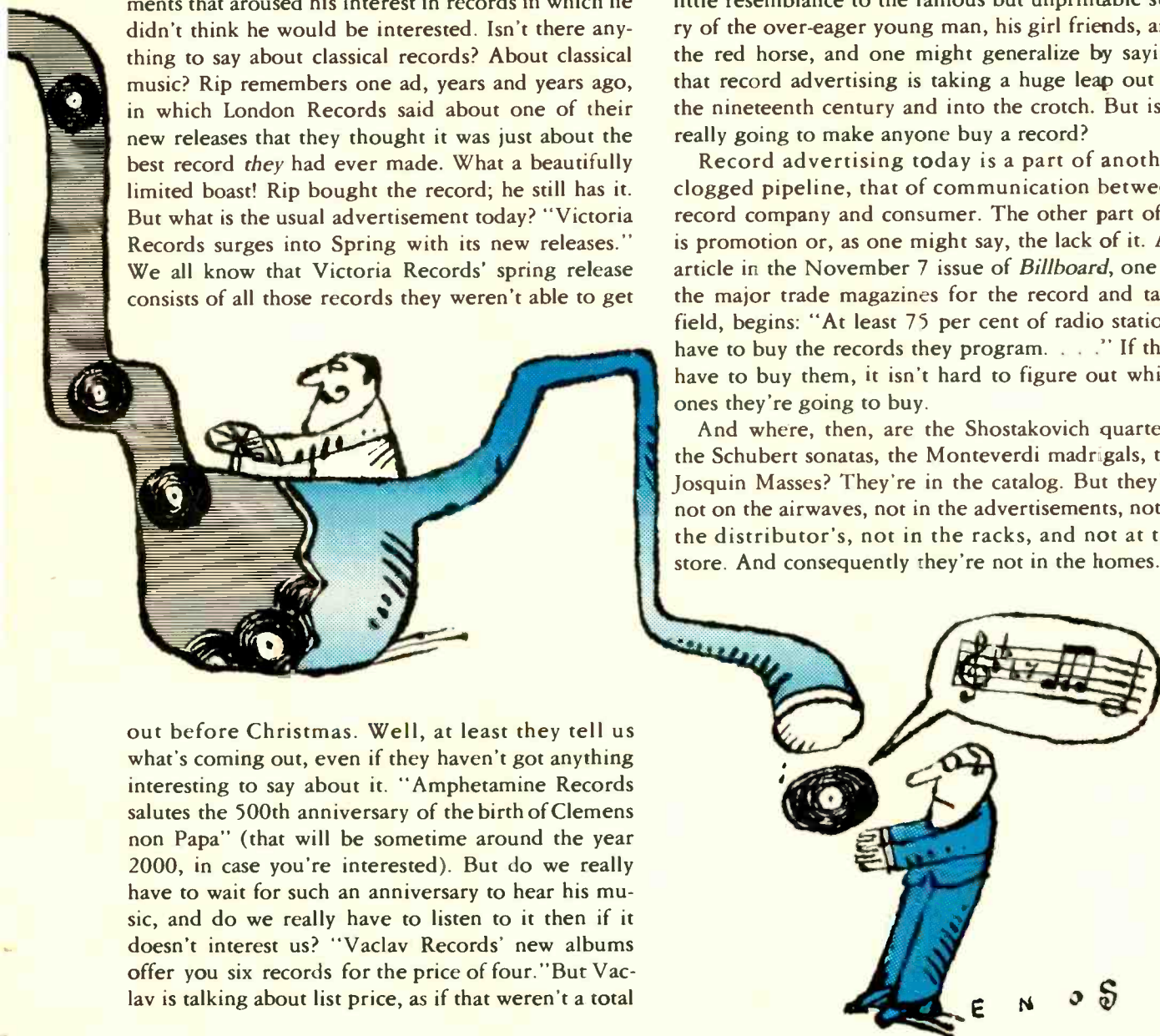
fiction. The point is not what the list price is but what you actually pay for the album, and, more important, whether you want it at all. "Fedora Bolivia records exclusively for DDT Records." Yes, and you had to put the ad in to keep her happy, but why should *I* buy one of her records?

The last of these examples is a carryover from the purple days when singers and musicians were real celebrities and were treated as such. Those days are gone, but some of the ads remain. Some of us older souls may look back upon that time with fond feeling (even if we don't remember it), but it obviously has no meaning for youth. There has been a profound search, on the part of advertising writers, to find *something* that youth appreciates and that can be tied onto classical music, and it seems apparent now that that thing is SEX. The conjunction bears more than a little resemblance to the famous but unprintable story of the over-eager young man, his girl friends, and the red horse, and one might generalize by saying that record advertising is taking a huge leap out of the nineteenth century and into the crotch. But is it really going to make anyone buy a record?

Record advertising today is a part of another clogged pipeline, that of communication between record company and consumer. The other part of it is promotion or, as one might say, the lack of it. An article in the November 7 issue of *Billboard*, one of the major trade magazines for the record and tape field, begins: "At least 75 per cent of radio stations have to buy the records they program. . . ." If they have to buy them, it isn't hard to figure out which ones they're going to buy.

And where, then, are the Shostakovich quartets, the Schubert sonatas, the Monteverdi madrigals, the Josquin Masses? They're in the catalog. But they're not on the airwaves, not in the advertisements, not at the distributor's, not in the racks, and not at the store. And consequently they're not in the homes.

out before Christmas. Well, at least they tell us what's coming out, even if they haven't got anything interesting to say about it. "Amphetamine Records salutes the 500th anniversary of the birth of Clemens non Papa" (that will be sometime around the year 2000, in case you're interested). But do we really have to wait for such an anniversary to hear his music, and do we really have to listen to it then if it doesn't interest us? "Vaclav Records' new albums offer you six records for the price of four." But Vaclav is talking about list price, as if that weren't a total





# THE FADING SIGNAL

FM radio programming once sustained and renewed the classical recordings market, but a combination of factors is rapidly weakening its influence

By MATT EDWARDS

LAST SUMMER, music lovers in the area of Syracuse, New York, were shocked to learn that, after seven years of struggle by its owners, their only full-time classical music FM radio station was being sold. The new owners announced plans to reduce the classical fare from nineteen hours daily to five or six. Earlier, in January, Tampa-St. Petersburg music lovers had learned that their area's classical music FM station had been unable to make a go of it financially, and was being sold. And listeners in Atlanta, Denver, Columbus, St. Louis, and a host of other cities had previously lost radio outlets presenting classical music. In all, it is estimated that a score of FM stations have dropped classical music for other musical fare in the last three years alone. In that time, only one station has added a substantial amount of classical music to its schedule. If rumors within the broadcast industry are to be believed, a number of other classical stations in some of this country's major cities may soon drop what little classical music is now presented.

There is no reason to believe that the listening audience for classical music on FM has suddenly shrunk. There is also no reason to believe that individual stations have lost or are losing a great part of their traditional audience. In fact, it is evident that some stations are adding to their audiences and that FM in general is on the verge of gaining a *huge* audience, one that will surpass that of AM radio. And therein lies the difficulty: the FM band is now too commercially valuable to be left to classical music. Predictions for a rosy financial future for FM broadcasting continue unabated, though the classical stations can't get a piece of the action. One recent prediction called for total FM advertising revenues (the "success" yardstick) to surpass those of AM radio by 1975, or soon thereafter. Thus it will have taken FM only two decades to become dominant over a fifty-year veteran.

Much of this success is due to the efforts and support of both the early FM broadcasters and their early listeners, since (historically speaking) classical music was once the dominant form of programming on FM. But as the relative retail costs of AM and FM receivers converge, and as popular music becomes more technically demanding of the receiving equipment (current rock will probably be remembered, at least by engineers, more for the demands it made on recording and reproducing equipment than for any musical value), the type of audience FM is able to "deliver" to advertisers is drastically changing. Furthermore, Congress has before it bills requiring that all radios sold be able to receive AM and FM, so the "demographics" of FM (a breakdown of audience compositions by income, education, etc.) will increasingly become indistinguishable from that of AM stations. The variety of FM fare in most cities now attests to this; FM is no longer exclusively a "class medium," and many broadcasters are re-examining their positions on FM programming, wondering if the time hasn't come to change the Cinderella sister of AM into the princess.

"For many years, FM stations were owned by engineers and music lovers who programed to suit their own tastes," says Herbert E. Groskin, national advertising representative for over sixty stations across the country, about half of whom play some classical music. "They paid little attention to the business side of broadcasting, and as costs rose, they found themselves financially bound." The usual solution was sale of the station or the institution of major programming changes. Many believe that these early owners held back the general growth of FM to a great extent. The astute businessmen waited for the right moment, which seems to have been about four years ago, to act. At that time the low cost of stations for sale and the essentially unorganized labor, combined with the ever-increasing audience, made FM a lucra-



tive investment. An influx of competent managers and aggressive sales departments zoomed FM acceptance. Whereas early broadcasters had counted on word-of-mouth promotion, the new breed spent heavily in advertising their stations; whereas the old owners opted for a new turntable or tape recorder when they had money to spend, the new owners hired additional salesmen.

For many years, too, farsighted AM broadcasters presented classical music on their FM outlets, taking their tax losses and knowing the FM station would someday appreciate in value, at which time they could unload it. Of course, they had no way of knowing just how successful FM would become! Some now think in terms of selling their AM stations and holding on to the FM instead—with program changes. Some idea of how much FM stations are now worth can be gleaned from a recent sale. A Los Angeles station was sold this past year for an amount about eight times larger than another FM station in the same city was sold for only three years before. The amount, of course, is in the millions.

Exact figures as to the type and amount of programming available on FM are not to be had, and any figures probably would quickly be invalid anyway, because stations are adapting to the times so rapidly. Some trends can, however, be ascertained. In 1968, only six per cent of all the FM stations responding to a survey reported that classical music was their dominant form of programming, but in 1970 a trade magazine reported that *their* survey indicated classical music had gained eleven percentage points, to almost seventeen per cent. A later survey last year reported yet another figure: two per cent! Although the survey methods may have differed sufficiently to account for the 1968-1970 difference, the drop to two per cent is not so easily explained. It probably is safe to assume that the 1970 economic slowdown has played a large part in reducing the number of FM stations playing classical music as their primary program category, a factor that should be added to the increasing value of nonclassical FM stations.

The late 1970 survey showed that there exists a trend away from multi-classical-station radio markets (two or more such stations in an area), but that many of the smaller cities are gaining classical music. Portland, Maine's WLOB-FM added six hours of classical music to its FM schedule recently, and many cities of comparable size now have four or more hours of the classics available at night, in stereo. The major cities, excepting, perhaps, New York and Chicago, that now have more than one classical outlet will probably in time lose the smaller one. It is estimated that of the seventeen full-time classical stations in this country, only ten or so are profitable; the remainder

will in time either divide their programming between pop and classical, or drop the classics altogether.

The advantages of classical FM broadcasting are interwoven with its disadvantages. Because of the nature of the music (its length), and the minimal technical requirements imposed on FM stations by the Federal Communications Commission, most FM-classical stations can be operated at a lower hourly cost than almost any other type. It is, in fact, possible to run an entire operation with only one or two employees, since the length of the selections permits the announcer, say, to write commercials, answer listener inquiries, plan the programs, introduce the music, and read the commercials himself. This advantage works to the opposite effect also, since the number of commercials that can be offered in an hour of broadcasting is limited by the length of the music selections played. This obviously is not so on a "pop" music station, which can fit in two or three "spots" after every record. The classical broadcaster must therefore charge more per commercial minute than his pop competitors or limit his profits.

**T**HE classical FM station's sales department has the task of selling the station to advertisers. The most convincing of all arguments is that a station does well in the ratings. But classical music stations are at a decided disadvantage, since the music has a wide dynamic range and therefore extended quiet passages. Dial turners are less likely to find such a station while sampling what's on the air, particularly against the nonstop, high volume presentation used by most pop stations. Therefore, most classical stations don't do too well in the ratings department. The audience may be sizable and its members devoted and wealthy, but the advertising agency has to be convinced that they are also consumers of the product it is advertising. Outside of the sophisticated New York based agencies, and some of the larger out-of-town shops, most agency buyers simply concentrate on the two or three biggest stations in town, usually rock outlets, regardless of the product being promoted. To most agencies it doesn't seem to make a difference whether the average listener is a sub-teen with a small allowance or a substantial member of the community with a large amount of discretionary income to spend.

An idea of the magnitude of the educational task still facing classical broadcasters can be ascertained from the fact that major resistance to FM itself can still be found at many agencies. Washington's WGMS reports that because of antiquated ideas about FM's audience reach, they are able to sell commercials on their AM station (which is also classical) at rates higher than on their FM, even though the

FM has a larger audience! Other stations report that resistance by advertisers was so great that they gave up trying to convert them to FM or to FM-classical, and instead developed business from merchants new to radio—travel agencies, art galleries, record shops, audio dealers, etc.

Most FM station managers speak also of the major types of advertisers who, while benefitting from broadcasts of classical music, do little to support the classical stations. In fact, one major classical record manufacturer spent thousands of dollars on newspaper and magazine ads for a new de luxe album set, yet when it decided to supplement that campaign with radio advertising, it asked that the stations carry the commercials without charge and receive a commission on each sale they could account for! However, the broadcast price of the set was full list price, and some retailers in town were selling it at a discount. The record company simply was not willing to pay for whatever good the radio ads would have done for the local dealers and was not willing to support in a meaningful way the medium on which it so relied for the exposure of new records.

Whether or not classical music survives in America will be directly related to whether or not commercial classical broadcasting survives, for the live element depends on radio's ability to develop future audiences and to shape the tastes of its current listenership. Herbert Groskin has studied the economics of classical music on radio and believes that a well-managed station with a good dial position and power *should* be able to succeed financially in each of the top twenty-five radio markets by providing classical music full time. In cities below the top twenty-five, down to about the one-hundredth market level, it should be possible to succeed with a mixed format of classical music at night and popular music during the day. If this could be accomplished, about ninety-five per cent of the people in the country could get four hours or more of classical music daily. "But it takes good management. Most of the classical stations I've seen fold have suffered from little else but poor management and poor sales effort," says Groskin.

Whatever the reasons are, classical FM stations do fold and are being sold, and classical music is leaving the airwaves, aided and abetted by the FCC. And an audience, admittedly a comparatively small one, is being deprived of the music they want to hear. Recently, in Atlanta, Georgia, some two thousand members of that small audience, under the name "The Citizens' Committee to preserve the present programming of the 'Voice of the Arts in Atlanta on WGKA-AM and FM'" brought their case to the U.S. Court of Appeals. The FCC had approved transfer of the license for a radio channel from its long-standing

owner—who played classical music exclusively—to a Texas broadcasting organization, which proposed a "blend of popular favorites, Broadway hits, musical standards, and light classics." The proposal cited a poll showing that "74 per cent of the people preferred *Mame* and *Moonglow*, while only sixteen per cent voted for the Emperor Concerto and *Petrouchka*." The controversy has been going on for two and a half years, and the court finally stated, according to the *Washington Post*, October 31, 1970: "We do not doubt that, at our present level of civilization, a sixteen per cent ratio between devotees of classical music and the rest of the population is about right, for Atlanta as well as other American cities." It then pointed out that this "is a not insignificant portion of the people who make up Atlanta," and ordered the Federal Communications Commission to hold a hearing on the music interests of the Atlanta area so that its classics-loving minority will be protected.

**S**UCH protection might be afforded by the educational band (88 to 92 MHz—at the low end of the FM dial), since many noncommercial FM stations present classical music to fill in between spoken programs. Larger educational stations are being upgraded to "Public Radio" status, which requires a set minimum staff, power, and operating schedule. Once certified, they will be able to receive aid to improve programming, and also to receive taped concerts from their network, National Public Radio, which will carry the Los Angeles Philharmonic concert series, and, as of this writing, was negotiating for broadcast rights to Washington's National Symphony concert season under Antal Dorati. NPR and its parent CPB (Corporation for Public Broadcasting) have also made available funds for other classical music projects as well, and since the educational radio and TV networks are affiliated, simultaneous stereo FM/TV broadcasts of classical music are now possible. CPB aid has enabled one station to carry Philadelphia Orchestra concerts, another station to add a full-time music director to its staff, and so on. And since the educational stations are largely exempt from union difficulties, they often are able to record and broadcast the local recitals and concerts that would be prohibitively expensive for commercial stations to carry.

But however bright the Public Radio picture appears, there are at least two clouds on its horizon. A noncommercial classical station in a city could easily weaken a commercial classical broadcaster by reducing his audience. And, since the noncommercial stations often seek contributions for operating funds from the community at large, it is possible they could directly compete with "live" performing arts organizations as well.



# CAN THE PATIENT BE SAVED?

Music Editor James Goodfriend offers a few well-intentioned suggestions for remedial measures

**W**E HOPE that the foregoing articles have been—and will be—read as a detailed examination of an ill but still living patient, and not as an autopsy of a dead one. For the classical music and record industry is most certainly still alive, and we wish neither to bury it nor to dispraise it, but to offer suggestions for its better health in the future.

As with any critically ill person, one of the ultimately decisive elements in recovery lies in the psychology of the patient—whether or not he has the *will* to live. No solution to the problems that have been presented here will be possible unless the industry as a whole—not just individual members of it—*wants* there to be a solution. The complication is that the classical record industry is mortally tied to other enterprises—to pop records, to radio, to television, to pressing plants, to distributors, to stores, to conglomerate corporations—and it is they who will have a considerable say as to whether the patient lives or dies. It is in the nature of business today (and not just in the United States, either) to assess the desirability of any operation purely on a profit basis, either long-term or short-term. What we would hope to show in any and all suggestions that follow is that the production and sale of classical records *can* be a profit-making operation.

It is both difficult and probably inaccurate to divide curative procedures into short-term and long-term remedies, for a short-term device, such as con-

centrated air play of a short classical selection, may lead to a long-term overhaul of the entire system of classical advertising and promotion, and a long-term plan, such as the wholesale distribution of records to the early grades of public schools, may result in some immediate sales. And all solutions, whether long- or short-term, will rest on the co-operation of the major record companies and will ultimately, therefore, call for basic changes in the industry. Nevertheless, various proposals, as they come, and perhaps based on how much they might cost, or how much trouble they might be, will seem to be either more or less immediately implementable. No one should be fooled into thinking that doing the simplest and most obvious things alone will do more than offer temporary relief, but that relief may be sufficient for the industry to come up with the will to change and, therefore, to live.

Without further ado, then, we list below a group of suggestions, gathered from many sources (including readers of this magazine), that offer possible remedies, solutions, and new directions to an industry that, whether it wants to know it or not, is in trouble. Many of these suggestions overlap one another. Some are perhaps contradictory. Any of them could be discussed at greater length than is possible here. And it is right that they should be discussed at greater length—that is, by the record companies themselves.

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1. *Improve the product.* The quality of pressings and of tape dubbings is below acceptable standards, unnecessarily and unwisely so. The companies, perhaps through the good offices of the Recording Industry Association of America, should establish official standards (high ones) and make the pressing and tape duplication plants, their own and the independents', live up to them. It is an industry-wide problem and can be solved only by industry-wide pressure. It is not lack of knowledge that is responsible for

the problem; what has been lacking thus far is the collective will to do something about it.

2. *Reduce the needless duplication of repertoire.* Every company must search its own soul to decide what to cut out and what not to record, but surely it is in the interest of every company (a) not to compete with itself, and (b) not to duplicate material that has a sales potential so small that multiple recordings of it result in unprofitable sales for *everybody*.  
(continued)

3. *Make cutout material available* on a new basis, perhaps through a central clearing house, in such a way that it will not directly compete with currently active records. The price, perhaps, should be higher. The companies have a debt to musical society not to bury such material in their vaults, but there is nothing that says that they must sell it in such a way that it works to the detriment of the sales of their active list.

4. *Re-examine the price structure of records*, particularly from a public relations point of view. In the last twenty years the retail list price of a twelve-inch classical record has risen less than almost any other packaged product, luxury or necessity. The public is not generally aware of this. Production costs, in the meantime, have risen exorbitantly. The public is also generally not aware of this. It might be wise to tell them, and it might also be in the interest of the companies to recalculate their wholesale prices on the basis of an enforced retail list price rather than a fictitious "suggested" one. Too many records are being bought because they seem to be bargains. It is in the companies' interest that records be bought for other, better reasons.

5. *Establish communications* between competing companies on the subject of projected recordings. The advantages of secrecy, of not letting your competitor know what your next step will be, have become totally overbalanced today by the disadvantages. If company A knows that company B plans to record a specific work, it will at least have the necessary information for an intelligent decision as to whether to record the same work itself. Operating in the dark, without knowledge of each other's intentions, is harmful to both parties. Repertoire is unwisely duplicated, resulting in decreased sales and decreased profits for both companies. Prestige is a fine thing, but it cannot be used to justify every commercial failure.

6. *Expand the basic repertoire*. As every company knows, there is repertoire and there is *the* repertoire, and the difference between the two is one of several thousand records sold. There are many works outside the basic repertoire that have the potential for wide popularity. Companies should not merely record such works (which they have done), but advertise them, promote them, encourage artists associated with the label to perform them. This has been successfully accomplished in the case of the Mahler symphonies, and perhaps slightly less so with the music of Charles Ives. There is much additional music that would repay similar efforts.

7. *Encourage established artists to broaden their active repertoires*. A great artist can bring out what is best in a work, and his personal popularity can get for an unknown work the sort of sympathetic hearing it cannot receive under other circumstances. Artists should try to avoid playing the same works as their peers. It is no advantage to them, nor to the companies that record them, that they expand their repertoires to play the same Schubert sonata, or sing the same Moussorgsky song another artist has just recorded. What is needed is a greater *number* of works that have been made familiar enough to the public to have some sales potential as recordings.

8. *Treat young, developing artists as young developing artists* and not as subjects of one-shot exploitation. While consistent attention should be paid to the numerous young piano talents continually appearing, it is neither necessary nor desirable that they *all* immediately record the Tchaikovsky B-flat Piano Concerto. That may sell, but too many second and third records following it do not, the company loses interest, and the pianist finds his recording career

over at the age of twenty-five. It takes patience to work with an artist over a span of years, and it takes skill to know which one to work with, but in the long run it is eminently feasible financially and artistically satisfying as well.

9. *Give the price structure a rational, understandable basis*. If there are going to be high-price and low-price lines of records, let there be a reason, both sound and comprehensible to the public, why a record is one or the other. All record companies, for example, know the difference in cost between producing a record and leasing a master already produced by someone else. The public does not know the difference, nor does it care, nor should it care—a good recording is a good recording regardless of who paid how much to make it or release it. It is a difficult problem to decide what the retail price relationship should be between paid-for recordings and leased recordings, but unless some rational, industry-wide position is established, the latter will completely displace the former, at which time American musicians will have ample grounds to complain to the government of unfair European (and Asian?) competition.

10. *Recreate the classical "single"*. There are several good reasons for this. First, it is a relatively inexpensive testing ground for repertoire whose sales potential is not known. Second, it is an excellent way to work with young artists, whose development can be documented and who can be kept in the public eye without the unwise expenditure of large sums of money. Third, it is an additional source of income, at low risk, for hard-pressed classical companies. Fourth, it offers the opportunity for intensive broadcasting promotion, and distribution on a wider scale than would be possible with a more expensive album.

11. *Offer encouragement to people trained in classical music* to work in the areas of sales, promotion, distribution, and advertising and not just production. In addition, encourage people already in those fields to become better acquainted not only with the classical "product" they handle, but with classical music in general.

12. *Create more intelligent album art*. Few people buy a record because of the cover, but many can be sufficiently attracted by the cover to examine the album further. Cover designs should not be totally independent of the product. They should be carefully aimed at the predetermined prospective buyer with the intention of arousing his interest in the music on the record. Anything else is inefficient merchandising and not necessarily better art.

13. *Direct merchandising efforts toward specific groups of people*. The classical audience, or the potential classical audience, is not one homogeneous group, but a number of overlapping minorities. A record simply thrown on the market will not, in the current glut of classical records, automatically find its audience. It is necessary to know who the members of that audience are and where they can be found to make them at least aware of the existence of the disc and give them the opportunity to buy it. In former years this was accomplished through knowledgeable salesmen who served a regular clientele, but there are few knowledgeable salesmen today and customers no longer have any reason to be loyal to a particular store.

14. *Widen the channels of distribution or establish a new system*. An independent distributor may, within limits, do what he likes, and if he happens to like classical music there is no one to tell him not to handle it. Once a distributor becomes part of a larger company, though, personal tastes are ruled out, and he must work toward the

only goal acceptable to most business enterprises: maximum profit. Companies who own distributors must redirect them; companies who do not own distributors probably will soon be *forced* to look for other methods of getting their product to market. There is room for more than one new independent classical distributor. Recently fired classical producers might consider the field.

15. *Establish a central, nonexclusive distribution center* that would make available to any store or any regional distributor every classical record currently available. This would not compete with existing systems of distribution, but merely supplement them, making possible what is quickly becoming impossible: the customer's being able to buy the record he wants when he wants it. The all-from-one-source concept reduces the paperwork and expenditure of time for both manufacturer and store, and the concept of special-ordering becomes a practical one.

16. *Use radio, both AM and FM, as a medium of sales promotion.* Short classical selections can be broadcast-promoted like pop records on stations that program in two- or three-minute segments. They can also be advertised. Longer selections can be presented on sponsored programs on stations willing to devote given hours to classical broadcasts. Such sponsorship (a) demonstrates the product to an audience of potential buyers, and (b) helps to support and encourage a station to play more classical music—which is additional free advertising.

17. *Establish a central bureau for the distribution of records to FM and AM stations* in accordance with their needs. Distribution of records for air play is at present completely chaotic. Stations that program classical music *exclusively* have difficulty in obtaining records, while stations that do no classical programming at all are deluged with them. It is in the interest of every record company that its records be played on the air, and it should therefore also be in their interest that the appropriate stations are able to obtain the records they need without waste of their time, or the company's records.

18. *Offer retail personnel the opportunity to learn something about classical music and records.* Industry-sponsored short courses on the subject could be offered in metropolitan centers. Booklets of basic information could be made available to those not able to attend courses. Such basic education could produce results all out of proportion to its cost.

19. *Get away from the cult of the "new."* If only new releases are advertised and promoted, the sales life of a classical disc effectively begins to approach that of the short-lived pop album. The record may stay in the catalog for years, but sales drop off sharply, and the disc becomes forgotten before it was ever properly known. What has been dying in the classical record business is the sale of catalog, and that is what once distinguished classical selling from pop selling and made the former a commercially viable business. A record that is six months old is still a salable commodity; the *whole classical catalog* is evergreen. Why not sell it?

20. *Establish traveling divisions to offer for sale the total classical catalog of a single company.* Few record stores are large enough to handle any company's catalog in depth. The companies, then, might consider co-operating with retail stores in setting up a London week, a Columbia week, a Vanguard week, etc., in which the total catalog of the company would be exhibited and offered for sale at the store. The dealer would be charged for the records sold, the remainder would be supplemented, if necessary, with

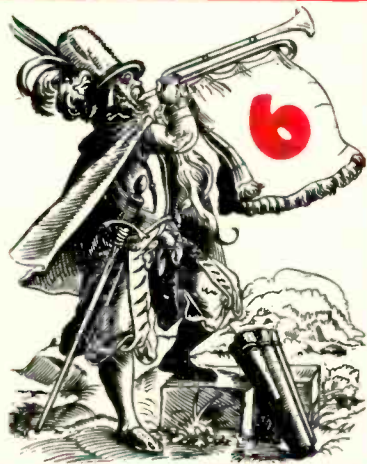
further stock, and the exhibit-sale moved on to the next store. Such a concentrated sales effort might well be able to afford the presence of a knowledgeable company representative to assist in the showings and, over a period of time, bring together an enormous number of buyers and enormous quantity of product. Consumer, dealer, and manufacturer all benefit.

