

The Case of the
BELITTLED BEATLES TAPES

\$1.25

Stereo Review

NOVEMBER 1977

• **RECORD PLAYERS: A SHORT COURSE FOR BUYERS.**

A Talk with Kate and Anna McGarrigle • The Symphonies of Dvořák

Equipment Test Reports: ESS amt 1b Speaker System • Fisher MT-6225 Turntable
Pioneer RT-707 Open-reel Tape Deck • Stanton 881S Stereo Phono Cartridge
Mitsubishi DA-P10 Preamplifier and DA-A15 Power Amplifier



262940 SIT 80311E99 641J NOV79
E GLENN SMITH
RT 2
BOX 311
SCF
SMITHS
AL 96877

19024 14110
Stereo Review

WHY THE FIRST HIGH POWERED RECEIVER IS STILL THE BEST HIGH POWERED RECEIVER.



When Pioneer first introduced the 160 watt* SX1250 last year, it prompted our competitors to hastily introduce a bevy of high powered receivers.

Unlike the others, however, the SX1250 wasn't a rush job. And the time and care that went into it can both be seen and heard.

EVERY SECTION SHIELDED.

Unlike most high powered receivers, every critical section in the SX1250 is shielded. Enveloped in aluminum. So spurious signals from one section can't leak into another. And dirt and dust can't slowly build up to affect performance. So the receiver not only produces crisp, interference-free sound when it's new, but still sounds great as it grows old.

A 22 POUND TRANSFORMER.

In our power supply, instead of finding a conventional transformer, you'll find a heavier, more advanced toroidal-core transformer. It's less susceptible to voltage fluctuations. And less likely to leak noise. Which means you get cleaner, clearer sound. And instead of finding the usual two electrolytic capacitors in the power supply, you'll find four. Because we've found that the two extra capacitors help improve low frequency response. And protect against tone burst distortion.

THE FM SECTION: A FIVE GANG VARIABLE CAPACITOR.

The average high powered (and low powered) receiver comes with a three, or four gang variable capacitor for FM tuning. Not the SX1250. It comes with a *five* gang zinc plated variable capacitor that cleans up FM reception much better. And helps to pull in stations that some three or four gang capacitors can't touch.

This same kind of thinking even went into things like our heat sinks. They're massive, and located around the outside of the 1250 to dissipate heat away from the innards, instead of into them. (In the Technics SA 5760, by comparison, the heat sinks are located right in the middle of the receiver.) And where many manufacturers choose to solve the heat problem with fans, we choose not to. Simply because electrical fans can cause noise and vibration. While our heat sinks can't.



Massive heat sinks to keep the heat off delicate electronics.

OTHER POWERFUL ARGUMENTS FOR THE SX1250.

Our pre-amp circuit was designed with an unheard-of phono overload level of 500 millivolts. Which means that no magnetic

cartridge in the world can make it distort. It was also designed to follow the RIAA curve (the recording standard of the record industry), to within 0.2 decibels. A figure that competes favorably with even the costliest separate pre-amps.

And where some high powered receivers give you two or three tone controls, the SX1250 gives you four. Two for regular treble and bass, and two for extended treble and bass. They're calibrated in 2 decibel click stops; which give you a total of 3,024 ways to make the most out of your music.

Given all this, it should come as no surprise that the SX1250 even weighs more than most of our competitors' high-powered offerings.

So before you run out and buy just any high powered receiver, consider all the time and engineering that went into the SX1250. And weigh your decision carefully.



An extraordinary power supply, for an extraordinary amount of power.



A five gang variable capacitor for FM reception that never varies.

WHEN YOU'RE NOT IN A RUSH TO CATCH UP, YOU'VE GOT THE TIME TO BUILD THINGS RIGHT.



*160 watts per channel minimum RMS continuous power output at 8 ohms, from 20 to 20,000 Hz, with no more than 0.1% total harmonic distortion.

High Fidelity Components
PIONEER
WE BRING IT BACK ALIVE.

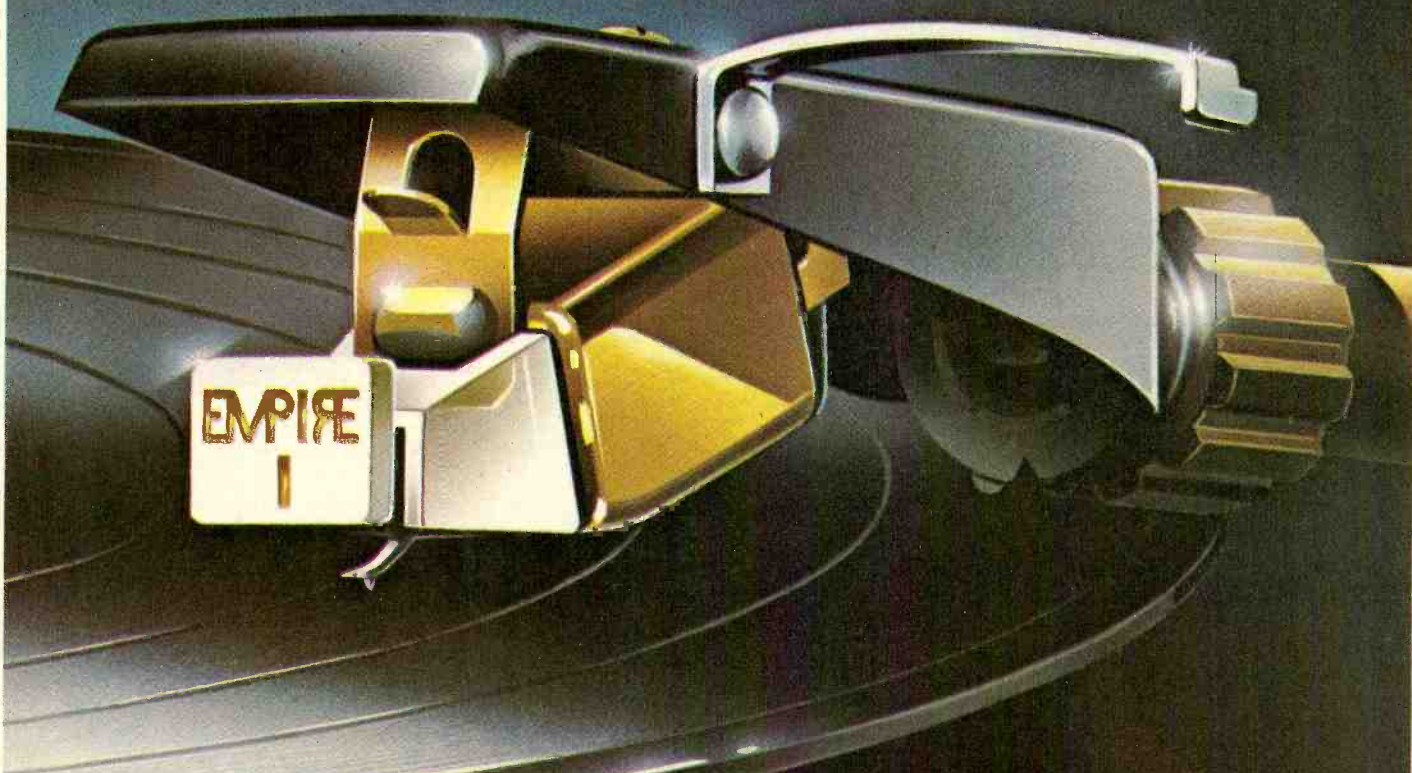
©1977 U.S. Pioneer Electronics, 85 Oxford Drive, Moonachie, New Jersey 07074

CIRCLE NO. 83 ON READER SERVICE CARD



PIONEER'S SX1250.

Here's a tip
to make your
records
last longer.



No matter what system you own, a new Empire phono cartridge is certain to improve its performance, three ways.

One, your records will last longer. Unlike other magnetic cartridges, Empire's moving iron design allows our diamond stylus to float free of its magnets and coils. This imposes much less weight on the record surface and insures longer record life.

Two, you get better separation. The small, hollow iron armature we use allows for a tighter fit in its positioning among the poles.

So, even the most minute movement is accurately reproduced to give you the space and depth of the original recording.

Three, Empire uses 4 poles, 4 coils, and 8 magnets (more than any other cartridge) for better balance and hum rejection.

The end result is great listening. Audition one for yourself or write for our free brochure, "How to Get the Most Out of Your Records".

Cartridges
Empire Scientific Corp.
Garden City, N.Y. 11530



We bring music to life
EMPIRE

FORMERLY HI FI/STEREO REVIEW

Stereo Review®

NOVEMBER 1977 • VOLUME 39 • NUMBER 5

The Equipment

NEW PRODUCTS <i>Roundup of the latest audio equipment and accessories</i>	18
AUDIO QUESTIONS AND ANSWERS <i>Advice on readers' technical problems</i>	LARRY KLEIN 26
AUDIO BASICS <i>Getting the Room Right—II</i>	RALPH HODGES 30
TAPE TALK <i>Theoretical and practical tape problems solved</i>	CRAIG STARK 34
EQUIPMENT TEST REPORTS <i>Hirsch-Houck Laboratory test results on the Mitsubishi DA-P10 preamplifier and DA-A15 power amplifier, Stanton 881S stereo phono cartridge, Fisher MT-6225 turntable, ESS amt 1b speaker system, and Pioneer RT-707 open-reel tape deck</i>	JULIAN D. HIRSCH 42
UNDERSTANDING RECORD PLAYERS <i>What you should know before you go out shopping</i>	JULIAN D. HIRSCH 60

The Music

THE CASE OF THE BELITTLED BEATLES TAPES <i>Perry Mason would have known just how to handle it</i>	HARRY CASTLEMAN AND WALLY PODRAZIK 66
THE SYMPHONIES OF DVOŘÁK <i>A critical survey of what the current catalog has to offer</i>	IRVING KOLODIN 70
KATE AND ANNA MCGARRIGLE <i>"I keep reading about us everywhere. What's it all about?"</i>	RICK MITZ 76
BEST RECORDINGS OF THE MONTH <i>Concerted music: Carl Nielsen's Clarinet, Flute, and Violin Concertos; Elgar's Cello Concerto</i> <i>Vocal: Tom Paxton's "New Songs from the Briarpatch"; Nancy Wilson's "I've Never Been to Me"; two recital discs by Jill Gomez</i>	Rock: War's "Platinum Jazz" 81
POPULAR DISCS AND TAPES	86
<i>Elvis Presley's "Moody Blue"</i>	WILLIAM ANDERSON 87
<i>The Animals Return</i>	STEVE SIMELS 90
<i>Virtuoso Jack Jones</i>	HENRY PLEASANTS 98
<i>Knifflsønn</i>	NOEL COPPAGE 105
<i>Rock-'n'-roll Roots on Savoy Records</i>	JOEL VANCE 112
<i>"I Love My Wife"</i>	PETER REILLY 118
<i>Bobby Bare, Enigma</i>	NOEL COPPAGE 122
<i>Introducing Egberto Gismonti</i>	CHRIS ALBERTSON 130
CLASSICAL DISCS AND TAPES	134
<i>The Sensational Heinrich Schiff</i>	RICHARD FREED 135
<i>Rostropovich Conducts the Tchaikovsky Symphonies</i>	RICHARD FREED 140
<i>Quintessence: A Rich Lode of Reissues</i>	RICHARD FREED 146
<i>The Delights of Gerald Finzi</i>	DAVID HALL 151
<i>The Art of Lotte Lehmann</i>	GEORGE JELLINEK 160
<i>Stokowski's Wagner</i>	ERIC SALZMAN 163

The Regulars

EDITORIALLY SPEAKING	WILLIAM ANDERSON 4
LETTERS TO THE EDITOR	8
INSTALLATION OF THE MONTH	RICHARD SARBIN 38
TECHNICAL TALK	JULIAN D. HIRSCH 40
GOING ON RECORD	JAMES GOODFRIEND 56
THE POP BEAT	PAULETTE WEISS 58
ADVERTISERS' INDEX	162

COVER: Design by Borys Patchowsky; photo by Bruce Pendleton. See page 64 for details.

COPYRIGHT © 1977 BY ZIFF-DAVIS PUBLISHING COMPANY. All rights reserved. Stereo Review, November 1977, Volume 39, Number 5. Published monthly by Ziff-Davis Publishing Company; Editorial and Executive Offices at One Park Avenue, New York, N.Y. 10016; Telephone: 212 725-3500. Hershel B. Sarbin, President; Furman Hebb, Executive Vice President; John R. Emery, Senior Financial Vice President and Treasurer; Charles B. Seton, Secretary. Also the publishers of Boating, Car and Driver, Cycle, Flying, Modern Bride, Popular Electronics, Popular Photography, and Skiing. One-year subscription rate for U.S. and possessions, \$7.98; Canada, \$8.98. All other countries, one-year subscription rate \$12.98, cash orders only, payable in U.S. currency. Second-class postage paid at New York, N.Y., and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: Forms 3579 and all subscription correspondence should be addressed to Stereo Review, Circulation Department, P.O. Box 2771, Boulder, Colorado 80322. Please allow at least eight weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue. Material in this publication may not be reproduced in any form without permission. Requests for permission should be directed to Jerry Schneider, Rights and Permissions, Ziff-Davis Publishing Company, One Park Avenue, New York, New York 10016.

Editorially Speaking

By William Anderson



CULTURE SNOBS

COMMENTING in this column in December of 1971 on the opening of Washington's John F. Kennedy Center for the Performing Arts, I observed that the Center had already proved to be "the vehicle for bringing into the American daylight a problem central to our cultural life: the inevitable conflict between an elitist reality and an egalitarian ideal, the painful compromises attendant upon our apparent determination to bring high culture to the lowly. . . . There will be more of this when the government (which is to say the people) at long last gets around to lending aid and sustenance to the arts."

Indeed, there are few hotter topics right now in Washington political circles, and therefore in the media (the *New York Times*, *The Christian Science Monitor*, *Harper's* magazine, public television), than that of federal funding of the arts. Such questions as who will be replacing Nancy Hanks as chair-

person of the National Endowment for the Arts or just what is the Carter administration's *real* attitude toward Giacomo Puccini can generate at least as much heat in some quarters as, say, whether we should pull the plug on the Panama Canal. And it is heat, not light, that we get from "The Cultural Tithe," a brief against federal funding filed by Washington probationer Tom Bethel in *Harper's* August issue.

Mr. Bethel is upset because all of official Washington, from Second Lady Joan Mondale on down, seems hell-bent on climbing aboard the cultural bandwagon—forgetting that such climbing is the exercise for which politicians are best suited. He is also disturbed that the National Endowment which cost us \$5 million ten years ago now runs to about \$170 million yearly—failing to compare those figures with other federal subsidies (\$1.5 billion for the post office, for example,

of which the elite *Harper's* is—and should be—one of the beneficiaries), failing to assess the number of jobs involved, and failing, worst of all, to divide either figure by population (\$170 million ÷ 215 million = 79 cents per head per year, which is about the price of a pack of cigarettes). And surely he should have pointed out that the Endowment does not underwrite whole enterprises, but provides "matching funds," the main burden still being carried by box-office earnings and private gifts (the Metropolitan Opera, for example, gets only about 6 per cent of its money from federal funding).

Since he defines culture strangely as "something that everyone could enjoy," it is no surprise that the heart of Mr. Bethel's brief is the charge of "elitism," an epithet that has lately swelled the vocabulary of political insult, an accusation with a built-in guilty verdict. This habit of reducing everything to the so-called 'class struggle' perhaps comes more naturally to those from old, comparatively homogeneous cultures (Mr. Bethel is English) than to us wildly heterogeneous new Americans. Be that as it may, classical music in this country is far from being the exclusive property of "the rich and influential" (not that they don't have their rights too), and jazz, rock, and c-&-w are far from enjoying majority appeal—as anyone who has ever been in a New York taxi or an American barbershop during the Saturday afternoon Met opera broadcast can testify.

To say, as Mr. Bethel does, that cultural funding is designed "to tax the mobs" to subsidize the tastes of an "elite" is nothing more than an uninformed attack on the social contract by a culture snob of another kind. *Of course* our taxes go to support things that don't interest us; other people's taxes support things that do. That is just one of the meanings comprehended under the national motto—*e pluribus unum*—that can be found inscribed on the reverse of all this country's coinage. What we have is one culture, of many parts, and every one of them precious.

Stereo Review

PUBLISHER
EDGAR W. HOPPER

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

EDITORIAL COORDINATOR
LOUISE GOOCH BOUNDAS

ART DIRECTOR
BORYS PATCHOWSKY

MUSIC EDITOR
JAMES GOODFRIEND

POPULAR MUSIC EDITOR
PAULETTE WEISS

ASSISTANT MUSIC EDITOR
VIVIENNE WINTERRY GOODMAN

TECHNICAL DIRECTOR
LARRY KLEIN

TECHNICAL EDITOR
RALPH HODGES

ASSISTANT TECHNICAL EDITOR
GEORGE TLAMSA

PRODUCTION EDITOR
JOHN HARRISON

ASSISTANT EDITOR, RESEARCH
RICHARD SARBIN

COPY EDITOR
DAVID STEIN

EDITORIAL ASSISTANTS
BARBARA AIKEN, DIANE NAKAMURA

CONTRIBUTING EDITORS

CHRIS ALBERTSON
NOEL COPPAGE
RICHARD FREED
PHYL GARLAND
DAVID HALL
ROY HEMMING
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
IRVING KOLODIN
PAUL KRESH

STODDARD LINCOLN
J MARKS-HIGHWATER
RICK MITZ
LINCOLN PERRY
PETER REILLY
CHARLES RODRIGUES
ERIC SALZMAN
STEVE SIMELS
CRAIG STARK
JOEL VANCE

LONDON EDITOR

HENRY PLEASANTS

ADVERTISING DIRECTOR

JAMES J. SULLIVAN

ADVERTISING SERVICE MANAGER

LINDA BLUM

EXECUTIVE ASSISTANT

PEGI MCNEANEY

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 725-3500
Eastern Advertising Manager: Richard J. Halpern
Eastern Advertising Representative: Charles L. P. Watson

Midwestern Office: The Pattis Group
4761 West Touhy Ave., Lincolnwood, Illinois 60464
312 679-1100
Arnold S. Hoffman

Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213 273-8050; 272-1161
Western Advertising Manager: Linda Bartlett

Japan: James Yagi
Oji Palace Aoyama, 6-25, Minami Aoyama
6-Chome, Minato-ku, Tokyo, Japan
Telephone: 407-1930/6821, 582-2851

Circulation Office
P.O. Box 2771, Boulder, Colorado 80323

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for the return or safety of art work, photography, or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY
Hershel B. Sarbin, President
Philip Korsant, Executive Vice President
Furman Hebb, Executive Vice President
John R. Emery, Senior Vice President-Finance/Treasurer
Phillip T. Heffernan, Senior Vice President
Edward D. Muhlfeld, Senior Vice President, Sports Div.
Philip Sine, Senior Vice President
Frank Pomerantz, Vice President, Creative Services
Arthur W. Butzow, Vice President, Production
Lawrence Sporn, Vice President, Circulation
George Morrissey, Vice President
Sydney H. Rogers, Vice President
Sidney Holtz, Vice President
Albert S. Traina, Vice President
Paul H. Chook, Vice President
Edgar W. Hopper, Vice President
Robert N. Bavier, Jr., Vice President
Charles B. Seton, Secretary
William Ziff, Chairman
W. Bradford Briggs, Vice Chairman

The importance of being earnest.



matched walnut veneer enclosures

It's important to be earnest — about speakers, that is. Because we know that your speakers are the most important, and final link in your high fidelity component system. And we know that to make truly great speakers has long been the greatest challenge to audio engineers.

To meet the challenge, Rank has dedicated years of effort and hundreds of thousands of dollars, using highly sophisticated research techniques. Our success is demonstrable and audible. We have created an astoundingly accurate line of loudspeakers.

To develop the Leak 3000 Series, Leak engineers created a distortion-free listening system: free from harmonic and intermodulation distortion, free from time delay and Doppler distortion and free from delayed resonance. Our engineers then electronically introduced varying degrees of each form of distortion, separately.

A large number of listeners, including many "golden ears," determined when distortion was audible and when it was objectionable. These results were fed into a computer which then generated the

design parameters and engineering specifications of the lowest distortion and greatest accuracy speakers.

The Leak line has overcome the inherent problems of conventional speaker design. The Leak line reproduces sound with outstanding accuracy. It is now available in America.

Write to us for the name of your nearest Leak dealer and ask for full product and technical literature. Choose from the Leak 3080, 3050, 3030 and 3020 models. One is certain to suit both your budget and listening needs.



RANK HI FI Inc., 22 Bushes Lane, Elmwood Park, New Jersey 07407 (201) 91-7888

CIRCLE NO. 60 ON READER SERVICE CARD



LEAK

Introducing the Koss Theory of loudspeaker design and the three new Koss CM speaker systems that prove it.

When Koss invented the stereophone, music lovers and audio experts were amazed at the low distortion, broadband frequency response, and high efficiency achieved by the Koss drivers. Indeed, the resultant Sound of Koss created a revolution in the audio industry.

Today, the exciting new Koss Theory of loudspeaker design has created another revolution. By developing a complex series of audio engineering formulas and by utilizing the precise knowledge of modern computer science, Koss engineers have created a breakthrough in loudspeaker technology of such significance that it heralds the second major revolution in loudspeaker design technology. For the first time, it's now possible to scientifically derive and produce the optimum system parameters for any loudspeaker.

By computerizing the Koss Theory and by first selecting the number of bandpasses desired in the system, the system's desired efficiency, the f_3 , low bass cutoff, and the desired cabinet size; Koss engineers are able to derive specific design parameters for every component in the total system. In fact, the Koss Theory is so sophisticated that even the structural design of the cabinet and the precise positioning of the components in the cabinet for optimum dispersion and phase coherency are specified.

Of course, what's really important is not the Koss Theory itself but the sound of the three new Koss speakers

that prove it. Indeed, with current technology, there are no speakers available at similar prices that can match the Koss CM 1010 two bandpass loudspeaker, the Koss CM 1020 three bandpass loudspeaker or the Koss CM 1030 four bandpass loudspeaker in low distortion, high efficiency, and broadband frequency response.

But then, the incredible sound of these three new speakers isn't surprising when you consider some of the revolutionary new features they offer:

Take for example, the CM 1010's unique mass aligned 10-inch passive radiator that enhances the lower 2 octaves of the bass and allows for the use of a specially designed 8-inch woofer to reproduce the critical midrange up to 2.5 kHz. With the alignment mass in place, the CM 1010 reproduces a maximally flat response from an f_3 of 35 Hz on outward. However, by

removing the alignment mass, those who prefer more acoustic energy in the 50 to 80 Hz range can create an f_3 of 40 Hz and a low bass ripple of $1\frac{1}{4}$ dB centering on 60 Hz.

Or take the CM 1020's dual port design that provides an optimal cross sectional port area for proper cabinet tuning. Or the unique parallel midrange design of the CM 1030. By utilizing two $4\frac{1}{2}$ -inch drivers operating in parallel, Koss engineers were able to decrease the excursion of each driver thus creating a dramatic decrease in potential driver distortion and an equally exciting increase in the overall brilliance and presence of the midrange response. Then again there's the Koss high bandpass 1-inch dome tweeter and unique acoustic transformer that creates an incredible 6 dB increase in headroom.

And, of course, there's also the patented quasi second-order crossover network that provides a smooth, acoustically invisible transition from bandpass to bandpass.

But those are just some of the revolutionary features offered by the new Koss CM loudspeakers. Why not prove the Koss Theory of loudspeaker design to yourself by asking your Audio Dealer to give you a full demonstration of the beautiful Sound of Koss. Or write to Fred Forbes, c/o the Koss Corporation, for our free, full color CM loudspeaker brochure. Once you've heard these revolutionary new loudspeakers, we think you'll agree: hearing is believing.