21. *Re-examine the entire advertising structure.* Classical record advertising today is not merely insufficient, it is uninformative, uninteresting, and inefficient. If a sufficiently interesting sales story cannot be written for a record, and used as the basis of advertising the disc, perhaps that record should not have been made in the first place. But it is pointless to assume that an advertising agency or department with no expertise in the subject of classical music can possibly put together such a story or such an ad. Advertising must also be placed where it will reach a receptive audience. An advertisement in a large-circulation magazine will do no good if 99 per cent of the readership cannot—ever—be persuaded to buy a classical record. An advertisement in a concert program is a waste of money if the audience is not likely to contain a reasonable proportion of record buyers. An advertisement in an underground publication is useless if there is no proof of audience receptivity. Testing is better than merely looking to see what the other fellow is doing. If an advertisement cannot be tested, perhaps it is the wrong advertisement.

22. *Do not count upon technical advances (quadrasonics, video cassettes, etc.) to save the classical industry.* With any new medium there is a period of nonstandardization and a period of low public acceptance, during which classical music sales are likely to go into a state of suspended animation. The business could die before it comes out of that state.

23. *Build a young audience.* Children can be the most receptive people in the world if they are given something to be receptive to. Classical record manufacturers have left the field to television, pop radio, and kiddie books, and by the time the average child hears classical music it is something completely strange to his already half-formed tastes. Contribute records to elementary schools together with material to show how the records can be used. Make cheap phonographs or tape players available to young students (don't ask the manufacturing division to make maximum profit on them), and make a selection of classical records easily and cheaply available to them. Work with educational departments to make classical music a normal part of the school life. Children can respond to Beethoven more easily and at an earlier age than to Shakespeare. Give them the opportunity to do so.

24. *Co-operate in a major, overall effort to sell classical music to the American people.* Individual efforts by individual companies have been and are praiseworthy, but no company is large enough, or rich enough, or smart enough to do it by itself. Advertisements, concerts, sponsored programs, articles in the mass magazines, contests, endorsements, educational opportunities, social events are all, among many others, legitimate avenues of persuasion. The audience for classical music may always be a minority one in this country, but it can be a minority of 20 per cent rather than one of 5 per cent. The difference is that between prosperity and starvation for an industry dealing in a cultural product. The majority may always reject classical music as an item of personal consumption, but if it is persuaded at least to respect it, it will aid rather than impede the satisfaction of minority tastes and desires.



# CHECK, PLEASE

A trio of case histories casts a little light on one aspect of the problem of recording classical music in America

**NOTE:** The reader might bear in mind, while reflecting on the implications of this month's cover and the message implicit in the figures on these pages, that the accounting of a typical rock recording takes place in another part of the bank: studio (recording) costs usually fall between \$10,000 and \$50,000 an album (except for those few super-groups who have the drop on their record companies and can afford to fritter on-mike), and marketing (promotion) costs between \$12,000 and \$25,000 (except, again, for super-groups—the bigger you are, the more you must spend to stay that way).

There are exceptions, of course. According to Terry Knight, Executive Producer, Eastern Operations, for Capitol Records, Grand Funk Railroad is a paragon in this department. A small group (three members) and highly disciplined (no studio time wasted in rehearsing, little in retakes), they record in Cleveland, where costs are less than they are in New York, Los Angeles, or even Nashville. Their first album, "On Time," had studio costs of \$1,500 (it has since recouped over \$1.5 million); the second cost \$2,200 (for a \$2.2 million return thus far); the third, "Closer to Home," \$3,500 (\$2.5 million); and the fourth, a two-disc "live" album, \$3,000 (for a \$3 million return to date).

Grand Funk is unusual, and has of course been heavily promoted, but it is easy to see that similar sales figures might present a dilemma to companies involved in both popular and classical recording: should business economics or cultural ethics determine your response when you find yourself making so much on some of your oranges and losing so much on most of your bananas?—Ed.



## (a) ANGEL RECORDS

**BERLIOZ:** *Selections from Romeo and Juliet*, ANGEL SFO 36038. **BRAHMS:** *Fourth Symphony*, ANGEL SFO 36040. **STRAVINSKY:** *Petrouchka and Firebird*. ANGEL SFO 36039. Carlo Maria Giulini conducting the Chicago Symphony Orchestra. Medinah Temple, Chicago March-April, 1970

### Session Costs

Payment to orchestra (minimum AFM required talent fee) plus bonuses to first-desk featured players	\$57,790.46
Piano rental	213.75
Rent on Medinah Temple (\$600 per day)	1,800.00
Stage hands	2,259.92
Stage equipment rental	436.75
Air fares and expenses of personnel	4,600.00
Shipping of technical equipment from Hollywood to Chicago and back	2,700.00
	<b>\$69,800.88</b>

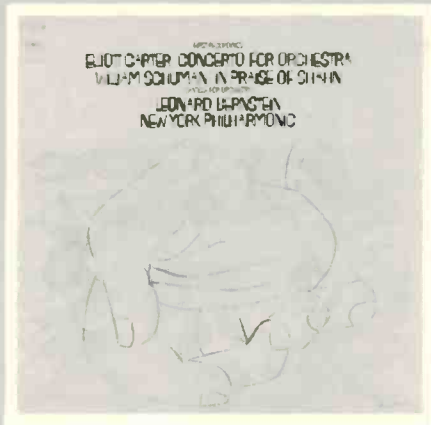
### Production and Manufacturing Costs

Photographs	\$ 1,000.00
Typography, layout, color separations	1,500.00
Pressing costs (Berlioz: 11,000; Brahms: 9,000; Stravinsky: 9,000)	9,280.00
Packaging, collating, shrink wrapping	8,120.00
Sales service (distribution costs)	580.00
	<b>\$20,480.00</b>

### Advertising, Promotion, and Merchandising Costs

Ad reprints	\$ 230.00
Press kit and postage	1,200.00
Checklist (labels, etc.)	900.00
Mailing piece for Rose Records, Chicago	5,575.00
Point-of-purchase streamer	1,630.00
Cover reprints for in-store display	775.00
Kit bulletin (announcement to press)	3,475.00
Photo costs (prints for kit)	320.00
Folder (Made in USA)	2,325.00
EP promotion disc (sampler)	1,200.00
Mailing of promo disc	1,350.00
Sticker for promo disc	375.00
Album cost (reviewers' copies)	265.00
Letter accompanying reviewers' copies	25.00
Mailer (envelope)	1,650.00
Consumer advertising	8,076.57
Press breakfast (Chicago kickoff)	1,500.00
	<b>\$30,871.57</b>

Average return to manufacturer (per disc) ... \$2.00  
(Break-even point is above 20,000 copies of each)



**(b) COLUMBIA RECORDS**

**CARTER:** *Concerto for Orchestra*. **SCHUMANN:** *In Praise of Shahn (Canticle for Orchestra)*. COLUMBIA M 30112. Leonard Bernstein conducting the New York Philharmonic.

Philharmonic Hall, Lincoln Center, New York  
February 11-12, 1970

**Session Costs**

(Figures for publisher's and performers' royalties not available)

Orchestra .....	\$19,941
Studio and engineering costs .....	6,510

**Production and Manufacturing Costs**

(Figures for cost of labels, sleeves and jackets, printing, and disc pressing not available)

Cover design and production .....	2,500
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**Advertising and Promotion Costs**

Minimum advertising and sales promotion budget .....	5,000
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**(c) RCA**

**WAGNER:** *Lohengrin*. RCA LSC 6710. Soloists, Boston Chorus Pro Musica, Erich Leinsdorf conducting the Boston Symphony Orchestra.

Symphony Hall, Boston  
August 23-28, 1965 (release date: August 1966)

**Session Costs** (all figures approximate or rounded off)

Total studio recording costs (includes advances to soloists against royalties, orchestra, chorus, miscellaneous living expenses for personnel, transportation, equipment, etc.) ..... \$170,000

**Production and Manufacturing Costs** (based on advance run of 20,000 albums)

Librettos @ 50¢ .....	\$10,000
Five inner sleeves @ 13¢ per set .....	2,600
Outer boxes @ 21¢ .....	4,200
Manufacturing cost @ 50¢ per set .....	10,000
	<hr/>
	\$26,800

**Advertising and Promotion Costs**

Advertising and promotion, first six months .....	\$17,000
Expenses (hotel, etc.) for press invited to recording sessions .....	2,000
	<hr/>
	\$19,000

**Other Costs**

Many interior, departmental expenses are impossible to apportion to an individual album; for example, efforts of the public relations and promotion departments; special quality check on each of 1,000 copies sent to reviewers; art department costs, especially on projected album-cover designs; cost of advance pressings (a single lacquer runs an initial \$40); messengers taking advance pressings to critics, etc.

Total sales to date: 4,749 albums, at an average return to the manufacturer of \$10 per set .....	\$47,490
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(No sales figures can be stated as final until an album has been withdrawn and distributors have exercised their return privileges.)



## AND NOW, A FEW WORDS FROM YOUR LOCAL RECORD COMPANIES



**JAMES J. FREY**  
*Director of Marketing*  
**AMPEX RECORDS**

The problem of classical music in the record business is primarily due to the manufacturers, distributors, and dealers themselves. With everyone looking for the easy, fast profit, they stopped giving classical LP's the time, effort, and money needed for successful promotion and selling. The dealers claim that classical records take up too much space for what they earn and also plead that they don't know which of the twenty-five Beethoven Fifths to stock. The distributors also claim this lack of knowledge plus: "It takes too much time to inventory and write orders on catalogs with as many as six hundred different titles and then it's only a few of each. It's easier to order ten pop items in the thousands." The manufacturers, feeling this, relegate their classical divisions to the status of second-class citizens. They get small budgets and little help, and the hope is that they won't get in the way of the *real* record business. As a result of all these things, the youth market isn't exposed to the product, and you don't sell what the customer doesn't know; loyal buyers find fewer and fewer outlets and less availability of product, and the classical share of the market goes down from its once 20 per cent to under 4 per cent. Rather than constructively endeavoring to regain the market position, the industry shrugs it off with, "Classical music doesn't sell." The very few exceptions to

the above, retailers such as Sam Goody, Korvette, and Discount Records and manufacturers such as London, Angel, and Columbia prove this invalid. Classical music didn't stop selling; the industry stopped selling classical music.



**T. A. McEWEN**  
*Manager—Classical Division*  
**LONDON RECORDS**

That classical records, like many luxury products in our country at the moment, are in the doldrums is not news. That we in the record industry from top to bottom and in all its offshoots are at least partly to blame should also be self-evident. This is no sudden development, and the troubles are not necessarily permanent. I have always been an optimist, and I think there is a great deal of hope, although it may require much overhauling of our processes concerning repertoire, promotion, and advertising. A negative approach at this time could be fatal, and I am encouraged by the fact that much of the popular music that young people are absorbing today is more closely related to classical music than it has been for many, many years. A new and discerning public is appearing, and when we know what they really want, we will be in better shape. One thing will obviously have to be altered. Artists who earn large performing fees will have to record what the public wants rather than what they want.

Since I am writing this for a record maga-



zine, I might say very frankly that I think a little help from the record press would be beneficial and is overdue. My suggestion is that every record review should include the critic's recommendation of a version of the work in question that is recommended for buying. If the magazines encourage music lovers to buy records rather than simply providing excuses for not buying, they will be rendering a service to the industry. I recently overheard a record salesman say that at least the classical record industry could go nowhere but up. I feel that we are on the way back up.



**SEYMOUR SOLOMON**  
President  
VANGUARD RECORDING

What has happened to the classical record industry? Actually, an old story of boom and bust. For the independent, it was a dream world for a number of years. Producers of taste could enter the field and, helped by knowledgeable distributors, find enough buyers of taste to justify their staying in business. The advent of stereo and other sonic improvements staved off the catastrophe, but then it came . . . a gigantic glut. Not only are practically all of the great works recorded and masses of the not-so-great, but many of them several times over. A sign of the end coming was the proliferation of budget lines. It appeared to be a blessing for the record buyer, but actually it cut the ground from under the feet of new recordings, making it next to impossible to show a reasonable profit on a record for which the producer pays the whole cost of production, which is really the only fair and reasonable basis for the industry.

There might still be room for first-class recordings of enterprise and taste if there were an adequate chain of distribution to the consumer, but distribution in general has followed the line of least resistance. Dealers interested in classical music are limited, informed salesmen minimal. Distributors' interest in it has diminished since the primary emphasis of the rack-jobbers to whom they sell a large part of their product is on the top hits with the big sales potential, to the detriment of product which does not turn over as quickly. There is actually a sizable body of lovers of classical music, but their tastes have to be individual and differ-

ent from one another, and to many jobbers and dealers they represent a small minority which can well be neglected.

It is true that there should be better education of children in respect to classical music, but it is a myth that those interested in this music have declined substantially in numbers. They never were a majority. In reality, as many classical records as ever are being sold, but each company's slice of the pie has diminished owing to the endless duplication of repertoire.

It is also true that it would help were some "good" new composers to emerge—"good" in the sense of writing music that is designed not only for esoteric "in" groups, but which stirs the hearts of audiences as well. Then contemporary classical music might take on some of the excitement of the best current pop music.



**TRACEY STERNE**  
Coordinator  
NONESUCH RECORDS

Minority rights are, in their largest sense, the most crucial issue of our time. In a specific sense, all those involved in the arts—creators, purveyors, audience—are directly involved with such rights, which are, at the moment, at a point of crisis.

In the area of recorded music there has been much talk recently of the reported drop in percentage of classical record sales as a part of the total record market. Percentages are a tricky business at best, their interpretation subject to context; we must remember that the classical arts have traditionally been a minority affair. It is our present "big-business" attitude (wherein anything less than a block-buster is regarded as a loser) rather than any shrinking percentage that casts a menacing light on classical recordings.

But doomsday statements notwithstanding, the audience for classical music is alive and growing. And we have not run out of important music to record. In particular, we find, in campus audiences and other burgeoning forums of communication, a healthy interest in the serious new works now being created, an interest to which we at Nonesuch can bear witness in the overwhelming response to our contemporary series.

Yet the classical industry has for some time been laboring under the weight of se-

rious problems that cannot be wished away. Aside from today's economic factor of spiraling costs, we have the self-induced problems of (a) overproduction, and (b) uninspired distribution and retail coverage. The first of these is a matter for judicious self-restraint on the part of record makers. (In recognition of the situation, some two years ago Nonesuch deliberately began reducing the number of its new releases.) For the second, I would suggest recruitment of classically oriented salesmen, coupled with a break-through training program for record-industry middlemen. Other specialized industries do it, and the classical community might well marshal its collective energies in that direction. Far from being idealistic, this concept is eminently practicable.

Another weak link in the American musical scene is the virtual lack of classical AM radio. A music-loving American traveling outside his own country is immediately struck by the quality of programs heard on both AM and FM. This mighty tool for cultural stimulation at root source has been held in our nation to a deplorably low common denominator of taste.

As for a current vogue in various quarters, the promotion-bred, artificial effort to merge the creative elements of classical and rock music is not likely to succeed. Rock and classical languages may both speak to the same tuned-in young audience—which can be far more catholic in its interest than music merchants might credit—but not concurrently. That audience is consciously aware, or instinctively senses, when it is being sold a merchandising "shuck." *In the final analysis, people respond to talent.* With this conviction, Nonesuch and its parent company Elektra will continue to program carefully selected, original releases with, we hope, real artistic merit. Over and above the generation of "product" stands our deep love of music.



**PIERRE BOURDAIN**  
Director of Merchandising  
COLUMBIA MASTERWORKS

A depression in the classical record market—there's a lot of talk and a lot of surface indications—but we don't really believe it. Those involved in the classical side of the record business are merely reacting to the greatly expanded sales of contemporary pop records of the last three or four years.

Also, increasing recording costs have caused many producers either to cut back on recording plans or to scrutinize their future projects more carefully.

For the future, what is called for (and there are small indications that it's starting) is greater creativity on the part of classical record producers. For survival and expansion we need daring and sometimes even outrageous ideas and concepts which must break some rules and traditions. The phenomenal success of Columbia's "Switched-On Bach" and "Well Tempered Synthesizer" discs proves that it is possible to get Bach and Monteverdi into nearly a million homes and have the customers calling for more. In the immediate future look for odd combinations of artist and repertoire, pianists starting to conduct, conductors playing double bass. Look for startling changes in image for familiar performers. Some of these new juxtapositions will be successful, some not.

Creative new merchandising and packaging ideas will seek to expand the classical market. If Brahms must be treated with less than traditional reverence and dignity to expose some of his work to a wide audience, who will suffer? Certainly not Brahms devotees. Some of these ideas will never succeed, but the ones that do will enrich and revitalize the scene.

Ingenuity and new ideas—some outrageous, some brilliant—will certainly surface during the coming year. Look for them; it can only mean more excitement and interest in an industry which has been so involving for us since its beginnings.



**M. SCOTT MAMPE**  
*Director of Classical Division*  
**MERCURY RECORD CORP.**

The consumer has complained, the critic has screamed, the retailer has all but eliminated classical records, the manufacturer has curtailed recording activities, and every cliché has been written and said. It is now time to face the problem.

We cannot wholly concentrate on any one area. We must take into account the damage done by mass merchandising, rising musician and manufacturing costs, and pop-oriented mass media. But the problem extends into all areas of the classical music industry and, therefore, should cause us a

wider concern in keeping with this fact.

In this period of our civilization, we have a rapidly changing society and our children are no longer introduced to their culture by their parents, school, and community, but by outside forces transmitted into the home by commercial concerns that have neglected their responsibility to the arts. Our educational system does not offset these early influences with even adequate, let alone relevant, exposure to music; Shakespeare is still required reading, but Beethoven is only an elective, and then only for the very few.

There is no instant solution nor single answer to this problem, but we can bring together the concert managers, the music educators, the music publishers, and the record companies, and begin to seek the answers. None of us in the recording industry can really solve the problem by looking at just our part, and "Tchaikovsky's Greatest Hits" and youth-oriented covers and advertising are only temporary solutions. We must join forces and go beyond to develop a program that will guarantee our young people the opportunity to hear their musical birthright.



**JOHN McCLURE**  
*Director of Masterworks*  
**COLUMBIA RECORDS**

The emergence of contemporary rock music as a diverse, creative force communicating strongly with the younger generation means that classical music is losing much of its potential audience. If classical recording is to survive at something like historical levels, it must now compete with rock in an increasingly unfriendly, mechanized marketplace. While classical recording appears to be on the ropes at the moment, I feel that this adversity is part of a natural leveling process after a period of hyperactivity. Surely there will be more casualties and retrenchments, and the pace of classical recording may diminish even further, but it will *not* drop beneath a certain realistic level which must be dictated by the actual size of the market.

Two things must happen: the classical musician must come off his snobbish perch and *sell* his music to the young; and he must realize that he is in a battle of survival for the attention of a vast audience with

limited background and attention span, but with unlimited options. He cannot fall back on the comforting memory of this or that sold-out concert hall. Glenn Gould, Joseph Eger, Leonard Bernstein, Peter Serkin, Lorin Hollander, these are prime examples of musicians who have stopped clucking about the terrible decline of taste and the hopelessness of our youth, and who have done something about actively gaining and converting an audience.

The classical avant-garde is by and large ineffective here. Expanding its audience appears to have rather low priority. When Walter Carlos breached his electronic studio/avant-garde background and, with many misgivings, created "Switched-On Bach," he set off a musical chain reaction which helped classical music, Bach, and electronic music all at the same time. It is this kind of imagination that is desperately needed, not the constant preoccupation about what one's comrades will think.

The second need is innovation in marketing and merchandising. If kids of school and college age cannot hear our music or find our records in the stores, there is no hope. Once again, what the classical music snob considers a crass and "commercial" idea (*i. e.*, the Composers' Greatest Hits Series) has produced exactly what we had hoped: a breakthrough in demographics to younger record buyers.

Let's face it, we are no longer in the Enchanted Forest. Prince Esterhazy has withdrawn his protection and support. We are no longer the elite. We have to sell and risk looking foolish, try new things and make mistakes, but this is our *only* course, and the prognosis is good.



**THOMAS MOWREY**  
*Director, Classical Division*  
**POLYDOR, INC.**

The market for classical records and tapes in the United States is not shrinking in absolute terms, but in proportion to the *total* record market. Said in another way, classical record sales are growing, but not as fast as sales of nonclassical records. Why, then, the dire predictions of their impending disappearance?

Popular music, like other manifestations of current life styles, is created for immediate appeal to the greatest number of people

and carries, in its very nature, a predictably early obsolescence. Classical music, by comparison, appeals to far few listeners and is subject to the vagaries of shifting tastes on a hundred times slower-motion basis. So, if classical music doesn't go out of style, why should classical records?

They won't, of course, ever—not completely, anyway—but there may very well be a lot fewer new ones being made. Here is the way it happens. A thousand factors cause a society to become increasingly keyed to quick and easy gratification (never mind the afterglow), and more of it, faster. It takes a lot of listening to discover that Wilhelm Kempff playing Beethoven's G Major Concerto is just as heavy, man, as, say, the Stones. So the disproportion between demand for Beethoven and the Stones becomes even greater, and at an ever-faster rate.

The entire mechanism that supplies that demand survives only by being responsive to it. Specifically, classical records are sold for about the same price as pop, and the fixed costs of making, distributing, and selling the two are also roughly equal. So a record manufacturer, distributor, or dealer must devote his capacity—in direct proportion to demand—to those records that are sold fastest in order to spread out the amortization of his fixed costs and thereby increase his net profit.

Anyone interested in perpetuating classical recording for its own sake (or for his own sake!) must therefore increase the price of classical records in proportion to the constantly rising costs of making and selling them—or cause an increased demand for them in proportion to the demand for other records. Probably both will be necessary if new classical recordings are to continue to be made at a rate sufficient to satisfy the hard core of classical music lovers.



**CHARLES P. FISCHER**  
President  
CAMBRIDGE RECORDS

As a small producer of specialties, we do not notice the loss of sales reported by the big labels. We do notice two adverse forces acting against classical music. First is the press, chiefly the newspapers, but to some extent the record magazines. Too much

criticism is destructive, written from a lofty, unattainable bureau-of-standards vantage point, without warmth or enthusiasm for music. The number of concert-goers and customers for classical music on records may be dwindling because, unlike sports heroes, only superstars these days have a press following which develops enthusiasts and fans. Critics too often treat a modest but pleasing concert (or record) with contempt or consign it to oblivion.

The second restraint applies only to the record industry. It is simply the new posture of the American Federation of Musicians, which has effectively abolished all orchestral recording in America except with major orchestras. The symphonic rate scale, which used to be applicable, at the Union's discretion, to any union-member groups having given public concerts, is now restricted to "regular symphonic orchestras of forty or more members playing fifteen or more different concerts per year." Cambridge was specifically denied permission to record symphonies and cantatas at symphonic rates with the long-established Carmel Bach Festival. The records would have added unavailable Bach and Haydn to the Schwann catalog, income to the festival musicians, and community good will and support to the Festival.



**R. PETER MUNVES**  
Director of Classical Music  
RCA

The 1970's offer a unique challenge to everyone involved in the creation and marketing of classical recordings. It is indeed an exciting time to be in the recording business. The Sixties proved beyond a doubt that there is a large, untapped youth market for classics if they can be made relevant to the youth culture. The outstanding sales of recordings of Mozart's 21st Piano Concerto, and Strauss' *Also sprach Zarathustra*, which became best-sellers on discs after these masterpieces were used in films that captured the youth market's imagination, prove beyond a doubt that there is a fantastic potential market for classical music in the 1970's. In the Sixties, this market was also reached by other means which made classical music relevant to the youth culture, such as Angel's "East Meets West" with Yehudi Menuhin and Ravi Shankar

and Columbia's "Switched on Bach." In the 1970's, the big challenge facing all producers of classical music will be to combine imaginative a-&-r concepts, merchandising, and packaging approaches aimed at the youth market. Exciting technological breakthroughs just around the corner, such as quadrasonic sound and video cartridges and cassettes like RCA's Selectvision, promise to open up new markets not only for the established classical repertoire but for new repertoire that may be made especially to exploit the exciting possibilities of these new media.

Quadrasonic sound, which is already available on RCA's Quad 8 tape cartridges, makes it possible to bring music to young listeners with an exciting realism and presence. It enables all producers of classical music to immerse listeners in a sound that will be so exciting as to be irresistible to the youth market. The possibilities of making the sound of the symphony orchestra an unforgettable "trip" for the youth culture are limitless.

New artists will play an important part in bringing young audiences to classical music. In the 1960's, Van Cliburn and Leonard Bernstein found a new audience for classical music. The giants of this present decade are already among us: Itzhak Perlman, the Guarneri Quartet, Peter Serkin, André Watts, Daniel Barenboim, Zubin Mehta, Jacqueline du Pré, Pinchas Zukerman, Vladimir Ashkenazy, Plácido Domingo, Sherrill Milnes, Beverly Sills, Colin Davis, and more are in the making. This new wave of exciting young artists is attracting young listeners to the classics. At the same time, established giants such as Leontyne Price, Van Cliburn, Eugene Ormandy and the Philadelphia Orchestra, Jascha Heifetz, Artur Schnabel, Julian Bream, Leonard Bernstein, Isaac Stern, Rudolf Serkin, and Glenn Gould will continue to attract new and established classical record buyers.



**BROWN MEGGS**  
Vice President, Classical Division  
CAPITOL RECORDS, INC.

Fundamentally, I'm confident that there will be a great rebirth of interest in the classics in the mid to late Seventies. And I sure hope I know what I'm talking about. There is no question in my mind that the record-

ing industry, or art, or business—whatever you want to call it—is a mess today. It would seem to be fighting its way into the ranks of the so-called red-ink arts, the deficit arts.

Naturally, I watch our competition rather closely, and judging from the trade papers (there—perhaps that's what it is, a trade!) some of our most important competitors, companies that once considered themselves major classical forces, are taking rather desperate measures to delay the *Götterdämmerung* of our business. They've been shuffling their managements, and they've announced pop-style repackaging campaigns which are supposed to sell their aging classical catalogs to the "kids"—whoever they are. But, frankly, these efforts appear to me to be essentially selling music-by-the-yard dressed up as pop material, which is, of course, like dressing a beautiful mature lady in teenage fads: she won't please her husband and she won't please the handsome stranger either.

Worse, many companies are dropping from their rosters some distinguished artists who have been their life-blood for decades. In this case, my own company—Capitol/Angel/Seraphim—has been able to profit from our competitors and allies by taking up certain of these artists either exclusively or in sharing arrangements.

This brings me to my fundamental theory concerning the record business, and that is that personalities have always been our basic commodity. Personalities, not Pergolesi-by-the-yard. To achieve and maintain our stature as a major record company—by that I mean a company with the economic assets necessary to record and merchandise leading artists, and to involve ourselves in expensive ventures like complete operas—we must endeavor to make each and every title pay for itself. Therefore, a company like Angel must leave to smaller companies idealistic projects such as university *scholae cantorum* and the commissioning of new music which we all know is doomed to an ephemeral life at best. Instead, we concentrate on the main body of musical literature, ranging from Bach to Bartók—a vast literature that has proved commercially viable over the years, and which I think shows no real signs of sinking into oblivion. Our industry's problem, I think, since World War II (although I myself have only been working in it since 1958) has been to find truly outstanding artists to record what we all acknowledge to be great works of art.

Now, allowing for record collectors' natural tendency to yearn for the good old days, there does really seem to be a shortage of properly matured musicians these days. As we all know, the jet age has brought premature celebrity to too many young talents, forcing them to sacrifice steady and solid development for instant exposure. Technically, of course, many of these young artists have reached truly new levels of achievement and expertise, and contemporary music has been a valuable stimulus in this regard. But I personally think that some of our more esoteric new "styles" are largely responsible for estrang-

ing concert audiences and for initiating a deplorable cycle wherein families no longer educate their children into serious music; this dwindling audience is obviously the root of our orchestras' and opera companies' financial problems.

My own business background is in marketing, and I am convinced that the immediate challenge to the classical record industry is one of distributing our product in the face of dwindling attendance at performances and disappearing specialized classical retailers. The tendency today, for classical records at least, is toward giant mail-order clubs, which are nothing more than national "one-stops" (to use the term of the pop record business); they have everything in stock and they post it immediately on order. As an inveterate record-store browser, I note this with sorrow.

Despite what are clearly significant problems, from this corner I can't help thinking that the outlook for the future of classical music is essentially favorable. Last year our sales of Angel, Melodiya/Angel, and Seraphim records and tapes, including export, were the highest in our history. Properly managed, the classical record business is a stable and growing one, free of the nervous tics that afflict the pop field.

I believe that our approach to the classical record business—namely, seeking out the best possible performances from the most publicly admired artists, both established and new—is the only realistic one, and the very existence of classical music depends on our ability to sustain this kind of commerce. The chief difficulty for the future lies in getting what are recognized as excellent recordings into the hands and homes of music lovers, and that's where, speaking for one company at least, we at Angel are going to concentrate our efforts. In my experience, the responsibility we feel to the art we love best makes us work exceptionally hard at this challenge.



**THOMAS FROST**  
*Music Director, Masterworks*  
Division  
COLUMBIA RECORDS

What's wrong with today's classical record market? In one word, distribution. Yes, we have other problems too: we have lost the youth to rock, and we need more individualistic performers to create excite-

ment. Primarily, however, it is the retail bottleneck that is choking the classical market. The number of record releases in all categories has more than doubled in the last ten years, yet the number of available square feet in retail outlets has not nearly kept up with that growth. With limited space available, the retailer, bombarded by product from the many distributors, buys very cautiously. He naturally spends most of his money on sure-fire sellers. This is borne out by our sales figures. Our "commercial" Bernstein and Ormandy releases sell as much as they ever did, while some of the lesser artists and more off-beat repertoire sell less than they ever did before. *The retailer is actually pre-selecting the records which he feels the public will buy.* He is thereby acting as a censor who is preventing certain records from being available or displayed in his shop. Yes, he can order anything a customer wants, but in many cases the impulse is lost and the customer gives up in disgust when he cannot get what we want immediately.

The classical record buyer is simply not serviced properly anymore. He usually cannot audition any records in most stores to decide if he likes a particular piece or performance. Most retail record salesmen are completely ignorant about classical music and musicians and cannot be of any help to the customer. The stores are geared to make money the quickest and easiest way, and that excludes all of the less obvious artists and repertoire. No wonder the classical share of the market has dropped from about 12 per cent to about 5 per cent during the last ten years.

There are a few stores in the country which stock in depth—very few. And there are some stores whose owners take pride in catering to classical customers, but the classical business has gravitated more and more toward the large cities, so that there are vast regions throughout the country where classical records are simply not sold at all.

And then there is the rack-jobber. He sells to supermarkets and department stores directly. Again, only the most obviously commercial recordings ever make it onto the racks. So we at the record companies are faced with two possible solutions: find new avenues of distribution for classical records or try to improve existing ones. The retailers and rack-jobbers are not the only ones at fault. Our own wholly-owned distributors have many salesmen who are equally ignorant in the classical area. There is much improvement possible in our own backyard. The solution to these problems rests to a large degree in the hands of our marketing experts. Imaginative artist and repertoire planning alone cannot cure the ills besetting our business. An occasional "Switched-on Bach" or a *Les Troyens* can make us look like heroes, but they don't solve the real problem. Neither can *Elvira Madigans* or *2001* soundtracks. It will take a concerted effort by both artist and repertoire departments and marketing to make changes: imaginative and daring repertoire ideas and innovative marketing is what is needed.

*Stereo Review's  
Record of the Year Awards  
for 1970*

*in recognition of significant  
contributions to the arts of music  
and recording  
during the 1970 publishing year*

FOR THE fourth successive year STEREO REVIEW presents to its readers the results of its critical and editorial polling to determine the best records of the past twelve months. In actual fact, we are allowing a thirteenth month to this publishing year (January through January), an action necessitated by the large number of excellent records released during the latter part of 1970 and the sheer limits of review space in any one issue. What this reflects, then, is no loosening of the rules, but merely a slight delay in giving official recognition to records that are legitimately products of 1970.

It is impossible to emphasize too many times that these awards and honorable mentions are given "in recognition of great artistic achievement and genuine contribution to the recorded literature." Therefore, we emphasize it again. Our awards have no basis in best-selling charts, nor in worst-selling charts, for that matter. All of us who vote feel seriously enough about music to be oblivious, at least

for the moment, to the numerical importance of the mass market as well as to the minority appeal of the latest "in" thing. The awards may not go to the records either group might like them to: so be it.

There is a certain irony here in that the publication of the 1970 awards comes in an issue otherwise devoted to the crisis in the classical record industry. One hesitates to refer to the awards as anything like beacons of hope in this dark and confused situation, but they do at least call attention to the fact that not everything in classical music is directly traceable to or measurable by money. There are other, non-cashable values involved, and it is to be hoped that record companies, while licking their financial wounds, will remember that there is something honorable and rewarding in doing a good thing well, whether or not it sells, and that some people, at least, are aware of such things and are grateful for them.

—James Goodfriend, *Music Editor*



# Record of the Year

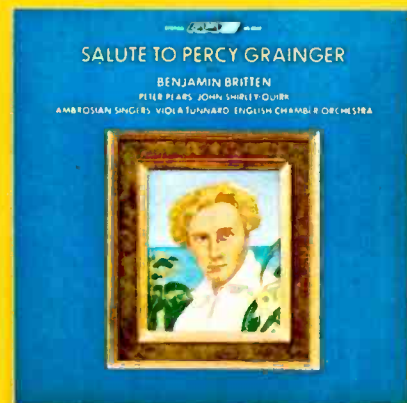
SELECTED BY THE EDITORIAL STAFF AND CRITICS



BERLIOZ: *The Trojans* (Colin Davis, conductor). PHILIPS 6709002.



DEBUSSY: *Images pour Orchestre* (Pierre Boulez, conductor). COLUMBIA MS 7362.



GRAINGER: *A Salute to Percy Grainger* (Benjamin Britten, conductor). LONDON 6632.



SIMON & GARFUNKEL: *Bridge Over Troubled Water*. COLUMBIA KCS 9914.



JEFFERSON AIRPLANE: *Volunteers*. RCA LSP 4238.



WAGNER: *Götterdämmerung* (Herbert von Karajan, conductor). DEUTSCHE GRAMMOPHON 2716001.

## Honorable mentions

- ALLMAN BROS. BAND. *Atco* S 33-308.
- DAVID BEAN: *Piano Recital* (Scriabin, Ginastera, Liszt), WESTMINSTER WST 17161.
- BEATLES: *Abbey Road*. APPLE SO-383.
- CARTER: *Sonata for Flute, Cello, Oboe and Harpsichord; Sonata for Cello and Piano*. NONESUCH 71234.
- COMPANY (Stephen Sondheim): *Original Broadway Cast*. COLUMBIA OS 3550.
- DONIZETTI: *Roberto Devereux* (Charles Mackerras, conductor). WESTMINSTER WST 323.
- GRATEFUL DEAD: *Workingman's Dead*. WARNER BROS. WB 1869.
- HANDEL: *Jephtha* (Johannes Somary, conductor). VANGUARD-CARDINAL VCS 10077/8/9.

# Awards for 1970

FOR THE READERS OF STEREO REVIEW



BACH: *Six Sonatas for Violin and Harpsichord* (Sonya Monosoff, violin; James Weaver, harpsichord). CAMBRIDGE 2822.



JOHN DENVER: *Take Me to Tomorrow*. RCA LSP 4278.



NILSSON SINGS NEWMAN. RCA LSP 4289.



JETHRO TULL: *Benefit*. REPRISÉ 6400.



MASTER JAZZ PIANO: *Volume 1*. MJP 8105.



SHOSTAKOVICH: *Symphony No. 13* (Eugene Ormandy, conductor). RCA LSC 3162.

HANDEL: *Messiah* (Johannes Somary, conductor). VANGUARD-CARDINAL VCS 10090/1/2.

JANIS JOPLIN: *I Got Dem Oi' Kozmic Blues Again Mamá!* COLUMBIA KCS 9913.

PEGGY LEE: *Is That All There Is?* CAPITOL ST 386.

MONTEVERDI: *L'Orfeo* (Nikolaus Harnoncourt, conductor). TELEFUNKEN SKH 21.

DORY PREVIN: *On My Way to Where*. MEDIARTS 41-1.

SATIE: *Piano Pieces* (William Masselos, piano). RCA LSC 3127.

SCHUBERT: *Lieder* (Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano). DEUTSCHE GRAMMOPHON 2720006, 2720022.

SCRIABIN: *Etudes and Sonatas* (Ruth Laredo, piano). CONNOISSEUR SOCIETY SC 2032.

OTIS SPANN: *Cryin' Time*. VANGUARD VSD 6514.

STRAUSS: *Der Rosenkavalier* (Georg Solti, conductor). LONDON OSA 1435.

JAMES TAYLOR: *Sweet Baby James*. WARNER BROS. WB 1843.

TCHAIKOVSKY: *Swan Lake* (Gennady Rozhdestvensky, conductor). MELODIYA/ANGEL 4106.

IKE & TINA TURNER: *Come Together*. LIBERTY LST 7637.

VAUGHAN WILLIAMS: *Symphony No. 5* (Sir Adrian Boult, conductor). ANGEL S 36698.

VOICES OF EAST HARLEM: *Right On Be Free*. ELEKTRA 74080.

JOHNNY WINTER: *And*. COLUMBIA C 30121.

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



## CLASSICAL

### HECTOR BERLIOZ'S NOBLE REQUIEM

*Colin Davis' new version for Philips is magnificently performed and faultlessly recorded*

THE long-awaited Colin Davis recording of the Berlioz Requiem has arrived much too late for the Berlioz Centenary celebrations—but no matter, for it lives up to every possible expectation. As something close to the ultimate realization in sound of this vast score, the new Philips recording left me, after several hearings, awestruck and emotionally shaken. There have, I suppose, been more spectacularly “dramatic” readings of the Requiem on records, in particular those of Charles Munch for Deutsche Grammophon and RCA, but none of them have gotten both the spirit and the letter of Berlioz as this latest effort by Mr. Davis has, and no other has had so ideal an acoustic ambiance so ably captured by a superb engineering team.

I was fortunate in my own early experience of Berlioz. Despite all the lurid tales about the great Romantic, including those told by Berlioz himself in his *Mémoires*, the early Thirties recordings of his music by Pierre Monteux and Sir Hamilton Harty impressed me from the first with the absolute necessity of achieving a balance between the Gluck-like classical and the Byronic romantic strains in Berlioz's musical utterance. Colin Davis has achieved this balance magnificently throughout every measure of the Requiem. The *Dies Irae* comes first to mind: starting in almost Stygian darkness, the movement gathers momentum imperceptibly, strict tempo being maintained up to the *poco animato* marking the second verse. Here Davis shifts gears most effectively, introducing a sense of urgency that finds resolution at the entrance of the four brass choirs

in the *Tuba Mirum*. At this point, however, there is no attempt on the part of either Mr. Davis or the engineers to blast the listener out of the room, just a glorious and altogether majestic sound enveloped in an all-pervading curtain of multi-timpani sonority. Berlioz's percussion chord sequences in this part of the score are for once clearly perceptible and overwhelmingly impressive.

The whole of the performance proceeds in this manner, and whether one follows from the score or simply by ear, the wealth of detail that emerges is more and more impressive and cumulative in its effect right up to the concluding “*Amen*.” The bits of two- and three-part counterpoint in the quieter parts of the *Lacrymosa* and the exquisitely handled cymbal and bass-drum coloration in the *Sanctus* are only two of many instances that come to mind. And yet detail, as is proper with high drama, is never allowed to overwhelm the balances and proportions of the music as a whole.

The choral balances and coloration deserve special note. Not only are both choral groups participating superbly trained, but the use of the boys' choir enhances the strange “black/white” coloration that is so distinctive a part of Berlioz's vocal scoring in much of the Requiem. As for the orchestral playing, it is breathtaking in tonal beauty, an amalgamation of body and transparency even in the mightiest climaxes.

Contributing in most significant measure to this remarkable realization of Berlioz's intent is the recording locale—London's Westminster Cathedral. Its brick interior yields just the right amount of brightness and sense of space to



COLIN DAVIS  
*The spirit and the letter of Berlioz*



permit the brass and timpani to make their fullest effect, yet the wall surfaces appear to be broken up in such a way as to prevent the reverberation and standing-wave conditions that all too often muddy the texture of large choral-orchestral works recorded in a church.

My one small reservation about the performance has to do with the otherwise beautifully sung tenor solo by Ronald Dowd in the *Sanctus*, where the sibilants and consonants on "sanctus" and "terra" seem rather over-emphatic as the music gathers in intensity. Microphone placement may be partly at fault here, however. If so, it is the only flaw in an otherwise altogether magnificent job by the Philips engineers. *David Hall*

**BERLIOZ: *Requiem, Op. 5.*** Ronald Dowd (tenor); Wandsworth School Boys' Choir; London Symphony Chorus and Orchestra, Colin Davis cond. PHILIPS 6700019 two discs \$11.96.

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## STRING QUARTETS BY ELLIOTT CARTER

*Two fiercely sonorous works are given  
brilliant performances by the Composers Quartet*

TIME BEING what it is in the realm of "contemporary" music, it is difficult to realize that more of it has elapsed since the completion of Elliott Carter's Second String Quartet (1959) than separates it from its 1951 predecessor. Nonesuch's new recording of the two works, however, does something for our temporal perspective: astonishing as the Second Quartet appeared to audiences in 1959, the First must have seemed still more extraordinary when it turned up without warning in 1951. There is little in American music (let alone in Carter's own work) to account for it. Carter acknowledges a debt to Ives and the rhythmic experiments of Conlon Nancarrow by quoting from those two composers, but that doesn't really get us very far. Certainly he also knew the work of Schoenberg, but the examples of Varèse and Ruggles would seem closer to home and more to the point. Carter's earlier music is dominated by a neo-classical bias (he was a Boulanger pupil) and an accessibility ethic; only in retrospect can we sense the origins of the expressionist elements which were to carry him very far in another direction.

The term "expressionism" is one of those historical catch-phrases that sometimes help a bit in grasping a stylistic point. There is a native American expressionism in music which is just as important and remarkable as the parallel movement in painting, and Carter is one of its great exponents. Like his painting colleagues, Carter uses a large canvas, a limited palette, no "system," and an in-

credible and vital transfer of energy as the basis of his work. In creating the intense forty minutes of the First Quartet, Carter had no real precedents to fall back on outside his own fertile imagination.

In retrospect, the Second Quartet does not seem as far removed from the First as it did ten years ago. The later work is far more condensed—equal in scope, but half the length—and it dispenses entirely with the old apparatus of thematic statement, development, and recapitulation, replacing this traditional technique with a dynamic of musical behavior. But the difference is less important than at first appears. The First Quartet is full of types—of behavior, of ways of speaking, of energies contained and released—and most people will hear it just that way. The Second, which treats the members of the quartet as four separate musical personalities acting and interacting in the same time "space," is really only a logical extension of ideas laid down in the First, but ripened now, made clearer, more dramatic, more concise.

The Composers Quartet, a superb organization specializing in new music, has both (!) of these very difficult quartets in their repertoire, and these performances must be regarded with nothing short of awe. They are exceedingly well recorded, and the important separation of the four instruments in the Second Quartet is extremely well achieved in stereo without any loss of the essential unity of the sound. *Lester Trimble*

**CARTER: *String Quartet No. 1 (1951); String Quartet No. 2 (1959).*** The Composers Quartet. NONESUCH H 71249 \$2.98.

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## A MUSICAL HIGH-WATER MARK: BEETHOVEN TRIOS COMPLETE

*The Istomin-Stern-Rose Trio offers sublimely  
felicitous performances on the Columbia label*

ONE OF THE more ubiquitous television commercials these days shows a snappy gal affirming, with heart-felt insincerity, that she finds a certain patent-medicine tonic "one of the nice things" she can do for herself. I don't know whether the elixir is really all she claims it to be. But I can guarantee that, given half a chance, Columbia's album of the complete Beethoven Trios could certainly take its place: the "nicest thing" anyone could do for him (or her) self would be to run out, right now, and buy it. For me, this is a high point—if not *the* high point—of the Beethoven bicentennial year in recordings.

The most spectacular single element here is, of course, the music. Beethoven's imagination in these Trios was so unbelievably fertile, and the variety of moods and ideas

he presented so immense, that trying to encompass them with the mind—even as late as 1970—is still difficult. Even in the “simplest” of the classical Trios, dating from his youthful years in Bonn, he was able to take the listener on more delightful little excursions, to produce a greater number of unexpected felicities, than any composer before him could have managed. In the later works, such as the Op. 70, Nos. 1 and 2 (and, of course, in the “Archduke”), he was naturally much grander—these are both more muscular and more laden with Romantic *Gemütlichkeit*. The *Largo assai ed espressivo* in the Op. 70, No. 1 Trio, for example, is almost Schubertian in its grace. The second Trio of that same Opus begins with a *Poco sostenuto* which manages, incredibly, to blend a kind of Handelian stateliness with touches of the archaic modalism one usually associates in Beethoven with the Op. 132 String Quartet.

Eugene Istomin, Isaac Stern, and Leonard Rose have risen in these performances to the sort of musical high-water mark that seems to be touched only about once every twenty years. Though all three of the performers are solo virtuosi in their own right, there is never a moment when you feel that they are confined by the chamber music format, or that any member of the ensemble wants to elbow his way to the fore. Nor is there any of that sense one so often has in listening to “standard” works played by famous, busy concert artists, that they are just grinding out another well-upholstered, routine, “official” performance to make the yokels think they’re hearing real music. These magnificent musicians, who could doubtless produce a tolerable performance by means of a three-way telephone hookup, and without rehearsal at that, must have spent a great deal of thought and time in developing these subtle, loving interpretations. Nothing else could account for their almost uncanny sensitivity to tempos, phrasing, dynamics, tone quality, and musical spirit. Isaac Stern has his vigorous, healthy tone so thoroughly under control that he even regulates his vibrato to suit every momentary situation. Leonard Rose, with his luscious but never lush cello tone, is in absolute accord with his string partner, and their double-stopped ensemble passages and contrapuntal dialogues are unforgettably perfect. Eugene Istomin produces a piano sound that is transparency itself. His fast passages ripple with easy brightness; the pensive, philosophical ones are rich and serious without being pretentiously dour.

Two of these Trios have been in the catalog for a while: the Opus 1, No. 3, in C Minor, and the “Archduke,” Op. 97, in B-flat Major. The others are new recordings, freshly made in New York. The “Archduke,” which was taped in Switzerland some time ago, has been remixed to bring its sonics up to date and to make the sound match that of the other recordings. For my taste, I wish the engineers had reversed the process, matching them all to the re-mastered “Archduke”—it has the warmest and most resonant sound

in the album, which elsewhere tends to be a bit shrill in my tweeters.

Lester Trimble

**BEETHOVEN:** *Trios for Piano, Violin, and Cello (complete)*. *Trio in E-flat Major, Op. 1, No. 1*; *Trio in G Major, Op. 1, No. 2*; *Trio in C Minor, Op. 1, No. 3*; *Trio in D Major, Op. 70, No. 1*; *Trio in E-flat Major, Op. 70, No. 2*; *Trio in B-flat Major, Op. 97*; *Trio in E-flat Major, G. 153 (WoO 38)*; *Trio in B-flat Major, G. 154 (WoO 39)*; *Clarinet Trio in B-flat Major, Op. 11 (piano version)*; *Fourteen Variations, Op. 44*; *“Kakadu” Variations, Op. 121a*. Istomin-Stern-Rose Trio. COLUMBIA M5 30065 five discs \$29.90.

## ENTERTAINMENT

### WORDS AND MUSIC BY JIMMY L. WEBB

*A song-writing talent that promises a brilliant new chapter in American popular music*

**JIMMY WEBB**, who for the past few years has been successfully proving that indeed they still do write songs like they used to (instant standards such as *Didn't We?*, *MacArthur Park*, etc.), has come up with a possible successor to rock, which has had a long day's dying, on his new Reprise album “Jimmy L. Webb/Words and Music.”

As with most new blooms in the arts, it is a complex strain containing much of the best that has gone before: lyrics that have the direct power of rock and the literate feel of the classic American show song as well; music that, although tinged with the primary colors of simple folk music, is actually melodically very sophisticated. But perhaps most striking are the arrangements and recording techniques. Webb apparently has an instinctive sense of the possibilities of the recording medium, and he has given us a recording that is, simply as a recording, close to a masterpiece. Not since Van Dyke Parks' “Song Cycle” (a watershed work if there ever was one) have I heard such an imaginative tour de force. Just listen to a two-minute band here that features three standards (*Let It Be Me*, *Never My Love*, and *I Wanna Be Free*—the only songs on the disc not by Webb) in a Webb arrangement and production, and you will hear what great record making is all about.

It is, of course, in his own material that Webb is at his unique best. If *Once Before I Die* or *Love Song* are any indication, we are in for a return to the Romantic—possibly even Gothic—love song, young Werther pining moonstruck in a heavy landscape. In two other songs, *Psalm One-Five-O* and the apocalyptic *Jerusalem* (“Boy, you better get out of L.A. right now/And the Lord means right now.”), there appears a fundamentalist religious strain that is new to me in Webb's work. *P. F. Sloan* is

another stroll in the *MacArthur Park* neighborhood, and almost as appealing as the first. *Song Seller* and *Dorothy Chandler Blues* are meant to be satirical, but I would guess that his heart is not quite in them—heart may be what Webb has too much of for the purpose of writing good satire. My favorites here are *Sleepin' in the Daytime* and *Careless Weed*. Both seem to me to be in what can already be called the best Webb tradition: realistic yet poetic, contemporary yet neo-classical.

Webb is still a very young man, and the long future that should be his promises a brilliant chapter in American popular music.

Peter Reilly

**JIMMY L. WEBB:** *Words and Music*. Jimmy L. Webb (vocals); orchestra. *Sleepin' in the Daytime*; *P. F. Sloan*; *Love Song*; *Careless Weed*; *Psalm One-Five-O*; *Music from an Unmade Movie* (in three parts—*Dorothy Chandler Blues*; *Jerusalem: Song Seller*); *Medley (Let It Be Me; Never Mind Love; I Wanna Be Free)*; *Once Before I Die*. REPRISE 6421 \$4.98, ® M86421 \$6.95, © M56421 \$5.95.

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## NEW BLOOD BY ELTON JOHN

*Pop music gets a timely transfusion of creative energy from a young composer-pianist*

ALMOST EVERYONE in the music business was running scared in the last quarter of 1970—the recession had finally made its way from papa's pocketbook to his kid's record allowance. Worse, the rock cycle that had begun in the early Sixties with the Beatles, and had been on the rise ever since, suddenly peaked out.

Obviously, new blood was—and is—needed. It's beginning to arrive, but slowly—oh, so slowly. In a rare moment of prescience, I'm going out on a limb and say that Elton John (along with James Taylor, Neil Young, London Wainwright III, and others) may be the vanguard of the next major creative push in pop music with his new album on the Uni label. Like all aesthetic scene-changers, John, a young English singer-pianist, sums up the past, turns it around to reflect his own image, and winds up with something fresh and new: the brash vitality of Fifties rock-&-roll with the musical sophistication and lyric sensitivity of the late Sixties.

John (real name: Reginald Dwight) writes the music for his songs to words by a brilliant young lyricist named Bernie Taupin. The songs are, quite simply, among the best I've heard in I don't know how long. They flow with the familiar harmonic cadences of rock, but every now and then John flips everything upside down, hitting us with an unexpected chord or an unprepared modulation;



ELTON JOHN: A burst of creative energy

then, just as suddenly, he swings back to a blues pattern or some other familiar pop-music point of reference.

Taupin's lyrics (he refuses to call most of them poetry) are exquisitely well-crafted, and sensitive to small gestures and subtle feelings in a way that is almost non-existent in other popular music. The love songs—*Your Song*, *I Need You to Turn To*, *First Episode at Hienton*—are simple and direct, uncluttered by the guile that too often passed for sophistication in the love songs of an earlier era. Another song, *The Greatest Discovery* (the only one that Taupin originally wrote as a poem), expresses the sense of wonder that a small child feels when he first sees his "... brand new baby brother." *Border Song* so perfectly captures the essence of gospel-soul that it was recorded almost immediately by Aretha Franklin.

Incredibly, John performs these carefully structured pieces with the aggressive élan of a revived Jerry Lee Lewis. In his live performances he rolls on the floor, stands on top of the piano, and brings back the hell-raising, flashy show-biz gimmickry of the Fifties. And it works—brilliantly—because the material is so good that it benefits from, and is expanded by, the funky aliveness of the performances.

Little of that raucousness is evident here, however, since John stays in a fairly low-key frame of mind for this recording. (An earlier one has never been released in the U.S., and a third is due momentarily.) The string arrangements by Paul Buckmaster are absolutely superb—the most sympathetic scoring since George Martin's work for the Beatles.

Don Heckman

**ELTON JOHN.** Elton John (piano and vocals); orchestra. Songs by Elton John and Bernie Taupin. *Your Song*; *I Need You to Turn To*; *Take Me to the Pilot*; *No Shoestrings on Louise*; *First Episode at Hienton*; *Sixty Years On*; *Border Song*; *The Greatest Discovery*; *The Cage*; *The King Must Die*. UNI 73090 \$4.98, ® 8-73090 \$6.98 © 2-73090 \$6.98.



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British Industries Co.

CIRCLE NO. 103 ON READER SERVICE CARD



# CLASSICAL

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

**BALAKIREV:** *Songs: Intonation; The Song of Selim; The Pine Tree; Nocturne; Vision; November 7th; The Dawn; Hebrew Song; The Desert; The Knight; A Dream; and three others.* Boris Christoff (bass); Lamoureux Concert Orchestra, Georges Tzipine cond.; Alexander Tcherepnin (piano). PATHE 063 10149 \$5.98.

#### RECORDING OF SPECIAL MERIT

**BORODIN:** *Songs. Song of the Sombre Forest; Flowers of Love; The Queen of the Sea; The Beauty Does Not Love Me Any More; The Miraculous Garden; Arab Melody; Dissonance; The Fisherman's Daughter; The Sleeping Princess; Pride; Towards the Faraway Homeland; The Sea; My Songs Are Poisoned; and three others.* Boris Christoff (bass); Lamoureux Concert Orchestra, Georges Tzipine cond.; Alexander Tcherepnin (piano); Maud Martin-Tortelier (cello). PATHE 063 10147 \$5.98.

Performance: Deeply felt  
Recording: Good

Boris Christoff, whose dedication to Russian song literature has already brought us the Moussorgsky songs complete, as well as sizable explorations of the Glinka and Tchaikovsky repertoire, is apparently involved in a project of recording the songs of the Mighty Five in that many volumes. Volume I (Borodin) and Volume III (Balakirev) are already at hand; the Cui, Moussorgsky, and Rimsky-Korsakov releases are doubtless soon to follow from Pathé-Marconi in Paris.

Though Balakirev was a few years younger than Borodin and Cui, he was the Five's organizing genius. In his songs, which are virtually new to records, the Russian national orientation is evident. With two exceptions, all fourteen songs in the present collection are set to Russian poems (mainly by Lermontov, Khomiakov, and Mey). *Intonation* (which is given in Tcherepnin's orchestral arrangement) is a fervent paean to Russian art; *They all call me an old fool* (also known, to some extent, in Tchaikovsky's setting) is a raucous song reminiscent of Moussorgsky's *Varlaam*. These are the extremes, but the mood of brooding prevails. The vocal line is frequently declamatory—seldom is it broadly lyrical—and the melo-

dies are not particularly memorable. There is variety and considerable imagination in the accompaniments (all piano except *Intonation*), but never at the expense of the dominating vocal line. I cannot say that Balakirev's songs represent an advance over the earlier examples by Glinka and Dargomijsky, but they nonetheless form an interesting and listenable collection.

The Borodin disc offers what I judge to be the total song output of that remarkable chemist-composer. They fall into two distinct categories: four salon-like settings composed before 1855, and the rest, written between 1868

State Archives, Soviet Union



ALEXANDER BORODIN (1833-1887)  
*A valuable disc of his songs*

and 1885, richer, more sophisticated, and harmonically far more adventurous. Some of the best among them were written to Borodin's own poetry: *The Sleeping Princess* (actually the symbol for dormant Russia) and *The Sea* among them. *Dissonance* is a Borodin poem in the Heine manner, treated with a fitting musical sophistication, and if the early *Fisherman's Daughter* (see *Das Fischermädchen* in Schubert's *Schwanengesang*) gets a rather naïve treatment, the Heine venom is appropriately captured in the bitter *My songs are poisoned* (*Vergiftet sind meine Lieder*).