KOSS[®] CM SPEAKER SYSTEMS **hearing is believing[™]**

KOSS CORPORATION, 4129 N. Port Washington Ave., Milwaukee, Wisconsin 53212
Koss International/London, Dublin, Paris, Frankfurt • Amsterdam • Koss Limited/Ontario • Koss K.K./Tokyo
CIRCLE NO. 19 ON READER SERVICE CARD

DISCWASHER

presents

The Clean Truth About Your Naked Stylus

When your stylus plays over one light fingerprint or one tiny "bead" of vinyl stabilizer, the clean naked diamond becomes a glazed, dust-holding abrasive weapon wearing away at your records and masking their true sound. This unseen build-up may actually hold the tracking tip of the diamond out of the record groove.



Accumulated grit on stylus that looks "clean" to the naked eye.

The SC-1 Stylus Cleaner from Discwasher is designed with a brush that is stiff enough to remove harmful accumulation, but gentle enough to avoid damaging delicate cartridge assemblies. Two drops of Discwasher's D3 Fluid add extra cleaning action to the SC-1 without the side-effects of alcohol, which can harden rubber cantilever mountings.

After cleaning with SC-1 and D3 Fluid by Discwasher.



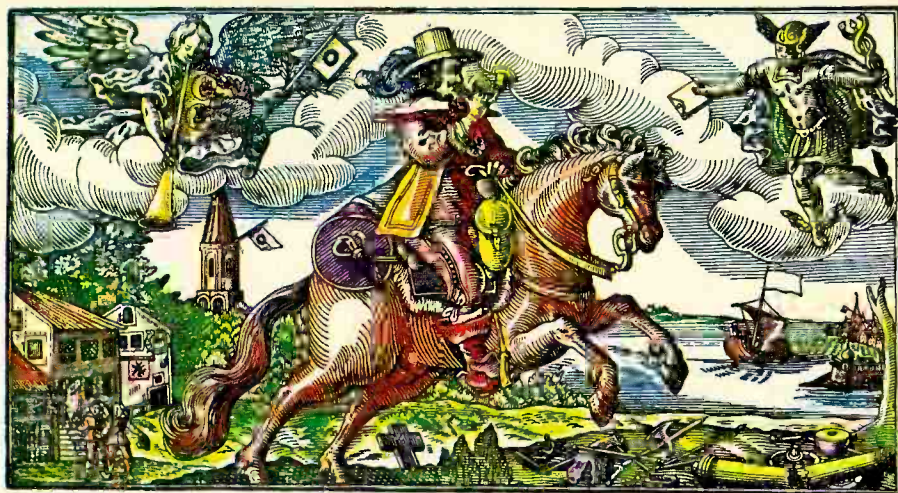
The retractable, walnut-handled SC-1 includes a magnifying mirror for convenient inspection of stylus/cartridge alignment and wiring.

Get the clean truth from your records; get the SC-1.

SC-1 STYLUS CLEANER



discwasher,[®] inc.
1407 N. Providence Rd.
Columbia, MO 65201



LETTERS TO THE EDITOR

CSN & Simels

● I subscribe to *STEREO REVIEW* primarily for information on audio hardware, but I cannot resist a reply to Steve Simels' September review of "CSN" by Crosby, Stills, and Nash. Using the city of Los Angeles as a time-delay detonator (most all of the album was recorded in studios in Miami, Florida), Simels blows up and out over the fact that CSN actually use *session musicians*, as if that were something akin to corporate callousness. He then faults a collective writing genius that has produced two gold records by comparing *Helplessly Hoping* with *See the Changes*. Grabbing for a few more straws (after all, who cares if it was Winchester or Notre Dame?), he interprets *Cathedral* as "a clumsy swipe at organized religion" that has no heart in it. (The way I heard it, Nash was writing about tripping while inside a cathedral. But I guess that does leave it open to interpretation.) Finally, with a snide, tongue-in-cheek "thank you," he dismisses CSN for not meeting his expectations, thus dismissing hour upon hour of pure listening pleasure—and himself as a critic.

C. L. MORRISON
Panama City, Fla.

● Like hell the songs on Crosby, Stills, and Nash's new album are "hardly worth discussing," as Steve Simels put it in his review in the September issue. "CSN" may not be one of the year's best albums, but it is worth discussing. Sure they've lost what they once had, but their musicianship is topnotch and their harmonies are still very powerful. In an age when we have garbage-can bands such as Kiss and Aerosmith and guys like Peter Frampton, I find CSN very much worth discussing. Mr. Simels showed me just one thing: his poor taste.

S. L. DiFAZIO
Greenwood, Ind.

Gambling on Records

● Putting aside questions about disc quality, I think that records are hardly the bargain the president of Golden Crest Records claimed they are in the July "Letters." All too often the record buyer wastes his money because

there is rarely a chance to hear an entire LP (or sometimes any of it at all) before buying it. *STEREO REVIEW* helps some, but in the end it is up to the buyer alone to decide if he is pleased or displeased by his purchase. Unfortunately, if he is not pleased, there is little he can do to recoup the loss once the record has been taken home, opened, and played. Your local record store is thus a haven for legalized gambling.

CHRISTOPHER COLLINS
Newport Beach, Calif.

Yes, and so is your local book store. Hardcover books these days mostly seem to cost in the \$10 to \$15 range—and they won't even let you read them at the counter!

Upgrading Radio

● A lot of people have been talking about the coming of stereo AM and quad FM, but as I read William Anderson's September "Editorially Speaking," I couldn't help but wonder if these will have any value beyond their snob appeal.

Having worked in radio broadcasting for many years, I can tell you that people just don't sit with their ears fixed before the loud-speaker(s) of their radios the same way that they sit bug-eyed in front of their television sets. While the radio industry seems to have its heart set on introducing something that needs to be attentively listened to, radio broadcasters are increasingly presenting "background" programming. Automated "jukebox" stations seem to be spreading across the country like air pollution in a stiff breeze. The remaining semi-live, somewhat conversational stations—such as the 50,000-watt, clear-channel KFI in Los Angeles—are switching to a more mindless sound with "time 'n' temp" DJ chatter sparingly sprinkled between the seemingly endless cycle of their thirty pulp pop songs.

If stereo AM and quad FM are to be valuable contributions to our society, programming is going to have to become more worthwhile and listeners are going to have to sit down, turn up the volume a little, and *listen*. It can be done, and it is being done already to a limited extent; especially noteworthy are the CBS radio network's two regular drama pro-

grams and occasional specials and the excellent National Public Radio offerings. NPR's *Earplay* is a good example of how stereo FM can bring another dimension to radio drama, and there have also been some experiments with live concerts and other types of "foreground" programming.

Stereo AM? Quad FM? Sooner or later they will find their way into our homes, but if we continue to listen as most people listen to radio now—at a level just below consciousness—it might as well be mono or the roar of a vacuum cleaner.

KEN SLAUGHTER
San Bernardino, Calif.

Cartoon Connoisseur

Let me applaud your man with the unique sense of humor and way of expressing it: I'm speaking, of course, of the person who draws the cartoons appearing in *STEREO REVIEW* each month, Charles Rodrigues. His irony and wit are truly amusing. I wish more space could be devoted to his work.

JOSEPH L. SCHERER
Washington, Mo.

Mr. Rodrigues' cartoon strip Casey is syndicated nationally. In the New York area it appears in the Daily News.

Emanuel Ax

I want to thank *STEREO REVIEW* for introducing me to the young pianist Emanuel Ax. I bought his first record (the Chopin recital) after reading Richard Freed's review of it in the October 1976 issue; Ax fully justifies the splendid review and it has become my favorite disc. Since then, I have made sure that my record store apprises me of each new recording Ax makes, and I am happy to say that I have them all, including the latest, with the Cleveland Quartet. Although my preference is for Ax as a soloist, the Dvořák quintet (reviewed in the September 1977 issue) is indeed a splendid performance. The recommendations of *STEREO REVIEW*'s classical music reviewers have been my guide since I became a subscriber and they have yet to disappoint me.

By the way, when I was in Britain recently I compared RCA's English pressing of Ax's first record with the one made in the U.S. The former is decidedly inferior.

R. V. ALLEN
Willowdale, Ontario

Music Editor James Goodfriend replies: Mr. Allen will probably be delighted to know that the Chopin recital he refers to was not Ax's first record but was preceded by another. That first disc included the Chopin B Minor Sonata, four Liszt transcriptions of Schubert songs, and two Liszt virtuoso pieces, and it was reviewed in the "Best of the Month" section in the October 1975 issue of STEREO REVIEW.

Giving Credit

The song *Willin'* by Little Feat does indeed appear on "Sailin' Shoes," their second album, as Paulette Weiss said in her reply to a letter in the September issue. But that was not the original recording of it, as the group did an

earlier version on their first album, for Warner Bros., which was simply titled "Little Feat." Also in the September issue, in his review of "Barry Manilow Live" Peter Reilly says Manilow wrote *Mandy* and *A Weekend in New England*. The former was written by Scott English and Richard Kerr (after which Clive Davis changed it around a little) and the latter by Randy Edelman.

BILLY MIGICOVSKY
Montreal, Quebec

Dust Blower

Recently I came up with a brilliant idea I thought I should write and tell you about. Two months ago I had just finished up a bottle of Pearl Drops tooth polish and was about to dispose of the container when the idea came to me. I proceeded to rinse the bottle out with water and put it on the counter for three days to dry it out. Now I am totally dependent on this bottle to squeeze air onto my phonograph stylus to clean it off and also to blow dust off my records. I saved \$3, which is what an instrument specially designed for this purpose costs, and I also think my piece of equipment is more efficient than any that can be bought.

ROBERT MATHIES
Mountain View, Calif.

Technical Director Larry Klein replies: Not a bad idea—with one caveat: there may be dirt adhering to a stylus (and certainly in record grooves) that a little puff of air won't remove, in which case one needs to resort to more elaborate (and non-homemade) remedies.

"Young Pianists"

In "All the Young Pianists" (September), James Goodfriend states that he excluded those pianists he had "not heard sufficiently to make a judgment about." He then proceeds to evaluate Christian Zacharias and Krystian Zimerman on the basis, in each case, of a single recording devoted to music of a single composer—hardly enough evidence on which to form any kind of verdict.

In addition, I would like to know how Mr. Goodfriend would defend his omission of Bruno-Leonardo Gelber and Victoria Postnikova, both of whom have performed a number of times in this country. Surely Gelber's Brahms recordings and Postnikova's stunning Schumann *Kreisleriana* and Scriabin Fifth Sonata (Russian Melodiya C 02621/2 and C 03983/4, respectively) rank with the efforts of the pianists who were included, and surpass many of them.

Finally, two corrections: Columbia has never issued a Nelson Freire recording of Schumann's *Kinderszenen* (perhaps Mr. Goodfriend meant the *Carnaval* once available on MS 7307?), and the competition in which Robert Silverman was a winner is named after José Vianna da Mota, not "Viana da Mota" as in the article.

DONALD MANILDI
St. Cloud, Minn.

Mr. Goodfriend replies: No matter how many times one reiterates (and I reiterated it plenty!) that the opinions given are highly personal, as was the experience on which they are based, one is still accused of distortion, as if what was being dealt with was fact rather than
(Continued on page 12)

DISCWASHER

presents

How to Zero
in on Static

with

Zerostat



Zerostat is the ultimate anti-static device. Simply aim and squeeze. Zerostat emits showers of ionized air that completely neutralize static charges on any surface.

"No static" means that atmospheric dust is not drawn to records or film—so cleaning becomes a lot easier.

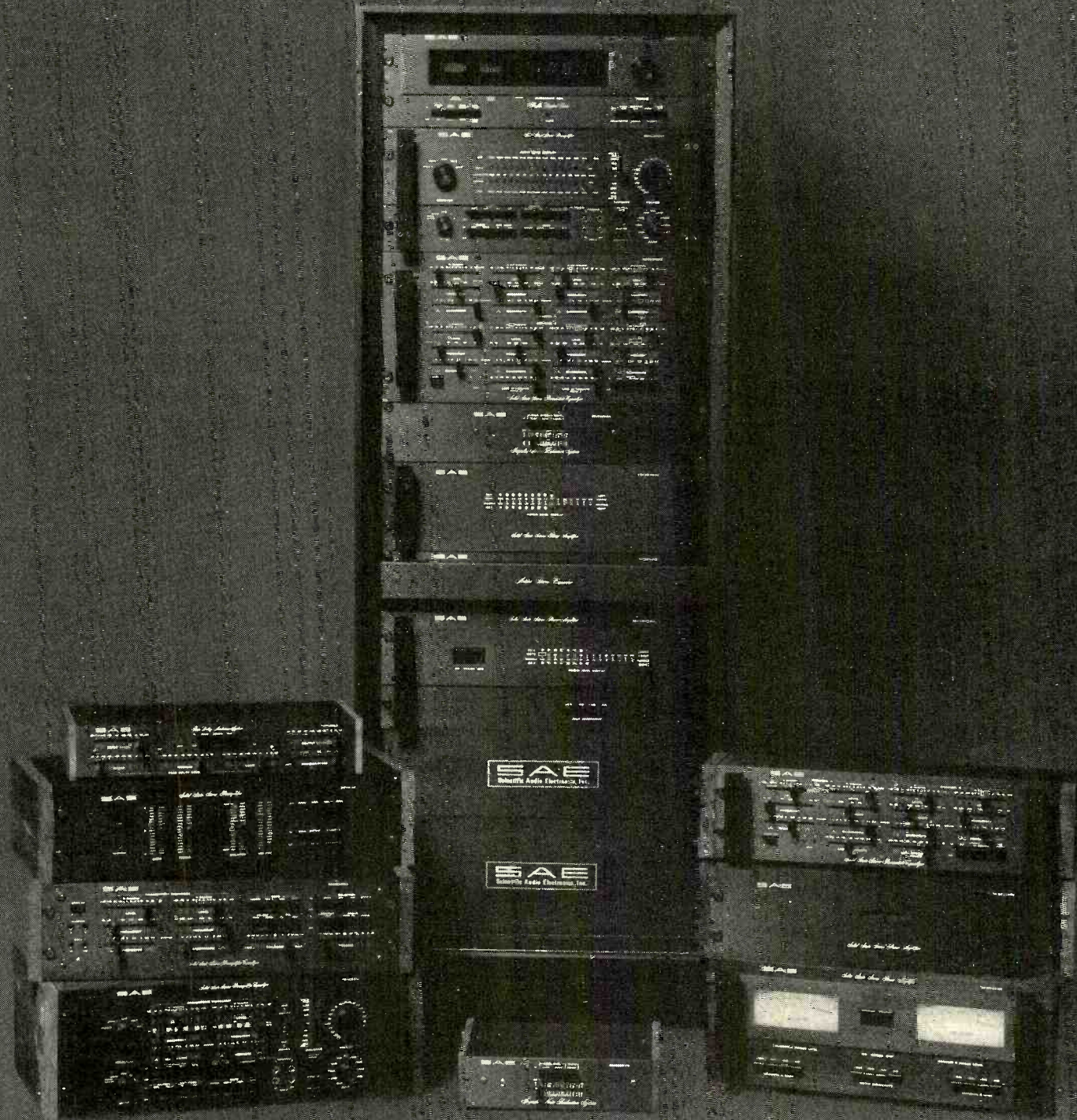
Zerostat uses no power source or replaceable parts; there is no radiation danger or electric shock.

Zerostat—the \$20 alternative to static.



discwasher, inc.
1407 N. Providence Rd.
Columbia, MO 65201

The Look and



Sound of SAE

What you see here is the result of twelve years of devotion to the development and production of the most revolutionary and highest quality components in the audio industry. This is not the usual self-seeking statement by a biased manufacturer—to prove it, ask anyone who knows SAE.

But, it is not only uniqueness that sets SAE products so far apart from their competitors. It is a goal that SAE established long ago—a goal which states that it is manufacturing excellence as well as design that makes a product truly great.

The following points out the realization of this goal in our product.

AMPLIFIERS

The complete line of SAE Stereo Power Amplifiers is the product of one heritage in both design and construction. The unique, fully complementary design system provides balanced amplification from input to output. This approach yields lower steady state and transient distortion as well as better overload recovery. To realize the full benefits of this unique design approach, every SAE amplifier is built with the same high quality materials throughout. The use of Mil-Spec parts, G-10 glass epoxy boards and hand selected critical components at every level ensures that the superior design results in superior products.

PREAMPLIFIERS

A bold research and development program by our engineering staff has resulted in the introduction of the first integrated circuit (IC) designed specifically for audio applications. Extremely low distortion, low noise characteristics and fast overload recovery have made it ideally suited for preamp applications. To realize the full benefits of this innovative IC, a completely new phono circuit has been developed. This new multi-stage phono circuit requires less gain from each individual stage and results in lower transient distortion, more accurate tracking of the RIAA curve, and also provides much lower interface interaction with the phono cartridge itself. Besides sonic excellence, careful attention has been paid to human engineering—our preamplifiers provide the optimum in signal flow flexibility to complement their sonic excellence.

PARAMETRIC EQUALIZERS

The parametric approach to tone modification stands as a revolutionary advancement in equalizers for consumer products. Our parametric equalizers control not only cut and boost, as in conventional systems, but also bandwidth and center frequency. This unique combination of controls provides for tonal modification never before thought possible.

ASSOCIATED COMPONENTS

These components complement our line of amplifiers, preamps and equalizers. They include a digital readout FM tuner with linear phase IF filters and phase-lock multiplex; an Electronic Crossover for bi-amplification, which will reduce distortion in even the best speaker system; an Impulse Noise Reduction System, the system that takes over where every other noise reduction system leaves off, by providing dramatic reduction of the impulse noises (clicks and pops) that occur in common playback of records; and our new Time Delay Ambience System, to recreate the live performance previously beyond reach in the home environment.

CONCLUSION

As you can see, the goal of advanced design and manufacturing excellence has created the finest audio products in the world. The goal is supported by an ongoing R & D program and by a large modern production facility using the latest techniques in circuit board and mechanical fabrication. With constant supervision of assembly and testing, SAE products offer performance, value and consistency—functional, state-of-the-art, and without question, Components for the Connoisseur.

For Complete Information Write:

SAE
Scientific Audio Electronics, Inc.
P. O. Box 60271 Terminal Annex, Los Angeles, CA 90060

opinion. Mr. Manildi to the contrary, it is relatively easy to make judgments on some pianists playing some repertoire on the basis of a single record—though one should add (as I did) the caution that the opinion has been based on just that one record. On the other hand, it is sometimes very difficult to make judgments about other pianists on the basis even of several records. The difference lies in the repertoire—what opportunities it offers for judgment—and in the pianistic personality involved. Did anyone have to wait for additional evidence when Horowitz made his American debut in 1928? He played only one piece, but that was quite enough for most people to know what to think of him.

I omitted Postnikova because I have never heard her and she has no records on domestic

labels. I omitted Gelber because many of his records were made nearly a decade ago and, in any case, the totality of them did not provoke in me a judgment sure enough to put into print. Sorry, but it happens that way sometimes. There were other worthy and interesting pianists who were omitted for similar reasons, as I made clear in my introduction.

As for the factual matters, Mr. Manildi is right on the first point: it was the recording and concert performance of *Carnaval* I had in mind. On the second, authorities differ, but Grove's Dictionary gives it as "Viana da Mota" and that is the way I gave it.

● James Goodfriend's character studies of the young pianists (September) are highly informative and provide a welcome insight into

the future of pianism. However, Chopin, Liszt, and other musical giants of earlier times are the past of music. A piano teacher of mine once remarked that "good pianists are a dime a dozen." The future of music lies not in the hands of today's pianists, but in the compositional art of the present. Perhaps Mr. Goodfriend should oblige the struggling young composers in some future issue of STEREO REVIEW.

R. M. RITCHIE
Portsmouth, N.H.

Arf-less Annie

● In his August review of the original-cast recording of *Annie*, Peter Reilly states that Sandy, the dog, "... unfortunately, does make an appearance here vocally." I have played the album many times but have not heard so much as an "arf," growl, or whine. Exactly what track does Sandy appear on? Or does he appear only on certain pressings? Please answer; it will help me sleep better.

R. JAMES OST
Boonton, N.J.

Mr. Reilly informs us that his typewriter unaccountably balked at inserting a "not" into that sentence, and that Mr. Ost is perfectly correct: not a word from Sandy, not even a single "arf," more's the pity. Pleasant dreams.

Kinks Still Kicking

● How dare you, Paulette Weiss! How could you possibly neglect the Kinks in your September column, "Everything Old Is New Again"? Mick Avory, John Dalton, and the Davies brothers are still making music in my neighborhood. I'm beginning to feel like the Great Lost Kinks Fan. God save the Kinks!

BARBRA BRADY
Winter Park, Fla.

Star Wars

● Let me congratulate Steve Simels for his enthusiastic, accurate, and exemplary review of the soundtrack to *Star Wars* in the September issue. Not often is the poor, jaded, underprivileged movie-going public treated to a film of this stature. How many directors have the courage, foresight, and genius to make a film based on forty years of worn-out clichés? Who would think that anybody would want to watch the Battle of Britain over again? Who would have imagined that a shoot-out in a western bar had any more dramatic impact left in it? What a treat it is again to see a film without recognizable people in it, where the thankfully stock characters are motivated only by necessities of the plot and not by any discernible logic or emotion. What a joy it is to watch one shoot-em-up after another with the bad guys falling left and right. George Lucas has given a starved movie public exactly what it wanted: a film one can sit through without once having to think.

Although Mr. Simels failed to mention it, I'm sure he was also gloriously astonished at how this film trumpets the triumphant return of a long-neglected literary genre, science fiction. *Star Wars* puts to rest that old bogey that this form of literature can deal with hu-

(Continued on page 16)

Free details on a different kind of record club

offering... BACH, BEETHOVEN, BRAHMS, CHICAGO, JOHN DENVER, EARTH-WIND & FIRE, C.W. McCALL, FREDDY FENDER, LINDA RONSTADT, GROVER WASHINGTON JR., DONALD BYRD and every other composer and artist in print

You can now own every record or tape that you may ever want... at tremendous savings and with no continuing purchase obligations. You can get valuable free dividend certificates, you can get quick service and all the 100% iron-clad guarantees you want.

Now you can stop price increases that leave you with less music for your record and tape budget. You can guarantee yourself more music for less money through membership in Discount Music Club.

Look at these benefits:

TREMENDOUS SAVINGS on every record and tape in print—no "agree-to-purchase" obligations of any kind.

DISCOUNTS OF 43% TO 73% off mfg. suggested list... special catalog features hundreds of titles and artists.

ALL LABELS AVAILABLE including most imports through special custom ordering service. If we don't stock it we'll get it for you.

SCHWANN CATALOG lists thousands of titles; classical, pop, jazz, ballet, opera, musical shows, folk, rock, vocal, instrumental, country.

DISCOUNT DIVIDEND CERTIFICATES. Dividend Gifts—Every shipment carries a dividend gift or dividend certificate. Certificates redeemable immediately for extra discounts.

NEWSLETTERS. Happenings in the world of music; concerts, critiques, new releases... special super-sale discounts of up to 73%.


DISCOUNT ACCESSORY GUIDE. Diamond, needles, cloths, tape cleaners, etc. Discount Music Club is your complete one stop music and accessory buying service.

QUICK SERVICE. Same day shipping on many orders... rarely later than the next several days. Partial shipments always made in the event of unforeseen delay... all at no extra cost to you.

100% IRON-CLAD GUARANTEES on all products and services. Everything is guaranteed factory fresh and free of defects or damages of any sort. Your total satisfaction is unconditionally guaranteed.

Discount Music Club is a no-obligation membership club that guarantees tremendous discounts on all stereo records and tapes and lets you buy what you want... when you want... or not at all if you choose.

These are just a few of the money-saving reasons to write for free details. You can't lose so why not fill out and mail the coupon for immediate information.