Neither Balakirev nor Borodin ranks near the summit in song literature, but Pathé and Christoff have rendered extraordinary service to the song aficionado with these releases. Christoff has never been known for suavity, but his earthy style is excellently suited to this repertoire. The voice has lost much of its resonance and rolling smoothness, and it spreads uncomfortably on sustained notes. There are,

too, some lyrical Borodin songs which call for a more sensuous projection. On the other hand, the singer's *mezza-voce* is still a splendid device, and he uses it with taste and intelligence. Above all, he becomes involved in the songs, and communicates their essence with vivid and profound artistry.

At times I would have preferred more assertiveness in Tcherepnin's accompaniments, but his authority in this music is obvious. Jacket notes are in French only, texts in Russian and French. The song titles are my own translations from the French, no other authoritative source being available. This is a fascinating pair of discs, a welcome departure from the obvious.

G.J.

**BEETHOVEN:** *Piano Trios—complete* (see Best of the Month, page 89)

**BERLIOZ:** *Requiem* (see Best of the Month, page 88)

**BLACHER:** *Abstract Opera No. 1, Op. 43.* University of Illinois Opera Group, Ludwig Zirner cond. *Apreslode, Op. 57.* Ernst Haefliger (tenor), Gerty Herzog (piano). *What About This, Mr. Clementi?* *Piano Sonata, Op. 39.* Gerty Herzog (piano). *Electronic Impulses* (tape). MACE MXX 9097 \$2.50.

Performance: Idiomatic  
Recording: *Opera* good, rest adequate

There are three quite distinct Boris Blachers to be heard on this stimulating record. The Piano Sonata and the four little songs of *Apreslode* represent the technically skillful but musically rather bland Blacher we know from orchestral pieces like *Concertante Musik* and the "Paganini" *Variations*, and the allusive piano pieces of *What About This, Mr. Clementi?* are essentially in the same vein, though they also reveal a refreshing sense of humor. The second Blacher, found in *Electronic Impulses* (composed in 1965, and thus the most recent piece on the disc), is really a copy of the first, doing unexceptionable but also unexceptional things in the tape medium.

But *Abstract Opera No. 1*, written in 1953, offers the chance of acquaintance with a third Blacher, with whom I for one had not previously come into contact, and a most entertaining fellow he is. Here the composer's wit is given full play in a twenty-five-minute piece whose title is self-explanatory. The idea of a quasi-operatic work divided into seven episodes, entitled respectively *Anxiety, Love I, Pain, Negotiation, Panic, Love II*, and, again, *Anxiety*, and furnished with a largely multi-lingual, partly nonsensical libretto that evokes moods rather than stating facts is a promising one in itself, and it has been carried out with a keen satirical sense, backed up with a strong

#### Explanation of symbols:

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- Ⓢ = four-track cartridge
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feeling for harmony, rhythm, and instrumental color. The plum of the piece is the sixth section, *Love II*, with its oblique grin in the direction of Messiaen and the more lyrical moments of Carl Orff, but there is plenty of fun to be had throughout.

Ludwig Zirner's University of Illinois Opera Group, apparently recorded in live performance, does full justice to this unexpectedly attractive piece. In the other non-electronic pieces, Gerty Herzog plays the piano crisply and Ernst Haefliger is praiseworthy in his precision of pitch and clarity of diction, but the piano recording is seriously short of brilliance. Mace's presentation is utterly amateurish: the liner makes no attempt to indicate the side breakdown, and the label gets it all wrong—the *Abstract Opera*, in fact, takes up the whole of side one, and the other four works are gathered on the second side. But don't let this incompetence put you off a record that you may well find yourself listening to many times with increasing pleasure. *B.J.*

**BRAHMS: *Concerto No. 2, in B-flat Major, Op. 83.*** Sviatoslav Richter (piano); Orchestre de Paris, Lorin Maazel cond. ANGEL S 36728 \$5.98, © 4XS 36728 \$7.98.

Performance: Good  
Recording: Good

It was exactly ten years ago that Sviatoslav Richter first played in the United States and also made his first extraordinary recording of the Brahms Second Piano Concerto, with Leinsdorf and the Chicago Symphony. I've kept and played that RCA recording ever since, and the grooves are getting worn. Now the pianist can be heard in a second performance of the work, recorded for Angel with the Orchestre de Paris under Lorin Maazel's direction. Unfortunately, it cannot compare with the earlier one. Richter has not changed his conception of the concerto but, whereas his performance with the Chicago Symphony was vibrant with life, this one seems heavy and rather dull. I can point to no objective reason for this, unless slightly slower tempos are at fault. But the tempo differences are so minuscule that I can hardly credit them with such a massive loss of life in the performance. It's mysterious.

Maazel does a fine job with the accompaniment, which, in this concerto, is almost as important as the piano part. The orchestra plays well, too, but I don't care overmuch for the somewhat murky ambience of the recording itself; indeed, this may contribute to the music's lack of communication. But it can't be the whole story. *L.T.*

**BRUCKNER: *Symphony No. 8, in C Minor (Haas edition).*** Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS 6700020 two discs \$11.96.

Performance: Perceptive and exciting  
Recording: Poorly balanced

**BRUCKNER: *Symphony No. 8, in C Minor (Nowak edition).*** Cleveland Orchestra, George Szell cond. COLUMBIA M2 30070 two discs \$11.96.

Performance: Tight-lipped  
Recording: Very good

Neither of these new releases is good enough to displace Georg Solti's Vienna Philharmonic performance on London as the best available version of a work that has had mixed fortune on records. Purely in terms of performance,

Haitink's version might well have merited a top recommendation. Still a young man but already full of experience, Haitink is well fitted by temperament to be an interpreter of Bruckner: he has the energy to bring off the thrilling dramatic outbursts, but he also commands ample reserves of the philosophic calm that underlies even Bruckner's most tempestuous conceptions. He is one of the few conductors who, faced with a characteristic Brucknerian pause, has the poise to let the music pace itself, and thereby to gain in unhurried continuity what others throw away in their eagerness to "tighten things up."

Because of this central source of strength, Haitink's reading of the Bruckner Fourth was the finest among several fine performances of that work to appear in recent years. The quali-

some splendid sound for the Concertgebouw lately, but this set, though agreeable in general tone and timbre, suffers from a crippling deficiency of bass. In view of the nature of Bruckner's first movement, where much of the thematic material is entrusted to the lower strings, their lack of recorded impact—which in another work might have been a discountable weakness—unfortunately precludes the recommendation the interpreters richly deserve.

By contrast, Szell (using the Nowak score) is well served by his engineers, but fails to get to the root of the music. The inability to relax that was his besetting musical fault is not so glaring here as it was in his recording of the Third Symphony, but it is still evident enough in a tight-lipped interpretive atmosphere oddly at variance with Bruckner's cosmic expansiveness. The failing shows itself in such matters as the excessively taut phrasing of Bruckner's favored two-plus-three rhythms in the first movement and in the inflexible handling of line and mass in the Adagio. But the unsympathetic character of Szell's reading is revealed most clearly in the brittle, clipped pizzicato accompaniment that robs the second-movement trio section of all its atmosphere. There is certainly no lack of bass in performance or recording. Yet throughout the work, Szell's shaping of the string lines is distressingly prosaic: the pregnant, sinuous motifs are thrown at the listener without a trace of mystery.

In all these matters, Solti's highly-charged performance is vastly preferable. And, in spite of his use of the Nowak edition, his grasp of the work as a unified whole matches Haitink's closely enough for London's splendid recording to decide the issue in his favor. *B.J.*

**CARTER: *String Quartets Nos. 1 and 2*** (see Best of the Month, page 89)


#### RECORDING OF SPECIAL MERIT

**DONIZETTI: *Anna Bolena.*** Elena Suliotis (soprano), Anna Bolena; Marilyn Horne (mezzo-soprano), Jane Seymour; John Alexander (tenor), Percy; Nicolai Ghiaurov (basso), Enrico; Janet Coster (mezzo-soprano), Smeton; Stafford Dean (bass), Rochefort; Piero di Palma (tenor), Hervey. Chorus and Orchestra of the Vienna State Opera, Silvio Varviso cond. LONDON OSA 1436 four discs \$23.92.

Performance: Very good  
Recording: Very good

*Anna Bolena* (1830) stands midway in Donizetti's enormous output of sixty-seven operas, but its central position is merely chronological: while the thirty-two works written before it have shown no capacity for survival, all the really successful Donizetti operas (*L'elisir d'amore*, *Lucia di Lammermoor*, *Roberto Devereux*, *Don Pasquale*, and the rest) came after *Anna Bolena*. As a matter of fact, *Anna Bolena* itself was consigned to oblivion for decades, once the generation of Rubini, Pasta, and Lablache had passed into history. La Scala's triumphant 1957 production starring Maria Callas and Giulietta Simionato, with Gianandrea Gavazzeni conducting, proved to be the turning point, and fortunately the opera has retained its appeal for the *bel canto* specialists who followed the Callas path.

Its first recording proves the opera's worth. This is a solid, expertly constructed score resting on a libretto (by Felice Romani) of distinctive merit. In its major outlines, it is historically accurate, and discrepancies in *minutiae* need not concern us. Except for the fact that Henry



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ties that made it so are equally evident in this interpretation of the Eighth. The Amsterdam orchestra, moreover, is giving Haitink some of its greatest playing these days. And musicologically, the good judgment Haitink showed in recording the Third Symphony—he chose the 1878 edition in preference to the inferior 1889 revision used in all other extant recordings—is at work again in his decision to use the Haas edition of the Eighth, where his colleagues have plumped for the Nowak score. No doubt Nowak's refusal to mix sources is a sound academic principle. But in sheer musical quality, the Haas edition of the Eighth—which, like the Nowak, accepts the three notable improvements Bruckner made in his 1890 revision, but unlike its successor rejects the cuts the composer made in the slow movement and finale under Josef Schalk's persuasion—results in an altogether stronger and more coherent work.

With all these advantages, it is most regrettable that Haitink's efforts should have been sabotaged by the recording. Philips has produced

VIII, Anne Boleyn, and Jane Seymour sing florid Italian music, they emerge as intense, believable, understandably motivated figures. Donizetti's passionate music may not attain the consistent tunefulness and memorability of *Lucia*, but it is continuously appealing. There is a whole string of dramatic dialogues, as opposed to conventional recitatives, in which musical characterization is admirably achieved, and which blossom into arias and ensembles with a naturalness seldom found in pre-Verdi Italian opera. *Anna Bolena* is not without occasional stretches of formula construction, but these are redeemed by some remarkably inspired bits of writing elsewhere—for example, the first confrontation between Seymour and Henry, the Quintet in the second scene of Act I, and the opera's finale (already well known from recordings by Callas and Suliotis).

The performance here is, in the main, very gratifying. Silvio Varviso exhibits a real affinity for the work: his direction has breadth, dignity, and tension, and the excellent playing of the Vienna State Opera orchestra is supported by choral work that is surprisingly idiomatic. And though some members of the cast have been heard before in more impressive vocal form, they make a uniformly strong ensemble and maintain a level of excellence that assures the success of the undertaking.

As I have had occasion to note before, Elena Suliotis is a gifted but unpredictable singer. In the present instance, her work ranges from the remarkably brilliant to the precariously painful. She sings with a technique that is quite irregular, and achieves results that are tonally uneven and spasmodic. It is easy to point to shortcomings of one kind or another, and yet this is an artist whose natural, absorbing theatricality and intelligence cannot be ignored. In her good moments—most of which occur in the second act, particularly in her duets with Percy—she calls Callas to mind, with the ominous reservation that she might be on the road to her predecessor's decline without ever having attained an equivalent distinction.

The character of Jane Seymour is interestingly drawn in this opera in that her obvious ambition is balanced by a seemingly sincere compassion for Anne. Marilyn Horne responds to the role's musical demands with a wealth of voluptuous tone and a technical virtuosity that is sometimes breathtaking. However, her attacks are scoopy on several occasions, and her handling of the text is not nearly as careful as it has been in the past (the cabaletta "*Ah, pensate che rivolti*" is a good example).

John Alexander, a frequently underrated artist, is very impressive in the difficult role of Percy, who becomes an instrument in Anne's downfall as a result of Henry's plotting. There is little sensuous appeal in his singing, but there is security, intelligence, and remarkable accuracy in coping with the part's intricate and high-lying demands. The Henry of Nicolai Ghiurov can be faulted neither on musical nor on dramatic grounds. And yet I had the feeling that he did not give his role quite the regal power and authority that is within his grasp. To London Records' everlasting credit, the important roles of Smeton (in reality, the page Smeaton) and Rochefort are filled by extremely able artists, presumably British—mezzo Janet Coster, in particular, appears to be destined for bigger things. But neither she nor bass Stafford Dean get any space for background information in the otherwise informative booklet.

G.J.

(Continued on next page)

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FALLA: *Nights in the Gardens of Spain* (see SAINT-SAËNS: *Concerto No. 2*)

FIELD: *Nineteen Nocturnes*. Mary Louise Boehm (piano). TURNABOUT TV-S 34349/50 two discs \$5.96.

Performance: Neat  
Recording: Intimate

John Field (1782-1837), the Irish-born composer-pianist, is bracketed neatly with Hummel and Weber—he was two years older than one and two younger than the other. He served his apprenticeship as a salesman-demonstrator at Muzio Clementi's London piano emporium; but by 1804, while touring with Clementi in Russia, he parted company with his employer and mentor, having by then made a sufficient reputation of his own. By 1814,

almost twenty years before Chopin's first published nocturnes, three pieces by Field had been published under that name. By 1834, when Chopin's first three had come off the press, some twenty of Field's were extant (titled variously as nocturnes and romances), though currently available standard editions include only eighteen. In this first integral recording of the Field Nocturnes, the American pianist Mary Louise Boehm has been able to add a No. 19 in C Major from a score at King's College, Cambridge. Numbers 8 in A and 16 in F are also firsts for the American catalog.

The field Nocturnes are characterized by the elaborate ornamentation of melodic line that we associate with Chopin, but it cannot be said that they are endowed with Chopin's harmonic magic. And the relatively bold harmonic progressions of No. 15 made less impression on

me in Miss Boehm's performance here than in Noel Lee's recording for Nonesuch. I was struck by the decided element of Irish folksong in No. 8, and No. 11 is an unexpected exercise in Schubertian major-minor contrasts. The long-lost No. 19, subtitled *The Troubadour*, excites more than usual interest for the polonaise-style fanfare that opens and closes its initial section and also serves as a coda.

Miss Boehm's performances are clear and neatly articulated from the rhythmic standpoint, but not as nuanced in phrasing as Noel Lee's. I cannot resist the feeling that a warmer acoustic ambience combined with a more romantic phrasing could make these pieces more interesting than they sound here. But students and piano-music fanciers at least can be grateful that this integral recorded version is at hand. *D.H.*

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### GODOWSKY: *Passacaglia in B Minor* (see MOSZKOWSKI)

HANDEL: *Giulio Cesare*. Dietrich Fischer-Dieskau (baritone), Giulio Cesare; Tatiana Troyanos (mezzo-soprano), Cleopatra; Franz Crass (bass), Tolomeo; Julia Hamari (mezzo-soprano), Cornelia; Peter Schreier (tenor), Sesto; Wolfgang Schöne (baritone), Curio; Ernst Gerold Schramm (baritone), Achilla; Michael Schopper (baritone), Nireno. Munich Bach Orchestra and Choir, Karl Richter cond. DEUTSCHE GRAMMOPHON 2530028/29/30/31 four discs \$23.92.

Performance: Respectable  
Recording: Good

*Giulio Cesare* has long been regarded as the Handel opera perhaps most generously laden with musical riches, if not with the greatest stage possibilities for modern audiences. The brilliantly imaginative Rudel-Capobianco staging at the New York City Opera has laid doubts about its stageworthiness to rest: that version was an outstanding success. Julius Rudel went through the score with an audacious hand, simplifying, ornamenting, altering sequences, reorchestrating, and the like. What emerged from all this was a daring but surprisingly acceptable staging of a Baroque opera for modern audiences. It is reasonably well preserved on records (RCA LSC 6182), setting a standard that DGG's new version must be measured against.

The comparison is not simple, for these are two very different editions. Unlike Rudel, who was primarily concerned with creating a practical work for today's operatic stage, DGG's Karl Richter appears to have wanted to recreate a version closely approximating Handel's original text (a highly changeable text, by the way, as Winton Dean's accompanying notes explain in detail). Though the Bärenreiter score on which the performance is based was not available to me for confirmation, this version ought to be complete enough to satisfy the most ardent Handelian: nearly four hours of music, *da capos* carefully observed, long *secco* recitatives left intact or, in any case, more generously retained than in any previous version. On the other hand, there is little evidence of that improvisational feeling which did so much to enliven Rudel's production. The extra harpsichord, so imaginatively used in the RCA set, is not employed here, and there are no *da capo* embellishments. These factors will discourage many a Baroque aficionado. But of course a major undertaking of this kind cannot be dismissed on such grounds alone.

(Continued on page 98)



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An important point in DGG's favor is Richter's adherence to Handel's original sequence of the set numbers. Rudel argues ably and logically in favor of his repositioning of the aria "Piangerò la sorte mia" and the duet "Più amabile beltà," but hearing them in the original context reaffirms the rightness of Handel's order of things. Richter also includes several major arias for at least four of the principal characters, arias which are omitted in the New York City Opera presentation. Their omission is precisely what makes the difference between performable length and excessive length, but the arias in question contain much delightful music.

DGG's major surprise is that the role of Cleopatra, nowadays unavoidably associated in our minds with such spectacularly gifted sopranos as Joan Sutherland and Beverly Sills, is sung here by mezzo Tatiana Troyanos. And, as a matter of fact, she sings it very well in this relatively unornamented version, with an attractive tone that is affected but not really harmed by a touch of vibrato. Her musicianship is secure, and she has no difficulty with the *tessitura*, though the voice tends to become thinner at the top. She has technique to spare, and manages the florid aria "Da tempeste il legno infranto" (No. 37) with poise and accuracy. In sum, hers is not a particularly seductive or exciting interpretation, but it is reassuring and entirely commendable.

If I am disappointed in Dietrich Fischer-Dieskau's Cesare it is probably because I expected too much from him. At times he is absolutely brilliant: the horn-accompanied "Va tacito e nascosto" (what a fabulous musical inspiration, this!) is done in a smooth, insinuating, altogether delightful manner, the difficult "Se infiorito ameno" (No. 18) aria is all grace and fluency, and the solemn recitatives are delivered with moving dignity. But in the martial and "angry" music, Fischer-Dieskau's mannerisms—dry, semi-parlando tone, exaggerated inflections—compromise the smoothness of his singing. And he cannot (or will not) negotiate the rapid Handelian figures without breaking up the flow into hard and toneless aspirates. So what we have here is a frequently unsurpassable but occasionally annoying achievement which does not add up to total conviction.

There is a fine Cordelia in the person of Julia Hamari, though the timbre of her light alto is too similar to that of Troyanos' under the circumstances. The Achilla of Ernst Gerold Schramm is quite good. The role emerges with more importance when the opera is heard complete, and this singer is entirely up to it.

With the remainder of the cast, one must put up with the flaw that usually mars German productions: the maltreatment of the Italian language. DGG has employed a "maestro di dizione," whose name is duly credited in the album, but apparently he was up against superhuman odds. The interpreter of Curio is hopeless; the Sesto—Peter Schreier, an artist of uncommon gifts—sings well, but his Italian assaults the ear in almost every phrase. Franz Crass, the Tolomeo, is an even more admirable singer, and he is very well cast in the villainous role. With his pleasant timbre and excellent technique, he may be ready to take the role of Cesare himself—but oh! his Italian.

In sum, we have here a revelation of a score of unreasonable length but full of beauties, done in a respectful, scholarly, unadventurous manner, without much drama either in its musical presentation or in its recording technique. The orchestral playing is outstanding (French-horn soloist Hermann Baumann is superb),

and the sound in itself is rich and well-balanced. If you value the completeness and if you are not as sensitive to mispronounced Italian as I am, you will enjoy most of the singing. But, faced with the choice of this or the RCA set, I would be inclined to take the latter. G.J.

HANSON: *Merry Mount (excerpts)*. STRONG: *Chorale on a Theme of Leo Hassler*. PARKER: *Mona: Prelude*. Jerry Crawford (bass-baritone); Charlene Chadwick Cullen (soprano); Lenita Schadema (mezzo-soprano); William Fleck (baritone); Henry Nason (tenor); Kerry McDevitt (tenor); Janice Shellhammer (mezzo-soprano); Calvin Cullen (baritone); Eastman School of Music Chorus and Eastman-Rochester Symphony Orchestra, Howard Hanson cond. MERCURY SR 90524 \$5.98.

Performance: Generally splendid  
Recording: Very good

Howard Hanson's opera *Merry Mount*, which was commissioned by the Metropolitan Opera in 1930, has been represented in the catalog only by Mercury's recording of an orchestral suite extracted from the score. Now comes a more extended set of vocal excerpts, again on the Mercury label, and again conducted by Hanson himself.

Orchestrally, the recording is a smooth production. Hanson has always been masterly in his writing for instrumental forces, and this music is typical of the style and technique that have been his personal trademark always. The excerpts center around a very few thematic elements, most prominent among them a hymn-like passage which relates, no doubt, to the struggle between religion and carnal love in the heart of the Puritan clergyman, Wrestling Bradford, who is the opera's central figure. With the exception of some of the soloists, who are not particularly distinguished vocally—and certainly not in terms of enunciation, either—the performance is sumptuous. Hanson knows exactly what he wants from an ensemble and has the conducting technique to obtain it. However, given the poor enunciation, Mercury should certainly have included a libretto.

Two other Americans share the disc: George Templeton Strong (1856-1948) and Horatio Parker (1862-1919). Parker's oratorio *Hora Novissima*, usually called his *chef d'oeuvre*, has been available on a Desto two-disc album, but it is the only other catalogued example of this composer's music. The short Prelude to the opera *Mona* is an interesting addition. It is strong music, sincere, cultivated, and quite fresh in inspiration. There is, to be sure, a distinct influence of Wagner, but I don't find this any more disturbing in Parker's music than I do in the music of, say, Delius, who was also born in 1862.

George Templeton Strong's Chorale on a Theme of Leo Hassler is a rather piquant opus: a setting for strings of the love song by Hans Leo Hassler (1564-1612) which most of us know as the "Passion Hymn" (*O Sacred Head Now Wounded*) from the *St. Matthew Passion*. It's a rather classy and certainly a courageous piece of writing, if one considers the comparisons with Bach it was bound to evoke. Hanson gives it a rather too luscious reading, which, it seems to me, sentimentalizes the piece more than is necessary. The recording, too, through over-resonant bass, makes an unnecessary *molto appassionato* contribution, as does the solo violinist when he comes in. Nev-

(Continued on page 101)

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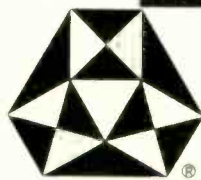


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# BSO MEETS DGG:

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By David Hall

MICHAEL TILSON THOMAS:  
A brilliant disc debut  
in Boston



AFTER fifty years and more of exclusive recording for the Victor label (with the lone exception of the 1933 public-performance recording of Roy Harris' First Symphony for Columbia), the Boston Symphony Orchestra has joined the parade of major American ensembles now doing their thing for the big European labels—in this instance for Deutsche Grammophon Gesellschaft G.m.b.H.

If the first-release clutch of four discs by the BSO and its satellite groups (the Boston Pops Orchestra and the Boston Symphony Chamber Players) is any indication of things to come from them under the DGG aegis, then it would appear that we are in for another "Golden Age" of BSO recording, comparable to that of the great Koussevitzky era of the middle and late Thirties.

Heading the DGG debut list in terms of musical significance, quality of performance, and superior recorded sound is a pairing of works by Charles Ives and Carl Ruggles. This disc also marks the conductorial disc debut of Michael Tilson Thomas (he has been heard before as a pianist), associate conductor of the BSO, who has taken over brilliantly during the illness of regular conductor William Steinberg.

Thomas' reading of Ives offers by far the most clearly detailed performance yet recorded of *Colonel Shaw and his Colored Regiment*, *Putnam's Camp*, and *The Housatonic at Stockbridge*. He captures unerringly the poignancy and passion of the end pieces and does a superb job of limning the mad montage of tunes and ferociously jostling rhythms in *Putnam's Camp*. The Ormandy performance for Columbia has a bit more push, but Thomas has the benefit of altogether superior recording quality.

The high point of this record, indeed of this whole set of discs, is the shattering grandeur of *Sun-Treader* by Ives' contemporary and close friend, Carl Ruggles (b. 1876). The Vermont composer-painter has only a handful of major works to his credit, but they are all polyphonic-harmonic-sonic dynamite. Inspired by a Robert Browning poem to the memory of Keats, the mere title of the work suffices to define its ambiance. The style is a highly concentrated dissonant polyphony of the type encountered in Ives' *Thanksgiving*,

but it is developed by Ruggles on the most grandly heroic scale: the starkest pages of Melville come to mind inescapably as one experiences the huge striding lines of *Sun-Treader*. Not only is this performance by Michael Tilson Thomas a vast improvement on the under-rehearsed version issued by Columbia three years ago, but the recording is gut-shattering in its impact and brilliance. Not since the very finest of the Koussevitzky discs have I heard the acoustics of Boston's Symphony Hall captured so accurately and so cleanly on records.

A second disc (Debussy and Ravel under the baton of Claudio Abbado) offers a most elegant treatment of the three Debussy Nocturnes. The wordless chorus in *Sirènes* has never sounded—to my ears—so well balanced or so effectively localized in terms of distance illusion as in this recording. The *Nuages* is supremely magical, and is distinguished by unusually lovely English horn solo work. *Fêtes* is a shade less effective: the processional episode lacks genuine body at its climax and the famous harp glissando that picks up the tempo following the fanfare early in the piece seems unnaturally out-sized (knob twiddling by the engineers?).

The Ravel performances are eminently successful on the whole—a finely restrained *Pavane* plus an exuberantly lyrical *Daphnis* Suite, with the welcome addition of a chorus in the dawn and final dance episodes. Again, memories of Koussevitzky are aroused here, for this Suite was his No. 1 showpiece.

The recorded sound accorded Abbado is less completely successful than that achieved for Mr. Thomas. The sustained and quiet pieces come off with altogether magical effect, but the treacherous Symphony Hall reverberation characteristic gets the upper hand in *Fêtes* and in the *Daphnis* finale, with resultant diffusion rather than proper sonic focus and presence.

The Boston Symphony Chamber Players disc offers the first American-made integral stereo recording of the three late chamber sonatas of Debussy—the gendy ironic Cello Sonata, the Watteau-bucolic Flute, Harp, and Viola Sonata, and the intensely lyrical Violin Sonata. One could hardly ask for a finer amalgam of vitality and refinement than that achieved by Mr. Thomas (who is the pianist)

and his superbly accomplished colleagues. The recording is beautifully transparent and bright, with the ample room tone characteristic of DGG's European chamber music recording. (And at this point, a special word is in order regarding the almost noiseless surfaces of these Deutsche Grammophon pressings, which in effect set the standard for all the competition. The *pianissimos* of *Nuages* would be totally befogged, sonically speaking, without the benefit of such high-quality processing.)

ARTHUR FIEDLER and the Boston Pops Orchestra presumably have mapped out an extensive recording program for DGG's Polydor label. But I wish they had led off with one of their spicy grab-bags of light classics rather than this so-so Richard Hayman concoction based on recent Broadway hits. The playing is neat and clean, the sound bright. I'm sure there'll be better and more suitable Fiedler fare to come.

Even so, the overall verdict for this whole package can only be: Bravo BSO!—Bravo Tilson Thomas!—Bravo DGG!

IVES: *Three Places in New England*. RUGGLES: *Sun-Treader*. Boston Symphony Orchestra, Michael Tilson Thomas cond. DEUTSCHE GRAMMOPHON 2530048 \$5.98.

DEBUSSY: *Three Nocturnes: Nuages, Fêtes, Sirènes*. RAVEL: *Daphnis et Chloé: Suite No. 2; Pavane pour une Infante défunte*. New England Conservatory Chorus; Boston Symphony Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON 2530038 \$5.98.

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FABULOUS BROADWAY. *Four Orchestral Medleys: Hair* (MacDermot); *Company* (Sondheim); *Man of La Mancha* (Leigh); *Fiddler on the Roof* (Bock). Boston Pops Orchestra, Arthur Fiedler cond. POLYDOR 245003 \$4.98.

ertheless, if you'll listen "through" it all, you may find this a fetching piece of music. L.T.

**HOLST: *The Planets, Op. 32.*** London Philharmonic Orchestra, Bernard Herrmann cond. LONDON SPC 21049 \$5.98.

Performance: Careful  
Recording: Highly detailed

My memories of Bernard Herrmann are not so much of his work as the composer of several memorable film scores, but rather of his days as conductor for the CBS radio network, when his "Invitation to Music" programs offered first performances of Ives and a host of then totally unfamiliar contemporary British works, including the still unjustly neglected symphonies of Edmund Rubbra. Understandably, it was with great expectations that I put this London Phase 4 Herrmann record of *The Planets* on my turntable. Result—considerable disappointment. No sense of ruthless savagery was communicated in *Mars the Bringer of War*, *Mercury* is not very mercurial, the jollity of *Jupiter* is rather half-hearted and the magic of *Uranus* diluted. The mystical aspect of *Neptune* is viewed rather too closely by the microphones and thereby loses its hypnotic spell, and the concluding distant chorus is faded too suddenly at the end.

The orchestra cannot be faulted here, nor—save for the *Neptune* movement—can the engineering staff. In the *Venus* movement, the loveliest part of the whole disc, everything does come off properly—it is a purely lyrical piece with no knotty interpretive problems. Sir Adrian Boult's *Angel* disc continues to have the Holstian solar system very much to itself.

D.H.

#### RECORDING OF SPECIAL MERIT

**KALINNIKOV: *Symphony No. 2, in A Major.*** U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL SR-40132 \$5.98.

Performance: Loving  
Recording: Good

In the blinding glare of the personalities who brought Russian music to life at the end of the nineteenth century—Rimsky-Korsakov, Borodin, Tchaikovsky, Glazounov, Ippolitov-Ivanov—it is less than surprising that a man like Basil Sergeivitch Kalinnikov should have been overshadowed. He is like one of those characters in a Russian novel, the son of a petty official born in the town of V——, doomed to misery and failure from the opening page. Vasily Kalinnikov was, in fact, born the son of a poverty-stricken Russian police official in a town called Voina in 1866. He made a living in his youth by tutoring, later by playing the bassoon in theater orchestras. At twenty-seven he had risen to the post of assistant conductor at the Italian Opera in Moscow, but was shipped off to Yalta suffering from tuberculosis. He expected to leave in six months cured, but never left at all. He lived only six more years, and in those years wrote two symphonies, two intermezzi for orchestra, a symphonic poem, a cantata, and incidental music for Tolstoy's tragedy *Tsar Boris*, as well as smaller pieces for voice and piano. His First Symphony had its premiere in Kiev in 1897, his Second in Berlin in 1899. But publishers kept sending his scores back—until Rachmaninoff came to Yalta in 1900 for a seaside vacation and found Kalinnikov. It was Rachmaninoff who finally got the symphonies published; Kalinnikov died

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six months later at the age of just thirty-four.

It is easy to see why Rachmaninoff loved these scores. The vocabulary is Tchaikovsky's, but the style is leaner, sunnier, and gloriously pastoral—symphonic writing in a Slavic idiom, but purged of its excesses, and, in its darkest moments, brooding like Rachmaninoff's own works with a vast yearning but a tighter sense of form. The First Symphony, once available on shellac 78's and later, along with the Second, on monophonic LP's, echoes Wagner, but it shimmers, too, like an Impressionist tone poem. Impressionism is an even greater element in the Second, but propulsion and a metrical strictness transform this quality into something more purposeful. The first movement, indeed, is one of those Russian train-rides over musical fields to a bustling terminal. The second is delicate, nocturnal. The third imposes

its quality at once—a kind of child's-eye view of a circus ballet that lingers in the memory. The fourth is spacious, zestful, and robust; it doesn't sound like the product of a sickroom. It is good to have this work back in the catalog, especially in the loving, full-blooded treatment it is given here. The composer was chary with his melodies and never a show-off in his treatment of the orchestra. Despite the bigness of his canvas, one senses always an inward preoccupation rather than the aspiration to merely surprise and entertain, even in boisterous passages. Kalinnikov is no Khachaturian. Perhaps that is why it has been so easy to neglect him. It is to be hoped that the First Symphony will soon join the Second among Russian works available in stereo, and that the public will respond to this neglected but altogether accessible and delightful music. P.K.

**MOSZKOWSKI:** *Piano Concerto in E Major, Op. 59.* Caren Goodin (piano); Butler University Student Orchestra. **GODOWSKY:** *Passacaglia in B Minor.* Stephen Glover (piano). INTERNATIONAL PIANO LIBRARY (IPL) 1001 \$6.00.

Performance: Zestful solo work  
Recording: Medium-fi mono

Considering its fund-raising problems, its difficulties in obtaining proper quarters for its collection of piano rolls and discs, and a near-catastrophic fire and burglary early this past summer, the International Piano Library surely deserves some special award for courage for embarking on its ambitious new series of recordings, "The Young Virtuosos." The series seeks not only to document outstanding work being done by some of the newest generation of pianists, but to bring to light a whole body of Romantic and late-Romantic keyboard music which the young pianists, and their teachers, feel is deserving of serious reevaluation. The highly successful festivals of Romantic music held in recent years at Butler University, Newport, Rhode Island, and Jacksonville, Florida, are the public manifestations of this reevaluation program, and perhaps more lasting results have been the recordings of concertos by Henselt, Scharwenka, and Rubinstein by Raymond Lewenthal and Earl Wild. The present International Piano Library disc carries the process in a special direction, drawing on the talents of the brilliant young student pianists Caren Goodin and Stephen Glover, both pupils of Frank Cooper, professor of piano at Butler University in Indianapolis.

This recording offers a 1968 performance by Miss Goodin with student orchestra, recorded "live" and with less than the best possible equipment, of the Moritz Moszkowski E Major Piano Concerto, composed in 1898 and dedicated to the then twenty-two-year-old Josef Hofmann. The balance of the disc is taken up by the Passacaglia in B Minor, by the renowned pianist—and slightly less renowned composer—Leopold Godowsky (1870-1938), played and recorded by Glover under conditions more closely approximating those of the studio. For those who insist upon a glittering, nicely polished, and well-recorded performance of the four-movement Moszkowski Concerto, the recent Candide issue with Michael Ponti and the Philharmonia Hungarica should suffice, but polish and super-stereo sonics are not the name of the game here. Rather, we have a special manner of documentation, involving not only a score that Moszkowski used for his own performances of the concerto—differing in many major details from the published version—but also the work of a student and teacher who have approached the music not as a mere virtuoso vehicle, but as the artistic embodiment of an entire epoch. The preparation of the performances recorded here involved, on the part of both Miss Goodin and Mr. Glover, exhaustive studies of recordings, piano rolls, books, and clippings, all with the aim of becoming steeped in the *milieu* of the music under study.

Whereas Ponti plays the Moszkowski with glitter, Miss Goodin does so with dedicated fervor. It is too bad, however, that her performance could not have been recorded under properly controlled conditions, for aside from omnipresent hum from the master tape, the ensemble and intonational accuracy of the student orchestra leaves quite a bit to be desired. Still, the documentation of Moszkowski's own

(Continued on page 104)

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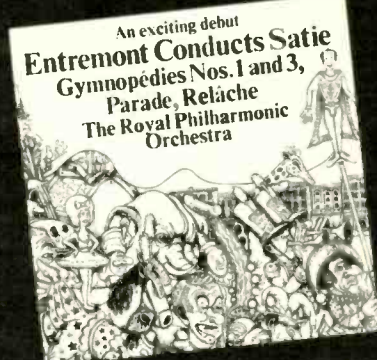
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performing edition of the E Major Concerto is now a fact, and piano buffs and keyboard scholars may profit thereby.

With the Godowsky Passacaglia we are dealing with a different situation altogether. First of all, the recorded sound is quite passable. Whether this eighteen-minute work, consisting of forty-four variations, a cadenza, and a fugue on the opening of Schubert's "Unfinished" Symphony, actually is the most difficult piano piece ever composed is a matter for the piano buffs to scrap over. I can think of a few things of Alkan, and the Busoni *Fantasia Contrappuntistica*, which are in their own ways comparable. It is true, in any event, that Godowsky's Romantic-polyphonic elaborations on Strauss waltzes and even the Chopin etudes set the pianistic world of the 1920's on its collective ear,

exciting oohs-and-ahs and boos-and-blahs in about equal quantity.

I must confess that this style of elaboration—as tortuous as a Gaudi cathedral—is nothing I would care to live with, but as embodied in this Passacaglia, it is fascinating to hear two or three times. It is undoubtedly the peak of Godowsky's creative work in this manner.

Mr. Stephen Glover is brave, brainy, brilliant, and endowed with infinite reserves of strength and agility, if we may judge from the aural evidence. John Ogdon may have a successor here. In sum, this is a fascinating record, though one of specialized rather than general interest. *D.H.*

MOZART: *Ascanio in Alba* (K. 111). Ilva Ligabue (soprano), Venus; Anna Maria Rota

(mezzo-soprano), Ascanio; Emilia Cundari (soprano), Silvia; Petre Munteanu (tenor), Aceste; Eugenia Ratti (soprano), Faun. Polyphonic Chorus of Turin; Angelicum Orchestra of Milan, Carlo Felice Cillario cond. RCA VICTROLA VICS 6126 three discs \$8.94.

Performance: Middling  
Recording: Very good

Mozart wrote the dramatic serenade *Ascanio in Alba* when he was fifteen for an archducal wedding festivity in Milan. A suave, assured setting of a harmless pastoral tale, it reveals the impressive degree of fluency the young composer had already attained without providing more than an occasional hint of the real mastery to come.

It is the sort of piece that someone with a big Mozart collection will want in order to round out his picture of the composer's development, and the graceful tunes and polished orchestration make listening to it pleasant as well as instructive. Unfortunately, the performance is not one that I can recommend with much enthusiasm. Apart from the admirable Ilva Ligabue, the cast is routine. Emilia Cundari sings sensitively but sounds vocally uncomfortable in a number of places. Anna Maria Rota, on the other hand, wastes a rich, easily produced mezzo voice by singing as if she were half asleep. Petre Munteanu is a conscientious but unexciting tenor, and Eugenia Ratti is in poor voice—the cadenza of her first aria is excruciatingly strained.

Carlo Felice Cillario draws attractive sounds from the chorus and orchestra. But he asks too little from his soloists in the way of embellishment—even the simplest appoggiaturas are often shirked. Furthermore, though I was unable to find a score and thus have no definite proof, there are passages in the music that lead me to suspect he has inflicted on this score the same kind of silly cuts as disfigured his earlier recordings in this Victrola series. *B.J.*

PARKER: *Mona: Prelude* (see HANSON)

#### RECORDING OF SPECIAL MERIT

QUANTZ: *Sonata in D Major, for Three Flutes; Sonata in G Major, for Two Flutes and Continuo; Sonata in C Major, for Recorder, Flute and Continuo; Duo in G Major, for Two Flutes, Op. 2, No. 1.* Helmut Riessberger, Gernot Kury, Gerhard Perz (flutes); Hans Maria Kneihls (recorder); Hermann Stiedl (bassoon); Hilde Langfort (harpisichord). MUSICAL HERITAGE SOCIETY MHS 1039 \$2.50 (plus 60¢ handling charge, available from Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: Delightful  
Recording: Excellent

Johann Joachim Quantz (1697-1773), flute master to Frederick the Great, designer of flutes, and author of an important treatise on that instrument, is more often than not a dullish composer, and restricted in his style to the influences of Tartini and Vivaldi. An album of flute ensemble pieces, ranging from a sonata for three solo flutes to trio sonatas for flutes (or flute and recorder) and continuo, sounds at least on paper to be rather uninteresting fare. Surprisingly, the majority of these works (and especially the three-flute sonata) turn out to be highly entertaining fluff. Most of these works are unfamiliar (the C Major Sonata, which has been recorded several times before, is an ex-

(Continued on page 106)



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ception), but they are most enjoyable, especially when the solo parts are so virtuosically played as here. The ensemble is excellent, although the bassoon continuo player in the trio sonatas sounds a little uncomfortable in his phrasing of the slow-movement bass lines and the harpsichord is not particularly inspiring. Nevertheless, the flute players are what count here, and their understanding of the style and sense of articulation, not to mention their brilliance, make this anything but a dull recital. Very good sound. I.K.

RAVEL: *Piano Concerto, in G Major; Piano Concerto, in D Major, for the Left Hand.* Werner Haas (piano); Monte Carlo Opera Orchestra, Alceo Galliera cond. PHILIPS 839 755 LY \$5.98.

Performance: Interesting  
Recording: Good

This is a rather quirky recording, and I don't think I'd recommend it to anyone who doesn't already have these two Ravel Concertos in his library. On the other hand, a great deal of interesting musicianship went into its making, both from soloist Werner Haas and conductor Alceo Galliera. Only the peculiarities of the Monte Carlo Opera Orchestra are really a matter of serious concern. The reed instruments, in particular, produce some of the strangest sounds I've ever heard come out of a loud-speaker. However, since it's only occasionally that one feels that one has just bitten into a sour gherkin, the puckering is a sometime thing and recovery does take place, if that's any compensation.

Haas, who is reputed to have been one of Gieseking's last master-class pupils, approaches some passages in these concertos with almost dead-pan simplicity. The *Adagio assai* of the Concerto in G, for instance, is begun with such an inflexible, non-*espressivo* oom-pa-pa rhythm in the left hand that it's startling. Whereas one is used to hearing little expressive nudges here and there, to help things along, in this case melody and simple accompaniment are left entirely on their own, to speak their piece if they can. And, interestingly, they can. A kind of classic performance-structuring of the whole movement ensues as a by-product, and it's convincing.

Both Haas and Galliera seem to have a conception of these works which lays equal emphasis on their special kind of classicism and on the almost expressionistic moments of instrumental color-effect Ravel built in. The latter can be smoothed over and burnished in performance so that the slightly macabre quality blends into the music's general flow of opulence. That is the way one usually hears the pieces, and they are perfectly fine that way. Nevertheless, it's interesting to hear them from a slightly different point of view. But, oh my, those woodwinds! L.T.

SAINT-SAËNS: *Concerto No. 2, in G Minor, for Piano and Orchestra, Op. 22.* FAL-  
LA: *Nights in the Gardens of Spain.* Artur  
Rubinstein (piano); Philadelphia Orchestra,  
Eugene Ormandy cond. RCA LSC 3165 \$5.98,  
© R8S 1165 \$6.95, © RK 1165 \$6.95.

Performance: Good  
Recording: Good

There are earlier Rubinstein performances of both these works already in the Schwann catalog, with different accompaniments (Alfred Wallenstein and Enrique Jorda, respectively), and an earlier Ormandy-Philadelphia Orches-

tra version backing Philippe Entremont. But this is the only available pairing of the Falla and Saint-Saëns works on a single disc. The octogenarian Artur Rubinstein is in fine shape throughout the whole of the scintillating Saint-Saëns piece, and is equally good in the evanescent and evocative Falla. I had only the oldish Jean-Marie Darré recording of the Saint-Saëns on hand for comparison, and I prefer her lighter attack in the Scherzo. The Ormandy-Philadelphia back-up is first-rate all the way, but sonically my preference in the Falla work would be for a bit more spatial illusion, not as close-up as it is here. D.H.

SCHUBERT: *Sonata for Piano, in D Major, Op. 53 (D. 850); Impromptus, Op. 90 (D. 899): No. 1, in C Minor; No. 3, in G-flat Major.* Aleksei Nasedkin (piano). MELODY-  
YA/ANGEL SR 40145 \$5.98.

Performance: Lovely  
Recording: Very good

SCHUBERT: *Sonata for Piano, in D Major, Op. 53 (D. 850).* Eugene Istomin (piano). CO-  
LUMBIA MS 7443 \$5.98.

Performance: Forceful  
Recording: Good

The prodigally melodic D Major Sonata of 1825 always has been one of my special favorites of the treasurable Schubert canon. Is there anything to compare with the romantic-chorale episode that is the central feature of the Scherzo in this work? I am forever grateful to the late Artur Schnabel, whose recordings introduced me to this and to the posthumous A Major and B-flat Sonatas. His performances still remain for me the standard by which all others are judged.

Luckily both of these new recordings of the D Major measure up well in their quite different ways to Schnabel's standard. Aleksei Nasedkin, one of the latest of the young Soviet Russian international prize-winners, emerges here as a musical spirit of the first rank. Both in the sonata and in the two fine impromptus, his phrasing and dynamics have the freshness and honesty of a mountain spring. The music is endowed with a spontaneity that allows one to forget the intermediary elements of wire, hammers, and keyboard. The recorded sound is wonderfully rich, enhancing Nasedkin's natural gift for production of beautiful tone.

Upon hearing the well-seasoned Eugene Istomin's recording of the same Sonata, one begins to have second thoughts: does young Nasedkin make the whole thing sound too easy? Isn't it possible that Istomin's more emphatic rhetoric, his slight tempo fluctuations, and his decision to take all the repeats get more to the core of Schubert's message? It doesn't *listen* as easily as Nasedkin, but it does provoke more afterthought. Matters of aesthetic taste enter into one's choice here. Personally, I'll keep my Schnabel disc but hold onto Nasedkin as an utterly captivating alternate.

The Istomin recording is rather more closely-miked and drier in sound than the Melodyya/Angel. D.H.

STRAVINSKY: *The Firebird—Suite (1919 version); Petrushka (1947 version).* Boston Symphony Orchestra, Seiji Ozawa cond. RCA LSC 3167 \$5.98, © R8S 1164 \$6.95, © RK 1164 \$6.95.

Performance: Brilliant but wayward  
Recording: Very good

(Continued on page 109)

STEREO REVIEW

Georg Solti ★ Renata Tebaldi ★ Marilyn Horne ★ Pilar Lorengar ★ Willi Boskovsky ★

Jean-Rodolphe Kars ★ Kyung-Wha Chung ★ Stuart Burrows ★ André Previn ★ Peter Schreier ★ Cristina Deutekom ★

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Birgit Nilsson ★ Claudio Abbado ★ Dietrich Fischer-Dieskau ★ Richard Bonyngé ★ Robert Merrill ★ Lorin Maazel ★ Carlo Bergonzi

★ Franco Corelli ★ Hermann Prey ★ Martti Talvela ★ Tom Krause ★ Yvonne Minton ★

**T**HE Chicago Symphony's performances of Mahler's Fifth and Sixth Symphonies led by Georg Solti in Chicago's Orchestra Hall (and also, by all reports, of the Fifth in Carnegie Hall) were among the most spectacular events of the 1969-70 musical season, Solti's first as music director of this leading Midwest orchestra. Recorded toward the end of the season, each with a group of Mahler songs for fill-up, they are now available as the first fruits of the Decca/London recording contract Solti brought with him to Chicago, and as part of his continuing cycle of the ten symphonies, due to be completed within the next two years. The Chicago orchestra is in marvelous shape these days. In the mere ten weeks he spent with it during that first season, Solti contrived to forge the kind of unanimous conductor-player relationship—the sense of orchestral angels dancing on the point of a baton—to be experienced today with perhaps only one other such combination: Eugene Mravinsky and the Leningrad Philharmonic. This achievement, combined here with Solti's proven affinity for Mahler, produces a pair of symphonic readings that bid fair to be the top recommendations in a crowded and competitive field.

Apart from matters of personal interpretive preference, which I shall come to in a moment, only one thing militates against complete triumph here, and that is the recorded sound. Perhaps because London's expert team came to the recording location (Medinah Temple) determined to give Solti the kind of "sound-picture" he has had in his London Symphony and Vienna Philharmonic sessions, instead of starting empirically with the character of the hall and working from there, the initial sonic impact of these records is somewhat disappointing. Compared with the sound of the actual concerts (and of the Brahms Fourth recently made in the same hall by the same orchestra under Giulini's direction), the upper strings in particular seem wiry and lacking in bloom. The spatial effects are exaggerated at times, and the balance is excessively weighted toward the bass instruments. In the first part of the Fifth Symphony, and occasionally in the Sixth, the artificial resonance added after the sessions by the engineers transforms the already awesome sound of the orchestra's bass drum into an intrusive element, so that even the most discreet *pianissimo* stroke tends to sound like the crack of doom. Happily, a simple adjustment of playback controls solves most of the problems. With volume set high, bass flat, and treble advanced slightly, the quality becomes brighter without losing its feeling of firmly founded power. The violins are still not ideally bright, but the overall sound has the impact and depth needed to convey the superb conviction of the orchestral playing and to communicate the conductor's vivid musical involvement.

Solti's interpretation of the Fifth Symphony is, I think, rivaled only by Leonard Bernstein's, with Vaclav Neumann's recording on Cardinal offering a lower-priced alternative for those wanting fine musicianship but willing to settle for a less authentic grasp of Mahler's idiom. A choice between Solti and Bernstein may be safely based on your general preference as between the two men—both handle the difficult tempo relationships in the first two movements with great skill, and both are exceptionally successful in holding

the structure of the final Rondo together. Personally, I think my vote would go to the new Solti version. Marginally stronger authority on the conductor's part, livelier recorded sound, and brilliant orchestral work (most notably, the effervescent horn *obbligato* in the Scherzo) combine to give it a slight edge.

Solti's Sixth is likewise a reading of enormous strength and startling nervous energy. Surprisingly, and in contrast to the more



## Solti's **MAHLER** with the Chicago Symphony:

New recordings of the Fifth and Sixth Symphonies show a rare conductor-player unanimity

Reviewed by  
**BERNARD JACOBSON**

•  
moderate pace he set in concert, his first-movement tempo is the fastest on records. (Basic speeds for this movement range widely from Barbirolli's massive 96 quarter-notes a minute, through approximate figures of 128 for Haitink, 130 for Bernstein, and 140 for Kubelik, up to Solti's 142.) It seems a very long time—actually, it is only about four years—since Leinsdorf's poorly played performance was the only available recorded version to use the 1963 revised Critical Edition with the Scherzo restored to its original place before the slow movement: all five of the other conductors listed use this edition, though Barbirolli, like Leinsdorf, omits the essential exposition repeat, without which the first movement simply doesn't make formal sense.

Though Kubelik's first movement is the closest in tempo to Solti's, the effect is utterly different. Whereas Solti surges forward with demonic vigor and a wonderful feeling for texture and orchestral color, Kubelik is un-

characteristically wooden, and the only real advantage of his performance is its deployment of the second violins to the conductor's right. When I first heard Barbirolli's recording, I was impressed by its wealth of expressive detail. But on closer acquaintance I now find his tempos too slow, and the omission of the repeat bothers me more than ever. This leaves Solti, Bernstein, and Haitink in joint possession of the field, and once again it would be facile to suggest an unequivocal preference among them. As in the Fifth Symphony, Solti and Bernstein give readings of closely related emotional character, sharply defining Mahler's quintessential quick nervousness. Here, too, the contrasts are just a shade more emphatic in Solti's performance, the orchestral playing is more accomplished (superb horn solos again in the slow movement, and ravishing English horn work as well), and the recording is more immediate and engulfing. You may prefer Bernstein's less impulsive conception, which misses no important point but proceeds more by understatement. If you do, however, you may be even more attracted by Haitink's saner overall reading, which has more daylight and less anguish. But then, as I have hinted, there is more in the work than can be encompassed finally in any one view. Like every masterpiece, it admits of varying interpretations, and we are fortunate to have three such magnificent ones to choose from.

Yvonne Minton, on both of London's fourth sides, gives beautiful performances of the *Lieder eines fahrenden Gesellen* and of *Das irdische Leben, Verlor'ne Müh, Wo die schönen Trompeten blasen*, and *Rheingoldchen* from the collection *Des Knaben Wunderhorn*. Her expression is less pointed than Heinrich Schlusnus' in the recent Heliodor reissue of the *Gesellen* cycle or Janet Baker's in both sets, and I am surprised that Solti allowed her to make a nonsensical pause for breath between "zu" and the infinitive "weinen" in the middle verse of *Wo die schönen Trompeten blasen*. But she is sensitive and musical, and she has a glorious voice.

London pays its newly associated orchestra the rare but fully deserved compliment of a complete listing in the booklets of both albums, which also include recording-session photographs, excellent notes by Deryck Cooke, and song texts and translations. There is also a breathlessly silly puff for Solti by one of my colleagues of the Chicago press, and on the label of No. 5 (though mercifully not in the booklet) a curious attribution of the key of C Minor to a work that begins in C-sharp Minor and ends in D Major. I wish record companies would stop the unnecessary and misleading practice of foisting home keys on works that don't have them. But I hope they will go on recording performances like these.

**MAHLER: *Symphony No. 5; Des Knaben Wunderhorn: Four Songs.*** Yvonne Minton (mezzo-soprano); Chicago Symphony Orchestra, Georg Solti cond. LONDON CSA 2228 two discs \$11.96, Ⓜ DP 80232 \$11.95.

**MAHLER: *Symphony No. 6; Lieder eines fahrenden Gesellen.*** Yvonne Minton (mezzo-soprano); Chicago Symphony Orchestra, Georg Solti cond. LONDON CSA 2227 two discs \$11.96, Ⓜ DP 80231 \$11.95.

These performances seem to me to exemplify a stage in the distressing progress of Seiji Ozawa from a fresh, vibrant, spontaneously musical talent of exceptional promise to an increasing self-indulgence and disinclination to penetrate the real nature of a score. There is a great deal of brilliant playing on the record, and the direction is obviously strong and enthusiastic. But hardly a single tempo realizes Stravinsky's meticulous markings with any accuracy. Most of Ozawa's speeds are too fast, and the Shrove-Tide Fair in *Petruchka* suffers disastrously from the general sense of haste. Occasionally he errs in the other direction, and in more than one place he distorts the relation between tempos—the clearest example is the Round Dance of the Princesses in *Firebird*, where practically no distinction is made between the passages marked quarter-note 72 and those marked 92.

Textures, too, are often subjected to distortion. At figure 181 in *Petruchka*, near the end of the Wet-Nurses' Dance, the trumpet, marked *mezzo-forte*, is actually louder than the rest of the orchestra, which is meant to be playing *forte*—and in consequence Ozawa's alteration of the trumpet part becomes glaringly evident. Michael Tilson Thomas' piano solo in *Petruchka* is beautifully played, but it too is balanced far more prominently than it ought to be in a number of passages.

For more faithful representations of *Firebird* and *Petruchka*, I suggest Ansermet, Monteux, Stravinsky himself, Bernstein (in *Firebird*), or Rosbaud (in *Petruchka*). The present disc can be regarded only as one gifted but shallow young man's gloss on the music. **B.J.**

**STRONG:** *Chorale on a Theme of Leo Hassler* (see HANSON)

**VAUGHAN WILLIAMS:** *Symphony No. 9, in E Minor; Fantasia on the "Old 104th" Psalm Tune*. Peter Katin (piano, in *Fantasia*). London Philharmonic Orchestra and Chorus, Sir Adrian Boult cond. ANGEL S 36742 \$5.98.

Performance: Bland  
Recording: Good

Vaughan Williams' *Symphony No. 9* is a difficult work to bring to full flower, and Sir Adrian Boult doesn't quite manage it on this recording. I'm one of those people who find British musical understatement attractive. However, this is anything but an understated piece. It is intensely dramatic, full of Romantic sweep and atmosphere. Little of this comes across. You feel an over-steady, over-comfortable pulse throughout, as if the conductor were just beating time and letting the orchestra plough ahead. There's little contrast and no pointing up of details. Blandness prevails.

Of the *Fantasia on the "Old 104th"*, the less said the better. It's played well enough, but oh, what a stodgy piece! **L.T.**

**VIVALDI:** *Eight Concertos for Viola d'Amore: A Major (P. 233); A Minor (P. 37); D Major (P. 166); D Minor (P. 266); D Minor (P. 287); D Minor (P. 288); D Minor (P. 289); F Major (P. 286)*. Walter Trampler (viola d'amore); Giuseppe Anedda (lute, in P. 266); Camerata Bariloche, Alberto Lysy cond. RCA LSC 7065 two discs \$11.96.