Discount Music Club
Department 9-1177
650 Main St., New Rochelle, N.Y. 10801

NAME _____

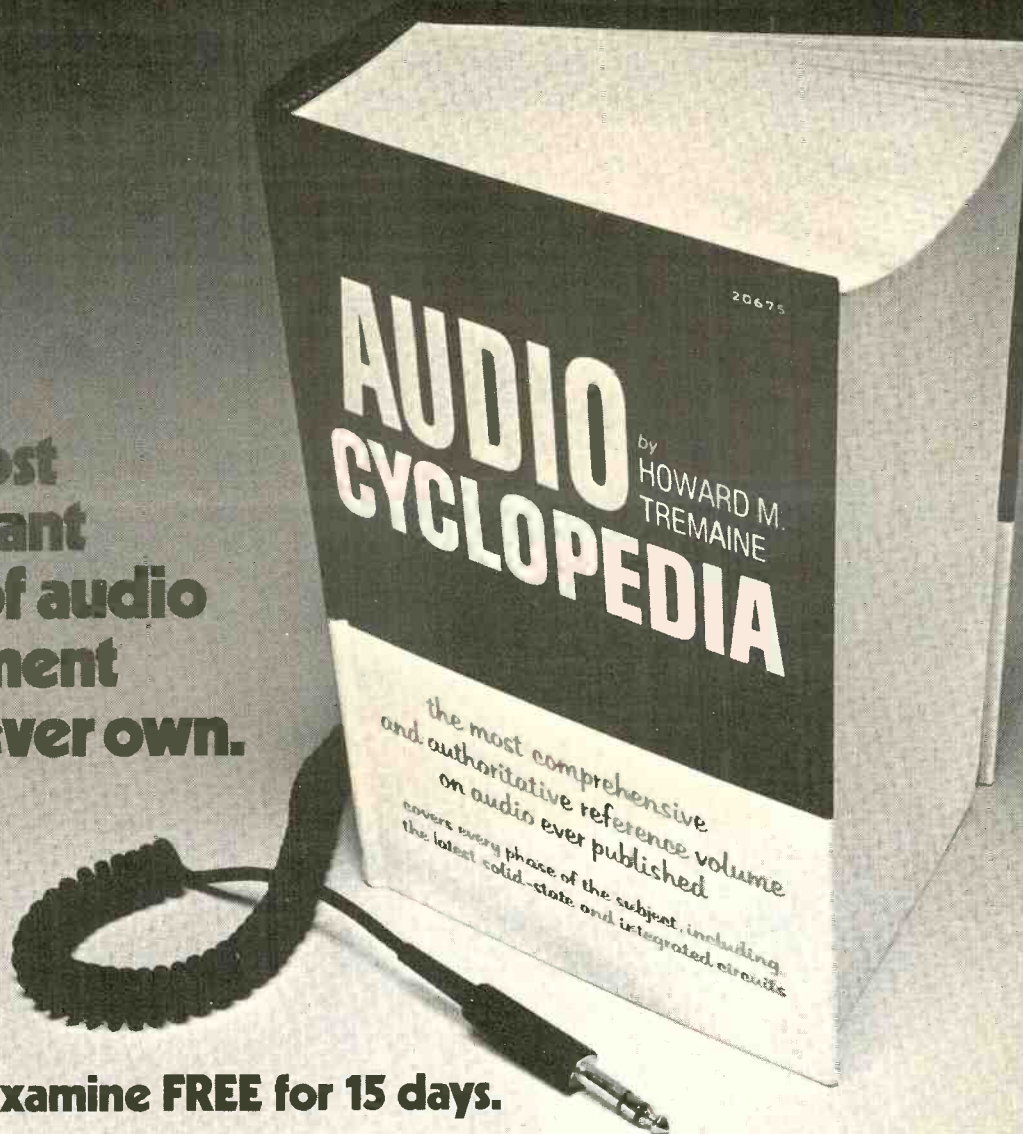
ADDRESS _____

CITY _____

STATE _____ ZIP _____

CIRCLE NO. 30 ON READER SERVICE CARD

The most important piece of audio equipment you'll ever own.



Yours to examine FREE for 15 days.

**25 FACT-FILLED CHAPTERS
ARRANGED IN "EASY-TO-FIND"
QUESTION AND ANSWER FORM**

- Basic Principles of Sound
- Acoustics, Studio techniques, and Equipment
- Constant-Speed Devices, Motors, and Generators
- Microphones
- Attenuators
- Equalizers
- Wave Filters
- Transformers and Coils
- Sound Mixers
- VU and Volume Indicator Meters
- Vacuum Tubes, Transistors, and Diodes
- Audio Amplifiers
- Disc Recording
- Cutting Heads
- Recording and Reproducing Styli
- Pickups
- Magnetic Recording
- Optical Film Recording
- Motion Picture Projection Equipment
- Loudspeakers, Enclosures, Headphones, and Hearing Aids
- Power Supplies
- Test Equipment
- Audio-Frequency Measurements
- Installation Techniques
- General Information, Charts and Tables

Be our guest. Examine the AUDIO CYCLOPEDIA free for 15 days. You'll find out why it is considered the most comprehensive and authoritative book ever written on the subject. And you'll get a FREE \$3.50 bonus book to keep no matter what!

The AUDIO CYCLOPEDIA is literally a one-book audio library. It has long been considered "the bible" by amateur stereo buffs as well as professional technicians. That's why you'll find it in constant use not only in home workshops and at stereo centers, but also in recording studios, broadcast booths and concert halls.

This giant reference book is over 3" thick,

and packed with 1,757 illustrated pages. It features 3,645 questions and answers and a 50 page "instant-find" index for subject identification. It is truly the big one in audio electronics and it puts all the information you'll ever need right at your fingertips, chapter by chapter.

Send for the AUDIO CYCLOPEDIA today. If you don't agree that it's the most important piece of audio equipment you own, just return it within 15 days. You won't owe a cent. And no matter what you decide, you'll get a free \$3.50 copy of *The ABC's of Tape Recording* to keep just for mailing the coupon.

**FREE-BOOK
FREE-TRIAL COUPON**



Save postage & handling costs. Full payment enclosed (plus tax where applicable). 15-day return privilege still applies.

Yes, please rush me the AUDIO CYCLOPEDIA (#21455) for my free trial. I understand if not completely satisfied, I may return it within 15 days, and owe nothing. Otherwise, it's mine to keep for only \$34.00 plus postage and handling and local taxes (where applicable).

And, whatever I decide, a copy of "The ABC's of Tape Recording" (valued at \$3.50) is mine free!

Name

Address

City

State Zip



Mail to Audel
4300 W. 62nd Street
Indianapolis, Indiana 46206
A Division of Howard W. Sams & Co., Inc.

BD35B

man emotions and problems in any significant and entertaining way; once again, it shows that science fiction is just cops and robbers, cowboys and indians, good guys and bad guys shooting it up in outer space. Well done!

And, of course, the soundtrack is a perfect match for the rest of the film. It's loud, filled with ancient clichés, slick, gloriously mindless—and by golly, it sure is fun. Why, I'd go around all day long humming parts of the score, if I could remember any of it.

PAUL J. HOMCHICK
Woodland Hills, Calif.

Obviously Mr. Simels was wrong when he said there are people out there with no sense of humor—but just a little lighter on the irony stop, please!

● I would like to thank Steve Simels for his appraisal of John Williams' original-soundtrack recording of *Star Wars* in the September issue. I feel that the *Star Wars* soundtrack and Barry Gray's music for the ITC Television series *Space: 1999* (RCA ABL1-1422) are two of the most outstanding musical scores ever created for science-fiction movies and television.

ALLEN JONES
Port Arthur, Tex.

Bleak Prospects

● Lester Bangs, like most of STEREO REVIEW's regular and irregular critics, has a definite way with words. But I do wish he'd do his

homework before putting pen (or typewriter) to paper. In his August review of Peter Gabriel's LP he not only ludicrously compares Gabriel's former band, Genesis, with Yes and Queen by saying that they all play "loud, heavily ornamented rock" (perhaps in the same manner as Ravel, Varèse, and Stravinsky wrote "heavily ornamented" classical music—can one really compare apples, oranges, and grapes?), he also refers to Genesis' "bleak prospects" after Gabriel's departure. If Bangs ever bothered to read *Billboard* or the like, he might have noticed that both of Genesis' post-Gabriel LP's, "Trick of the Tail" and "Wind and Wuthering," sold much better than any of their earlier albums and that the group's 1977 tour included stops at large, well-filled arenas they had never played before (such as L.A.'s Forum). Bangs also mentions "drummer" Jozef Chirowski as part of Bob Ezrin's studio entourage. If he had bothered to read the liner notes on the Gabriel album, he would have seen that Chirowski plays keyboards; Allan Schwartzberg is the drummer.

Can I have Lester's check this time around?

LEE KUNTZ
Santa Monica, Calif.

Mr. Bangs informs us that the "bleak prospects" he was referring to were the artistic ones. Also, he's sorry about the drums and has spent the check.

Technophobia?

● I found two statements by Chris Albertson in the July issue disturbing. One was when he called the Dave Brubeck Quartet reunion album "a wonderful reminder of what jazz was before musicians became electronic engineers" and the other was when he said that "Water Babies" by Miles Davis "will be relevant long after [his] more recent efforts, the Headhunters, Weather Report, and Return to Forever all short-circuit." Does he truly believe that advancement in musical technology will soil the image of jazz as he sees it or is his concern (like the orthodox Freudians who resisted the advance of scientific psychology) with keeping the study pure?

LOUIS BERNARDI
Kent, Ohio

Mr. Albertson replies: I do not advocate the scrapping of synthesizers or wah-wahs any more than I suggest that writers return to the quill pen. But I am strongly opposed to synthesizer operators who seek to imitate acoustic instruments and to the use of electronic attachments that rob traditional instruments of their character and horn players of their distinguishing tone.

Disc Entropy

● What an absolutely marvelous editorial in the August issue! Unfortunately, to the patient record buyer waxing cynical because of the decline in quality of today's recordings, Haeckel's aphorism ("The ontogeny recapitulates the phylogeny") simply implies that the brave, new, expensive digital disc will rapidly devolve into something sonically resembling today's analog dodo-discs.

JOHN W. COX
Columbia, S.C.

Soundcraftsmen THE PERFECT PRE-AMP

Here's how the PE2217 can solve your Patching and Equalization problems

- FOUR (4)-WAY TAPE DUB — DECKS 1→2, 2→1, 1→2 & 3 or 3→1
- FOUR (4)-WAY TAPE "EQ" — DECKS 1→2, 2→1, 1→2 & 3 or 3→1
- "ZERO-GAIN" FOR CLEAN/UNDISTORTED TAPE "EQ"
- "L.E.D.'S" FOR VISUAL TAPE & LINE "EQ" BALANCING
- THREE (3)-WAY TAPE DECK MONITORING CAPABILITY
- FRONT PANEL 2ND OR 3RD TAPE DECK PATCHING
- SIMULTANEOUS TAPE DUBBING & THIRD SOURCE SYSTEM LISTENING
- A "TOP-RATED" PHONO PREAMP SECTION FOR A CLEAN (-84dB S/N) NATURAL DISC SOURCE

New SG2205 Graphic Equalizer IMPROVES any fine stereo system

FREE!
THE "WHY'S AND HOW'S OF EQUALIZATION"

an easy to understand explanation of the relationship of acoustics to your environment. This 6 page booklet also contains many unique ideas on "How the Soundcraftsmen Equalizer can measurably enhance your listening pleasures." "How typical room problems are eliminated by Equalization," and a 10-POINT "DO-IT-YOURSELF" EQ evaluation check list so you can FIND OUT FOR YOURSELF WHAT EQ CAN DO FOR YOU!

SUGGESTED PRICES	
PE2217 (incl. Cabinet).....	\$529.50
SG2205 (rack panel).....	\$370.00
RP2212 (not shown).....	\$369.50
RP2204 (not shown).....	\$329.50
20-12A (not shown).....	\$299.50

FREQUENCY RESPONSE: ±0.5 dB 20-20,480Hz
THD: Less than .1% @ 2 v., Typ: 0.5% @ 1 v.
S/N RATIO: Better than 106 dB @ full output. Better than 96 dB @ 2 v. RMS.
FILTER TYPE: Toroidal and Ferrite-core.
INDIVIDUAL OCTAVE-CONTROL RANGE: Minimum ±12 dB (Typ. ±14 dB), each octave centered at 30, 60, 120, 240, 480, 960, 1920, 3840, 7680, and 15,360Hz.

Soundcraftsmen • 1721 Newport Circle, Santa Ana, California 92705 FOR MORE DETAILED INFORMATION, CIRCLE READER CARD
CIRCLE NO. 70 ON READER SERVICE CARD

HIGH BIAS.

**These cassette deck
manufacturers are highly biased for SA:**

AIWA · AKAI · DOKORDER · JVC
KENWOOD · MERITON · NAKAMICHI
OPTONICA · PIONEER · SANSUI
SHARP · TANDBERG · TEAC
TOSHIBA · UHER · YAMAHA

**And are joined by these
in recommending SA for use in their decks:**

BANG & OLUFSEN · DUAL · FISHER
HARMAN/KARDON · LAFAYETTE
ROYAL SOUND · SANKYO
AND MANY OTHERS.



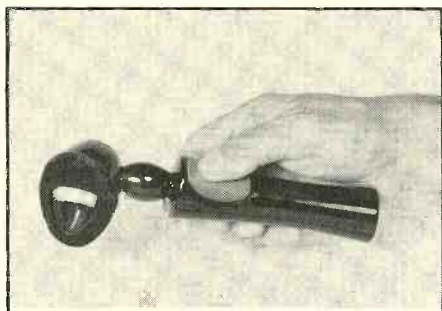
There's been a quiet revolution going on in the cassette world. □ Leading makers of quality cassette decks have adopted TDK SA as their reference standard tape for high (CrO₂) bias and equalization settings. Why TDK SA? Because TDK SA's advanced tape formulation and super precision cassette mechanism let them (and you) take full advantage of today's advanced cassette deck technology. □ In addition, a growing number of other companies are recommending SA for use with their machines. □ So for the ultimate in cassette sound and performance, load your deck with SA and switch to the "High" or "CrO₂" bias/EQ settings. You'll consistently get less noise, highest saturation and output levels, lowest distortion and the widest dynamic range to let you get the best performance from any quality machine. □ But you needn't believe all this just because we say so. All you have to do is check our references.

 **TDK**

The machine for your machine.

TDK Electronics Corp., 755 Eastgate Blvd., Garden City, N.Y. 11530.
In Canada: Superior Electronics Industries, Ltd.

New Products latest audio equipment and accessories



Piezoelectric Element In New Stat-Brush

□ The Stat-Brush is a new antistatic record-cleaning device available from Le-Bo Products. It consists of a velvet cleaning head with an attached brush mounted on a handle. A piezoelectric element, activated by a switch on the handle, puts an electric charge on the velvet head, neutralizing the static charge on the record surface. The brush traps the dust loosened by the charged head. The Stat-Brush is first applied to a spinning record near the label and then slowly drawn toward the rim while the user presses and releases the switch several times. Price: about \$25.

Circle 115 on reader service card



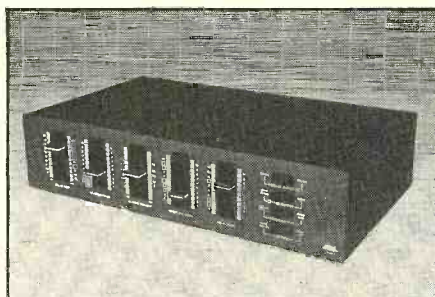
Disc-only Preamp From Accuphase

□ The Accuphase C-220 Stereo Disc Equalizer is essentially a precision RIAA preamplifier for disc program sources. It includes a "head" pre-preamplifier for use with moving-coil cartridges, but it can also be used with other types of magnetic phono cartridges. The input impedance of the C-220 can be selected at 100, 30,000, 47,000, or 100,000 ohms when not using the head amp; with the head amp on, input impedance is fixed at 100 ohms. Two sets of phono inputs are provided; in addition, there are jacks that accept the output of the regular system preamplifier and feed it to the power amplifier. "Class-A" push-pull circuitry is used throughout the C-220. Controls include a row of pushbutton switches for power, disc 1 or disc 2, head amp on/off, and input impedance for discs 1 and 2 as well as rotary step-type balance and volume controls.

With the head amp on, the input sensitivity

of the C-220 is 0.1 millivolt (mV); with it off, sensitivity is 2 mV. The head-amp input is designed for a maximum signal of 20 mV, and the maximum phono input without the head amp is 400 mV. The main output of the C-220 is rated to deliver 2 volts rms at maximum volume setting (output impedance is 200 ohms). Maximum output is 10 volts. The frequency response of the C-220 is 20 to 20,000 Hz \pm 0.2 dB; total harmonic distortion is 0.01 per cent at rated output over this range of frequency. The signal-to-noise ratios (IHF A weighting) are 72 dB with the head amp and 85 dB without (at rated output). Approximate dimensions of the rack-mounting model of the C-220 (Type A) are 3¼ x 19 x 13½ inches; the Type B (non-rack-mounting) measures 3¼ x 17½ x 13¾ inches. Price: under \$900.

Circle 116 on reader service card



Sound Concepts' Time-delay Unit Has Reverb Function

□ The SD-550 from Sound Concepts is a time-delay system for ambience synthesis in audio systems. Utilizing analog shift-register integrated circuits (bucket brigades) for its delay action, the SD-550 can produce between 5 and 100 milliseconds of delay between front and rear speakers. A front-panel control permits the delayed rear-speaker signal to be mixed with the front-speaker signal if desired. In addition, between 0 and 90 per cent reverberation can be applied to the input signal. A high-frequency roll-off control is provided, and the rear-speaker level is adjustable. The delay circuitry incorporates a two-to-one compander to insure adequate signal-to-noise levels in the rear channels. Slide controls are provided for delay time, reverberation, high-frequency roll-off, front mix level, and rear-speaker level. The front-panel control complement is rounded out by four rocker switches which select delay range, rear-speaker output, front-speaker output, and input source. The SD-550 can be used with mono, stereo, or quadrasonic signal sources; rear-channel quad signals can be passed unadulterated or processed with delay and/or reverb. A rack-panel version of the SD-550 is available. Dimensions are 3½ x 15¼ (19 for rack unit) x 9 inches. Price: \$675 (standard or rack mount).

Circle 117 on reader service card



Audio Buff for Dirty Dustcovers

□ For those of you with well-worn and soiled turntable dustcovers, Elpa Marketing Industries is introducing Audio Buff, a plastic cleaning and polishing kit. Audio Buff Cleaner is a nontoxic and antistatic formulation for cleaning and dusting clear plastic materials; the complementary Audio Buff Polish is intended to protect and restore maximum transparency to the surfaces. The cleaner and polish are sold together in 4-ounce bottles. Price for both: about \$5.

Circle 118 on reader service card



Sansui Turntable Has Fluid-damped Tone Arm

□ A new direct-drive turntable, the SR-838, is available from Sansui. The SR-838 has a twenty-pole brushless d.c. motor, the speed of which is servo-controlled by a phase-locked-loop circuit incorporating a quartz-crystal oscillator. The headshell of the "S"-shaped tone arm has gold-plated con-

(Continued on page 20)

What's rare earth
doing in a headphone?



Making the
greatest sound
in the slenderest
headphones
imaginable...
that's what!

I hear you!



An important technological advance makes possible a headphone with superb listening characteristics and a particularly high degree of comfort. The innovation is the use of rare earth elements in the compound of the permanent magnet of each earpiece . . . besides having superior magnetic properties, these magnets are also of much smaller size (and lighter weight), while still achieving an improved response over conventional permanent magnets.

The foam cushioned headband is exceptionally comfortable, and the earpiece yokes incorporate a unique pivoting system that enables the earpiece to fit snugly against the ear.

This is Open Audio headphone design and engineering at its best!

For further information write to: Pickering & Co., Inc., Dept.
101 Sunnyside Blvd., Plainview, New York 11803

 **PICKERING**

"for those who can hear the difference"

CIRCLE NO. 41 ON READER SERVICE CARD

New Products latest audio equipment and accessories

tacts for headshell connections, and the arm shaft is filled with a damping resin. The arm features a "mass-concentrated fulcrum" pivot assembly in which substantial mass is concentrated at the tone-arm fulcrum for improved stability. Tracking force is adjusted with a rotating counterweight calibrated in tenths of a gram. All controls for the SR-838 are located on a panel at the front of the turntable base; these include pushbutton switches for power, speed (33½ and 45 rpm), and engagement of the quartz-servo circuit, as well as a pitch control and a cueing lever. Pitch is adjustable within ±2.5 per cent.

The SR-838 has less than 0.025 per cent wow and flutter, and the speed deviation is under 0.002 per cent. Rumble is more than 72 dB below the signal level. The SR-838 has a 2-inch-thick solid board base finished with black lacquer, and rubber feet are provided for feedback insulation. The hinged dustcover is removable. Approximate dimensions of the SR-838 are 6¾ x 19½ x 15½ inches, and weight is about 28 pounds. Price: \$390.

Circle 119 on reader service card



PSE Equipment Has Individual Test Data

□ Professional Systems Engineering has introduced a new preamplifier and power amplifier, the Studio One and Studio Two. The Studio One preamp, a class-A design utilizing discrete components exclusively, features bass and treble tone controls, each with four selectable turnover frequencies spaced at octave intervals: 100, 200, 400, and 800 Hz for the bass and 1,500, 3,000, 6,000, and 12,000 Hz for the treble. Up to 15 dB of boost or attenuation is available from each control, and a pushbutton "tone" switch is provided for bypassing the controls entirely. Regular low- and high-frequency filters are also provided. The Studio One has built-in r.f.-rejection circuitry, and all a.c. wiring is isolated from the amplifier stages. Total harmonic distortion is under 0.01 per cent from 20 to 20,000 Hz for a 2-volt output. Slew rate is over 50 volts per microsecond, and signal output at the onset of clipping is 17 volts rms. The signal-to-noise ratio for the phono preamp is over 88 dB for a 10-millivolt, 1,000-Hz input (IHF A weighting); for the high-level section it is 98 dB for a 2-volt output. Dimensions of the Studio One are 3½ x 18 x 10 inches.

Also new from PSE is the Studio Two power amplifier, a class-AB all-discrete device. Rated to deliver 80 watts per channel continuous power into 8 ohms from 20 to 20,000 Hz, the Studio Two has less than 0.02 per cent total harmonic distortion over this band. The 4-ohm power rating is 140 watts with 0.04 per cent total harmonic distortion. The clipping point is 100 watts per channel into 8 ohms (both channels driven). Sensitivity is 1.2 volts for an output of 100 watts (8-ohm load). The slew rate of the Studio Two is over 100 volts per microsecond, and the signal-to-noise ratio at rated output is over 100 dB. The unit is the same size as the Studio One except for an added ½ inch of depth.

Each Studio One and Studio Two released for sale is individually tested, and the test results are packed in the unit's carton. Price of the Studio One and Studio Two: \$495 each.

Circle 120 on reader service card



New Low-cost Speaker Systems from AR

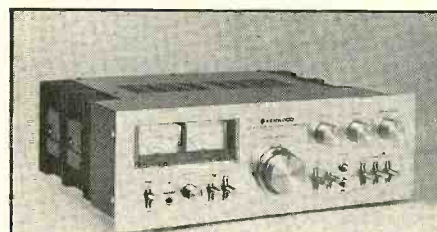
□ The new AR-15 from Acoustic Research (shown) is a two-way acoustic-suspension speaker system of bookshelf size utilizing an 8-inch woofer and 1-inch dome tweeter. The two drivers are crossed over at 1,700 Hz, and there is a three-position "contour" control for the tweeter (nominal attenuation is 6 dB in 3-dB increments). The AR-15 is said to have 180-degree dispersion up to 15,000 Hz; the speaker's power response is nearly flat up to 15,000 Hz (down 2 dB at 18,000 Hz). On-axis frequency response is 48 to 24,000 Hz ±3 dB.

The AR-15, which has a nominal 8-ohm impedance, will produce a sound-pressure level of 86 dB at 1 meter on axis when driven with 1 watt. The manufacturer recommends that it be used with amplifiers delivering between 15 and 100 watts per channel continuous power. Dimensions of the AR-15 are 21½ x 11¾ x 7¾ inches and weight is 24 pounds. The cabinet is of oiled-walnut veneer, and a black foam grille is provided. Price: \$130.

AR is also offering the AR-18, a smaller

bookshelf system employing an 8-inch woofer and 1¼-inch radiator in an acoustic-suspension enclosure. A two position tweeter-level control is provided. On-axis response is 58 to 21,000 Hz ±2 dB, and the impedance is a nominal 8 ohms. The recommended amplifier power range is 15 to 100 watts per channel continuous. The cabinet, finished in walnut-grain vinyl veneer, measures 16½ x 9¾ x 6¼ inches, and the system weighs 13½ pounds. The AR-18 is sold only in pairs. Price: \$130 per pair.