Performance: Aggressive  
Recording: High-Level

In the early days of the long-playing disc, one of the catalysts of what was to become the Vivaldi revival was a London record of two of that composer's concertos for viola d'amore

and strings. The sound of this stringed instrument, with its seven bowed strings and a corresponding number of sympathetic ones, was obviously intriguing to Vivaldi. He wrote six concertos for it as solo instrument with strings and continuo, and one in which the lute is also featured as a solo instrument, plus an eighth concerto in which the viola d'amore is pitted against a wind quintet and continuo. A glance at the list reveals that D Minor was a favorite key. Some of the concertos, it must be admitted, are fairly routine, although others, for instance P. 166 and P. 266, are high-quality Vivaldi. In any case, it's good to have a complete recording of them.

Walter Trampler, the accomplished soloist here, has previously recorded P. 233 and 288 with Max Goberman, performances now available on Odyssey 32 16 0138. Goberman,

though he was not always stylistically up-to-date, was a more involved conductor than Alberto Lysy. The latter does well enough with the spirited fast movements, but his slow ones tend to sound droopy. These are skillful renditions, but for an example of a more lyrical approach I suggest listening to P. 266 and P. 288 on Turnabout 34009S. The Camerata Bariloche is a perfectly competent ensemble, but there is not always much sense of direction, and there is never the feeling for an upbeat here that one hears in the best British chamber groups. Nor is it stylistically the last word—ornaments all too often incorrectly emphasize the main note, there is no attempt to double-dot the opening of P.286, and so forth. The lutenist in P. 266 is quite unsubtle and aggressive in tone, but, then, too, so is much of the overall playing here. Trampler, of course, plays with

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his customary skill; he embellishes fairly consistently where it is needed, even though the embellishments are frequently of the type that simply fills in the space between two notes with a fast scale of some sort (there are other ways). He also appears to favor first-half repeats—but not second-half—in the slow movements.

RCA's reproduction brings out the overtones of the viola d'amore very successfully; the orchestra is clearly recorded, and even the harpsichord continuo (although it is very unimaginatively played) is audible. The recording level on the disc, however, is quite high-level, and I noticed some end-of-side constriction on two of the longer sides. I.K.

**XENAKIS:** *Bohor I; Concret P-H II; Diarmorphoses II; Orient-Occident III.* Realized at the studios of the *Groupe de recherches musicales de l'O.R.T.F.*, Paris. NONESUCH H 71246 \$2.98.

Performance: Tape music  
Recording: Beautifully realized

All of the younger and middle-generation composers of the European avant-garde went through an intensive period of working with tape and electronics. The tape music of Yannis Xenakis differs from some of the work of his colleagues in several respects. For one thing, his characteristic style of slow changing densities and masses of sound was already formed in instrumental music before he took up the microphone and the razor blade; for another, his tape work uses recorded (or "concrete") sound sources almost exclusively.

The real mind-blower on this record is side one: *Bohor I*, a twenty-minute ear-opener derived almost entirely from the sounds of jingling metallic oriental jewelry and a mouth organ from Laos! Xenakis' technique of slow shifting changes—music as a sculptural object turning in space—is here carried to electronic perfection, eventually building up to a climax that is all but unbearable in its intensity. It approached the outer limits of my aural stamina, and I suppose it will pass those of many listeners. You have been warned.

The earlier pieces, all written in the Fifties, are somewhat less "uncompromising" and use a good deal more chiaroscuro and delicacy of dynamic. All sound very little like the electronic and tape music of the Fifties and a lot like some far-out things that have been happening since. Xenakis' characteristic timbres—metallic, clumpy, low roaring, or rumbling and whistling—are here, and all these pieces deal with his abiding musical interest: the structure of complex, changing masses of sound. All three are new versions of old material, and, it should be added, the revised *Orient-Occident* infinitely surpasses the early recorded version in presence and shape. One defect: a high background-noise level which may be on the original tapes. E.S.

#### COLLECTIONS

**JANET BAKER/DIETRICH FISCHER-DIESKAU/DANIEL BARENBOIM:** *Duet Recital.* Purcell: *Sound the Trumpet* (from *Come, Ye Sons of Art*); *My Dearest, my fairest* (from *Pausanias*); *No, resistance is but vain* (from *The Maid's Last Prayer*); *Shepherd, leave decoying* (from *King Arthur*). Schumann: *Er und sie*, Op. 78, No. 2; *Wiegenlied*, Op. 78, No. 4; *Ich bin dein Baum, o Gärtner*, Op. 101, No. 3; *Schön ist das Fest des Lenzes*, Op. 37, No. 7; *Herbstlied*, Op. 43, No. 2;

*Tanzlied*, Op. 78, No. 1. Mendelssohn: *Abschiedslied der Zuvögel*, Op. 63, No. 2; *Wie kann ich froh und lustig sein* (from 3 *Volkslieder*); *Herbstlied*, Op. 63, No. 4; *Suleika und Hatem*, Op. 8, No. 12. Cornelius: *Heimatgedenken*, Op. 16, No. 1; *Verratene Liebe; Ich und du; Der beste Liebesbrief*, Op. 6, No. 2. Brahms: *Duets for Contralto and Baritone*, Op. 28: *Die Nonne und der Ritter; Vor der Tür; Es rauschet das Wasser; Der Jäger und sein Liebchen.* Janet Baker (mezzo-soprano); Dietrich Fischer-Dieskau (baritone); Daniel Barenboim (piano). ANGEL S 36712 \$5.98.

Performance: Delightful  
Recording: Good

Save for the Purcell group, the unusual and delightful repertoire embodied on this disc comes under the heading of *Hausmusik*—duets to be sung at house parties in musical homes throughout the length and breadth of Austria and Germany in the days before radio, the phonograph, and television. In these performances, recorded in concert in the intimate

Metronome



KRUNO CIGOJ  
Singing with the lavish gifts of youth

Queen Elizabeth Hall in London on August 21 and 23, 1969, Janet Baker and Dietrich Fischer-Dieskau succeed to a significant extent in re-creating the atmosphere of a large drawing-room party, right down to audience applause (which does, it is true, sound a bit full-bodied for anyone's house party).

The Purcell, with piano accompaniment, is for me the least interesting and effective part of the record. With the rose-laden sentiment of Schumann and Mendelssohn, however, the recital really gets into stride, reaching a special peak of pleasure for me with the lovely and vivid pieces of Peter Cornelius, friend of Liszt and Wagner, remembered only dimly today for his neglected comic opera *The Barber of Baghdad*. The complete Brahms Op. 28 Duets make for a splendidly Romantic conclusion. Daniel Barenboim's accompaniments are models of sensitivity.

For Baker and Fischer-Dieskau fans, as well as for students of nineteenth-century Romantic repertoire, this disc is truly a "must." The on-location recording has been remarkably well accomplished. D.H.

#### RECORDING OF SPECIAL MERIT

**KRUNO CIGOJ:** *Dein ist mein ganzes Herz.* Lehár: *Das Land des Lächelns: Dein ist mein ganzes Herz; Von Apfelblüten einen Kranz.* Der Zarewitsch: *Wolgalied.* Johann

Strauss: *Eine Nacht in Venedig: Komm in die Gondel.* Kalman: *Gräfin Mariza: Grüss mir mein Wien.* May: *Ein Lied geht um die Welt.* Di Capua: *Maria, Mari; O sole mio.* De Curtis: *Non ti scordar di me.* Leoncavallo: *Mattinata.* Cardillo: *Core 'ngrato.* Denza: *Funiculi-Funicula.* Kruno Cigoj (tenor); Graunke Symphony Orchestra, Christian Schmitz-Steinberg cond. METRONOME MDLP 85.306 \$5.98.

Performance: Outstanding  
Recording: Routine

According to the liner note, Kruno Cigoj is a twenty-two-year old Yugoslav tenor who took Germany by storm about two years ago. Since then, he has been billed—rather pointlessly, I think—as "the world's youngest tenor." He has, on the basis of this record, a lot going for him: a voice of beautiful timbre, an equalized scale and a solid top register, an excellent technique, and a natural gift for lyric expression. His intonation is pure, and he sings these much-heard favorites with such idiomatic grace and tasteful restraint that the cynic in me finds it hard to accept his advertised age. His exact age, however, does not matter. Mr. Cigoj is obviously young: he looks young and sings with the lavish gifts of youth. Personally, I'd like to see him on stage impersonating his fellow Serbian Prince Danilo of *The Merry Widow*. But if he treats his talent wisely, he will go much further than that. Discreet but competent accompaniments, unspectacular recording, but, as I said before, a voice to hear and to reckon with. G.J.

**ELISABETH SCHWARZKOPF:** *Mozart Arias and Strauss Songs.* Mozart: *Ch'io mi scordi di te?* (K. 505); *Vado, ma dove?* (K. 583); *Alma grande e nobile core* (K. 578); *Nehmt meinen Dank* (K. 383). Strauss, R.: *Ruhe, meine Seele; Meinem Kinde; Wiegenlied; Morgen; Das Bächlein; Das Rosenband; Winterweihe.* Elisabeth Schwarzkopf (soprano); London Symphony Orchestra, George Szell cond. ANGEL S 36643 \$5.98.

Performance: Not the best Schwarzkopf  
Recording: Very good

The four concert arias of Mozart heard here are not new to records but, since the musical public at large has never paid them the attention they deserve, they are not easy to come by. "*Nehmt meinen Dank*" is an unpretentious occasional piece which Mozart wrote in 1782 for Aloysia Weber, but the other three have interesting operatic connections. K. 505, a brilliant rondo with piano obbligato, was written for Nancy Storace, the first Susanna, in 1786, and K. 578 and K. 583 date from 1789, and were written for the original Dorabella, Louise Villeneuve. All four seem to lie comfortably for Miss Schwarzkopf, and she does them all well, if not with the ease and security she commanded some years ago. Only in the K. 505 aria does her delivery seem too studied and perhaps too cautious in the florid passages.

The Strauss songs include some beauties and some from the master's lower drawer. In the orchestral settings, even when he stoops to the obvious, the beauty of Strauss' orchestral sound is irresistible. Schwarzkopf's singing is very moving in *Ruhe, meine Seele*, makes some exquisite effects in *Das Rosenband*, and is a trifle unsteady in *Morgen* but far more artistic in *Meinem Kinde* and *Das Bächlein* than either deserve. The accompaniments are exactly what we would expect from such a master interpreter of Mozart and Strauss as George Szell was. G.J.

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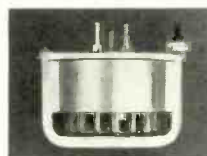
Stylus overhang adjustment is essential for optimum tracking. Another automatic turntable does feature this adjust-



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Other turntables offer a kind of synchronous motor. The 50H uses a *Papst hysteresis synchronous* motor with outer rotor for unvarying speed accuracy regardless of the voltage fluctuation or loads. The Papst motor is usually found in professional studios.



Consider cueing: in one leading automatic turntable, cueing does not operate in the automatic mode. In automatic, cueing is the ideal way to interrupt play for a moment when there is a stack of records on the spindle. The 50H provides silicone-damped cueing in both automatic and manual modes.



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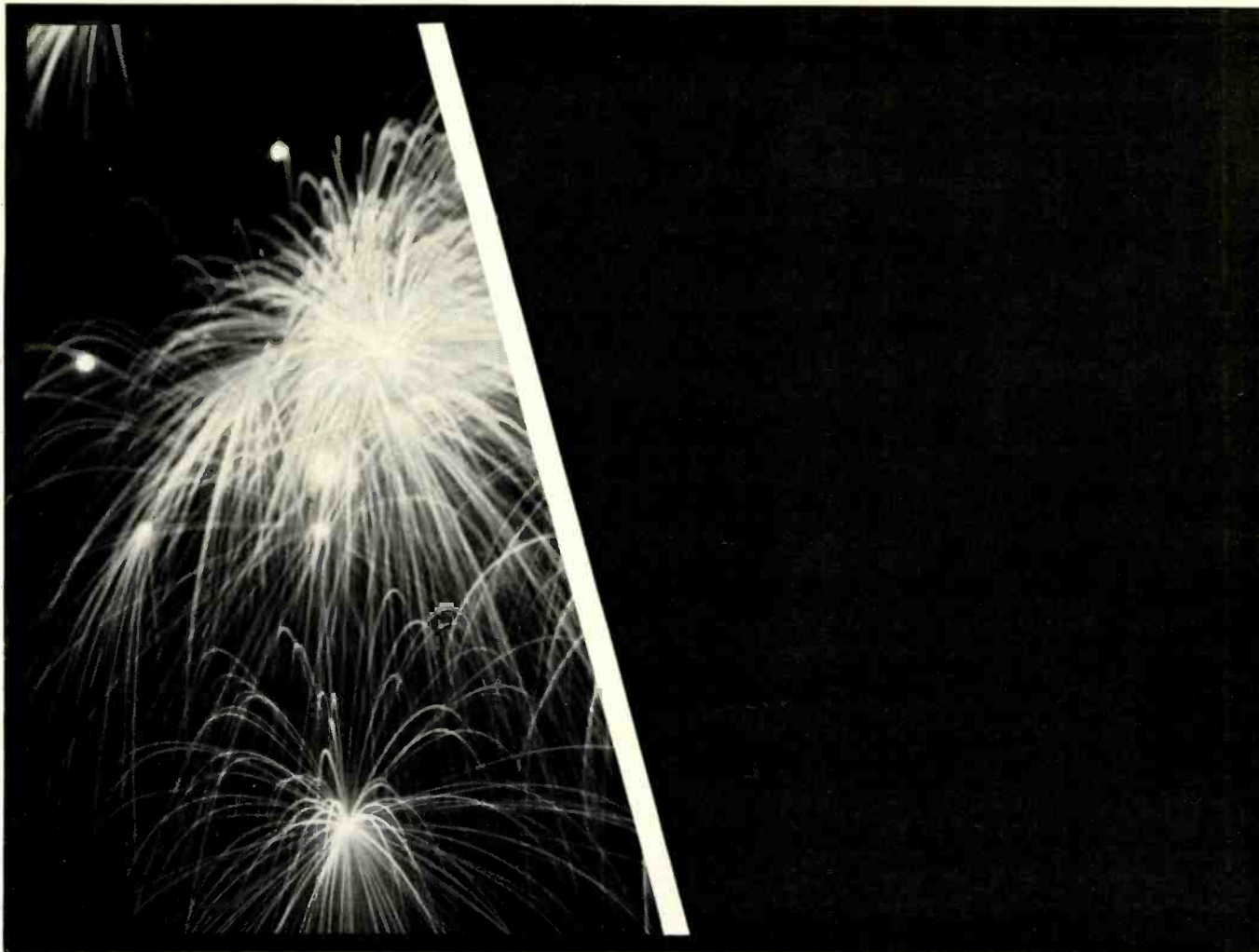
Nothing we can say short of experiencing it yourself can better describe the gentle way in which the Miracord responds and preserves the best in your records. Find out for yourself. Miracord 50H, \$175 less cartridge and base. Miracord feathertouch automatic turntables start at less than \$100. Benjamin

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# ENTERTAINMENT

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Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH  
REX REED • PETER REILLY

**JOAN BAEZ:** *The First 10 Years*. Joan Baez (vocals and guitars); various accompaniments. *Ghetto; If I Were a Carpenter; Silver Dagger; Love Is Just a Four-Letter Word; There but for Fortune; Will the Circle Be Unbroken; John Riley; You Ain't Goin' Nowhere; Mary Hamilton; Carry It On; Manha de Carnaval; If I Knew*; and eleven others. VANGUARD VSD 6560/61 two discs \$9.96, (R) B 6560 \$2.95, (C) J 86560 \$9.95, (C) J 56560 \$9.95.

Performance: Baez retrospective  
Recording: Varies—good to excellent

Here's the Joanie Baez super-duper, full-color reissue collection you've all been waiting for, right? Speak for yourself, folks; for my tastes, a little Baez goes a long way. The set includes ten years of Baez performances, from old English folk tunes and traditional items to Dylan songs and such exotica as Luiz Bonfá's *Manha de Carnaval*. And there is also a "12-page photo history" that documents Miss Baez's continuing involvement with civil rights and the guarantee of personal freedoms through non-violence.

All well and good. Miss Baez may very well be, as one writer has suggested, liberal America's favorite housewife, but she is also a very honestly dedicated young woman and she can, in her best moments, be a very good singer. I don't like her style, never have—especially the quavering vibrato. But I am impressed by the strength and focus of energy that was almost always present in her earliest recordings, especially when she was singing songs by Dylan.

Nonetheless, I hesitate to recommend this two-disc collection to any but the dedicated Baez-ophiles. For them, it will be manna from folk heaven. *D.H.*

**SHIRLEY BASSEY:** *Shirley Bassey is Really "Something"*. Shirley Bassey (vocals); orchestra, Johnny Harris arr. and cond. *Something; Spinning Wheel; Yesterday I Heard the Rain; What Are You Doing the Rest of Your Life?; Sea and Sand; My Way; What About Today*; and five others. UNITED ARTISTS UAS 6765 \$4.98, (C) UAR U-0217 \$6.98, (C) UAR K-0217 \$6.98.

Performance: Peppery  
Recording: Good

Shirley Bassey is really "something," all right,

#### Explanation of symbols:

- (R) = reel-to-reel tape
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and I'm not sure what it is. She purrs like an ocelot, whines like a petulant child, thunders down like a storm from Olympus, squeezes a lyric until it chokes to death, sobs through a ballad like a soap opera heroine, and stalks through her music like Lucia in the Mad Scene. She does just about everything except sing a song straight, and listening to her oversing everything is a bit like standing by helplessly watching a chef overcook a first-rate meal to make sure it's done, only to grimace when it all comes out of the oven burned to a crisp. Still, Miss Bassey is exciting. She enunciates and she hits all the right notes and she passionately in-

A & M



MARC BENNO

*Close to the head of the blues class*

volves herself in her songs until there is no question about her ability or her sensitivity. But eventually the listener wants to just hear what the song sounds like, and never mind all the Lady Macbeth routine. Felicia Sanders has been flooding the bandstand with the same tears on the same cues in the same songs for years, so I doubt that Miss Bassey's theatricality will limit her appeal. But for a change it would be nice to hear her sing simply.

As for the songs on this collection, they are a mixed bag of contemporary baubles, some good, some lousy. *Spinning Wheel* is this year's *Strangers in the Night*, and no singer is safe in its presence. Paul Anka's *My Way* and The Doors' *Light My Fire* are getting to be a bore. Charles Aznavour's *Yesterday When I Was Young* is a cheapjack, fifth-generation copy of several other songs with similar titles; if you hear it once, you've heard it forever. On the plus side, however, there's a potpourri of Streisand, Theodorakis, *Hair* and Michel Legrand, and Miss Bassey handles good songs in

good taste. I always leave her records impressed with a performance, not with the songs. And when you hear a singer for twelve cuts in a row, then go away unaware of any of the songs she's just sung, there's something wrong somewhere. *R.R.*

**BILLIE JOE BECOAT:** *Let's Talk for Awhile*. Billie Joe Becoat (vocals, twelve-string guitar); instrumental accompaniment. *I Wonder if He Cares; Before This Time Another Year; Firmly on the Ground; Shadrack; Meshech and Abednego; You Can't Hide; Confusion in the Revolution*; and four others. FANTASY 8401 \$4.98.

Performance: Very good  
Recording: Good

Someone once called Billie Joe Becoat "a black Dylan," which apparently made Fantasy Records very happy, judging from the promotional material it sends out. I don't think I'm likely to say anything about Billie Joe that would throw Fantasy into a depression, but I wouldn't compare him to Bob Dylan, at least not yet. Becoat is an exceptionally fine singer, a true ghetto singer with a happy-sad inflection in his voice. His style's technically a cross between folk and blues, but if you listen carefully you can hear the black in him—more or less equal parts of hope and frustration, drive and resignation. His vocals show nice range, good timing, and a smooth, pleasant timbre, and from the first note there is no doubting his very real emotional commitment.

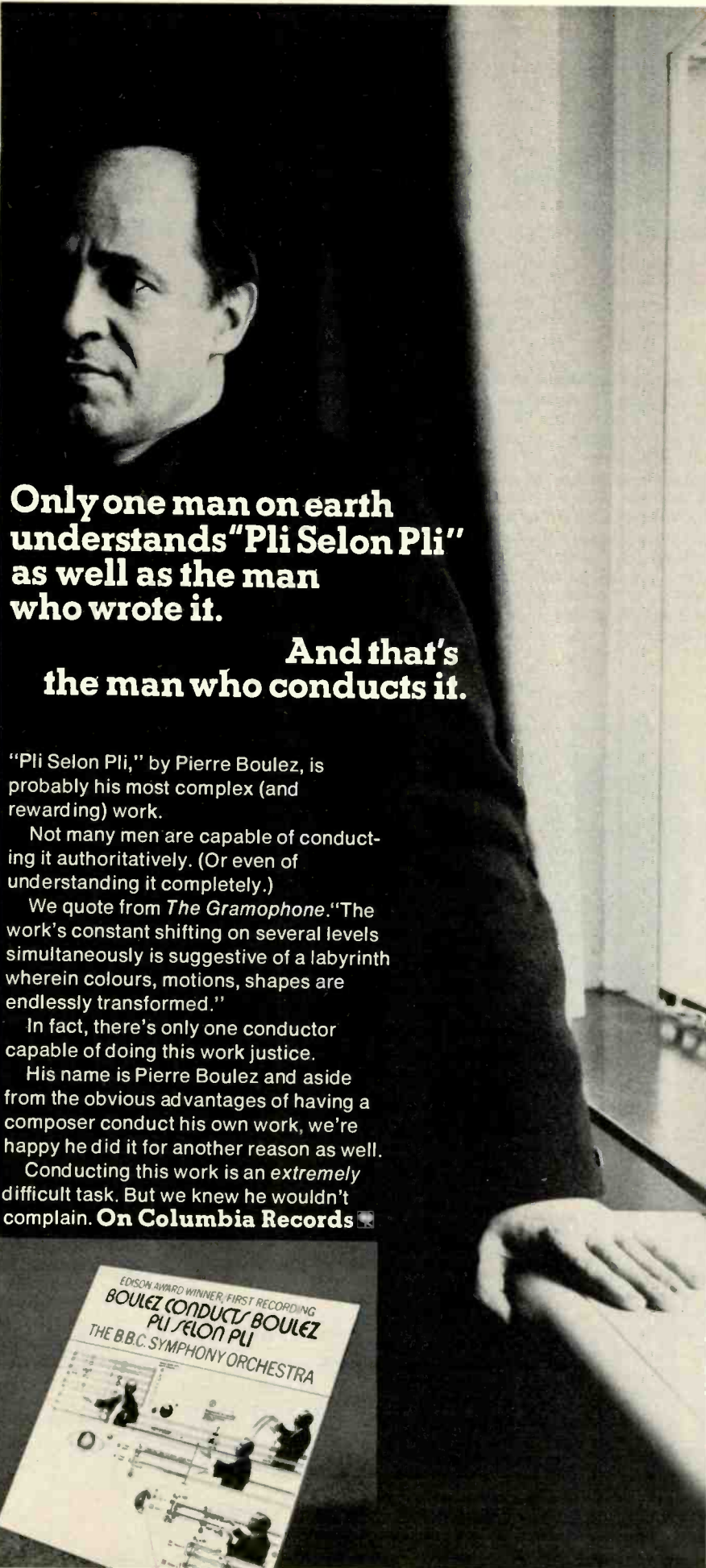
He writes all his own material, and most of his melodies are bright, if conventional, and surprisingly varied. His lyrics, however, are pretty blunt. That's understandable, of course, in lyrics about life in the ghetto, but a little disappointing in one who can be so subtle in constructing and singing melodies. I think, though, that a young songwriter of his obvious intelligence will learn to write words without resorting to racial-status clichés. The arrangements here are unobtrusive, with Becoat's voice and guitar up front as they should be. *N.C.*

#### RECORDING OF SPECIAL MERIT

**MARC BENNO.** Marc Benno (vocals, guitar, piano); instrumental accompaniment. *Good Year; Try it Just Once: I'm Alone I'm Afraid; Two-Day Love Affair; Second-Story Window; Teach It to the Children; Family Full of Soul; Hard Road; Nice Feelin'*. A & M SP 4273 \$4.98.

Performance: Very good  
Recording: Very good

(Continued on next page)



**Only one man on earth  
understands "Pli Selon Pli"  
as well as the man  
who wrote it.**

**And that's  
the man who conducts it.**

"Pli Selon Pli," by Pierre Boulez, is probably his most complex (and rewarding) work.

Not many men are capable of conducting it authoritatively. (Or even of understanding it completely.)

We quote from *The Gramophone*. "The work's constant shifting on several levels simultaneously is suggestive of a labyrinth wherein colours, motions, shapes are endlessly transformed."

In fact, there's only one conductor capable of doing this work justice.

His name is Pierre Boulez and aside from the obvious advantages of having a composer conduct his own work, we're happy he did it for another reason as well.

Conducting this work is an *extremely* difficult task. But we knew he wouldn't complain. **On Columbia Records**



This is an impressive record and only a couple of small things prevent its being truly outstanding. One of these is the uneven quality of the Benno-written songs, and the other is a slight mishandling of the excellent musicians, who include Booker T. Jones at piano, electric piano, and organ, and Ry Cooder at bottleneck guitar. Benno has an intense but glossy vocal style that people may either like or dislike with some gusto, I suppose, but all will concede he has excellent control as he sends his voice darting and dipping and sliding quickly and easily into falsetto. He is, with J. F. Murphy and a few others, the new kind of jazz-blues-pop singer, and he's close to the head of that class already.

Most of the songs are a bit bluesy, and the really impressive ones—*I'm Alone I'm Afraid*, *Second-Story Window*, and *Family Full of Soul*—are quite so. Some are not very impressive. *Nice Feelin'* is remarkably like *Second-Story Window* in words and melody, but quite inferior to it, and here Benno, for once, tries too many vocal tricks. I think what bothers me about the arrangements is that the rhythm section is up front too much, giving it too much Brubeck-style jazz flavoring; in that vein, I think there is too much piano and not enough organ and guitar. I want a little more help for the blues aspect of it all. They'll get that all sorted out, of course, for Benno is now a presence in pop music. Unless you have to pay three times the retail price, this, despite its small flaws, is a bargain. N. C.

#### RECORDING OF SPECIAL MERIT

**DELANEY & BONNIE & FRIENDS: *To Bonnie from Delaney***. Bonnie Bramlett (vocals); Delaney Bramlett (vocals and guitar); instrumental accompaniment. *Hard Luck and Troubles; God Knows I Love You; Lay Down My Burden; Medley: Come on in My Kitchen, Mama, He Treats Your Daughter Mean, Going Down the Road Feeling Bad; The Love of My Man; Soul Shake; Miss Ann; Alone Together*; and four others. ATCO SD 33-341 \$4.98, ® M 341 \$6.95, © M 8341 \$6.95, © M 5341 \$6.95.