Circle 121 on reader service card



Kenwood's Top-of-line Integrated Amp

□ Kenwood's new top-of-the-line integrated amplifier is the KA-9100, which features a three-position supplementary gain control that raises or lowers gain by 10 dB. This feature is primarily intended to compensate for variations in signal level from different accessory devices. The KA-9100 also has a two-position loudness-compensation switch plus separate power meters for each channel with adjustable ranges of 0 to 3 or 0 to 100 watts. Independent power supplies are provided for each channel of the power amplifier, and the preamplifier also has its own power supply. A tape-through circuit permits tape-to-tape dubbing while the amplifier is in use playing a third program source. The tone controls have turnover points of 400 and 3,000 Hz and can be bypassed with a switch on the front panel. The unit has rear-panel jacks for preamplifier output and power-amplifier input so that either may be used independently.

The KA-9100 is rated at 90 watts per channel continuous power into 8 ohms from 20 to 20,000 Hz. Total harmonic and intermodulation distortion are 0.03 per cent each or less. Phono sensitivity is 2.5 millivolts with a signal-to-noise ratio of 83 dB for the phono inputs. The high-level inputs have a 150-millivolt sensitivity and a 100-dB signal-to-noise ratio (IHF A weighting used on noise figures). The low- and high-frequency filters, cutting off at 18 and 8,000 Hz, respectively, have slopes of 12 dB per octave. Approximate dimensions of the KA-9100 are 6 x 17 x 15 inches; weight is about 37 pounds. Price: \$500.

Circle 122 on reader service card

(Continued on page 22)

Onkyo's exclusive Quartz-Locked

The closest thing to perfect tuning

Quartz-Locked, Onkyo's unique tuning circuit, provides near perfect FM tuning and stability. You need both for best FM reception, no matter how good the rest of your audio system may be.

Picture an electronic balance which detects and corrects off-frequency conditions as fast as they happen. So fast, in fact, you never even know it is happening. That's Quartz-Locked.

It's done with a reference oscillator controlled by precisely ground quartz crystal which—by natural laws—vibrates at a fixed frequency. The reference frequency is compared with the desired frequency. No matter what can cause tuner drift, continual compensation prevents it. FM reception, clarity and separation are superb.

Quartz-Locked is controlled by the Sentry Circuit which reacts to your touch on the tuning knob, unlocking Quartz-Locked so you can tune it; locking it when you release the knob. Nothing is more foolproof.

Independent audio labs agree that it's practically impossible to mistune a Quartz-Locked system. We'll send you the reports to prove it. But

you won't find a specification for Quartz-Locked or the Sentry Circuit. That's the trouble with specs. Some things just can't be measured.

We suggest, then, you forget specifications and listen to Quartz-Locked FM at your Onkyo dealer. Onkyo has it in component tuners and receivers. After you hear Quartz-Locked, you won't care about specifications.

That's what Onkyo is all about. Listening. That's why only Onkyo has Quartz-Locked tuning. See your Onkyo dealer or write for information and test reports on the Quartz-



Quartz Crystal

Locked system.

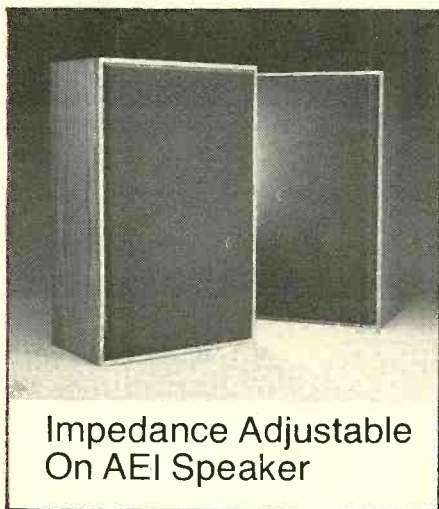
If you trust your ears you won't need anything else.

Artistry in Sound **ONKYO**

Eastern Office: 42-07 20th Avenue, Long Island City, NY 11105 (212) 728-4639
Midwest Office: 935 Silver Drive, Wood Dale, IL 60191 (312) 595-2570
West Coast Distributor Center: Dana KAT Industries, Inc., 20500 Nordhoff Street, Chatsworth, California 91311 (213) 998-6600
Canada: Sole Distributor, Tri-Tel Associates Ltd., 105 Sparks Avenue, Willowdale, Ontario, Canada M2H 2S5 (416) 499-5244



New Products latest audio equipment and accessories

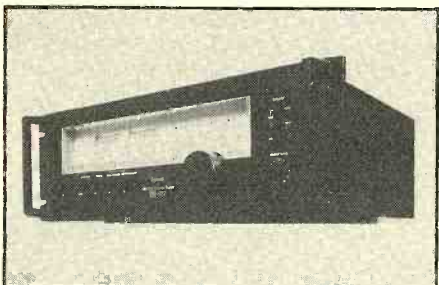


Impedance Adjustable
On AEI Speaker

□ The Evolution 1 is a new two-way acoustic-suspension loudspeaker system from Audio Engineering, Inc. The system's 10-inch woofer and 1-inch dome tweeter are crossed over at 1,500 Hz with a novel circuit said to be capable of handling large amounts of power. The impedance can be adjusted to nominal values of 4 or 8 ohms (which affects the low-bass amplitudes) and a two-position level control is provided for controlling the high-frequency response of the system.

The frequency response of the Evolution 1 in a nonreverberant field is 35 to 17,000 Hz +1.5, -2 dB. It will produce a sound-pressure level of 88 dB at 1 meter with a 1-watt input at 4 ohms. Minimum continuous power input is 15 watts per channel into 4 ohms, and the system can handle up to 150 watts of short-term music power. An amplifier delivering 50 watts per channel continuous power is recommended. The Evolution 1 is available in walnut-veneer and vinyl finishes and has dimensions of 25 x 15½ x 9½ inches. Weight is about 43 pounds. Price: \$137 in vinyl, \$156 in walnut.

Circle 123 on reader service card



Sansui Tuner Has
Recording-level
Reference Switch

□ Sansui's TU 717 AM/FM stereo tuner, styled in black with a contrasting white dial face, has four lever switches for power, inter-

station-noise muting, i.f. bandwidth, and multiplex noise cancellation. A fifth switch connects an internal 400-Hz oscillator to the output to provide a fixed reference for the adjustment of recording levels on tape machines. Pushbuttons control AM, FM mono, and FM auto (in the "auto" mode, the tuner automatically switches from mono to stereo when tuned to a stereo broadcast). A flywheel tuning knob and an output-level control round out the control complement. The FM dial scale is linearly calibrated, and LED's indicate AM, FM, and FM stereo. Signal-strength and channel-center meters are located above the scale.

The TU-717 has a usable sensitivity of 10.1 dBf; 50-dB quieting sensitivity is 13 dBf in mono and 37.2 dBf in stereo. The tuner frequency response is 30 to 15,000 Hz +1, -2 dB, and distortion is 0.07 per cent in both mono and stereo when the wide i.f. bandwidth is used. Alternate-channel selectivity is 80 dB (narrow i.f. bandwidth), and the capture ratio is 1.2 dB. The stereo separation is 45 dB. The ultimate signal-to-noise ratio of the TU-717 is 80 dB in mono and 77 dB in stereo. A rack-mounting adapter with grab handles is provided with the tuner (shown); this hardware is user-installed. Dimensions are 6¾ x 17 x 15¾ inches. With the rack-mounting adapter, dimensions are about 6¾ x 19 x 16½ inches. Price: \$320.

Circle 124 on reader service card



Wide-dispersion
Tweeter in New
Infinity Speaker

□ The Q_a is a two-way air-suspension speaker system from Infinity utilizing their electromagnetic induction tweeter (EMIT). The tweeter, with effective radiating dimensions of 1 x ½ inch, is said to provide exceptionally wide lateral dispersion. The 10-inch woofer has a lightweight cone coupled to an unusually heavy surround. The crossover frequency is 2,500 Hz.

The frequency response of the Q_a is 42 to 32,000 Hz ±3 dB, and the nominal impedance is 4 ohms. Amplifiers delivering between 15 and 150 watts per channel continuous power

are recommended for driving the Q_a. Infinity suggests that the Q_a be raised 12 inches above the floor for optimum performance, and optional pedestals are offered for this purpose. The cabinet measures 25 x 14½ x 12 inches. Price of the Q_a: about \$140. A pair of pedestals costs \$40.

Circle 125 on reader service card



Library of Congress
Offers Brief History
Of Phonograph

□ To commemorate the centennial of the Edison phonograph, the Library of Congress is offering a forty-page booklet titled *A Wonderful Invention: A Brief History of the Phonograph from Tinfoil to the LP*. Written by James T. Smart and Jon W. Newsom of the Library, it includes a descriptive history and a listing of items shown at the Library of Congress exhibition on sound recording, which closed September 30. Brief discussions are devoted to such topics as the early inventions of Edison, Bell, and Berliner, the development of the recording industry (with all its accompanying legal battles), and the launching of the long-playing record. The booklet has twenty black-and-white illustrations. It is available from the Information Office, Library of Congress, Washington, D.C. 20540. Price: \$2.50.

NOTICE: All product descriptions and specifications quoted in these columns are based on materials supplied by the manufacturer.

Recent fluctuations in the value of the dollar will have an effect on the price of merchandise imported into this country. Please be aware that the prices quoted in this issue may be subject to change.

INTRODUCING THE SHARP EYE.™



IT ENDS THE HIT AND MISS METHOD OF FINDING SONGS ON TAPE.

The *Sharp Eye* is an electronic advance developed by Sharp Laboratories. It can automatically find each music selection on an audio tape and play it.

Technically called an Automatic Program Search System, the *Sharp Eye* is many times faster and easier than the manual, imprecise method you have to put up with on even the most expensive audio equipment.

How does it work? In simple terms, it electronically "reads" the short pause, or absence of sound, between songs on the tape.

So if you're in the middle of

one song and want to go on to the next, just hit the *Sharp Eye* button. The machine automatically races Fast-Forward to the next pause and then automatically plays the next song.

If you want to hear any selection over again, it works the same way in reverse.

The *Sharp Eye* is an exclusive feature on all Sharp tape equipment including the RT 1155, shown. This superbly engineered stereo cassette deck with Dolby* noise reduction features a narrow gap Permalloy head for extended high frequency response, servo

controlled DC motor for absolute speed stability and low wow and flutter, and the most advanced circuitry available today.

See your Sharp dealer for an exciting demonstration. And while you're there, ask to see the whole Sharp audio line.

They all give you the finest high-fidelity sound you'll find in their price range. As for the *Sharp Eye*, you won't find that on any other equipment at any price.

**THE SHARP EYE
IS QUICKER THAN THE HAND.**

SHARP

*Dolby is a trademark of Dolby Laboratories, Inc.

CIRCLE NO. 66 ON READER SERVICE CARD

WE BUILD STEREO WE HAVE TO BUILD

The overwhelming majority of all fine stereo equipment is sold with the understanding that it will have a nice home. A house.

Audiovox, on the other hand, is sold with the understanding that home is in a car. In fact, in over 11 million cars on the road today.

So we can't settle for just great sound. We have to produce the best sound, under the worst conditions. At super speeds on super highways. In deep, dense tunnels. Over the roughest terrain. Into potholes. And pitfalls. And through heaven only knows what else.

At Audiovox, that's our turf. When others fall to the wayside, we play on.

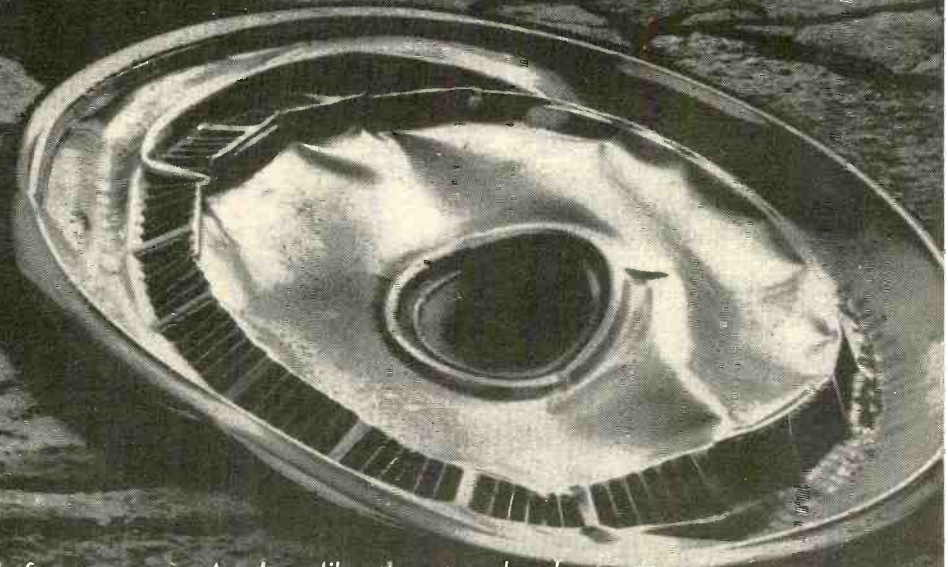
Example. Our ID-700 cassette with AM/FM stereo radio. Its advanced circuitry design gives it the same interference-free sound at 100,000 miles as at 10,000 miles. Its specially soldered and shielded wires and transistors self-protect it against temperature and humidity changes. Its special locking screws make sure the vibrations come from the clannets, and not the chassis. Its locking fast-forward and rewind switch lets you keep your hands on the steering wheel. Instead of the stereo. And extra-strength adhesive on the tape head eliminates cross-talk by keeping the tape in line, even when you're changing tapes.

And we don't stop there. We make sure your ears hear just what the sound engineer heard when he laid it down. With our TRYVOX™ -20 three way speakers. Through a powerful woofer for full, distortion-free bass. A mid-range for total clarity in middle frequencies. And



**The ID-700 in-dash cassette
with push button AM/FM stereo radio**

GO FOR THE ROAD. BUILD IT BETTER.



a super-efficient tweeter for clean high frequencies. And, unlike the standard speakers some cars have, ours come with an oversized 20 oz magnet to absolutely minimize distortion. And rubber-edged gaskets to provide damping and keep the mounting virtually jounce-proof.

And we not only bench test each one of these parts. We road test them. Under conditions mean enough to rattle the car.

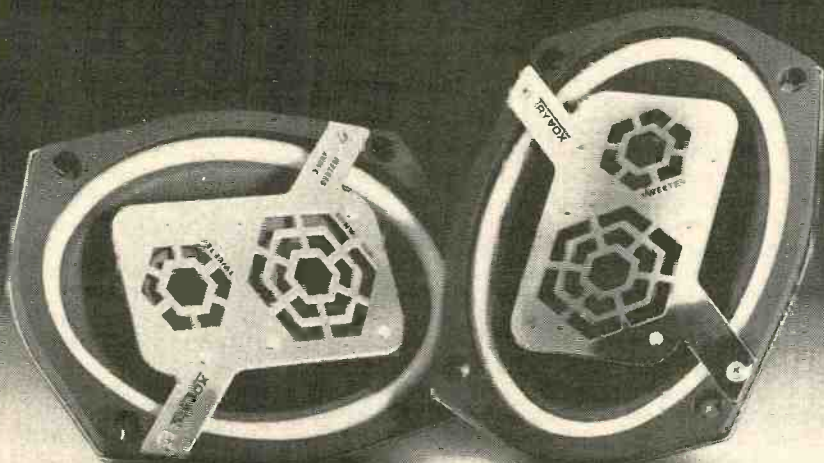
If you'd like to test-listen Audiovox, drive over to one of our dealers. He'll have a complete range of our car stereo equipment.

And he'll be pleased to help you plan out a sound system that will be exactly right for your make of car.

(Incidentally, no one knows just how long an Audiovox will last. But from what we hear, owners normally junk their cars, before they junk our radios. And that's absolutely music to our ears.)

AUDIOVOX®

© 1977 Audiovox Corporation, Hazlet, NY 11767



TRYVOX-20 three way speaker system

DISCWASHER

presents

RECORD CARE BASICS

The finest record care system is Discwasher, and the research of the Discwasher labs shows four ways to dramatically extend the fidelity of your discs:

1. Beware of the heat monster. Taking records from very cold conditions to hot conditions, or playing records at temperatures in excess of 90° F, accelerates record wear and distortion.
2. Beware of a "clean" stylus. A stylus may look clean, but can be glazed with contamination after playing two or three records. This glaze holds dust which abrasively destroys records. Discwasher's SC-1 Stylus Cleaner is the best way to keep your clean-but-dirty stylus really clean.
3. Do not replay records quickly. Playing a record more than once every hour causes chemical and physical stress to the vinyl that will eventually destroy the album.
4. Clean micro-dust before playing. Micro-dust is attracted to records and may not be noticeable. Playing a dust-contaminated record welds this micro-dust into the grooves. The Discwasher brush with a few drops of D3 fluid is the finest, most convenient way to remove this threat to your valuable record collection.

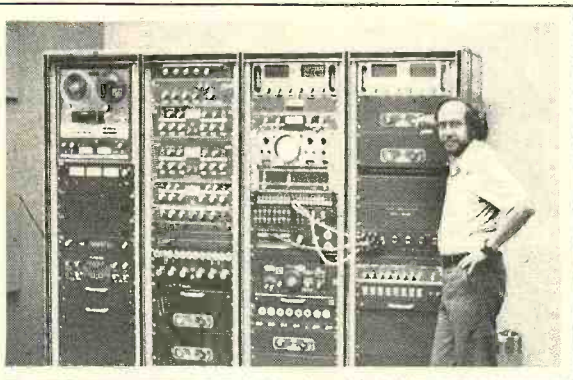
For technical information on the complete line of Discwasher products, see your hi-fi specialist or discriminating record store.



discwasher, inc.
1407 N. Providence Rd.
Columbia, MO 65201

Audio Q. and A.

By Larry Klein



Altec Lansing's speaker evaluation racks in one of their test/listening rooms.

Inaudible Noise

Q. *Considering the effect synthesizers have had on popular music as well as progressive jazz, I was curious about your opinion on a subject I have been working on. It has to do with the possibility of using "inaudible noise," refined in such a way that it would fall into the frequency range of human hearing, with conventional contemporary music. Your comments, personally or in your column, would be greatly appreciated.*

MICHAEL S. EITLAND
Loring AFB, Me.

A. Maybe I've missed your point, but do you really mean that there isn't enough audible noise out there for you to play with? Really?

Hard-rock Tracking Force

Q. *A recent "Audio Basics" column dealing with tracking force raised a question that I'd like an answer to. I'm a hard-rock fan, and I was wondering if there should be a different tracking force for the "bumpy" rock discs than for "normal" or easy-listening discs. This may seem a silly question, but I've noticed a bit of distortion in the louder parts of hard rock, and slower music seems to come through distortion-free.*

RAY AKERS
Elliston, Va.

A. The tracking force required in a given record-player is simply that which is necessary for the stylus to track the record groove accurately. This in turn is determined by other forces in the playing process that tend to drive the stylus out of the groove. To put it another way, the applied vertical tracking force must at all times be greater than the various forces that cause the stylus to lose contact with (mistrack) the groove. It's the mistacking that produces the distortion you hear. The forces contributing to mistacking can be divided into those that affect tracking at low frequencies and those that affect it at high frequencies. The low-frequency problems are usually the unobtrusive ones; the stylus "sticks" or jumps grooves, or it reproduces a variety of low-frequency thumps, bobbles, and wavers that aren't, as you'll find, really

on the record. These problems are almost always caused by record warps, too low a tracking force, improperly set antiskating force, a bad mismatch between the tone arm and phono cartridge, or a combination of these factors.

The high-frequency tracking problems result in very sibilant "sss" sounds and a sort of break-up quality on some loud, high-frequency passages. Loud high frequencies are embodied on a disc in the form of very rapid undulations in the record-groove walls. If the moving part of the phono stylus has too much mass—and hence too much inertia—to follow the rapid twists and turns of the groove, it will momentarily lose contact or bounce from peak to peak when things get rough—which is at the loudest and highest frequencies. Applying more vertical tracking force will push the stylus into the groove and may produce more reliable contact during hard-rock stress conditions. But keep in mind that any vertical-force increase must be kept within the range of the cartridge's rated tracking force. If the manufacturer rates the cartridge for 1 to 2 grams tracking force and the distortion is still heard at two grams, it may mean that your ear is better than your cartridge (and one or the other should be replaced), your tone arm needs help, or the record has been so overcut that no cartridge will play it cleanly. In any case, may the tracking force be with you.

Planned Obsolescence?

Q. *I own an integrated amplifier that shortly will be ten years old, and I use my equipment at least five hours a day and more on weekends. How does age affect the performance of solid-state equipment, and how long will it be before "planned obsolescence" sets in? And which equipment is likely to become obsolete first?*

GAYLE W. RARESHEID
Sheffield Lake, Ohio

A. Judging from my more than twenty years experience with and within the audio industry, I would say that any equipment obsolescence you encounter will be totally unplanned. What you are really asking about is deterioration from wear and aging. Unlike the mechanical parts of an audio system, the electrical parts do not suffer from a wear process.

True, semiconductors and capacitors may develop leakage in time, electrolytic capacitors can dry out, resistors have been known to change value, and controls get noisy. However, these problems are seldom aggravated by severe use, but rather result from the normal aging process. When something does go wrong, the problem will be heard as noise, intermittent loss of signal, distortion, or simply silence.

It is true that for marketing reasons many manufacturers feel obliged to bring out a completely new line (or replace large parts of their existing line) every year or so. But I've observed that in addition to the styling changes, the manufacturers almost always provide at least *some* improvement or price reduction with each new model.

As far as "planned obsolescence" is concerned, I have *never* seen any radical changes in sound reproduction—for example, the shift from 78-rpm to 33½-rpm discs or from mono to stereo—that weren't fully validated by the improvements in reproduction brought about by new technology. And even such radical changes almost always allowed the consumer to use much of the equipment from the previous "obsolete" technology.

One other aspect of the question should be mentioned. Not only has the equipment evolved over the years, but, despite inflation, today's hi-fi equipment provides far better audible performance dollar-for-dollar than it did twenty years ago. Phono cartridges and tape machines have improved sonically most of all, followed by speakers, tuners, turntables, and amplifiers. I would say that "state-of-the-art" equipment of ten years ago (except for phono cartridges and tape machines) should not be much inferior to today's best equipment. However, low- to middle-price components or heavily used mechanical equipment could probably be replaced with clearly audible benefits after ten years or so.

Stacking Separates

Q. I see that among top-quality stereo components on the market today are separate but matching components normally shown stacked on top of one another. I'm curious as to how they solved the problem of induced hum. I've tried to stack my stereo separates, but the hum proved to be too much.

HOWARD LOO
San Francisco, Calif.

A. Hum will usually be induced when a power transformer or motor radiating an electromagnetic-hum field is placed in close proximity to a very high-gain amplifying stage early in the audio chain. Such a stage might be a phono or tape-head preamplifier section (magnetic phono cartridges and tape heads themselves are also very sensitive to hum fields). As far as radiated-hum prevention is concerned, some types of transformers are specially wound or shielded to minimize their potential as hum sources. And it is of course possible to minimize hum problems by careful physical engineering of the units to be stacked so that one component's transformer is not too close to another's high-gain stage.

As for your particular stacking problem, first make sure that the hum really is caused by transformer radiation. You can determine this by temporarily stacking your units with a piece of insulating cardboard between them. It could be that the first time you tried stack-

ing them the two components were in electrical contact, which caused a hum-producing ground loop. If hum persists even though the two components are insulated, then you probably do have an electromagnetic-hum problem. If feasible, try reversing the order of the stack. If that doesn't work, you could try constructing a simple hum shield. You'll need a small, flat sheet of thin-gauge iron or steel such as would be provided by a cut-apart and flattened coffee can. (If you can't afford coffee, any non-aluminum can of the same size will serve. Any material that a magnet will stick to is fine.) Simply move the shield around between the components while listening for the hum. Make sure that you don't establish a new ground loop by causing the shield to touch both chassis. You can insulate the shield, if need be, with the cardboard sheet mentioned earlier. If you are lucky you'll find a spot for the shield that interferes with the radiated hum path between the components. But in any case, do be careful not to block off the air flow to and from the power amplifier's heat sinks.

Hi-fi Counterfeits

Q. I recently was told that there are some counterfeit hi-fi products on the market. Exactly what does that mean and how can I avoid them?

TERRI SCHULTZ
Chicago, Ill.

A. Only three examples of bogus brand-name audio items have been brought to my attention, but I'm sure there are more out there. Two of the counterfeits were cassette tapes that were packaged to look like high-quality name brands. The same general art work, color, and type faces were used on the cassette boxes as on the brands they were imitating. A KDK brand cassette, if not examined closely, could be mistaken for a quality



A bogus "Maxelite" (top) and the genuine Maxell cassette. Note the copy-cat packaging.

TDK, a "Maxelite" C 90 was deliberately made to look like the Maxell product, and there are a number of unbranded or "Schure" replacement styli out there available for purchase by unwary Shure cartridge owners. In each instance, the resemblance is only skin deep: a shoddy, cheaply made product is masquerading—and is usually being sold for the same price—as a legitimately expensive, high-quality, precision-made product. The imitation not only does not work as well, but in addition could damage your tape player or, in the case of the counterfeit stylus, your discs.

DISCWASHER

presents

DiscTraker™



—a revolutionary tonearm damper

DiscTraker is a precision damping device that improves the performance of tonearm/cartridge systems by adding a protective cushion between the record and the tracking stylus.

- reduces low frequency resonance that colors the sound of even the best tonearm/cartridge systems on all records.
- reduces record-warp resonance—as witnessed by a dramatic reduction of woofer-flutter.
- permits accurate tracking of even badly warped records.
- reduces record wear and stylus damage from warps.
- reduces distortion caused by high velocity groove overload, mistracking and intermodulation.
- adaptable to most tonearms.

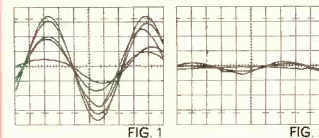


Figure 1 shows the amplitude of low frequency resonance in a typical tonearm/cartridge system using a "flat" record. Figure 2 shows the identical conditions with the DiscTraker damping system on the tonearm.

discwasher, inc.
1407 N. Providence Rd.
Columbia, MO 65201

V-Fets are the new generation of transistors.



And you know how hard it is to understand the new generation.

Remember the phrase "generation gap"? Well it's not only true for generations of men, but generations of machines, too.

V-Fet devices are a major advancement, needing major explanation. And nobody is more equipped to offer it, than Sony.

Sony pioneered the first generation of transistors, some 25 years ago.

Today, Sony is predictably innovative again, being: the first to offer V-Fet equipment commercially. And the only ones to bedazzle you with a whole line of it.

So with these credentials behind us, we will begin our explanation of the new generation.

First came the Fets.

The new generation really began many generations ago. Fets—or field effect transistors—were first conceived in the 1920's. But the concept was so far ahead of its time that nobody quite knew how to execute it.

Fet's work quite differently than the bipolar transistor; the transistor you're familiar with. The bipolar transistor works by conducting a small amount of current, which then induces a high level of current. With the Fet a small amount of voltage (rather than current) controls the high level of current.

This bestows a Fet with high speed reaction time. Regular transistors have a delay in reaction time, creating problems like notch distortion and TIM (transient inter-modulation) distortion.

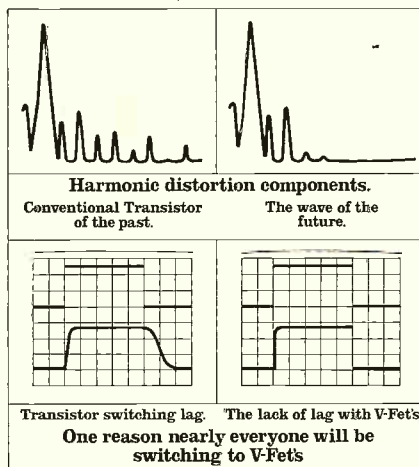
This high speed reaction means also that Fets are extremely efficient and accurate in the high frequency range. Therefore they allow more precise and stable nega-

tive feedback, and minimal distortion.

And, to heat up the argument, a Fet will never be afflicted by thermal runaway. High temperature does not induce the self-destructive current surge that you'll find in the regular transistor.

V-Fets. Or, bye, bye, bipolar.

Wondering why Fets have not taken over, with the transistor



becoming a part of history?

Well, for one reason, a Fet will not allow high currents to pass through it. And today's loudspeakers demand high currents to drive them.

Enter the V-Fet. Vertical field effect transistor. In this structure, thousands of Fets are ordered in a parallel orientation. The current passes through the silicone chips vertically.

Thus, the ability of the V-Fet to handle a lot of current is many times greater than that of small signal Fets—like the kind found in FM tuners and pre-amps.

Sony made it possible for this complex network to be mass produced, by devising the "Selec-

tive Oxidation Process." A new technology originally developed for manufacturing large scale integrated circuits.

Sony's V-Fets. A full line, from A to V.

Sony makes both integrated amps and power amps with V-Fet circuitry. The TA-4650, TA-5650, TA-8650, TAN-5550 and TAN-8550.

But if you rest your purchase decision on specs alone, V-Fets will disappoint you.

For example, Sony makes two amps, one V-Fet, one not, with identical specs. Yet the V-Fet amp costs more than a spec more.

Obviously, the true measure of V-Fets can't be measured by anything except the human ear.

Now that you've listened to us, really listen to us.

So go ahead and measure it! Bring your favorite record to your V-Fet dealer. Ask him to play it. You'll find your favorite record will become even more of a favorite, as the sound opens up to you like never before.

And, if you want to open up a brochure on V-Fets, we'll send you one. Write to SONY, 9 West 57th Street, New York, New York 10019.

We have one note to add. V-Fet equipment is not cheap. So if you've appreciated our explanation, you'll find that a little knowledge can be an expensive thing.

SONY® V-FETS



You'll think it's the best electrostatic you ever heard.

But it's dynamic! The SM-700 Studio Master

We designed the Studio Master to compete head-on with electrostatic headphones. And many who've auditioned it say we've succeeded.

An entirely new driver is fine-tuned with a special duct in the magnet-assembly and a critically-sized by-pass vent between the voice coil and the diaphragm. A newly-developed cushion seals the ear closely, to form a finite acoustic chamber with the transducer.

The results are astonishing! Frequency response is 10 Hz to 20 kHz at ± 3 dB. Distortion is 0.25 percent. And the dynamic range and transient response are extraordinary. All without the inconveniences of the electrostatic types.

Listen to the SM-700 Studio Master for yourself and see if you don't agree it's the best "electrostatic" you ever heard. Just remember—it's dynamic! And its price, only \$65.

 **SUPEREX**
PRODUCTS WITH A DIFFERENCE

151 Ludlow St., Yonkers, N.Y. 10705
In Canada: Paco Electronics Ltd., Montreal

CIRCLE NO. 77 ON READER SERVICE CARD

Audio Basics

By Ralph Hodges



GETTING THE ROOM RIGHT—II

LAST month I proposed, only half humorously, that you might consider rebuilding your listening room to get it to sound better. Audiophiles have actually been known to do this, throwing up a substantial wall or partition to alter the dimensions of a troublesome room. Admittedly, however, the idea has very limited appeal. Are there any worthwhile alternatives?

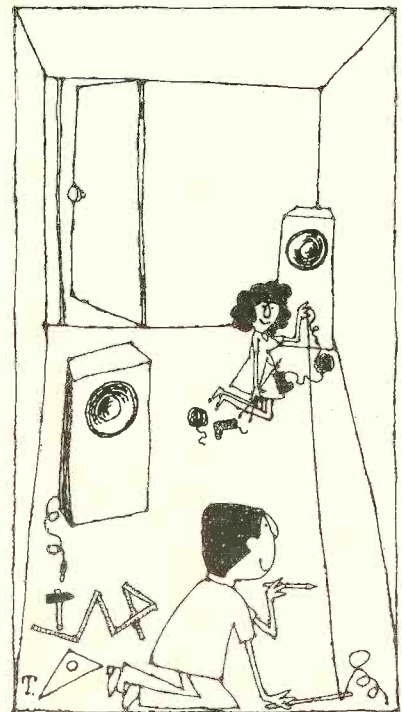
First, let's keep in mind that what we are talking about is correcting a situation in which the wavelength of a particular low frequency relates mathematically to a room dimension (or dimensions) in such a way that the frequency is reinforced or exaggerated in strength in various areas of the room to the detriment of uniform frequency response. As I pointed out last month, if two or more of the room's dimensions are identical or very similar, this "standing-wave" problem will be worsened.

The offending reinforcement takes place only because the interior surfaces of the room reflect the sound and bounce it back into the room, where at certain frequencies it is in phase with and augments the strength of succeeding sound waves as they are emitted from the loudspeakers. This gives us a clue to a possible plan of attack. If we could somehow change what seems to be the troublesome reflecting room surface into an absorbing one that is particularly effective at the frequency in question (or perhaps even install a barrier), we would scotch the offending resonance rather well. An example of an acoustically absorbent room surface would be a *diaphragmatic absorber*—that is, any flimsy wall or wall panel that will flex at the problem frequency, soaking up some of the sound energy in doing the work of flexion. (In addition to this, there will be a general loss of low bass, since much of it will go straight through the wall or panel to adjacent rooms or the outside.) Properly designed diaphragmatic absorbers are occasionally found in recording studios, but if you suspect that they are not very practical in a home setting you are absolutely correct.

There are, of course, various porous or fibrous materials specially designed to absorb sound, and they can be applied to walls and ceilings. However, they are at their best at higher frequencies and usually must be used in heavy, bulky quantities and/or in such a

way as to leave an appreciable air space between them and the reflective surface before they begin to become effective at frequencies as low as those of typical room-resonance modes. They are certainly worth considering for certain applications, but even a cursory discussion of these materials and their correct use would carry us well beyond this page and probably through the next as well.

What else? Well, these undesired resonances manifest themselves physically as standing waves in the room, and these waves can be prevented from forming if the path



they take through the room is interrupted. However, we are talking of sound waves well over ten feet in length, and a rather bulky interfering object will therefore be needed if it is to do much good. A false wall is sometimes resorted to, and it almost always does the job provided its construction is sufficiently sturdy (brick, cinder block, or heavily braced ply-

wood or wallboard). But this solution is a little extreme. Another approach, not always as effective but much more convenient, is something like a large room divider packed solidly with books or, better yet, record albums. The more the divider extends into the room and the closer it approaches the ceiling, the more benefit you can expect from it.

Room dividers and similar barriers can serve two purposes: they help to prevent the formation of standing waves, and they act as low-frequency sound absorbers (the heavier and more porous they are, the more effective). Because of the nature of standing waves, room resonances are not equally audible in all locations in the room. As a rule, the standing waves most likely to be offensively audible to a typically situated listener are those that form between the wall along which the speakers are arrayed and the wall opposite. If this is your case, you have a clue as to where your planned obstruction might be located to best break up a standing wave. If a room divider is used, try to arrange your seating toward the middle of the room so that the divider can be set up as a sort of false wall far enough away from the real (reflecting) wall to do the most good.

A fairly simple mathematical analysis (unfortunately also beyond the scope of this column) can be very helpful in pinning down and curing a room resonance, and for this I direct your attention to *How to Correct Your Room Acoustics*, No. 1 in STEREO REVIEW's reprint series (\$1 from Stereo Review Information Center, Consumer Service Division, 595 Broadway, New York, N. Y. 10012). In it you will find useful construction information that goes beyond what can be covered here as well as a discussion of acoustic materials.

WHAT you won't find in it are possible solutions to one of the worst acoustic problems of all: not what your room does to your sound, but what the sound coming from your room does to your neighbors. Apartment dwellers know very well what I mean, and they also know that often there simply is no practical remedy other than shutting down early every night. While turning the matter over in my mind some years ago, it occurred to me (a longtime apartment dweller) that my immediate neighbors tended to bother me with their puny TV speakers as much as I bothered them with my often stentorian audio system.

This made no sense at all until it popped into my head that these TV consoles are usually supported by spindly feet or legs exerting considerable pressure on the floor. The pressure made for a good physical coupling, transmitting vibration from the TV speaker into the structure of the building (often an efficient medium of vibration transmission in itself) and thence into my apartment. It was hard to believe how much the insertion of an inexpensive set of rubber pads under the TV console's feet helped to solve the problem, and a bit of elaboration on this scheme for my own audio equipment made my neighbors equally happy.

It seems obvious that anything that distributes the weight of a speaker system over a larger floor area is probably going to make your speakers less audible to your neighbors, especially if it serves to cushion the speaker-floor interface as well. It's mind boggling to think how many tempers, how much sleep and good will have been lost because this simplest of home remedies was not employed.

Introducing New Quantum by Memorex. Four Reasons It Sounds So Good.

1. Quantum offers low distortion. You get a true recording of any type of music at high output, with virtually no distortion.

2. Quantum has very high sensitivity. This maximizes output and allows you to effectively capture all signals at a greater level.

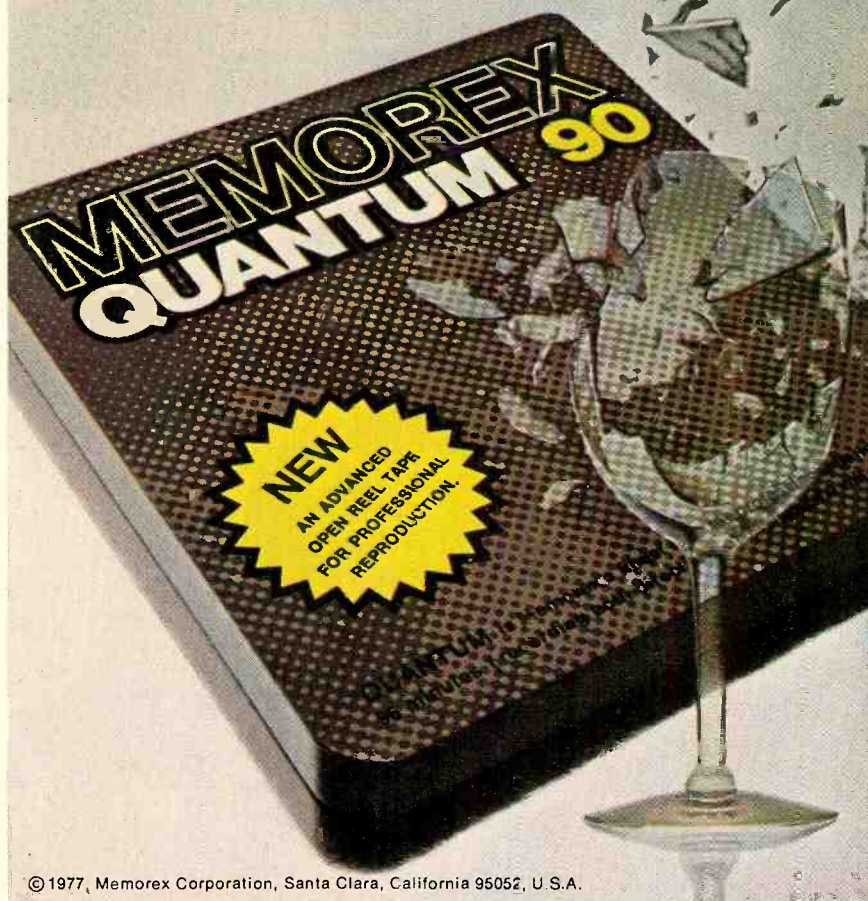
3. Quantum provides an excellent signal-to-noise ratio because its high sensitivity is obtained with no increase in noise level. This means a pure, brilliant sound.

4. Quantum gives you high saturation, resulting in a wide dynamic range and broad recording flexibility.

Quantum achieves improved recording performance while maintaining a high degree of mechanical excellence. With long life, durability, precision edge quality and excellent oxide adhesion.

The best way to hear the Quantum difference is to try it out for yourself. Available in 7" x 1800', 7" x 2400' and 10½" x 3600' reels.

MEMOREX Recording Tape.
Is it live or is it Memorex?



© 1977, Memorex Corporation, Santa Clara, California 95052, U.S.A.



A new Space Program by Sansui.

Designed to send every audiophile into orbit.

Sansui has conquered space — the space in your listening room. Our engineers have created a rack to hold all your high fidelity components in one place so they're easily accessible and easy to operate. And the Sansui GX-5 rack is so elegant you will be proud to display it in your home.

The **Sansui GX-5 rack** is about the only EIA 19" standard-width rack available with casters for moving your sound system easily from room to room. It is 37-1/2 inches tall and can hold every rack-mountable component. You can also adjust the height of each unit to meet your needs.

We have filled the rack with our choice of outstanding Sansui components. And there's still plenty of room for your records. Listen to them on the **Sansui SR-838 Quartz-Servo direct-drive turntable**, about the most elegant and stable precision turntable in the world. Even when set on top of so much power, the SR-838 will perform free from all noise and feedback.

When your mood changes, listen to your favorite FM station on the **Sansui TU-717 tuner**. Reception, even of the weakest stations, is outstanding, with selectivity so high there is never a problem with adjacent channel programming.

And, of course, if you want to preserve these treasured sounds for years — as clean and pure as they were the very first time you heard them — it's all possible with the **SC-3110 cassette deck**, our rack-mountable version of the SC-3100, already well-known for its superior performance and ultraconvenience including Sansui exclusive Direct-O-Matic loading.

To match these outstanding components, Sansui offers you the **AU-717 amplifier** with the widest frequency response (from main-in) of any available **DC integrated amplifier** at any price. With astonishingly low distortion and noise, and wide overall frequency response, the signal is an ultra-faithful replica of the original. The AU-717 delivers the brilliance and all the nuance that makes music so important in your life.

Listen through a pair of **SP-L800** (or SP-L900 or 700) **dual-woofer speaker systems**.* They have been designed to give you the full enjoyment of the clean and pure sound that our advanced technology components provide.

Of course, you can select other components to meet your own listening needs. You may want slightly less power; so we offer you the AU-517 DC integrated amplifier, created with the very same expertise as its bigger brother, the AU-717. If you wish to spend a little less on your cassette, you can choose the SC-1110.

And for you recordists and musicians we have something almost out of this world. The **AX-7 mixer/reverb unit** is about the finest home recording console that you can find at such a reasonable price. Versatility is the key, with up to 6 inputs for microphones, line level, electrical instruments, discs, broadcasts or tapes. You get panpots and



20dB input level attenuators on the 4 main inputs. Reverb is included, as well as circuits for 4-channel, equalization and noise reduction. Record the sounds you create on up to 3 tape decks.

We're sure you'll want to visit your local franchised Sansui dealer for a complete demonstration of Sansui's new Space Program. Just think about it. It will send you into orbit.

*Walnut veneer finish

SANSUI ELECTRONICS CORP.
Woodside, New York 11377 • Gardena, California 90247
SANSUI ELECTRIC CO., LTD., Tokyo, Japan
SANSUI AUDIO EUROPE S.A., Antwerp, Belgium
In Canada: Electronic Distributors

Sansui

FOR
EVERY
SYSTEM
WORTH
MORE THAN
\$500



If you've invested \$500 or even \$5000 in your high fidelity system, read on. Because what we have to say can have a lot to do with the quality of sound you're hearing.

Unfortunately, one of the most overlooked components in a fine sound system is the cartridge. And all too often, it can be the one place where you skimped on quality. (Out of sight, out of mind, as they say).

We sincerely believe that an investment in a Sonus cartridge will truly surprise you with the way it improves the quality of your record reproduction. The analytical quality of the Sonus brings out the inner voices of complex musical passages clearly and cleanly. Listening fatigue disappears. And a Sonus introduces no extraneous coloration of its own.

But what we're talking about is said even better by Sonus owners. "Excellent clarity," "more fulfilling sound," "open, airy 3-D sound," "superb depth and definition," "clean, accurate and transparent sound," are typical of thousands of enthusiastic comments we have received from owners of Sonus cartridges.

Make sure your cartridge matches up to the rest of your system. Write us for further information and the name of the Sonus dealer nearest you.

Manufactured in the U.S.A. by:

SONIC RESEARCH, INC.,

27 Sugar Hollow Rd., Danbury, Conn. 06810

SONUS

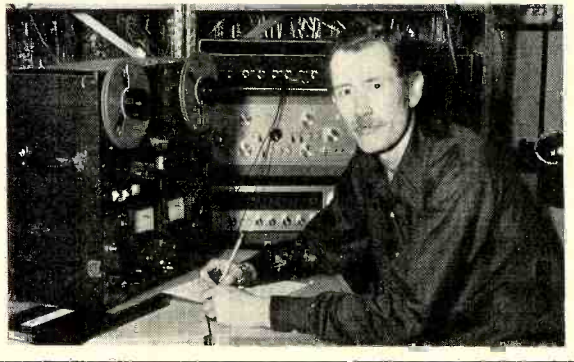
High Definition Phono Cartridges

CIRCLE NO. 68 ON READER SERVICE CARD

34

Tape Talk

By Craig Stark



I Was Wondering If . . .

- Q.** You could recommend a reliable reel-to-reel service station?
- Q.** Our parish needs a good cassette deck to record services for the shut-in, and we were wondering if you could help us. . . .
- Q.** My husband is legally blind, and music is all he enjoys, but I don't know what to get for him and I don't understand any of your test reports. I promise I won't tell anyone else if you'll only suggest. . . .

A HUNDRED READERS

Everywhere, USA (and abroad)

A. Deeply as it hurts me (for many of the extenuating circumstances pleaded are genuine and heartrending), inquiries like this simply have to go into my "Don't Answer" file. I'm flattered by the confidence so many readers have in my judgment of equipment, and I would be less than candid if I were to reply that because I haven't personally tested everything in the field, I have *no* opinions on anything. My consulting business—which is wholly unconnected with STEREO REVIEW—could hardly operate if that were true. However, inasmuch as reader inquiries reach me in my capacity as Contributing Editor to this magazine, I must consistently follow the magazine's policy against making any recommendation of one product over another beyond what is contained in published test reports—actual *testing* is the only fair test.

Backcoating

Q. Why are some tapes backcoated? Is there any real advantage, or is it just an advertising gimmick?

MONTY FELS

Oklahoma City, Okla.

A. Providing a tape with a backcoated layer (made up largely of carbon particles) offers at least three advantages. First, as the tape is squeezed between the puck roller and the rotating capstan shaft during normal playing, the slightly roughened backcoating gives the rubber roller a better grip. Second, during high-speed winding, the textured back surface allows air trapped between the layers to bleed out. This results in a smoother tape pack with less danger to exposed tape edges. Finally, by

putting a conductive coating on the back of the tape, it becomes unnecessary to put so much carbon into the oxide-plus-binder material that gets coated onto the front side. Static electric charges are drained off just as effectively with the carbon on the back, but there is now proportionately more room for oxide needles, making for potentially improved magnetic performance.

Eight-track Feedback

Q. In one of your columns you made some negative remarks about eight-track cartridges. Okay, I'm ready to switch to the cassette format as soon as you tell me where I can get four-channel (discrete) cassettes.

CHRISTOPHER JAMES BAUMBACH

Oak Park, Ill.

A. Fair enough. The reason there are no four-channel cassettes is not technological: there are plenty of four-channel cassette heads available (with 60-dB or better crosstalk rejection) which are used currently by duplicators who record both "sides" of a stereo cassette at a single pass.

Unhappily, Philips—which controls the licensing structure for all "compact cassettes"—will not permit their licensees to produce a four-channel home deck using these heads. Their reason is that such one-direction, four-channel cassettes could not be played compatibly on existing stereo and mono cassette decks, and it has been an abiding principle with Philips that full compatibility must be maintained within their proprietary format from pole (North) to pole (South). (They had to bend their rule a bit to permit chromium-dioxide and Dolbyized cassettes.)

It is theoretically possible to make a four-channel cassette that is compatible with the Philips standards, and one or two laboratory machines have been constructed that do so. This involves using eight recorded tracks (four in each direction) that are only approximately 0.008 inch wide, however. Mass-produced heads capable of handling four such tracks with the exacting alignment required are currently not in the cards. And even if they were, signal-to-noise ratio would suffer by about 10 dB—a degradation that today's cassettes just can't afford.