Performance: Transcends Memphis  
Recording: Excellent

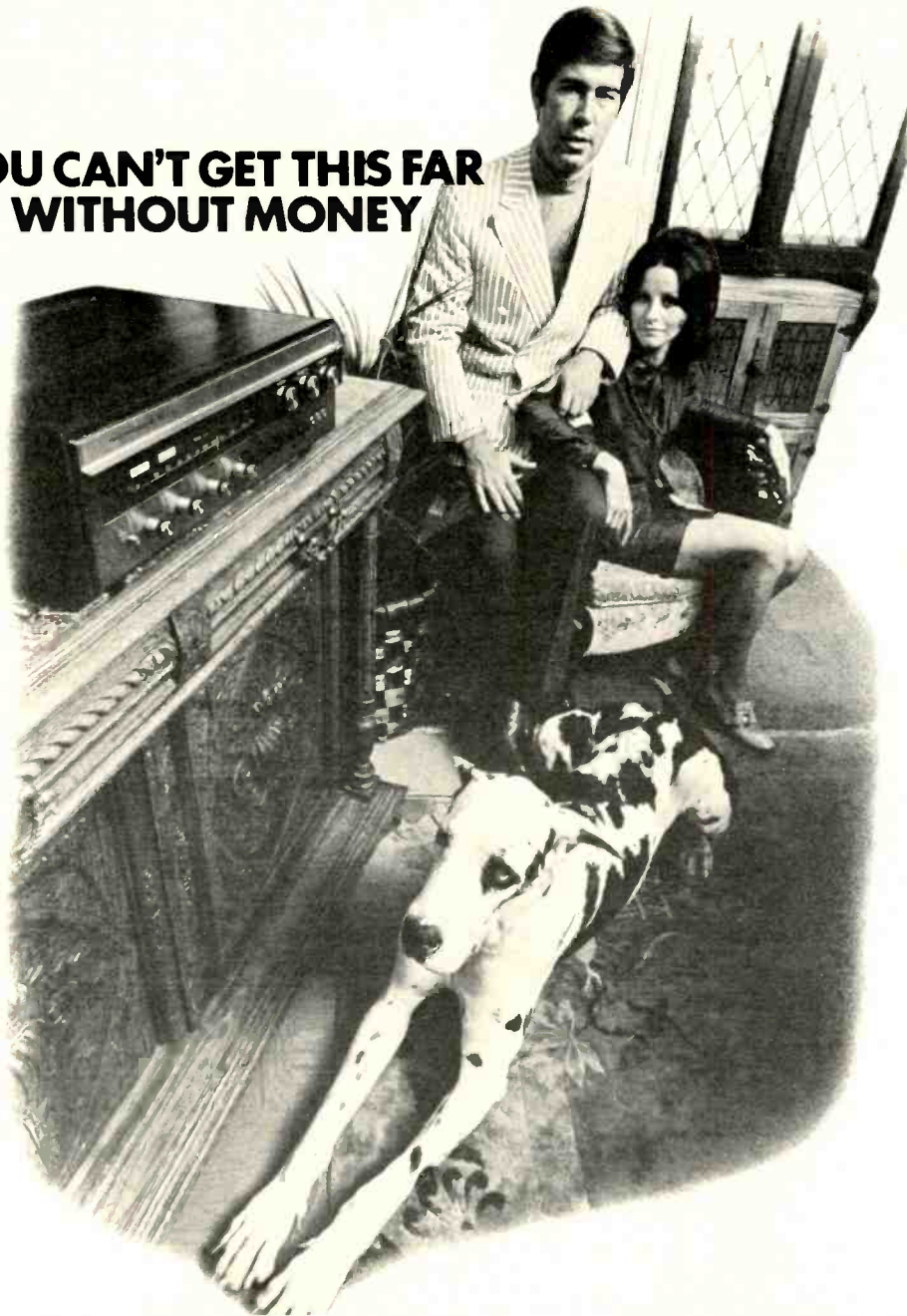
Delaney and Bonnie continue to get a lot of help from their friends. Eric Clapton isn't on this one, but no less a figure than Little Richard is, grinding up the piano (behind Delaney's voice) for his old song *Miss Ann*; Sneaky Pete plays steel guitar for one song, King Curtis takes a sax solo on another, and Duane Allman is on slide guitar almost throughout.

I took a lot of convincing, coming to this one not very impressed with the Memphis sound even as black singers make it, let alone white imitators. Hell, I wasn't even sold on Otis Redding. But D & B did the convincing; this album is so charming I kept coming back to it again and again. With this one, you realize, Delaney Bramlett isn't just a white man singing like a black man. To me, he makes the sound of the new-style country feller, who has dropped out and at the same time kept his hand in . . . dogs in the yard, jug of port on the porch, house full of funky junk, and all that. Bonnie obviously *is* a white girl imitating a black one, and her voice is sometimes flat and only superficially sexy, but she's so good-humored and amiable you can't turn her away.

The whole group, in fact, is so candid about what it's doing I find it difficult to take offense, and the group is a good one, because Delaney

(Continued on page 116)

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is a pro. His friends make a lot of noise, but it's neither chaotic nor over-controlled; even brass (by the Memphis Horns) is used well, one of the few times in the history of rock that it has been.

My favorite selection is the medley starting with *Come on in My Kitchen*. The only other recorded medley I ever liked in my life was side two of "Abbey Road." This recording isn't in that class, but hearing it should make almost anyone feel better. N.C.

**ROCK HUDSON:** *Rock, Gently*. Rock Hudson (vocals); Stanyan Strings, Arthur Greenslade cond. *I've Been to Town; As I Love My Own; Things Bright and Beautiful; Gone with the Cowboys; Love's Been Good to Me; Meantime; You Pass Me By; Happy Birthday to Me*; and six others. STANYAN 10014 \$5.95 (available from Stanyan Records, 8721 Sunset Blvd., Hollywood, Calif. 90069).

Performance: Easygoing  
Recording: Excellent

After sixty movies and twenty years as a movie star, Rock Hudson has decided to become a singer. For a non-singer, he's not bad. He has a quiet, masculine, reserved, slightly ragged-around-the-edges voice that doesn't always make the notes, but becomes easy on the ears after a few plays. He has a lot of first-rate help. Rod McKuen, who wrote the fourteen songs on this album, has furnished Rock with some of the best arrangers in the business, and the stereo separation on this disc is just about the best I've heard lately. The backing is gorgeous. Nick Perito, one of the most sought-after but hardest to tackle arrangers in music, has provided a wide, sweeping Montana Big Sky panorama complete with a whistling cowpuncher for *Gone with the Cowboys*; Marty Gold has injected a swinging, slightly jaded big city honky-tonk quality into *I've Been to Town*; and Dick Grove uses a wistful music box intro on *Happy Birthday to Me* that is refreshing and nostalgic. The package is a lovely one, and Hudson gift-wraps it with a style similar to a cowboy singing to his horse. It's all very comfortable, like a worn felt glove nobody wants to throw away, and although Rock Hudson is not going to give Frank Sinatra any sleepless nights, he comes into his own quite nicely as a singer of surprising grace and ability. R.R.

#### RECORDING OF SPECIAL MERIT

**ANTONIO CARLOS JOBIM:** *Tide*. Antonio Carlos Jobim (guitar and piano); Jerry Dodgion (alto sax); Joe Farrell (bass flute and soprano sax); Hermeto Pascoal (flute); Ron Carter (bass); Eumir Deodato arr. and cond. *Tide; Takatanga; Caribe; Rockanalia; Sue Ann; Remember; Tema Jazz; Carinhoso; Girl from Ipanema*. A&M SP 3031 \$5.98, © 3031 \$6.98, © 3031 \$6.98.

Performance: Magnificent  
Recording: Excellent

Creed Taylor, who is perhaps the most tasteful and imaginative record producer around today, is the man to thank for this stirring, heady, and musically enchanting collector's item. Mr. Taylor just doesn't listen to the vultures, hacks, and robots who keep pecking away at him, trying to force him to give up on real music and record trash. And because of him, my record collection bulges with brilliance—albums by Jackie Cain and Roy Kral, Dave Frischberg, Bola Sete, Bill Evans, Stan Getz . . . and, of course, Jobim.

Jobim's music has never sounded better than it does here, possibly because it has been arranged with an unobtrusive but still lush and dedicated admiration by Eumir Deodato, the genius who guided his score for that awful movie *The Adventurers* to such glory that you went out of the theater talking about the music and how it was too good for the movie it tried to save. This is quiet, reflective, wine-by-the-fire music, magically performed without phony frills or cheap embroidery. Occasionally a luring flute rides in on the smoke rings, or a ritzy sax drums its way into the brain, but there is such a purity of sound and such a nobility of spirit about this music and about the men who play it, that it is difficult to convey just how joyous it makes me. Even the over-exposed *Girl from Ipanema* achieves rapturous new heights under Deodato's watchful eye. Jobim surpasses himself on piano on this cut, as though he, too, were hearing his composition for the first time. 'Breathtaking' is the only word I can think of to adequately describe the results of these collaborations. To say that I recommend this album highly is putting it weakly. If you love music, you can't afford to be without it. R.R.

**ELTON JOHN** (see Best of the Month, page 91)

**ROBERT JOHNSON:** *King of the Delta Blues Singers, Vol. II*. Robert Johnson (vocals and guitar). *Kind Hearted Woman Blues; I Believe I'll Dust My Broom; Sweet Home Chicago; Rambling on My Mind; Phonograph Blues; They're Red Hot; Dead Shrimp Blues; Preachin' Blues*; and eight others. COLUMBIA C30034 \$4.98.

Performance: Brilliant blues reissues  
Recording: Field quality

Listening to Robert Johnson's singing of *Love in Vain*, a blues that recently was exploited (yes, I think that's the proper word) by the Rolling Stones, can be a numbing experience. Johnson was the best of the Delta blues performers, a searingly intense singer-guitarist who died at an early age (apparently in his twenties) in unknown circumstances.

Johnson recorded twenty-nine pieces for the American Record Corporation in 1935 and 1936. With the release of this second volume of Johnson performances, all his recorded efforts are now available on Columbia discs. All are worth having. Like the music of Ellington, Armstrong, Parker, etc., Johnson's blues tunes are timeless, unaffected by the changing winds of pop fashion. But more than that, his songs reach out, across decades of time and God knows what kind of economic and cultural change to tell us something of what it was like to be black and poor and suffering in the American South of the Depression years. And, incredibly, instead of the differences, it is the similarities which ring truest, even for those of us who can have no conception of what Johnson's life was really like; he sings of hopes and fears, loves and hatreds that are familiar to us all. Quite simply, he was—and remains—a great artist. D.H.

**KING CRIMSON:** *In the Wake of Poseidon*. King Crimson (vocals and instrumentals). *Peace—a Beginning; Pictures of a City; Cadence and Cascade; In the Wake of Poseidon*; and four others. ATLANTIC SD 8266 \$4.98, © ATC M-58266 \$6.95, © ATC M-88266 \$6.95.

Performance: Not up to Crimson snuff  
Recording: Very good

(Continued on page 119)

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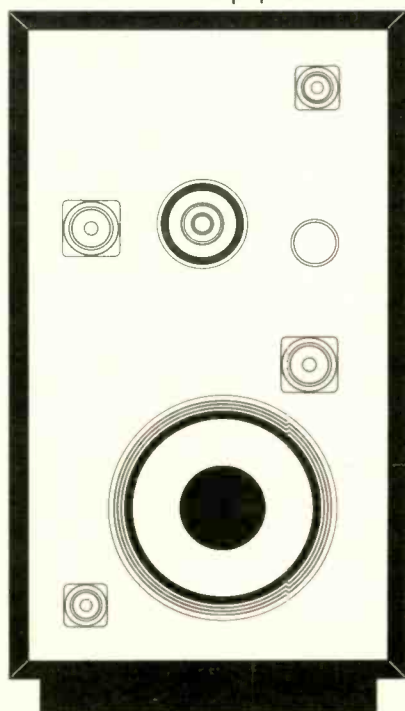
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## Rectilinear III





The perpetrators: Andrew Lloyd Webber (music) and Tim Rice (lyrics)

## "JESUS CHRIST—SUPERSTAR"

A "rock opera" that is neither life nor art

By CARL BELZ



**D**URING the past few years, an awareness of "art" has become pervasive within the world of rock music. The phenomenon germinated with discussions of Bob Dylan's poetry and with analyses of the stylistic intricacies of songs by John Lennon and Paul McCartney. Frank Zappa reinforced the trend by mixing with rock his studies of Stravinsky and Varèse, and it reached a climax of sorts with the appearance of the rock opera *Tommy*. Together, these events have formed a movement to establish rock on an equal footing with music whose seriousness and identity are beyond question.

But rock has not been concerned with art alone. It has been increasingly discussed as a way of life, a vital force that shapes the values of our young people and expresses their views on the entire spectrum of current social and political realities. As such it has found its way not only into homes and automobiles, but into college and secondary-school curricula, locker rooms, and a variety of other social institutions as well.

The creators of *Jesus Christ—Superstar* apparently caught the drift of these two phenomena and decided to create an opus that would ride the waves of both art and life. Through the use of an "operatic" format they assured themselves that their music would be linked with a noble tradition that is accepted as art; by using the story of the last seven days of Christ for their script, they assured themselves that their content would have meaning. But in spite of their logic they failed in both regards. *Jesus Christ—Superstar* is neither life nor art. It is simply one of the most pretentious, self-conscious productions in the history of popular music, an archetype of the desperation of artists who seek to be all things to all people but who find no conviction in either their formal idiom or their personal being.

As a production, *Jesus Christ—Superstar* shows the lengths to which popular art occasionally goes in order to insure its success. In addition, it reveals the way commercial success is mistaken for quality. Decca's publicity release says: "The opera personnel in itself is formidable—along with past and present members of a number of successful international rock groups (Lord Sutch, Manfred Mann, Joe Cocker's Grease Band, and Deep Purple to name but a few), it features the eminent strings of the City of London, the young pianist who won the 1970 Tchaikovsky Award in Moscow, an eighty-five piece symphony orchestra, three choirs, and the prize-winning jazz band Nucleus." The implication here is that all the artistic bases have been covered, that no aspect of musical expression has been omitted—in short, that the opera has something for everyone. Moreover, the release implies that the participation of performers who have been successful elsewhere will mean that the present production will in turn be successful. What the producers failed to realize, however, was that competent or previously successful musicians and choirs cannot magically transform bad music into good music. And that is precisely the cause of this opera's failure: while the choirs, the orchestra, the rock musicians, and the vocalists generally perform their material well, the material itself is uninspired and meaningless.

**T**HE lack of inspiration is specifically and painfully clear in nearly every detail of the opera's construction. From the overture through the Crucifixion, the music runs monotonously from one song to another, exhibiting no sense of drama or direction. Without the libretto—which is printed with its own share of errors—the listener is hard pressed to locate himself within the opera's progress.

In this sense the work is inadvertently challenging. But it is not musically challenging: the songs are embarrassingly simple and predictable, so much so that one wonders if their creators have ever listened to the Beatles, let alone Mozart or Wagner.

The opera's musical monotony is broken once—with *King Herod's Song*, which is a kind of ingenuous, soft-shoe song-and-dance number which also takes some inspiration from *When I'm Sixty-Four*, *Winchester Cathedral*, and other rock ragtime revivals. But even here there are problems, in that the opera's creators seem to have forgotten about opera and instead turned their attention momentarily to *Hair* or some other Broadway musical. The situation becomes even more wrenching when Herod sings the number as if it were a soul song. While the song builds to a crescendo of cross-purposes, the bemused but frustrated listener is tempted to accept it as a bizarre, unintentional satire of all of its musical and literary sources.

Poetry fares no better than music in *Jesus Christ—Superstar*. With the exception of a few forays into free verse, the conception of poetry at work in the opera seems to be that it consists of lines that have a sing-song beat and rhyme either alternately or in couplets. In his defense of Mary Magdalene, Jesus sings,

*Who are you to criticise her?  
Who are you to despise her?  
Leave her, leave her, let her be now,  
Leave her, leave her, she's with me now.  
If your slate is clean—  
then you can throw stones.  
If your slate is not then leave her alone.  
I'm amazed that men like you can be  
so shallow, thick and slow.  
There is not a man among you who knows  
or cares if I come or go.*

Admittedly, good music can sometimes dignify, even make meaningful, lines of verse that are trivial in themselves. Certainly that is true with most successful rock music, particularly in rock of the late 1950's. But no such transformation takes place in this rock opera, which represents the nadir of both musical and poetic enterprises.

In its publicity release, Decca describes this production as "controversial." The feeling, apparently, is that the opera's marriage of rock and religion is potentially shocking. In the end, however, neither the text, nor the style, nor their combination is shocking. After all, art has effected some unlikely marriages in the past. What is shocking, even puzzling, is that such meager artistic thinking should be given such an elaborate and ambitious format. Whatever motivated such a project? Possibly some wishful thinking: that sheer pomp might disguise a total lack of faith—in the meaning of either art or the life of Christ.

**JESUS CHRIST—SUPERSTAR** (A Rock Opera by Andrew Lloyd Webber and Tim Rice). Vocal and instrumental soloists; Moog synthesizer; orchestra, Alan Doggett cond. DECCA DXSA 7206 two discs \$11.98.

*Carl Belz, a member of the faculty of the Fine Arts Department of Brandeis University, is the author of The Story of Rock, reviewed in STEREO REVIEW in June of 1970.*

King Crimson has been through changes since their successful last recording, "In the Court of the Crimson King." Guitarist Robert Fripp and lyricist Peter Sinfield are the group's controlling force now, although Greg Lake and Michael Giles from the original group appear on this new release—but only as members of a "pool" of musicians who will be used in differing combinations for any future King Crimson recordings.

But the presence of multi-instrumentalist Ian McDonald is sorely missed. Fripp plays around a lot with the mellotron and other electronic devices, but the net effect is vague; whatever musical clarity the group had in the past sure isn't going to be duplicated by a "pool" of recording musicians playing Fripp-Sinfield pieces. A minimal effort is made to tie the proceedings together through the use of a repeated melodic fragment associated with various commentaries on the word Peace, but its repetitions are too uncertain to have much of an organizing effect. The most memorable tune, in fact, is a diatribe against supermarkets and prepared food (titled *Car Food*) that owes a heavy debt to Messrs. Lennon and McCartney. King Crimson was obligated to the Beatles in the past, and the memory lingers on. *D.H.*

**RECORDING OF SPECIAL MERIT**

**CAROLE KING:** *Writer.* Carole King (vocals, arrangements and piano); James Taylor (acoustic guitar); additional musicians. *Space-ship Races; No Easy Way Down; Child of Mine; Goin' Back; To Love; What Have You Got to Lose; Eventually; Raspberry Jam;* and four others. ODE SP 77006 \$4.98.

Performance: Beautiful  
Recording: Good

Carole King is a high priestess among the "in" musicians on the West Coast. She is difficult to categorize. Her music has the yeast and the vigor of rock, the impeccable good taste of jazz, and the beauty and subtlety of folk music. All of it is thrilling, and the way she sings her own material in this fine and tastefully produced tribute to her artistry is an exercise in loveliness. Her songs are urban poetry, similar to Laura Nyro's, yet universal in their scope and design. Her work is literary yet infinitely musical. And her voice is that of a friend—comfortable, wise, kind, and easy to be with.

I won't spoil the surprises within by quoting lyrics, but I might say that of the songs I've heard before, *Up on the Roof* is performed better by the composer than by any of the pop groups who have recorded it on albums and singles. And *Eventually* is like a mini-concerto of changes and rhythms that transcend the level of most contemporary music. The atmosphere, which Carole King has worked so hard to create in her stunning arrangements, is exactly right for her songs and for her soft glow of a voice. Joel O'Brien gives her just the kind of support she needs, a most sympathetic and swinging drummer; Charles Larkey is the ideal Fender bass player for her—his feel and intonation are excellent. As for the centrifugal force of James Taylor, what can one say except that he continues to mystify with his super-sensitivity and class. His acoustical guitar is awe-inspiring, and his background voice behind Carole King on *Goin' Back* is an event.

Carole King certainly lives up to the advance praise that has been building around her. The title of this album does not lie. She is most definitely a writer *extraordinaire*. But she is more than that. The songs on this disc, and the

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R.R.

**PACIFIC GAS & ELECTRIC:** *Are You Ready*. Pacific Gas & Electric (vocals and instrumentals). *Are You Ready?*; *Hawg for You*; *Staggolee*; *The Blackberry*; *Love, Love, Love, Love, Love*; *Mother, Why do you Cry?*; *Elvira*; *Screamin'*; *When a Man Loves a Woman*. COLUMBIA CS 1017 \$4.98, © 16 10 1017 \$6.98.

Performance: Uneven  
Recording: Very Good

It is inevitable, I guess, that this group will be compared to Sly and the Family Stone, and that PG&E will come up short in the match. Apparently this group is not capable of generating the excitement that Sly does, although it does everything it knows how to do in the effort. The main thrust of the Pacific Gas & Electric sound rides on Charlie Allen's vocals (so-so) and Glen Schwartz' lead guitar (quite good on blues but uninspired on some other things). In the background, Tom Marshall plays an excellent rhythm guitar, but you can hardly pick it out from the other sounds. The drummer is lousy. Schwartz also plays a fair harmonica on *Staggolee*—a song Allen and producer John Hill modestly take credit for having written. Several versions of it were around before they were; this sort of thing happens often, and there seems to be an ethic in the music industry that says re-writing can be called writing if the original composer is unknown.

Ironically, some of the best work in this set is done by "guest" artists: the Blackberries (girl chorus) on *Are You Ready?* and Rusty Young (of Poco, yet another offshoot of the amazing Buffalo Springfield) laying down some beautiful steel-guitar sounds on *Mother, Why do you Cry?*, a curious, maudlin, but charming song Allen really wrote. Without such guests, PG&E members are reasonably good performers, and Allen is an erratic but promising song writer, but the band, on this recording, doesn't sparkle.

N. C.

**THE BOB SEGER SYSTEM:** *Mongrel*. The Bob Seger System (vocals and instrumentals). *Song to Rufus*; *Evil Edna*; *Highway Child*; *Big River*; *Mongrel*; *Lucifer*; and four others. CAPITOL SKAO 499 \$4.98, © 8XT 499 \$6.98, © 4XT 499 \$6.98.

Performance: Warmed-over heavy rock  
Recording: Good

About two years ago, before Grand Funk Railroad and Led Zeppelin and all the other over-weighted electronic blues groups, the Bob Seger System just might have made it. Like Creedence Clearwater, the group is pretty much of a one-man show, with Seger writing most of the songs, singing, and playing lead guitar. But unlike Creedence, the Seger ensemble doesn't have the magic touch—the bright melodies, charging rhythms, and electric energy to truly bring their music alive.

Seger's voice is gutsy, but not particularly distinctive; his guitar playing will not cause Eric Clapton to worry, and his tunes are more easily forgotten than remembered. Yet his group is musically together and unswervingly competent. In an industry that has often been accused of harboring amateurs, I suppose we should be thankful for such small accomplishments. Ho hum.

D.H.

**RINGO STARR:** *Beaucoups of Blues*. Ringo Starr (vocals); various accompanists. Beau-

*coups of Blues*; *Love Don't Last Long*; *Fastest Growing Heartache in the West*; *Without Her*; *Woman of the Night*; *I'd Be Talking All the Time*; and six others. APPLE SMAS 3368 \$4.98, © L 3368 \$5.98, © 8XT 3368 \$6.98, © 4XT 3368 \$6.98.

Performance: Ringo goes country  
Recording: Very good

After the disaster of his last recording, Ringo Starr could have come up with an album of Renaissance madrigals and not seized my attention. As it turns out, he has made a much wiser choice by looking to a music (and a producer) that has brought out his best qualities.

"I can almost hear your groans of incredulity. 'Best qualities' of Ringo Starr—the tag-along Beatle, the good-character, no-talent drummer who made up in dead-pan humor what he lacked in rudimentary drumming skills? Yes, indeed, the same party. Under the careful guidance of producer Pete Drake (who also produced George Harrison's as yet unreleased

Folklore Prod.



DOC WATSON  
Solid musical maturity

new solo recording) Ringo has blossomed into a pretty fair country singer. Drake, in fact, informed me that both Ringo and Harrison were long-time country-music fans—"Why, they even knew songs I didn't know," he said. Coming from one of Nashville's busiest and most knowledgeable studio musicians, those are complimentary words, indeed.

And they must be true, because Ringo could hardly have developed that little catch in his voice, the sliding phrases, and the nasal twang overnight. His singing in such tunes as *I Wouldn't Have You Any Other Way*, *Love Don't Last Long*, and *Fastest Growing Heartache in the West* may raise a few howls of protest from country-music purists, but I found them enchanting, touched with the kind of romantically innocent but essentially optimistic point of view that makes country music an anachronistic, but necessary, delight in a complex world.

With Pete Drake at the helm, the accompanying music could be expected to be excellent, and it is. Drake's superbly controlled steel guitar slips through every now and again, and the background singing—especially that provided by Jeannie Kendal—is always more than functional. According to Drake, the entire recording (including three unreleased tracks), was made in something less than a week. For that,

alone, it should get a Grammy award. And for Ringo's singing, captured at last in an appropriate medium, the record should get—well, how about a lot of listeners?

D.H.

## RECORDING OF SPECIAL MERIT

**DOC WATSON:** *On Stage*. Doc Watson (vocals and guitar); Merle Watson (vocals and guitar). *Brown's Ferry Blues*; *The Wreck of the 1262*; *Spikedriver Blues*; *Deep River Blues*; *Life Gits Teejus Don't It*; *Lost John*; *Open Up Them Pearly Gates for Me*; *The Preacher and the Bicycle*; *Jimmy's Texas Blues*; *Banks of the Ohio*; *Roll on Buddy*; *Southbound*; and thirteen others. VANGUARD VSD 9/10 two discs \$5.98, © L 9/10 \$7.95, © L 9/10 \$7.95.

Performance: Beautiful country blues  
Recording: Very good

I wonder if it isn't about time for Doc Watson to break through to the large pop audience. The moment seems auspicious. With the lessening of interest in electric rock, the emergence of a new generation of folk- and country-influenced singer-songwriters, and the enormous popularity of Johnny Cash, the arena would seem to be particularly open for Doc Watson's solid musical maturity.

Watson, a blind singer-guitarist, has been around for quite a while, active since the early Fifties, a force in the folk revival of the early Sixties, an influence on Dylan and the younger generation, and now a senior statesman for the new generation that is once again searching for roots. Vanguard has put together an especially felicitous program of Watson performances, collected from concerts at Cornell University and Town Hall. Producer Jack Lothrop has wisely retained Doc's brief but extremely informative banter between numbers, his explanation of different blues styles, his introductions to familiar and obscure folk material, and the light-hearted whimsy that the man possesses in such abundance.

The result is an exemplary set of contemporary folk performances. Watson, accompanied by son Merle, can give a pretty convincing interpretation of any folk style you might care to name, and he runs the gamut here, from old blues and new blues to the songs of Jimmy Rodgers, Hank Snow, and John Loudermilk, to *The Wabash Cannonball* and *The Quaker's Cow*. It's worth every penny, especially if you haven't had the opportunity to hear Doc "live." Don't miss this one.

D.H.

**JIMMY L. WEBB:** *Words and Music* (see Best of the Month, page 90)

## COLLECTIONS

### RECORDING OF SPECIAL MERIT

**THE STORY OF THE BLUES.** Thirty-two selections by Mississippi John Hurt, Blind Lemon Jefferson, Leadbelly, Memphis Jug Band, Bessie Smith, Peetie Wheatstraw, Big Bill Broonzy, and others. COLUMBIA G 30008 two discs \$8.98.

Performance: Brilliant blues survey  
Recording: Varies

The blues. The more you look, the more you find. A form and a feeling—the seed that has given birth to almost every significant development in American popular music. The blues, in short, is a music even more difficult to define than jazz. Perhaps the most conclusive com-

STEREO REVIEW



ment one can make is to say that the blues is the Ur-form of black music in America.

To endow a recording with the title "The Story of the Blues," then, is to make a pretty broad claim. Yet Columbia has come close to fulfilling it, no doubt because of the significant role played in its preparation by blues expert Paul Oliver. I doubt that any company other than Columbia—with its extraordinarily extensive collection of black music—could have assembled such a set.

Side one, called "The Origin of the Blues," is highlighted by an African *Yarum* song—blues-like only in its witty language and sliding vocal style—recorded by Oliver in 1964, a curious adaptation of the ballad *Stack O' Lee* into a blues by Mississippi John Hurt, and tracks by Blind Willie McTell, Charley Patton, Blind Lemon Jefferson, Leadbelly, Texas Alexander, and Peg Leg Howell. The net effect is a cross-section of early blues elements—erratic structural procedures, contrasting Texas and Mississippi styles, and Leadbelly's brilliant twelve-string guitar playing.

Side two's "Blues and Entertainment" ranges far and wide: rudimentary music of the Memphis Jug Band; Barbecue Bob and Laughing Charley's bawdy humor; the vaudeville, blues-inspired music of Butterbeans and Susie; and, most impressively, the classic blues of Bessie Smith, Lillian Glinn, and "Chippie" Hill.

"The Thirties, Urban and Rural Blues" is an enormous category, and even the fine selections made by Columbia fail to do it justice. The high point of the side is the marvelous Robert Johnson performance of *Little Queen of Spades*, but the rest of it is super, too—Memphis Minnie, Bukka White, and Peetie Wheatstraw, the superb duo of Leroy Carr and Scrapper Blackwell, Jimmy Yancey's St. Louis boogie woogie piano, and the lesser-known Casey Bill Weldon and Bo Carter. Again, to the extent possible, the record covers a variety of styles, from the piano music of the river towns of Middle America to the rich and powerful sounds from the Delta.