As far as *matrixed* four-channel cassettes

are concerned (Ralph Hodges discussed them in his October 1976 report on the new Angel cassette releases), manufacturers have apparently decided not to pursue this development for the time being.

Take-up Trouble

Q. *I have a three-motor cassette deck that is plagued with a problem often experienced with less expensive recorders. If I am near the end of the tape, the deck often will not fast-forward the tape to the end. And if I take the cassette out and turn it over, it won't rewind the remaining distance either. Is this because the deck is a front-loader, or does the solenoid control or the automatic shut-off have anything to do with it? Can it be fixed?*

DAVID BAUGHMAN
Hanover, N.H.

A. Your problem has nothing to do with front-loading, a solenoid control system, or the automatic shut-off. Without a service manual and the ailing deck itself it's hard to make more than a guess at a diagnosis, but if your particular three-motor cassette transport operates on the principle used by many three-motor open-reel decks, the problem may arise from the following cause:

In fast-wind modes, full power is applied to whichever reel motor is winding, but some power is fed—via a resistor—to the other reel motor as well. The reason for this is to create a certain amount of "holdback" tension to ensure a smooth wind. The two reel motors tend to rotate in opposite directions when powered, and the reduced power fed to the trailing reel motor creates the tension by causing that motor to oppose the motion of the tape. The same resistor is often switched between motors (depending on which is pulling and which is holding back), so if slightly too much holdback tension is being supplied—by an out-of-tolerance resistor—it would show up in both directions and under precisely the conditions in which you are experiencing difficulty: a nearly full reel (whose large tape pack reduces the take-up torque) trying to pull a nearly empty reel (whose small diameter ensures maximum holdback torque).

Many cassette mechanisms do not employ such a voltage-controlled holdback tension, however, relying solely on the frictional forces built into cassettes and on a none-too-hefty take-up motor. In this latter case, I fear there's little you can do yourself, although the machine's manufacturer may be able to help.

Adding a Volume Control

Q. *I have a stereo tape recorder that has no output-level controls. Is there anyone who makes an add-on playback control for decks like mine?*

THOMAS A. CALI
Freeport, Ill.

A. Yes. The Switchcraft #669P1 Stereo Volume Control, which currently lists for \$8.45, is designed for precisely this kind of application. Since it consists simply of a two-gang ("stereo") audio volume control, with input and output connectors, there may be other companies that make a similar product. Note, however, that with this or any similar "passive" control you can turn the playback level down but not up.

Len Feldman doesn't think that our 3140 stereo receiver is as good as we think it is. He thinks it's better!

When Len Feldman* commented that our rated performance specifications for the Miida 3140 AM/FM receiver were conservative, we weren't surprised. Conservative ratings are a fact of life at Miida.

Take our power specifications. While we quote 43 watts per channel, minimum RMS into 8 ohms with less than 0.4% total harmonic distortion, Mr. Feldman, in his report, states, "Our sample did much better. Mid-frequency power reached 55 watts, while at the frequency extremes we obtained 53 watts at 20 Hz and 43 watts at the 20kHz extremes."

Mr. Feldman adds, "Connected to a pair of low-efficiency air suspension speakers... it was pretty obvious that power output has been conservatively rated.

We were able to attain 105 to 110 dB listening levels without clipping or amplifier overload." Other specs, writes Mr. Feldman, "were either equalled or exceeded in our measured sample."

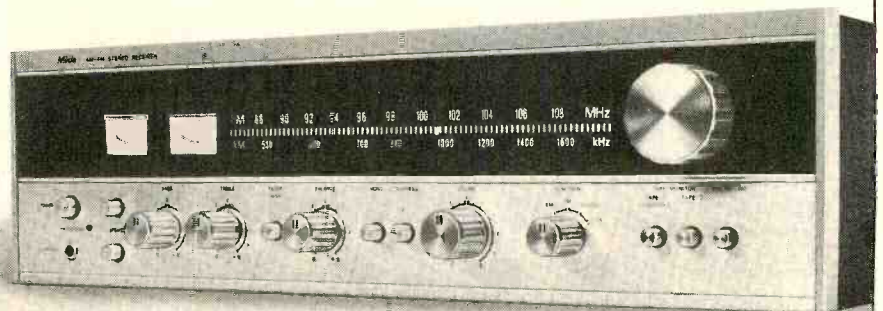
Because more for less is a Miida tradition, the 3140 incorporates Phase Locked Loop for superior FM stereo separation, fully detented tone controls, inputs for tape monitoring and cross-dubbing, both FM signal strength and center-channel tuning meters, overload speaker and amplifier protection, and much more.

Visit your Miida dealer and see our complete line of receivers, turntables and speakers. For more information call (201) 933-9300; or write: Miida Electronics, Inc., 205 Chubb Avenue, Lyndhurst, N.J. 07071.

Miida SP3150 4-Way Speaker System. Overall frequency response: 25Hz to 22kHz \pm 5dB; Impedance: 8 ohms; built in crossover: 750Hz-1800Hz, 7.5kHz, 12kHz; Power handling capability 65 watts RMS.



Miida T3115 Direct Drive Turntable. Stroboscope allows you to adjust speed with pinpoint accuracy; 2-speed adjustments; 13 1/2" turntable; 6 pole electronic motor; S-shaped tone arm with anti-skate.



Miida...the stereo specialist.

*The Feldman Report (FM GUIDE magazine, January 1977) and other reviews of Miida components are available without charge on request.

*Introducing 3 new ways
to get the truth out of your
cassette deck.*

DOOR
OPEN

SCOTCH[®] MASTER III FERRI CHROME

TWO-MOTOR TAPE TRANSPORT SYSTEM

POWER

REW

FF

STOP

PLAY

REC

ON



**The Master Series.^{T.M.}
A Scotch[®] cassette for every
switch position.**

Three totally different tapes. Each developed to deliver the truest, clearest sound possible at each tape selector switch position.

Our Master I cassette is for normal bias recording. It features an excellent dynamic range, low distortion, uniform high frequency sensitivity and output that's 10 dB more than standard tapes.

Our new Master II replaces chrome cassettes and is designed for use on hi-fi stereo systems with chrome bias (70 microsecond equalization). It features some spectacular performance characteristics, including a special coating that gives it a 3 dB better signal-to-noise ratio at low and high frequencies than chrome cassettes, yet it's less abrasive.

Our new Master III is for the ferri-chrome setting. It's formulated with the most advanced technology available, giving a 3 dB output improvement at low frequencies and 2 dB at high frequency. And the unique dual layer construction increases both low and high frequency sensitivity over chromium dioxide and ferric oxides.

All this, plus unique inner workings you can actually see. Our new Master line has a special bonus feature. A precision molded clear shell that allows you to monitor the inner workings of the cassettes. You can actually see the recorder head penetration and the unique roller guides in action. Look closely at the transparent shell and you'll see the water wheels which were specially designed to move the tape evenly across the head, reducing friction and noise. And two radially creased shims insure smoother wind, improved mechanical reliability and reduced wow and flutter.

Enough said. Now it's time for you to take the true test. Match up the right Master cassette with the bias you prefer. Then just listen.

You'll find that whichever switch position you use, a Scotch[®] Master is the way to get the most out of it.

**Scotch[®] Recording Tape.
The truth comes out.**





To house his four-channel audio system, Fred H. Jansen of Berwyn, Illinois, designed and built a highly accessible, transportable fixture that suits both the modest dimensions of his living room and his need for high operational efficiency. Sixty-five inches tall, the wood cabinet is finished with simulated wood-grain vinyl and has a clean, uncluttered look in keeping with the style of the room.

Enclosed within the structure's carefully crafted compartments is a group of components consisting both of true quadraphonic equipment and of stereo units used in pairs for four-channel application. A Teac A-3340S tape deck, which occupies a central position in the setup, is flanked on either side by BSR octave equalizers offering four channels of equalization. The turntables situated beneath these units are a Garrard Zero-100 (left) and a Harman-Kardon/Rabco ST-7 (right). Both have angled mirrors positioned above them to improve visibility. The phono cartridges are the Audio Technica AT12 and the Stanton 780/4DQ. The heart of the complex, placed between the turntables, is a Marantz 4300 re-

ceiver equipped with an optional Marantz SQA-2B full-logic decoder (installed in an under-chassis slot).

The lower portion of the console not only functions as a storage facility for tapes, records, and accessories but also houses additional program sources. Eight-track cartridges are handled by an Akai CR-80D-SS deck in this section's center compartment and by a Panasonic cartridge player located at the left of the Akai unit. Just to the right is a Marantz CD-400B demodulator for CD-4 recordings. The pair of white circular openings at the top of the center panel act as air ducts for ventilation of the equipment.

MR. JANSEN'S installation is rounded out by a group of four speakers he designed himself. Each is a high-efficiency ported type using a twelve-inch woofer, a five-inch mid-range, and a compression horn driver. The most impressive and original concept in the speaker system's design involves the installation of two LED digital indicators above each tweeter. These provide continuous, illuminat-

ed digital readout of the power delivered to each speaker.

To enhance the sense of composure he strives for when listening to music, Mr. Jansen has mounted a convenient control panel behind the living-room sofa so that he can select program sources without moving from his seat. Other inventive features worth noting include a series of five switches (positioned above the receiver) to control incandescent and fluorescent lighting for the entire complex, plus a set of three free-swinging glass doors that protect the open-reel tape deck and turntables from dust and moisture.

Mr. Jansen is employed in the General Motors electromotive division but hopes eventually to land a job in the stereo field. When he is not busy developing new modifications for his own system or designing housing for others' stereo setups, he finds time to make live recordings at clubs in the area. He expects to enjoy his collection of soft rock and classical music all the more with the purchase (still in the planning stage) of two super-power amplifiers and an elcaset deck.

Pure Pleasure.

The True Sound of Scott.

Scott speakers are designed and engineered for listeners who demand the ultimate in true sound reproduction.

All Scott speakers are designed and individually tested for low distortion, flat frequency response and the highest possible efficiency. Their crossover networks are built with low loss capacitors, and coils with exceptionally close tolerances to give you the truest sound possible.

Unlike many other speakers, Scott speakers neither add nor subtract from the original sound. And unlike so many of today's "fad" speakers, they don't distort the original sound for special effect. Nor do they color the sound for an exaggerated response.

Scott speakers provide pure listening pleasure by accurately reproducing music with qualities equivalent to live performances, and with a degree of authenticity limited only by the quality of the record, tape or broadcast signal.

It is this uncommon ability to reproduce sound in a truly natural fashion that has earned Scott

speakers their outstanding reputation and critical acclaim.

Listen for yourself. The true sound of Scott is pure pleasure. And true sound is built into every Scott speaker in every price range, from the Bookshelf Series to the distinguished PRO 100 shown here.

For specifications on our complete line of audio components, contact your nearest Scott dealer, or write H.H. Scott, Inc. Corporate Headquarters, 20 Commerce Way, Woburn, MA 01801. In Canada: Paco Electronics, Ltd., Quebec, Canada.



SCOTT Warranty Identification Card

Warranty Number: 24026
 Model: PRO 100 Speakers (2)
 Serial Number: 1001374/1001375
 Expiration Date: January 1, 1983

Scott's unique, gold warranty card. Individualized with your warranty, model and serial numbers, and expiration date. Scott's fully transferable, five-year parts and labor-limited warranty is your assurance of lasting pleasure.

Unique Bi-Directional Midrange and Tweeter Arrangement.

Pairs of midrange and tweeter drivers in two planes, one horizontal and one vertical, offer the advantage of steering high-frequency distribution to most favorably complement speaker placement and individual listening taste. Unlike many other speaker systems, the Scott PRO 100 is not dependent on the reflecting surface of the listener's walls for its response, and provides a truly omnidirectional effect in any listening environment.

Individual Dispersion Control and Frequency Response Switches.

The PRO 100 provides a unique sound dispersion control that allows you to adjust the direction and amount of sound between the upward-firing and front-firing drivers. Two additional switches allow you to tailor the high end and midrange frequency response of the speaker to best match your room acoustics.



Three individual position switches allow you to tailor response to best match your own listening environment.



Upward-firing midrange and high-frequency drivers, as well as front-firing drivers, provide an omnidirectional effect that surrounds you with sound.

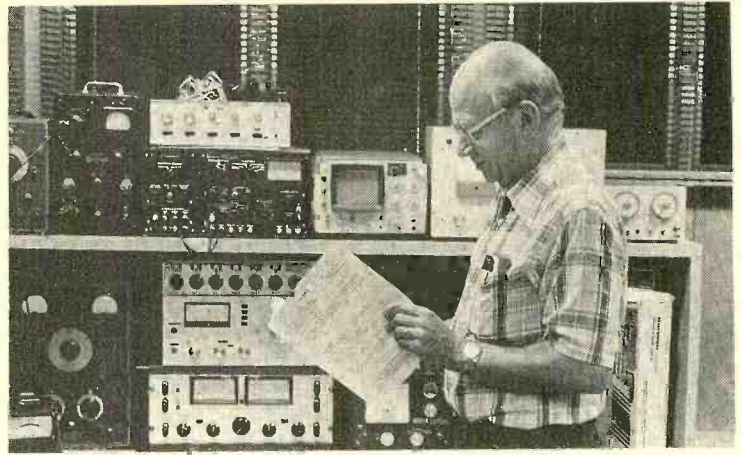
SCOTT
The Name to listen to.

Receivers / Tuners / Amplifiers / Turntables / Speakers / Cassette Decks

CIRCLE NO. 100 ON READER SERVICE CARD

Technical Talk

By Julian D. Hirsch



● **THE PITFALLS OF SUBJECTIVITY:** Criticism, in general, tends to arouse strong emotional responses. This is a natural byproduct of the process, of course, and I must admit that I enjoy receiving an occasional heated letter from a reader who takes issue with my perception (or, in his view, my *lack* of perception). Insofar as is possible, my evaluation of audio components is based on measurements as accurate and objective as I can make them, and I rarely go off the deep end, so to speak, into the world of purely subjective reactions. This may be because there is something in my nature that causes me to be singularly unimpressed with much of the "expert" criticism I have read in such diverse areas as music, drama, art, literature, food, wine—and, of course, hi-fi. There have been just enough published accounts of "experts" in all these fields who have been completely taken in by frauds—or simple self-delusion—to lead me to doubt their absolute reliability as guides to the "truth."

As may be imagined, I approached my recent comparison between the Harman-Kardon Citation 16 and 16A power amplifiers (STEREO REVIEW, August 1977) with some trepidation. If, indeed, I heard a distinct "improvement" in the sound of the new model over the old, it might prove to some die-hard audio purists (who are frequently my most severe critics) that I was not totally devoid of auditory perception. And it would also shatter one of my own long-held beliefs. In nearly thirty years of deep immersion in the hi-fi world, including the testing of literally hundreds of amplifiers, I have *never* found an audible difference between amplifiers that was not readily explainable by a measurable difference (or differences) if I really searched for it. I would, in fact, almost welcome the chance to be proved wrong, since it can be very lonely where I, Larry Klein, and some others stand, seemingly out of step with a large segment of the hi-fi design, manufacturing, and critical world.

On the other hand, if I heard no differences between these two amplifiers (assuming that I also found no measurable differences), I would be faced with two possible conclusions: (1) that my perception or listening approach was so flawed or inadequate that I could not hear qualities that were glaringly obvious to everyone else (what a blow to my ego!), or (2) that there was indeed no differ-

ence between the two amplifiers to be heard.

As the review showed, I found neither audible nor significant measurable differences between the Harman-Kardon 16 and 16A, leaving conclusion No. 2 as the only possible one for me. Of course, I expected some reaction, and I was not disappointed.

A letter from Robert Greenberg, president of Harman-Kardon, presented a reasoned and rational challenge to my findings. Space does not permit extensive quoting from his letter, which had no quarrel with my measurements and other factual comments but did disagree with my listening judgment. Mr. Greenberg stated that Harman-Kardon uses double-blind listening tests, under carefully controlled conditions, designed to disclose whatever sonic differences exist between various versions of their own products and between their products and those of competitors.

Let me slightly paraphrase some of his comments. Like others in H-K's listening juries, Mr. Greenberg regularly heard differences between amplifiers in such tests. The Citation 16A is one response to those perceived differences. Mr. Greenberg goes on to acknowledge that not everybody at Harman-Kardon has the ability to make these distinctions, and that not everyone who hears the differences values them equally. Nevertheless, there is a growing audiophile audience that continues to hear and seek such improvements, and Harman-Kardon intends to build equipment for that audience. In addition, H-K is attempting to establish a scientific basis for what it admits is (at the moment) an unpredictable relationship between measurements and subjective judgments.

No reasonable person could take exception to the attitudes expressed by Mr. Greenberg. However, I have several questions about Harman-Kardon's approach. When the reproduction is "improved" by the improved amplifier, what does that mean? I assume that some listeners report hearing greater definition of transients and others hear greater clarity, greater depth, greater transparency, or other factors, none of which can be easily correlated with measurement. And these can be heard only with master tapes, played through certain special speakers, and even then only by some listeners.

Assuming that there is some *objective* factor in the sound that produces the *subjective* reactions (if there *isn't* then all bets are off), then there are several more questions to be resolved. If the reported differences objectively exist, do they represent an increase in fidelity or simply a special effect that is *at times* more pleasing to *some* ears? How valid are audibility tests that require special listening equipment and program material that is not available to the home listener? If the task is to determine the best-sounding amplifier when playing master tapes through specially designed speakers, whatever the jury decides may have some meaning. But if these special speakers and tapes are marshaled in the cause of choosing the best-sounding amplifier to be used in the home with excellent but *normal* speakers and program material, has anything of value been determined?

And, as Mr. Greenberg says, not everyone *values* sonic differences identically. I confess I am startled by the over-reactions of those who describe minute differences in quality as "tremendous," or the sound of any product but the "best" (by their criteria) as "terrible" or "unlistenable." Surely a little moderation in describing such differences would help to clarify a very confusing situation.

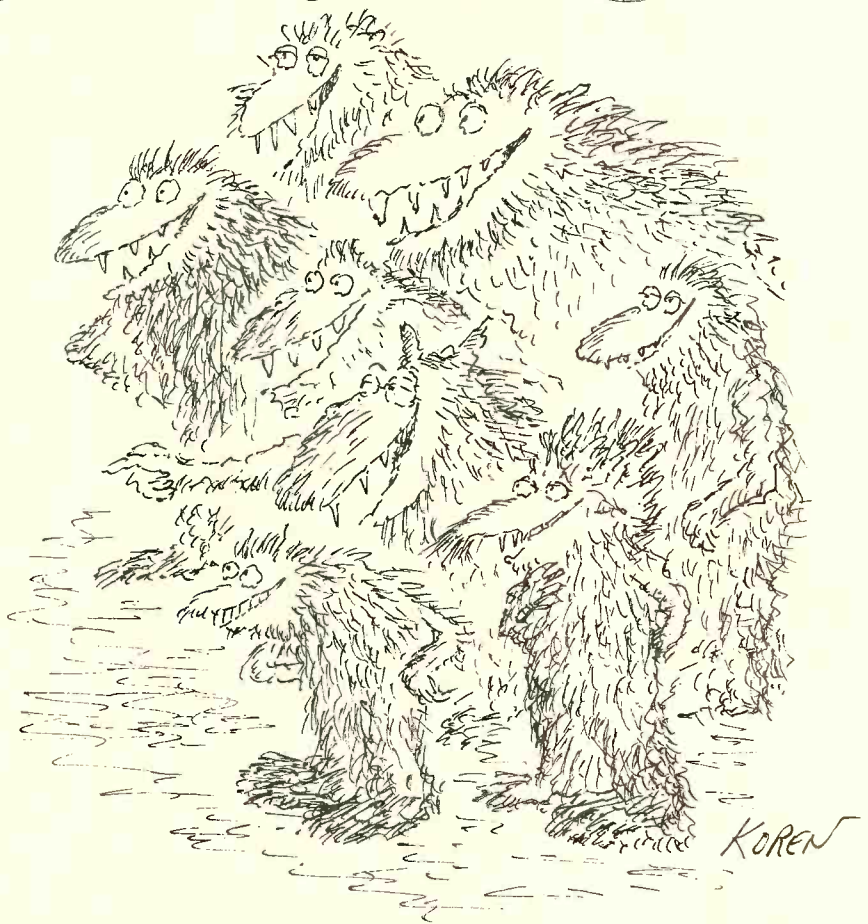
To help resolve some of the outstanding questions about the "goldenness" of the ears of those of us who don't regularly hear differences among amplifiers, we have arranged to be part of a listening test session at Harman-Kardon when their listening room presently undergoing modification is once more in shape. I'm sure that the procedures and results, conclusive or otherwise, will be of interest to all parties concerned.

Tested This Month

Mitsubishi DA-P10 Preamplifier
and DA-A15 Power Amplifier
Stanton 881S Phono Cartridge
Fisher MT-6225 Turntable
ESS amt 1b Speaker System
Pioneer RT-707 Open-reel Deck

(Continued on page 42)

"I thought they'd laugh at me."



"I go around with this group of people. They're into equipment. Turntable snobs I call them. They still believe what they learned years ago... that a manual turntable is the way to go.

So I thought they'd laugh when I started looking at a "bee-eye-cee"
(Actually Ramon did snicker when I told him.)

For some reason my friends insist on the pain and inconvenience of changing records themselves every few minutes.

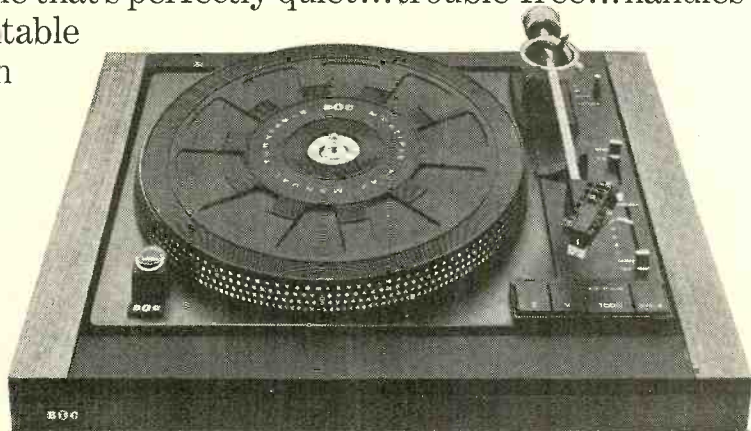
Not me. I'm into the music. And preserving my record collection.

So all I want is a turntable that's perfectly quiet... trouble-free... handles one record like a manual turntable when I want... and more than one when the occasion arises.

My turntable snob friends? Slowly but surely they're coming around.

I wonder why they're still laughing at me?"

BICTM



"BEE-EYE-CEE" TURNTABLES SELL FROM ABOUT \$85 TO ABOUT \$289. FOR DETAILS AND SPECS GET OUR "5 TURNTABLES" FOLDER FROM YOUR DEALER OR WRITE US. B-I-C, WESTBURY, LI, NY 11590. ©1977 BRITISH INDUSTRIES CO. A DIVISION OF AVNET INC.

CIRCLE NO. 16 ON READER SERVICE CARD

Equipment Test Reports

By Hirsch-Houck Laboratories

Mitsubishi DA-P10 Preamplifier and DA-A15 Power Amplifier



FOR anyone who has had difficulty choosing between an integrated amplifier and a separate preamplifier and power amplifier, it appears that it is now possible to have the best of both worlds. An ingenious mechanical and electrical design in Mitsubishi's de luxe line makes it possible either to join a preamplifier with one of two power amplifiers (100 or 150 watts per channel) to form a single integrated amplifier or to use them as "separates."

The DA-P10 preamplifier is actually what Mitsubishi calls a "Dual Monaural" unit. It consists of two distinct mono preamplifiers in a single cabinet with separate power supplies but a common power transformer. Since it is, after all, intended as a *stereo* control unit, the DA-P10 has a master volume control (ATTENUATOR) and input selector, with positions for two magnetic phono cartridges and two high-level sources (TUNER and AUX). Other switches affecting both channels are the power switch, MODE (stereo/mono), and tape monitor.

Each channel has its own subsonic filter, with a 12-dB-per-octave slope below 18 Hz controlled by a lever switch. The bass and treble tone controls, separate for the two chan-

nels, are eleven-position types with the center marked DEFEAT (the tone-control circuits are completely bypassed in that position). Finally, each channel has its own level control, which is normally used to set signal balance between channels.

The principal reason for the thorough separation of the two channels is Mitsubishi's conviction that crosstalk between channels, even at very low levels, can degrade listening quality. By separating all possible signal circuits as well as the power supplies, they achieve a claimed separation of 80 to 100 dB, depending on the frequency.

The same philosophy carries over into the DA-A15 power amplifier, which we tested together with the DA-P10. The two power-amplifier channels are completely separate from power transformer to output terminals, sharing only the chassis. A similar degree of interchannel audio-signal isolation is claimed for the DA-A15.

The Mitsubishi DA-A15 is rated to deliver 150 watts per channel to 8-ohm loads from 20 to 20,000 Hz with less than 0.1 per cent total harmonic or intermodulation distortion. A 1-volt input signal is required for full output (the

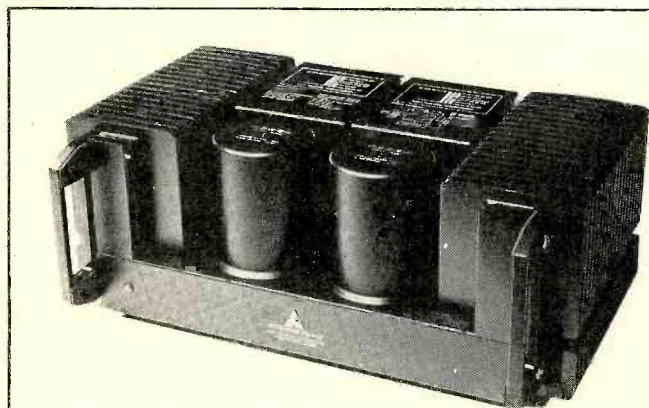
sensitivity can be reduced by screwdriver adjustments next to the input jacks), and the nominal rated output of the DA-P10 preamplifier is also 1-volt (although it is capable of about 9 volts output before overload).

The speaker outputs of the power amplifier employ insulated binding posts that make a very positive contact. There are outputs for two pairs of speakers, only one of which can be driven at a time. A three-setting slide switch in the rear of the amplifier energizes either set of output terminals (through internal relays that also provide a turn-on time delay and protect the loads against amplifier failure), and the third setting silences all speaker outputs.

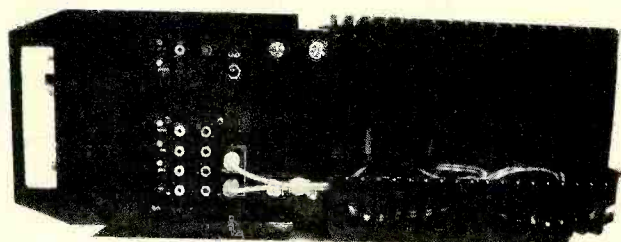
Both the DA-A15 amplifier and the DA-P10 preamplifier are finished in semi-gloss black, with functional block diagrams and specifications printed on their top surfaces. No dust cover hides the major components of the power amplifier, the two power transformers and large power-supply capacitors occupying the center of the chassis and the heat-sink fins being mounted along the chassis sides.

Handles are supplied with the power amplifier for optional installation convenience. To join the two units into a single integrated amplifier, the preamplifier is slipped over the power-amplifier handles and fastened in place with heavy screws. The signal outputs of the preamplifier are connected to the inputs of the power amplifier, the power-amplifier line cord is plugged into one of the switched outlets on the preamplifier, and (if desired) the remote-control sockets for the speaker selector are linked with a supplied cable. When this is done, a SPEAKERS switch on the panel of the preamplifier operates the output relays in the DA-A15. The various cables are folded along the sides of the power amplifier into channels that are styled to match the heat-sink fins above them.

The basically black amplifier units contrast
(Continued on page 44)



The DA-A15 power amplifier is shown at left. This unit docks physically and connects electrically with the rear of the DA-P10 preamplifier (right). The two are joined by bolting the handles of the DA-A15 to the frame of the DA-P10.





Where is it written that direct drive has to cost an arm and a leg?

Nowhere.

Which is why the new Kenwood KD-2070, with the superior direct drive performance, sells for the reasonable price of \$140*

The KD-2070's specs are impressive. Wow and flutter is less than 0.04% (WRMS). Rumble is better than -65 dB (DIN weighted).

As for its features, we designed a new S-shaped low-friction tone arm to give

you superb tonal quality, and built in a stroboscope with variable speed adjust.

As for its styling, you provide the adjectives.

The high-performance Kenwood KD-2070. The direct drive turntable that won't cost you an arm and a leg.

Only an arm.

*Nationally advertised value. Actual prices are established by Kenwood dealers. Cartridge optional.



KENWOOD

For the Kenwood Dealer nearest you, see your yellow pages,
or write Kenwood, 15777 S. Broadway, Gardena, CA 90248

with the satin gold panel of the preamplifier and its matching machined metal knobs. Externally, there is no indication that this is not a conventional integrated amplifier. Since the power-amplifier outputs are not routed through the preamplifier, the phone jack on the panel of the latter is driven from a separate amplifier stage in the DA-P10 that is designed to drive 8-ohm headphones. (It will not drive high-impedance dynamic phones or electrostatic phones to an adequate listening level.)

The signal-input and output jacks are recessed into the right side of the preamplifier, and four a.c. outlets (two of them switched) are in its left side. The front dimensions of the Mitsubishi units are 16¾ inches wide by 6¾ inches high. The preamplifier is 8 inches deep and the power amplifier is 11¾ inches deep. When they are joined, the combined unit is

levels we have encountered in such a unit.

The preamplifier output clipped at 10.3 volts. At any usable signal level, the distortion was well under 0.01 per cent except at 20 Hz, where it reached 0.05 per cent at 3 volts output (at 1 volt, the distortion was typically between 0.002 and 0.006 per cent).

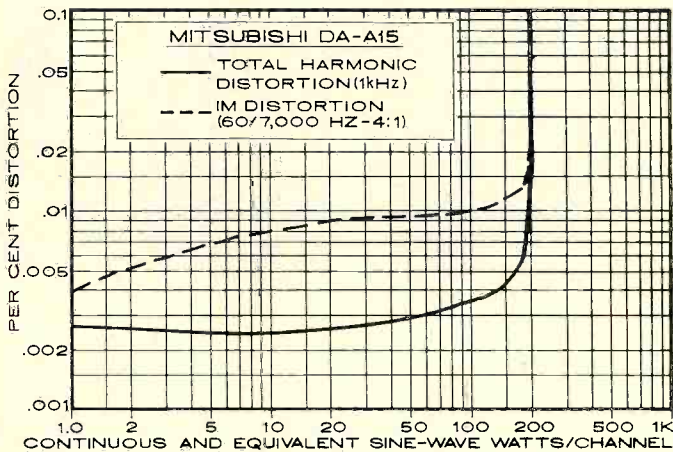
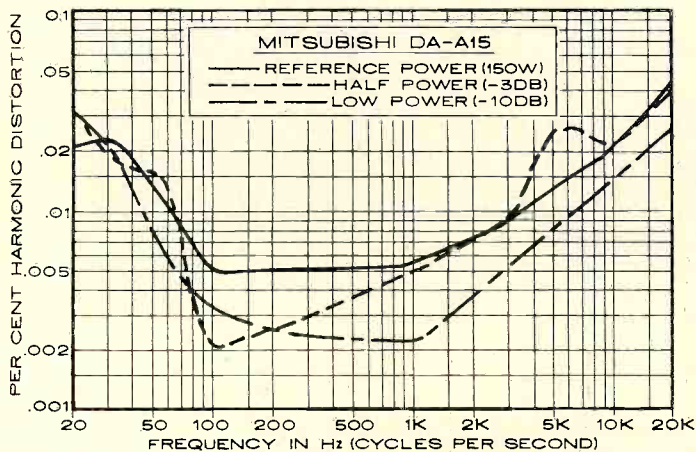
The power amplifier was not fazed by the one-hour preconditioning period at one-third rated power. Its heat sinks have temperature sensors that change color from red to black at 140 degrees F (60 degrees C), but they did not change color during any of our tests. The outputs clipped at 178 watts per channel when driven at 1,000 Hz into 8-ohm loads. The 4-ohm and 16-ohm clipping levels were 267 and 112 watts.

The distortion of the DA-A15 was comparable to that of our test instruments (about 0.002 per cent) at most power levels and frequen-

the two units as a single integrated amplifier, since that is the way we used them) is as near "state-of-the-art" performance as could be desired. Although a few other fine amplifiers rival it or marginally surpass it in selected individual characteristics, we have never seen one with the overall excellence exhibited by this superb combination.

It should surprise no one, therefore, to learn that we found no special audible qualities in the sound as reproduced through these components, since every other link in the audio chain, from microphone to speaker, is far below their quality level.

Certain features omitted from the DA-P10 preamplifier, such as loudness compensation and a high-cut audio filter, will hardly be missed. On the other hand, a control unit of this caliber should have made provision for the handling of at least two tape decks. And



only 16¾ inches deep owing to overlap between the sections. The preamplifier weighs 13 pounds and the power amplifier weighs 40 pounds, so that the combination weighs a massive 53 pounds. Price: DA-P10 \$290, DA-A15 \$590.

● **Laboratory Measurements.** The two units were measured separately but were joined for use tests. The preamplifier tone controls had good characteristics, with a maximum range of ± 12 dB. The bass control took effect between 100 and 400 Hz as it was varied. The treble characteristic was hinged at about 2,000 Hz. The response in the center (DEFEAT) position of the controls was ± 0.5 dB from 20 to 20,000 Hz. The phono response, including the complete preamplifier circuitry, was equally flat, measuring ± 0.5 dB from 20 to 20,000 Hz, and it did not change detectably when measured through the inductance of some typical phono cartridges. The subsonic filter reduced the output by 2.3 dB at 20 Hz and by 14 dB at 5 Hz.

To produce the rated 1-volt output, a high-level input of 0.145 volt or a low-level input of 1.95 millivolts was needed. The phono-overload capability was an excellent 310 millivolts. The unweighted noise output of the DA-P10 was too low to measure through its high-level inputs, being less than the 100-microvolt minimum indication of our meter (which is 80 dB below 1-volt). Through the phono inputs, the noise was a barely measurable -79.2 dB, one of the lowest phono noise

levels. From 0.0022 per cent at 1 watt it rose smoothly to 0.0036 per cent at 100 watts and 0.0056 per cent at 180 watts, just as clipping began. The IM distortion was between 0.004 and 0.008 per cent up to 100 watts and reached 0.013 per cent at 180 watts. Unlike just about every other amplifier we have tested, the distortion of the Mitsubishi DA-A15 did not increase even slightly at very low power levels. The IM analyzer reading increased from 0.004 per cent at 1 watt to 0.032 per cent at 3 milliwatts, but this proved to be entirely random noise in the analyzer.

At its rated 150 watts output, the distortion of the DA-A15 was about 0.02 per cent in the range of 20 to 30 Hz and 0.005 per cent from 100 to 1,000 Hz, rising to 0.04 per cent at 20,000 Hz. At lower power levels the distortion was slightly less. A 0.27-volt input drives the amplifier to a reference 10-watt output, and the unweighted noise level was 87 dB below that power. The square-wave rise time of 0.7 microsecond was exactly as rated, and the measured slew rate of 20 volts per microsecond somewhat surpassed the rated 15 volts per microsecond.

We also measured the interchannel isolation of the DA-A15 power amplifier. This was possible only with the use of our H-P 3580A spectrum analyzer, since the crosstalk was -120 dB at 20 Hz, -110 dB at 1,000 Hz, and -80 dB at 20,000 Hz.

● **Comment.** In its basic electrical performance, the Mitsubishi amplifier (we will treat

with most headphones presently manufactured being in the 200-ohm impedance range (although rated for 8-ohm outputs), it is a pity that they cannot be driven to really high levels (because of clipping in the internal headphone amplifier stage of the DA-P10).

If cross-coupling between channels, either steady-state or transient, is as much of a problem as Mitsubishi and several other manufacturers believe it to be, then the Mitsubishi amplifier is the one least likely to suffer from this "fault." However, since it is highly unlikely that the stereo separation in the program material itself will ever exceed 30 dB, and that only over a limited portion of the spectrum, the 80 to 100 dB of interchannel isolation afforded by the Mitsubishi design would seem to fall into the category of overkill. But, in any case, the extra 50 dB or more of audio-signal separation between the two channels certainly does no harm.

Taking it strictly on its own demonstrable performance, the Mitsubishi amplifier is a superbly constructed, state-of-the-art amplifier with exceptional flexibility of installation (and as an integrated amplifier it is one of the most powerful on the market despite its relatively compact size). Our experience with the Mitsubishi amplifier convinces us that its appearance of elegance and superior electrical quality is completely consistent with its actual performance. It is a beautiful product.

Circle 105 on reader service card

(Continued on page 46)

"All work and no Mustang
sounds like a pretty dull life style."



Go Mustang

FORD When America needs
a better idea,
Ford puts it on wheels.

Lose yourself in the sporty spirit of the '78 Ford Mustang II. Let this wide-open T-Roof Convertible take you away from an ordinary day. Or maybe you'd like the elegant Ghia or the 3-door Hatchback. And you can opt for a Rallye Package, oversize tires,



choose from 5 different kinds of wheels, 7 different interiors, and 14 great exterior colors. So visit your Ford Dealer and go Mustang. It could make your life a lot more fun.

FORD
MUSTANG II

FORD DIVISION



Stanton 881S Stereo Phono Cartridge



THE new Stanton 881S is now this company's finest phono cartridge, inheriting that distinction from the 681 series of cartridges, which will continue to be represented by the 681EEE. The new 881S, though it resembles the 681 cartridges in external appearance, is totally different in its internal design details. The 681 cartridges use the moving-iron principle, while the 881S is a moving-magnet cartridge. The effective stylus mass is kept low by the use of a "rare-earth" magnetic material that is about ten times as powerful as other metallic magnet materials used in previous cartridge designs. The more powerful magnetic field has also made it possible to reduce the cartridge's coil inductance, thereby minimizing its sensitivity to external hum fields and to load conditions presented by the preamplifier and connecting cables.

The stylus jewel of the 881S has Stanton's "Stereohedron" shape, a variant of the CD-4 stylus shape with a vertically elongated contact area said to improve high-frequency tracking ability and reduce record wear. In combination with the rare-earth magnetic material, the Stereohedron stylus is credited with making possible the very low tip mass of 0.2 milligram.

Like most other Stanton cartridges, the 881S has a hinged brush as part of its stylus assembly; this rides on the record surface and removes surface dust. The brush is easily detached if desired. The cartridge is designed to track at forces from 0.75 to 1.25 grams. (The additional gram applied to compensate for the brush does *not* become part of the stylus tracking force.) Each cartridge is supplied

with individual calibration data, a box for storing extra styli, and a small screwdriver, as well as mounting hardware. Price: \$150.

● **Laboratory Measurements.** To test the Stanton 881S, we installed it in the tone arm of a Fisher MT-6225 record player. The cartridge load was 47,000 ohms in parallel with 290 picofarads (the nominal rated load is 275 picofarads).

From the 3.54-cm/sec (centimeters per second), 1,000-Hz bands of the CBS STR 100 test record, the 881S produced an output of 4.5 millivolts, the levels from the two channels matching within 0.8 dB. The measured vertical angle of the stylus was 22 degrees. The extraordinary tracking ability of the 881S was demonstrated by the fact that it played the 30-cm/sec, 1,000-Hz tones of one disc at a mere 0.5-gram tracking force, and the very high-level 32-Hz tones of another at 0.4 gram. The exceptionally demanding German Hi-Fi Institute record, with its progressively higher-amplitude 300-Hz tones, could be played to the 80-micron level at 0.5 gram and to its maximum level of 100 microns at 0.75 gram (very few other cartridges can do as well at any tracking force). For our other tests, we used the nominal rated force of 1 gram.

The frequency response, measured with the STR 100 record, was flat within ± 1 dB over the 40- to 20,000-Hz range of the record. Reducing the load capacitance to 150 picofarads had a negligible effect, giving a slight rise in output above 15,000 Hz but the same overall variation. However, a very high capacitance of 520 picofarads (which is required by some

other cartridges for flattest response) produced a slight peak at 10,000 Hz and a drop in output above that frequency.

The measured channel separation was different on the two channels (a property of the test record) but averaged 20 to 35 dB over the entire 40- to 20,000-Hz range of the record. In the Fisher tone arm, whose mass of 18 grams is typical of many recent arms, the cartridge compliance resonated at 8 Hz with an amplitude of 10 dB. Its flat frequency response made it possible for the 881S to reproduce an excellent 1,000-Hz square wave from the CBS STR 112 record with only a slight overshoot.

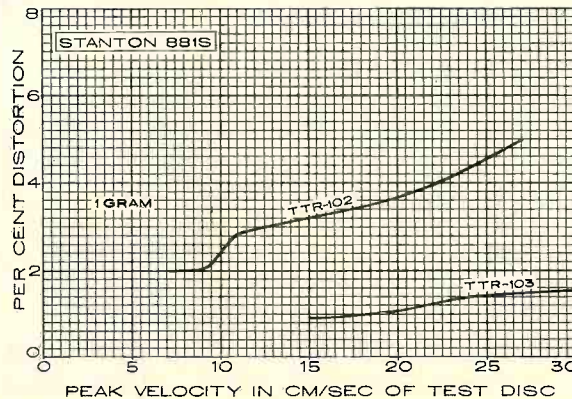
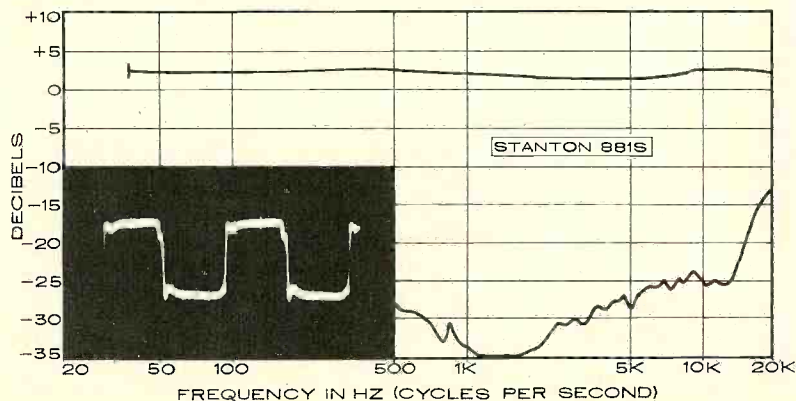
The intermodulation distortion, measured with the Shure TTR-102 record, increased smoothly from 2 per cent at 7 cm/sec to 5 per cent at 27 cm/sec. Even at the low 1-gram operating force, the cartridge never mistracked on this record, though its highest levels are often unplayable by other cartridges even at their maximum rated forces. High-frequency tracking was measured with the 10.8-kHz tone bursts of the Shure TTR-103 record. The repetition-rate distortion of the 881S was comparable to what we have observed on other fine cartridges.

● **Comment.** The subjective tracking test with the Shure "Audio Obstacle Course—Era III" record confirmed our measurements of the tracking ability of the Stanton 881S. At its $\frac{3}{4}$ -gram minimum rated force, the cartridge played the highest levels of all selections on this record except for the bass drum (which required 1 gram for its maximum level). In view of the enormous tracking difficulties imposed by this record, we would judge that the 881S can be used with complete success at $\frac{3}{4}$ gram and that its tracking ability will be taxed by few, if any, records. Of course, operation at $\frac{3}{4}$ gram requires a good tone arm, and many otherwise satisfactory arms become marginal in performance below 1 gram. It is also a good idea to check the correctness of the arm's tracking force and other adjustments by external means, since a slight inaccuracy in the arm's calibration could easily

(Continued on page 48)

In the graph at left, the upper curve represents the smoothed, averaged frequency response of the cartridge's right and left channels; the distance (calibrated in decibels) between it and the lower curve represents the separation between the two channels. The inset oscilloscope photo shows the cartridge's response to a recorded 1,000-Hz square wave (see text), which indicates resonances and overall frequency response. At right is the cartridge's response to the intermodulation-distortion (IM) and 10.8-kHz tone-burst test bands of the TTR-102 and

TTR-103 test records. These high velocities provide a severe test of a phono cartridge's performance. The intermodulation-distortion (IM) readings for any given cartridge can vary widely, depending on the particular IM test record used. The actual distortion figure measured is not as important as the maximum velocity the cartridge is able to track before a sudden and radical increase in distortion takes place. There are very few commercial phonograph discs that embody musical audio signals with recorded velocities much higher than about 15 cm/sec.





Here's another Empire 698 Turntable dashing off the assembly line.

It takes 15½ hours to make an Empire turntable.

Each one stands over 80 separate inspections before it reaches the end of the line.

And after the assembly is done, we test it some more.

Wow and flutter, rumble, and speed accuracy are electronically confirmed to meet specifications before final approval.

It's not a fast way to finish a turntable, but it's a great way to start one.

EMPIRE

Empire Scientific Corp., Garden City, New York 11530
CIRCLE NO. 99 ON READER SERVICE CARD

carry it outside the cartridge's narrow range of recommended tracking forces.

Incidentally, we found that the integral brush, though easily removed, is not so easily replaced. Rather than risk damage to the stylus, we left the brush off for most of our testing and listening (it has no detectable effect on the performance of the cartridge).

In general, the sound of the Stanton 881S is completely neutral. It injects no coloration,

emphasis, or de-emphasis into any part of the frequency spectrum, and it has a notable freedom from audible tracking distortions of any kind. Since it is so easy to forget that there is a cartridge in the reproducing chain, this is the kind of cartridge we prefer to use when listening to records for musical enjoyment, rather than as a means to uncover flaws in cartridge performance.

The 881S is undeniably expensive and, as

with any premium-price product, many of its performance refinements are of a subtle nature (the law of diminishing returns takes over rapidly when cartridge prices exceed about \$70 or \$80). Nevertheless, the special qualities of the Stanton 881S are real, and anyone who teams this cartridge with other components of comparable quality will be able to appreciate them as much as we did.

Circle 106 on the reader service card

Fisher MT-6225 Turntable



THE Fisher MT-6225 "Studio Standard" turntable is a direct-drive record player driven by a novel 120-pole, three-phase motor. The 120 permanent-magnet poles are in a flexible strip of magnetic material cemented to an 8¼-inch ring on the underside of the cast platter. The stator is a 90-degree arc of closely spaced pole pieces on top of the motorboard and immediately adjacent to the rotor strip when the platter is placed on its spindle. Fisher describes this as a "linear drive" motor. Its very large number of poles (most direct-drive motors use eight to twenty poles) are intended to minimize flutter and rumble from the torque impulses exerted on each pole as the platter turns.

The nonferrous platter (together with its heavy rubber mat) weighs 2¾ pounds. It operates at 33⅓ or 45 rpm, with speeds selected by pushbuttons on the control panel to the right of the platter. The outer rim of the platter has four rings of stroboscope marks (for operation with 50- and 60-Hz current at both speeds) lit from below through a prism. There are separate vernier-adjustment knobs for the two speeds.

The Fisher MT-6225 is a semi-automatic turntable whose tone arm must be positioned manually (the motor turns on when the arm is lifted from its rest). At the end of a record, or whenever the reject button is pressed, the arm returns to its rest automatically and the motor shuts off.

The tone arm is an S-shaped tube on gimbal pivots. Its threaded counterweight has a tracking-force scale calibrated at 0.1-gram intervals from 0 to 3 grams. The cartridge shell,

cut away to minimize its mass, uses the popular four-pin bayonet mount and has a well-designed finger lift. Next to the arm base is an antiskating dial, calibrated from 0 to 4 grams, and a cueing lift lever. The lift is undamped, but the descent is slow and damped.