The final side, "World War II and After," is also a far too ambitious category. Actually, the record focuses on the pre-World-War-II years (with Blind Boy Fuller & Sonny Terry, Brownie McGhee, Big Joe Williams & Sonny Boy Williamson, Big Bill Broonzy, and the team of singer Joe Turner and boogie pianist Pete Johnson). An Otis Spann track from the Forties, an Elmore James performance recorded shortly before his death, and a recent track by Johnny Shines round out the set. Columbia seems to have made a specific decision, probably a wise one, to omit the electric blues of the Fifties and Sixties.

Obviously there are all sorts of minor carping that one can do about an undertaking of this scope. My choices would not necessarily have been the same as Columbia's, and every blues fan will have his own list of omitted favorites. No matter. What *is* here should satisfy even the pickiest blues *aficionados*. The collection's greatest value, however, will be to those listeners who are just beginning to perceive the extent of the blues, its passion and beauty and, most importantly, its incredible longevity. And for those of you who are foolish enough to think that Robert Plant is the last word in blues singing, listen to one track—the Robert Johnson piece—and let me know if your confidence hasn't been shaken, just a little bit. D.H.

(Continued on next page)

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## JAZZ



**ERNIE AND EMILIO CACERES.** Ernie Caceres (clarinet and baritone saxophone); Emilio Caceres (violin); Cliff Gillette (piano); George Pryor (bass); Curly Williams (guitar); Joe Cortez, Jr. (drums). *Jig in G; Sweet Lorraine; Estrellita; Gone with the Wind; I Found a New Baby; Poor Butterfly*; and four others. AUDIOPHILE AP 101 \$5.98 (postpaid from Audiophile Records, P.O. Box 66, San Antonio, Texas, 78204).

Performance: An old jazzman returns  
Recording: Good

Ernie Caceres is one of those solid journeyman jazz instrumentalists who made the Swing Era possible. Without players like him to produce brief but brisk jazz choruses in the middle of sweet ensembles, to play lead at times, and to switch to other instruments when needed, the remarkable combination of inventive jazz playing and danceable rhythms that was the unique characteristic of the Swing Era would simply never have happened.

Caceres has been in semi-retirement in San Antonio since the early Sixties, and seriously ill in recent months. Curiously, this is the first recording he has made with his violinist brother Emilio since the mid-Thirties. It will appeal mostly to collectors of nostalgia. The tunes, obviously, are old, old standards, and, except for some rare but highly provocative fragments from Ernie, the music could have been produced by almost any competent cocktail jazz group. Still, nostalgia shouldn't be underestimated, and there's a word or two to be said for competent music, competently performed. That's something Ernie Caceres always did well. *D.H.*

**WILLIAM S. FISCHER:** *Circles.* William S. Fischer (composer and Moog synthesizer); Hugh McCracken (guitar); Eric Weissberg (guitar); Ron Carter (bass); Billy Cobham (drums); Bill Robinson (vocals); Seymour Barab, Nellis DeLay, Alan Shulman, Harvey Shapiro, Harry Wimmer (cellos). *Patience Is Virtue; Saigon; Electrix; Chains*; and four others. EMBRYO SD 529 \$5.98, M 8529 \$6.95, M 5529 \$6.95.

Performance: Eclectic modern jazz/rock  
Recording: Very good

A curious record. A little bit of soul, a dash of rock, some inventive jazz playing, space-music style electronics—you name it, and it's probably here. There's even some attractive scoring for a quintet of cellos. Fischer is a composer who has his skills well in hand, but I'm not certain how clear he is about the message he wants to communicate. Even after repeated listening, not much about this recording stuck in my mind beyond the feeling that I had heard some extremely well-crafted sounds. Somehow, that's not enough. *D.H.*

(Continued on page 124)

STEREO REVIEW

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**SPOKEN WORD**



**RICHARD BRAUTIGAN:** *Listening to Richard Brautigan.* Richard Brautigan (reader). *The Telephone Door to Richard Brautigan; Trout Fishing in America; Love Poem; A Confederate General from Big Sur; Here Are the Sounds of My Life in San Francisco; The Pill Versus the Springhill Mine Disaster;* and six others. HARVEST ST 424 \$4.98.

Performance: Slack and silly  
Recording: Good

Richard Brautigan is one of those new campus cultural heroes whose prose style is warmed-over Hemingway, and whose charisma seems to be a hand-me-down from Rod McKuen. Mr. Brautigan's approach is calculated to grate on the nerves of anyone over the age of twenty as soon as he hears him giggling through a phone conversation, which I suppose was meant to be disarming, about how excited he is to be recording his voice. Then Brautigan reads passages from one of his books about the joys of trout fishing while water splashes endlessly in the background by way of gratuitous sound effect. Then he and seventeen other people he managed somehow to bully into the San Francisco studio with him repeat in turn a one-line "love poem" about how nice it is to wake up alone in the morning, and "not have to tell somebody you love them when you don't love them anymore." As Mr. Brautigan's mind wanders, he drags you along with it: into his kitchen for a dialogue of incredible—if intentional—dullness about cooking a steak for supper and the comparative virtues of instant and regular coffee; to the state of Washington for a sojourn with a distressingly Saroyanesque grandmother; to his bedroom, where you can hear him removing his socks (or maybe it was that overweening conceit of his he was finally taking off). In the end, he gets another phone call—right on the record—signing him up for a reading at the overgenerous rate of \$125 for an evening. Some people will spend money on anything. P.K.

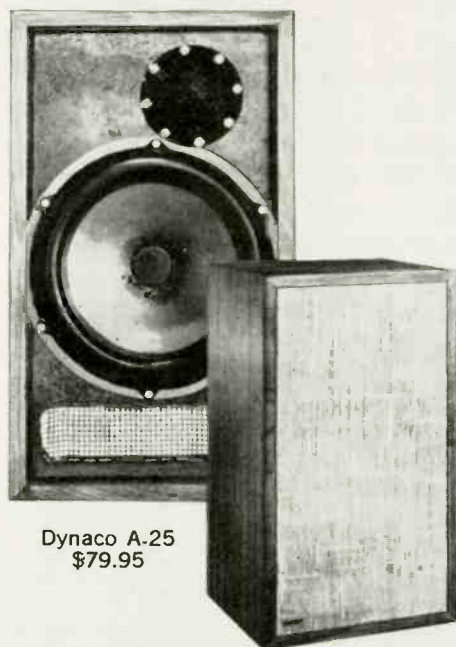
**PETER USTINOV:** *The Many Voices of Peter Ustinov.* In After-Supper Conversation with Cliff Michelmore, Kenneth Allsop, and Derek Hart. WESTMINSTER WBBC 8000 \$4.98.

Performance: A portly Scheherazade  
Recording: Closed studio sound

This disc is taken from a BBC television show broadcast in March of 1961. The subtitle, "in after-supper conversation," is misleading. It is an extended monologue by Peter Ustinov with only an occasional leading question thrown in by his audience of three. No doubt that Ustinov is a highly civilized, urbane man, and a gifted story-teller with a particularly acute ability to mimic not only national traits but the peculiar twists of national psychologies that express themselves in these traits. But good-God-how-the-man-does-go-on. P.R.

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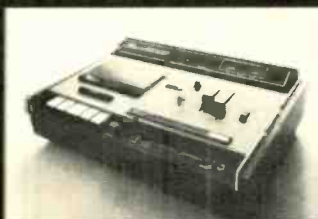
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# STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • IGOR KIPNIS • PAUL KRESH

## RECORDING OF SPECIAL MERIT

**BEETHOVEN:** *Symphony No. 9, in D Minor, Op. 125 ("Choral")*. Heather Harper (soprano); Helen Watts (contralto); Alexander Young (tenor); Donald McIntyre (baritone); London Symphony Orchestra and Chorus, Leopold Stokowski cond. LONDON © M 94043 \$7.95.

Performance: One of the best  
Recording: Splendid  
Playing Time: 65'47"

Beethoven's Ninth is one of those musical monuments towering so high, and so surrounded by tourists, that the sophisticated music-lover comes to take its magnificence for granted and to visit it only as a favor, as it were, to out-of-town relatives. It has also inspired a good deal of fatuous rhapsodic prose in the musical guidebooks, and a proliferation of new performances both on records and in the concert-hall in the bicentennial year just past. For thirty years Beethoven walked around with the words of Schiller's *Ode to Joy* going through his head. He thought of setting it to music as early as 1792. And no wonder! With its vision of a world in which "all mankind shall be as brothers" and its summons to all men to share a "universal kiss" (as Louis Untermeyer has translated it), the ode was the perfect embodiment of the composer's faith in the aims of the French Revolution. Then in 1824 he completed his Ninth Symphony, with that vaulting setting of the ode as its climax. Everyone in the musical world agreed that the symphony was unplayable and the ode unsingable, yet the work has been played and sung successfully everywhere since.

It's also some thirty years since I first lugged home a six-record (or was it seven-record?) RCA Victor album providing a Stokowski interpretation of the Ninth. I certainly never expected in my time to find the whole big work in one tiny cassette, conducted, moreover, by the very same man! Stokowski, who has been with us since 1882, has changed his approach to the work in a number of ways, all of them for the better. His earlier *Ode to Joy* was sung in English, and awkward English it was. Stokowski has now gone back, happily, to Schiller's German. And he no longer seeks to smooth the jagged edges of Beethoven's peaks. But his way of interpreting the Ninth is, though far more thoughtful, still unusually explicit in many ways, and he has never lost that commendable interest in the technical aspects of the recording art which put his old discs so far ahead of other attempts to capture the sound of the Ninth for the recording medium. And he's still ahead. I have never heard Phase Four sound so spacious and so pleasant to the

ear—usually it comes over like an inflated movie-track in an empty auditorium—and a comparison of the quality of the cassette with that of the disc gives only the slightest of edges to the disc. Ampex has done a most satisfactory transfer. The playing by the London Symphony is a faithful reflection of the maestro's respect for the grandeur of this music and his eagerness to underline its subtleties as well as its breathtaking climaxes, as in the awesome close of the first movement. The soloists certainly rank with the best, and the microphone placement of the chorus makes for thrilling listen-

London



LEOPOLD STOKOWSKI  
*An evangelist's Ninth*

ing. This is an evangelist's Ninth—you can feel the conductor's need to share the vision of it, sometimes at the expense of musical points perhaps better left to make themselves—but in all a sonic triumph. No liner notes, no text—no nothing extra from Ampex. Pay more, get less. P.K.

**CHOPIN:** *Polonaises: C-sharp Minor, Op. 26, No. 1; E-flat Minor, Op. 26, No. 2; A Major, Op. 40, No. 1; C Minor, Op. 40, No. 2; F-sharp Minor, Op. 44; A-flat Major, Op. 53.* Samson François (piano). PATHE © MCV 10291 \$6.98.

Performance: Wayward  
Recording: Good  
Playing Time: 43' 15"

Taste in interpretation will be the governing factor for or against purchase of this cassette by the well-known French virtuoso Samson François, who evidently has embarked on a

complete Chopin recording project (this is Volume 1 of the polonaises). If, like myself, you want your Chopin polonaises played with well-defined rhythmic contour, plus a sense of culminative momentum leading to the climaxes, then you will share my own taste for the likes of Artur Rubinstein or some of the younger Polish pianists—Adam Harasiewicz, for example.

There are those, however, who fancy their Chopin with maximum emphasis on agogics of the individual phrase, crucial transitions of key change, and the like. M. François should be very much to their liking. Each to his own, I say. The recorded sound is good, though I sensed a slight unevenness of tape motion on side one of my review cassette. D.H.

**KODÁLY:** *Háry János Suite*. Berlin Radio Symphony, Ferenc Fricsay cond. **STRAVINSKY:** *The Firebird Suite*. Berlin Radio Symphony, Lorin Maazel cond. HELIODOR © 3312 016 \$4.98.

Performance: Crystalline  
Recording: Excellent  
Playing Time: 43'43"

Two of the most popular suites in the orchestral repertoire are offered in a pleasant coupling here. Kodály wrote his opera about the mock-hero Háry János in 1925. János is an ex-soldier who sits around a tavern day after day relating imaginary exploits and adventures, and the composer set them forth in exotic musical episodes from which the suite is drawn. After an "orchestral sneeze" sets the musical action going, the tavern customers listen skeptically while the narrator bemuses them with his tales of an encounter with a Viennese musical clock, his love affairs, his single-handed defeat of Napoleon's entire army, and his sojourn in an emperor's royal court. All this is related in Kodály's own Hungarian musical accent, with forays into travesty on Viennese and Oriental themes in an instrumental tapestry that continuously delights the ear. Mr. Fricsay's treatment of the score is brisk and scintillating. The Berlin Radio Symphony plays with razor-sharp clarity under his guidance.

Stravinsky's *Firebird Suite*, based on his 1910 ballet about the captured bird who frees good Prince Ivan from imprisonment by the wicked Oriental magician Katschei, speaks in a magical musical language that is hard to resist even after half a century of relentless replaying. Maazel brings his hard-driving dramatic approach to this music with grand effect. There are good program notes, and the sound is surprisingly warm and clear. P.K.

**PUCCINI:** *Madama Butterfly (highlights)*. Leontyne Price (soprano); Richard Tucker

(tenor); Rosalind Elias (mezzo-soprano); Philip Maero (baritone); Piero De Palma (tenor). RCA Italiana Opera Orchestra and Chorus, Erich Leinsdorf cond. RCA © RK 1048 \$6.95, © R8S 1048 \$6.95.

Performance: Strapping and stirring  
Recording: Very good  
Playing Time: 54' 52"

I have never really reconciled myself to the way Lieutenant B. F. Pinkerton treated Cio-Cio-San after talking her into renouncing her religion and getting herself thrown out by her family. As a result, I can never hear even a portion of the opera without getting all choked up and wanting to fly off at once to Nagasaki to set the whole affair to rights. On recordings, I was exposed to "Un bel di" sung by Geraldine Farrar when I was scarcely old enough to walk, and even then, when I hadn't the slightest notion what was troubling the woman, I broke down so badly that my father decided not to rewind the Victrola, lest I end up committing *hara-kiri*. About once every two years I drag out the dusty London recording of the whole opera, in mono, with Renata Tebaldi (it is simply too realistically heartbreaking for me in stereo), and succumb to a lump in the throat that lasts for hours. I was rather surprised, therefore, that though Richard Tucker's Pinkerton and Leontyne Price's Butterfly thrilled me with their spectacular singing, I emerged from this program of highlights unaccountably dry-eyed. Perhaps it was difficult for me to envision so robust and radiant a personality as Miss Price allowing her spirit to be broken by the mere departure of a naval lieutenant; perhaps the breaks in that broth of continuous voluptuous melody in which Puccini wraps the flow of action occurred too often and too abruptly to sustain the illusion of tragedy. At any rate, this is a beautiful cassette—Miss Price is in ravishing voice, Mr. Tucker has never been more forceful or more mellifluous, and the sound of the orchestra under Leinsdorf is a victory of the recording art. If it leaves you as cold as it left me, it may just be that it takes a frailer Butterfly to touch the heartstrings. But I have never heard a more musical one. P.K.

**STRAVINSKY: Suite from the Firebird** (see KODALY)

**TCHAIKOVSKY: Symphony No. 6, in B Minor, Op. 74 ("Pathétique").** Vienna Philharmonic Orchestra, Jean Martinon cond. LONDON STEREO TREASURY © A 30618 \$4.95.

Performance: Brilliant, dramatic  
Recording: Fair  
Playing Time: 45' 5"

Martinon's 1959 reading of the "Pathétique" is replete with high drama and nervous tension, yet sufficiently well controlled to avoid spilling over into hysteria. Unhappily, the recorded sound shows its age, inasmuch as it was done at a time when London's Vienna sessions were emphasizing close miking of the various sections of the orchestra, resulting in something less than a realistic perspective of the total ensemble. And my review cassette was afflicted by a bad pitch sag in the middle of the third movement. There are good alternate, if higher-priced, cassette versions of the "Pathétique" by Markevitch, Karajan, and Ormandy.

D.H.

**VERDI: La Traviata (highlights): Prelude to Act I; Brindisi; Un di felice; È strano . . . Sempre libera; Lune da lei . . . De' miei**

*bollienti spiriti; Ah, dite alla giovine . . . Imponete; Di Provenza il mar; Prelude to Act III; Addio del passato; Parigi, o cara.* Anna Moffo (soprano), Violetta; Richard Tucker (tenor), Alfredo; Robert Merrill (baritone), Giorgio; Rome Opera House Orchestra and Chorus, Fernando Previtali cond. RCA © RK 1025 \$6.95, © R8S 1025 \$6.95.

Performance: Polished  
Recording: Fair  
Playing Time: 47' 30"

This set of standard excerpts from *La Traviata* is exceedingly well sung; the three principals present well-polished interpretations, and the orchestral direction is secure and understanding. From the standpoint of reproduction, however, this cassette disappoints on several levels, not least of the complaints being that of excess hiss. The general ambience is warm, but lows tend to be muddy and the loudest vocal passages suffer from overmodulation distortion. Finally, the channels appear to be re-

### SCHWANN AND TAPE

Starting with the February 1971 issue, the monthly Schwann catalog will include eight-track cartridge and cassette tape numbers next to record listings in the popular-music section. Tape numbers will be added to other sections in the following months. To reflect the change, the name of the publication will henceforth be the *Schwann Record and Tape Guide*.

Other changes are to take place. Mono records will hereafter be listed in a semi-annual supplement, and greater stress will be put on completeness in the popular-music listings. As in the past, Schwann will be distributed by record shops.

versed. The *Traviata* highlights with De los Angeles on Angel 4XS-25822 are better. I.K.

### RECORDING OF SPECIAL MERIT

**WEILL: The Seven Deadly Sins.** Gisela May, Peter Schreier, Hans Joachim Rotzsch, Günther Leib and Hermann Christian Polster (vocalists); Leipzig Radio Symphony Orchestra, Herbert Kegel cond. DEUTSCHE GRAMMOPHON © DGG 923092 \$6.98, © A 9308 (7 1/2) \$7.95.

Performance: Lusty  
Recording: Better than most  
Playing Time: 32'48"

When Ampex released a reel-to-reel tape last year of this ballet-with-song about Anna from Louisiana and her super-ego sister and how they triumph over the seven faces of temptation, I reported in these pages, comparing the performance of Gisela May with Lotte Lenya's for Columbia, that Miss May's voice "lacks the Lenya catch but makes up for it in force and fullness, and the chorus and orchestra, if less abrasively sarcastic in style than those of the older recording, sing and play so magnificently and are so brilliantly recorded that the latter sounds just a bit pallid by comparison." Following the two Annas once more as they journey through an imaginary Brechtian America, through a series of wry encounters with sin (Anna overcomes Pride in Memphis by agreeing to display her charms in a cabaret, Anger in Los Angeles by avoiding a battle with a movie

mogul, Gluttony in Philadelphia by foregoing big meals so she can keep her job as a dancer), I was impressed again by the whole performance. Moreover, a surprising amount of the gorgeous sound comes through on the cassette version. Even more surprising is the presence of the entire text, in German and English, in a tiny booklet that comes with the package. Considering that it was done by W. H. Auden and Chester Kallman, the translation is rather awkward as translations go, but I noticed this time that it can be sung to the score, which might explain some of the involutions in the prose.

P.K.

**NICANOR ZABALETA: The Harp.** Bach, C.P.E.: *Sonata, in G Major (Wq. 139)*. Viotti: *Sonata, in B-flat Major*. Salzedo: *Chanson dans la nuit*. Caplet: *Deux Diverissements pour la Harpe*. Prokofiev: *Prelude, in C Major, Op. 12, No. 7*. Hindemith: *Sonata for Harp (1939)*. Nicanor Zabaleta (harp). DEUTSCHE GRAMMOPHON ARCHIVE © 923104 \$6.98.

Performance: Fluent  
Recording: Excellent  
Playing Time: 55' 25"

This is an extremely well played recital of original music for harp (the Prokofiev was written for either harp or piano), although the musical worth of most of the compositions is not outstanding. Most congenial are the French-style Carlos Salzedo and André Caplet works, which are full of typical glissandos and harmonics. The longer pieces, including the Hindemith, I frankly find a bit dull, in spite of Zabaleta's obvious technical expertise. The performer is perhaps least happy in the earlier works, where there are a few stylistic problems and rather too much resonance for ideal clarity; overall, however, the performances are very expert, and the cassette reproduction is remarkably good. I.K.

### ENTERTAINMENT

**COUNTRY JOE McDONALD: Tonight I'm Singing Just for You.** Joe McDonald (vocals); instrumental accompaniment. *Ring of Fire; Tennessee Stud; Heartaches by the Number; Tiger by the Tail; Crazy Arms; You Done Me Wrong; All of Me Belongs to You; Oklahoma Hills*; and three others. VANGUARD © M56557 \$6.95, © M 86557 \$6.95.

Performance: Say it ain't so, Joe  
Recording: Good  
Playing Time: 29'05"

Country Joe McDonald is crazy enough to go to this much trouble for put-on purposes—he is, you'll recall, the originator of the Fish cheer and of political rock, and the genius behind such late Sixties classics as *The Feel Like I'm Fixin' to Die Now Rag*—but I really don't think that this is his idea of a long, quiet joke. More likely, it was something else, perhaps dashed off with a shrug while he was thinking of two other things. He certainly sings that way at times, although generally he sounds better than the peckerwoods who usually sing these songs. You will be pleased at what a nice, smooth delivery he has when he's apolitical and not backed by the Fish. Of course, sometimes he almost nods off—witness his vacuous versions of *Crazy Arms* and *Ring of Fire*. The material is mostly shallow and threadbare, and there are more than enough recorded versions of all the songs already on the market. I can condone changing the pace, relaxing, and even dropping out—but this isn't the way. N.C.

STEREO REVIEW



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CIRCLE NO. 53 ON READER SERVICE CARD

# TAPE HORIZONS

By CRAIG STARK



## HISS: THE VILLAIN

WHILE "ticks" and "pops" diminish our musical enjoyment of discs, hiss is undoubtedly the main thorn in the side of the serious tape recordist. Few home recordings (or commercial prerecorded tapes) can be played back at realistic volume levels without the audible intrusion of this insidious phenomenon, which destroys the silence into which reverberation should die away and draws an almost tangible veil between performance and recording. To some extent hiss is unavoidable at every stage in the recording process, but knowing its nature and its source is the first step toward minimizing it.

In general, what we call hiss is noise whose energy is concentrated in the higher frequencies. Even those noise sources which produce "white" noise (defined as having equal energy throughout the frequency band) will sound hissy simply because there are a greater number of discrete frequencies in the higher octaves. For example, the octave from 200 to 400 Hz covers a span of only 200 Hz, while the octave from 2,000 to 4,000 Hz spans 2,000 Hz and thus has equivalently more noise energy. A symphony orchestra produces comparatively little energy in the octave from 9,600 to 19,200 Hz, where only musical harmonics are present. And yet it is in this octave that the hiss is strongest.

The fight against hiss must begin with the recorder's microphone-input electronics. It has been extrapolated from various data that a theoretically ideal mike preamp used at room temperature would have a noise level of -130 dBm (the "m" simply designates a standard measuring technique). Presented with a very loud sound source, a typical dynamic microphone produces an output of perhaps -55 dBm, yielding (by subtraction) a theoretical signal-to-noise ratio of 75 decibels—a superb figure. However, the best audiophile microphone preamplifier I know of (in a \$2,000 tape deck) has a noise-level specification of -115 dBm. This would reduce the potential signal-to-noise figure to 60 dB—still very good performance, indeed, and not likely to be matched by many other less expensive home recorders. By contrast, according to Edward Gately, whose firm manufactures some of the finest professional equipment, it is quite possible to design microphone input circuitry that has a consistently realizable noise level of -127 dBm or even better.

This is why one can sometimes get quieter recordings by using an external "mixer" instead of the mike preamp built into the recorder, even if one intends to use only one microphone per channel. A recorder's signal-to-noise specifications are invariably based on measurements that bypass the mike preamps. If you're in doubt about whether a deck you are thinking of buying for use in live recording is adequate, the first thing to ask of the manufacturer is its "equivalent input noise" for the microphone-input stage. I'll take up some other sources of hiss next month.

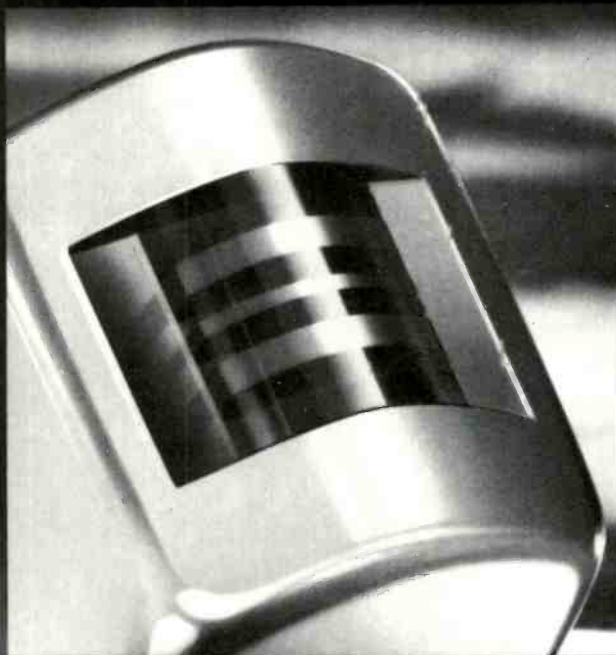
## STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NUMBER
1	A.D.R. Audio	48
2	Acoustic Research, Inc.	16
	Advent Corporation	5
	Allied Radio Shack	109
3	Altec Lansing, Division of LTV Ling Altec, Inc.	33
4	Angel Records	96
5	Audio Dynamics Corporation	8
6	Audio Unlimited, Inc.	106
7	Benjamin Electronic Sound Corp.	111
8	Bose Corporation	30
103	British Industries-Garrard	92
101	British Industries-Wharfedale	25
9	Carston Studios	98
	Columbia Records	103, 114
10	Concord Electronics Corp.	21
11	District Sound, Inc.	106
12	Downtown Audio	48
	Dressner	98
13	Dual	26, 27
	Dynaco, Inc.	47, 125
19	Electro-Voice, Inc.	22, 23
95	Empire Scientific Corporation	53
96	Empire Scientific Corporation	4th Cover
53	Finney Company, The	131
	Fisher Radio Company	2nd Cover, 1
14	Harman-Kardon, Inc.	9
27	Heath Company	34, 35, 36, 37
15	Honeywell Photographic	95
16	International Hi Fi Distributors	116
17	Irish Tape	124
18	JVC America, Inc.	10
20	KLH Research & Development Corp.	15
21	Kenwood Electronics, Inc.	12, 13
22	King Karol Records	95
23	Koss Electronics, Inc.	104
24	Lafayette Radio Electronics	123
25	London Records	107
50	3M-Mincom Division	121
43	Marantz, Inc.	101
44	Marantz, Inc.	119
45	Marantz, Inc.	124
	Martell Cognac	52
26	Matsushita Electric Corp. of America	2
28	Matsushita Electric Corp. of America	29
46	Maxell Corp. of America	50
29	McIntosh Laboratory, Inc.	122
30	Olson Electronics	119
26	Panasonic	2
28	Panasonic	29
41	Pickering & Company, Inc.	19
	Pioneer Electronics Corp.	39
	Puerto Rican Rum	51
31	Rabsons-57th Street Inc.	119
32	Record Club of America	6, 7
33	Rectilinear Research Corp.	117
42	Roberts	3rd Cover
34	Sansui Electronics Corp.	54, 55
100	Scott, Inc., H. H.	102
	Seagrams V. O.	49
35	Sherwood Electronic Laboratories, Inc.	115
36	Shure Brothers, Inc.	112
37	Shure Brothers, Inc.	14
38	Sony Corp. of America	44, 45
39	Sony Corp. of America (Radio-TV)	129
63	Sony/Superscope, Inc.	41, 126
40	Sound Reproduction, Inc.	116
47	Stereo Corporation of America	122
48	T D K Electronics Corp.	99
61	Teac Corporation of America	97
62	Teac Corporation of America	43
13	United Audio Products, Inc.	26, 27
49	V-M Corporation	105
52	Warner Bros. 7 Arts	11
51	Yamaha International Corporation	101

Classified Advertising ..... 130, 131

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