The MT-6225 comes on a solid walnut-finish wooden base with softly sprung feet. It has a removable, hinged plastic dust cover. The record player is 17¼ inches wide, 14¾ inches deep, and 5⅞ inches high. It weighs 17¼ pounds. Suggested price: \$200.

● **Laboratory Measurements.** We used the Fisher MT-6225 with several different cartridges, but most performance tests were made with a Stanton 881S installed. The cartridge installation itself was relatively easy, but the adjustment for minimum tracking error requires that the stylus overhang the turntable center by 19/32 inch. However, since no reference mark or gauge was supplied, we do not see how that setting could be made with acceptable accuracy by the average user. We used an external stylus protractor to set the stylus overhang. The tracking error was then very low—less than 0.2 degree per inch over most of the record and 0.5 degree per inch at a 6-inch radius.

When the arm had been balanced, we found that the section of the counterweight that carries the tracking-force scale had little or no friction to retain its position relative to the rest of the weight. As a result, great care was necessary in adjusting the force to be sure that the two sections did not shift relative to each other. Fisher explains that some of the

earliest units, of which our test sample is one, do have this fault, which has since been corrected. By our estimate, the calibration of the scale was off by no more than 10 or 15 per cent when care was used in the setup. In any case, we would suggest that any force settings within 0.5 gram of the minimum recommended for a cartridge be made using an external gauge. At the ¾-gram to 1-gram forces we used with the Stanton 881S, an error of ¼ gram could have been serious in respect to adequacy of applied tracking force.

The unweighted turntable rumble was -35 dB, largely in the horizontal plane, and with ARL weighting it was -59 dB. The rumble was mostly below 30 Hz, with no specific frequencies characteristic of the rumble visible on a spectrum analyzer. The wow and flutter were 0.07 and 0.04 per cent, for a combined reading of 0.08 per cent. Flutter components were found at 30, 50, and 70 Hz in addition to the major concentration at frequencies below about 10 Hz. The speed verniers had a range of +5.1 to -5.9 per cent at 45 rpm and from +1.5 to -4 per cent at 33⅓ rpm. The speed changed only 0.2 per cent as the a.c.-line voltage was shifted for test purposes from approximately 95 to 135 volts.


The tone arm, including the supplied low-capacitance signal cable, had a capacitance to ground of 86 picofarads per channel, which is compatible with CD-4 cartridges. The measured arm mass was 18.3 grams—fairly low for arms of this type. The antiskating calibration was quite good, since setting it to match the tracking force always gave acceptable antiskating correction. The cueing device lowered the pickup with only a slight outward drift that caused less than 2 seconds of the record to repeat.

The isolation against external base-conducted vibration was about average for direct-drive turntables. The major feedback sensitivity was at 90 Hz, with lesser transmission peaks at 35, 190, 260, and 450 Hz.

● **Comment.** Our criticisms, as should have been evident from the preceding comments, apply mostly to the inadequate setup procedures of the MT-6225. Overall, the MT-6225 is easy to handle, attractive to the eye, and in respect to its measured specifications delivers the kind of overall performance we would expect from a direct-drive record player in its price class.

Circle 107 on the reader service card

(Continued on page 50)



The best stereo system in the house isn't always in the house.

You *can* take it with you.

The kind of superior sound you're used to hearing at home is now available for your car.

With the Motorola® AutoSound System, the integrated component system designed specifically for cars.

Now you can buy a Motorola AutoSound System with the features, power and fidelity you thought you could only get at home.

Motorola offers a full line of in-dash and under-dash models. With AM, FM, stereo, cassette, 8-track and CB.

POW·R·BOOSTER™ amplifiers that will deliver up to 40 watts RMS of total system power with total

harmonic distortion (THD) as low as 1% @ 1 KHZ at 30 watts. And frequency shaping controls for extended bass and treble response.

Plus coaxial and three-way POW·R·HANDLER™ speakers that are built to use that power. Specially designed not only for good looks, but also for acoustic quality. You get a rich, full sound you'd never expect to hear in your car.

You can buy a complete Motorola AutoSound System or upgrade your existing components with ours.

Whichever route you choose, stop by your Motorola dealer soon.

And pick up a great sound system for your home away from home.



Motorola® AutoSound Systems

CIRCLE NO. 51 ON READER SERVICE CARD

Motorola is a registered trademark of Motorola Inc.

ESS amt 1b Speaker System



SINCE its introduction a few years ago by ESS, the Heil "Air-Motion Transformer" (AMT) has undergone the inevitable improvement process that follows the appearance of any radically new device. The AMT is a tweeter of unconventional design with exceptional performance characteristics. Its "voice coil" is in the form of flat, conducting aluminum-foil strips bonded to a Teflon diaphragm. The diaphragm is pleated, accordion-like, and operates in a powerful magnetic field. The audio-signal current passing through the conductors causes the alternate sets of pleats to either draw closer together or move apart, thus "squeezing out" the air between them and generating a sound-pressure wave. In its most recent version (as used in the amt 1b system), the AMT diaphragm is bonded to a gauzelike nylon material which serves the dual purpose of preventing adjacent "turns" of the aluminum strips from shorting out under extreme drive conditions and of smoothing the frequency response in the upper-middle and high-frequency ranges.

Simultaneously with the tweeter improvements, the woofer section of the amt 1b has also undergone a complete redesign. It now features a 12-inch cone made of Bextrene, a rubberized polystyrene material also used by a few British manufacturers for their woofer cones. Bextrene is said to provide superior damping of undesired cone-vibration modes, thus smoothing out the woofer response. (ESS manufactures all its own drivers, including the new woofer and the Heil AMT.)

In the amt 1b the woofer output is augment-

ed at very low frequencies by a passive radiator of the same diameter located in the rear of the enclosure. The crossover network departs from current practice in having 18-dB-per-octave slopes at its crossover frequency of 1,000 Hz.

The amt 1b, like its predecessors, is in the shape of a truncated pyramid containing the forward-facing woofer and the rearward-facing passive cone. The Heil driver is mounted on the top of the woofer enclosure together with two frequency-balance adjustments. (The "presence" control varies the output at all frequencies above 1,000 Hz with a shelved characteristic. The "brilliance" control affects only frequencies above 5,000 Hz, with slope changes of ± 3 dB per octave above that frequency.) The upper portion of the cabinet contains the bass drivers and Heil tweeter, both concealed by a removable cloth-covered frame.

The ESS amt 1b has a nominal 6-ohm impedance and is rated to handle up to 375 watts of clean program material (the "clean" qualifier is significant, since relatively low power levels of clipped program material can damage any speaker). The dimensions of the amt 1b are 16¼ inches square (maximum) by 35¼ inches high, and it weighs about 75 pounds. Price: \$450. A bookshelf version of the amt 1b, with essentially the same specifications, is also available. Price: \$398.

● **Laboratory Measurements.** The ESS amt 1b was tested with its level controls set to the centers of their indicated "normal" ranges.

The smoothed frequency response in the reverberant field of our test room (10 to 15 feet from the speakers) was joined to a curve derived from closely miked measurements of the woofer and the passive cone to form a single composite frequency-response curve. Additional measurements were made to verify the effects of the level controls.

The bass distortion of the driven cone was measured with nominal inputs of 1 watt and 10 watts (into 8 ohms), and the output sound-pressure level was measured at a 1-meter distance with 1 watt of random noise in the octave centered at 1,000 Hz. The speaker's impedance and tone-burst response were measured over the full audio range.

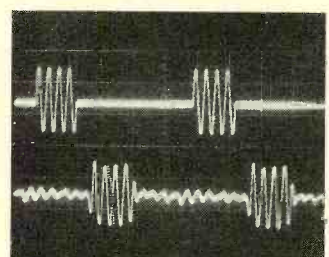
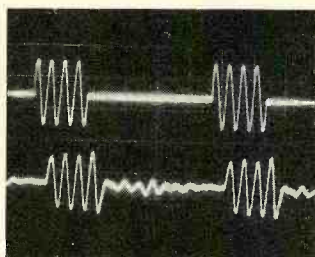
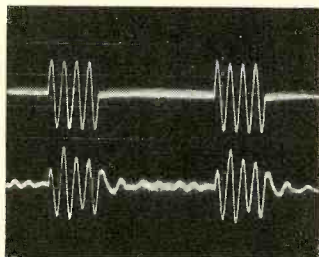
The combined frequency response was flat through the mid-range, with a slight bass rise at 70 Hz and with the output strongly sustained down to 20 Hz. The output of the passive radiator was dominant below 50 Hz. The low-frequency response would, of course, be affected appreciably by the room characteristics and the placement of the speaker within the room. With our preferred settings, the AMT high-frequency driver response rose smoothly above 5,000 Hz to a maximum of +9 dB in the vicinity of 13,000 Hz. The response could have been considerably flattened with the speaker's controls, but we found that the best subjective balance was obtained with the "normal" control settings. The overall response in our live-room measurements was approximately ± 5 dB from 30 to 15,000 Hz.

The ESS amt 1b was moderately efficient, delivering a sound-pressure level of 89.5 dB at 1 meter with a 1-watt input. The bass distortion at that level was very low, less than 1 per cent down to about 40 Hz and only 7 per cent at 25 Hz. When the power level was raised to 10 watts, the distortion increased only moderately above 40 Hz, to between 1.5 and 2.5 per cent; it rose much more rapidly at lower frequencies, to 14 per cent at 30 Hz. The system impedance was just under 5 ohms (which we take as the rated impedance) at its minimum point of 120 Hz, and about 16 ohms at the maximum, in the vicinity of 1,000 Hz. The tone-burst response was excellent at all frequencies, especially in the vicinity of the crossover, where many speakers exhibit severe ringing or other anomalies.

● **Comment.** Recalling the difficulties experienced by some people (though not by us) with the original ESS amt 1, whose Heil driver could sometimes be blown out by overzealous application of a super-power amplifier, we deliberately drove the amt 1b, with pro-

(Continued on page 52)

The excellent tone-burst response of the ESS amt 1b speaker system is shown (left to right) at 100, 1,000, and 6,000 Hz. The input signal appears above the speaker's output in each case.

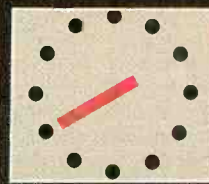




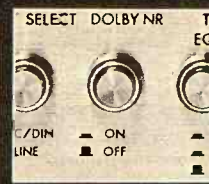
5 LED peak level indicators help eliminate distortion.



Long life Sen-Alloy head improves performance, reduces distortion.



Automatic recording when you're not there.

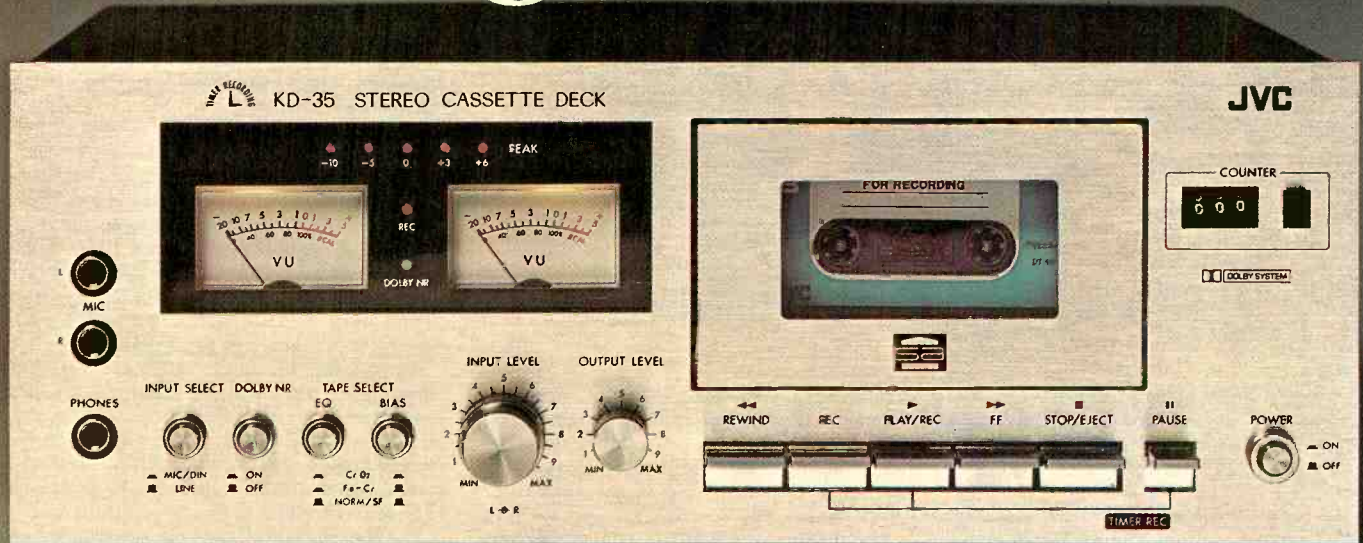


Dolby reduces tape hiss.



Bias and EQ switches for all types of tape.

No cassette deck can give you better performance without all these recording ingredients.



Most quality cassette decks look pretty much alike on the outside. So at first glance you might take the new JVC KD-35 for granted.

But take a second look. You'll see something no other make of cassette deck has—five peak-reading LED indicators. With a faster response than VU meters, or even peak-indicating meters, they help you avoid under-recording and they eliminate tape saturation and distortion. It's as close as you can come to goof-proof recording.

Then there's JVC's exclusive Sen-Alloy head for record and playback. Designed to give you the best of two worlds, it

combines the truly sensitive performance of permalloy with the ultra long life of ferrite.

Of course, the KD-35 has many other features like Dolby, bias and equalization switches, and automatic tape-end stop in all modes. It's also possible to go from one operating mode to another without going through Stop. What's more, you'll never have to miss taping a favorite broadcast because you're not

there; just connect the KD-35 to a timer and switch to automatic record.

And yet, with all this built-in capability, the new JVC KD-35 is priced just above the least expensive model in JVC's new cassette deck lineup. Just imagine what our top model is like.

JVC America Company, Division of US JVC Corp., 58-75 Queens Midtown Expressway, Maspeth, New York 11378 (212) 476-8300. For nearest JVC dealer call toll-free (outside N.Y.) 800-221-7502. Canada: JVC Electronics of Canada, Ltd., Scarborough, Ont.

JVC

We build in what the others leave out

Dolby is a trademark of Dolby Labs, Inc.

CIRCLE NO. 39 ON READER SERVICE CARD

gram material having strong high-frequency content, to levels of at least 400 watts per channel (as monitored on peak-level indicators). The sound was stupendous, as might be imagined—at times it was quite overpowering in our listening room—but we never heard distortion or strain and, perhaps needless to say, the speakers suffered no damage.

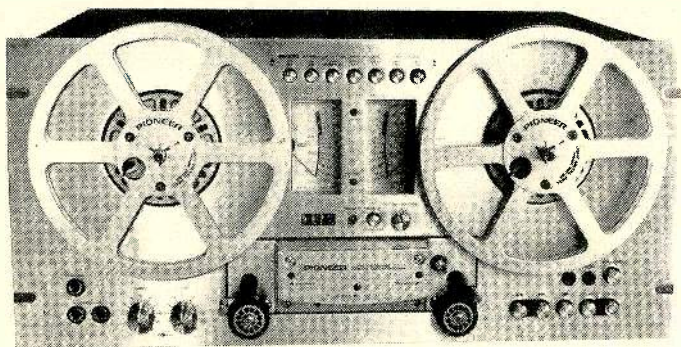
Just as the "proof of the pudding is in the eating," there is no substitute for listening when evaluating a speaker. The simulated "live-vs.-recorded" test, which covers the frequency range above 200 Hz, confirmed the superior accuracy of the amt 1b at those frequencies. The duplication of the "live" sound source, on a side-by-side basis, was essentially perfect.

Listening to a wider variety of program material, we noted two characteristics of the amt 1b, both of which were consistent with our measured response curves. On some program material the bass seemed at times slightly heavy, though never muddy or overbearing. The top end was airy, open, and crisp. At first hearing, the speaker sometimes seemed slightly bright (but never strident). However, after listening to the amt 1b for a time, almost any other speaker we switched to seemed to be slightly closed-in and dull. Since we did have a reasonably objective reference standard in our recorded "live" music source, we knew that our reactions were not totally subjective and that the amt 1b was really a highly accurate reproducer.

Probably more significant than any of these reactions is that during the several months we had the amt 1b for testing we found ourselves almost invariably choosing it to listen to in preference to some other very fine speakers we had on hand, probably because of its utter lack of harshness, coloration, or other unpleasant distortions. Without attempting to distribute the credit between the new Heil driver elements, the Bextrene cone of the woofer, and the 18-dB-per-octave crossover network, we can say that the amt 1b is obviously an excellent performer judged both by ear and by test, and one of the speakers we have most enjoyed using during the time we had it for testing.

Circle 108 on reader service card

Pioneer RT-707 Open-reel Tape Deck



"0000" setting. The PITCH knob is a speed vernier, operating only during playback, with a nominal ± 6 per cent range. It is detented at its center, which establishes the correct playing speeds.

The head assembly is flanked by two rubber rollers and tension arms. When the tension arms are raised to their uppermost (latching) positions, the tape can be loaded in a straight line across the heads. The single capstan is to the right of the heads and nearest the take-up reel in the forward direction of tape motion. Screwdriver access holes in the head cover permit easy azimuth adjustment of the recording and playback heads if required.

At the lower left corner of the panel are the microphone jacks and the headphone jacks plus separate recording-level controls for the microphone and line sources, which can be mixed. Each control is a concentric pair coupled by a slip clutch for individual adjustment of channel levels.

The tape-transport controls are grouped at the lower right of the panel. They are mechanical pushbuttons that actuate electrical solenoids. Although there is no remote-control facility in the RT-707, the controls can be preset so that unattended recording or playback can be initiated with an external timer switch in the a.c. power circuit. There are fast-speed buttons for both directions, a STOP button, and the PLAY and REC buttons that must be engaged simultaneously to make a recording. (By pressing them both while playing a tape, it is also possible to make a "flying start" recording.) Next to the PAUSE button are small playback-direction selectors on which illuminated arrows show the direction of tape travel.

The line inputs and outputs are in the rear of the recorder, with separate playback-level controls for each channel. These are detented at their mid-points. There is also a single unswitched a.c. outlet.

The Pioneer RT-707 has a distinctive size and shape, considerably more compact than the typical open-reel recorder. Its satin-finish aluminum panel is 19 by 9 inches and is slotted for mounting in a standard EIA equipment rack. The recorder is 14 inches deep and

(Continued on page 54)

MOST of today's open-reel tape recorders are as notable for their large size, weight, and price as they are for their generally outstanding performance. This might lead one to conclude that there is little market potential for more modestly endowed open-reel machines costing from \$500 to \$1,000, since that is a price range where the buyer also can choose among a great many de luxe cassette and elcaset decks.

Evidently Pioneer feels otherwise, judging by the appearance of the Model RT-707 recorder in their new product line. The RT-707 is an open-reel, four-track stereo machine operating at $3\frac{3}{4}$ and $7\frac{1}{2}$ ips. It has the usual three-head format, plus a second playback head for use in the reverse direction of tape movement. It is equipped for automatic tape reversal, initiated by a piece of conducting-foil tape attached to the coated side of the magnetic tape, and it also can be reversed at any time by touching a button on the panel. It records only in the normal forward direction.

The Pioneer RT-707 has a three-motor tape transport with six-pole induction motors for each of the tape hubs and a direct-drive a.c. servomotor for the capstan. The use of a direct-drive capstan motor eliminates the belts and pulleys required to couple a high-speed motor to a slowly turning capstan, and with them go the periodic maintenance procedures and potential failures associated with such mechanical systems.

Most of the panel space of the RT-707 is devoted to the two 7-inch tape reels (a metal

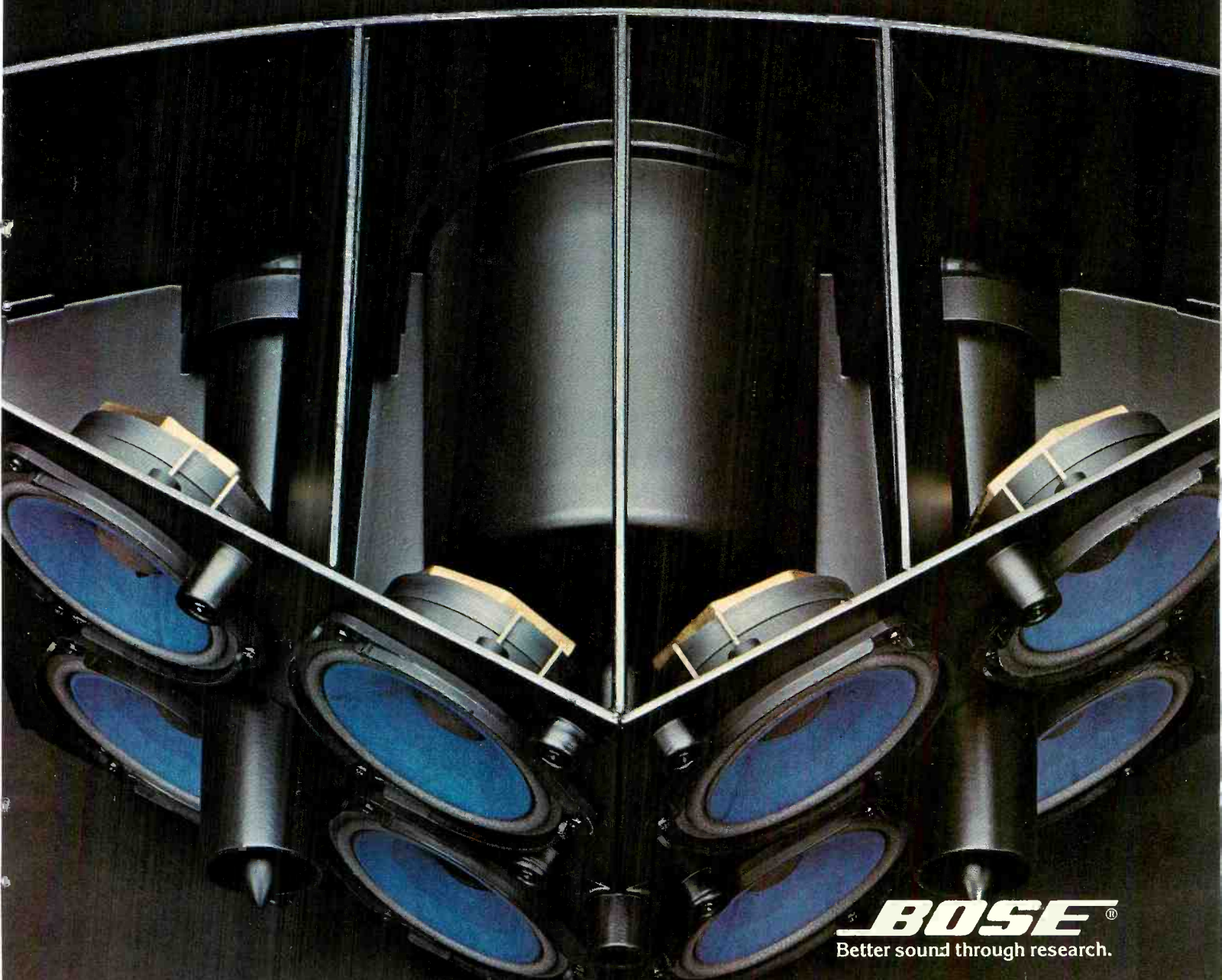
take-up reel is supplied with the recorder). Between them are two large illuminated level meters with vertically oriented scales. Between the meters, red and green LED's indicate when the machine is in the RECORD or PAUSE mode.

Above the meters are seven pushbutton switches. Two are REC MODE selectors for the two channels which must be engaged in order to make a recording (they thus serve as a safety device to prevent accidental erasure of a recorded tape). Since it is possible to record on one channel while playing the other, special-effects recordings such as sound-with-sound can be made with external jumper connections between the recorder's input and output jacks.

There are separate recording BIAS and equalization (EQ) buttons. Each has STD (standard) and LH (low-noise/high-output) positions; a table in the instruction manual lists recommended settings for most popular tapes. The MONITOR button channels either the SOURCE signal or the TAPE playback program to the line outputs. The remaining buttons are the SPEED selector and the POWER switch.

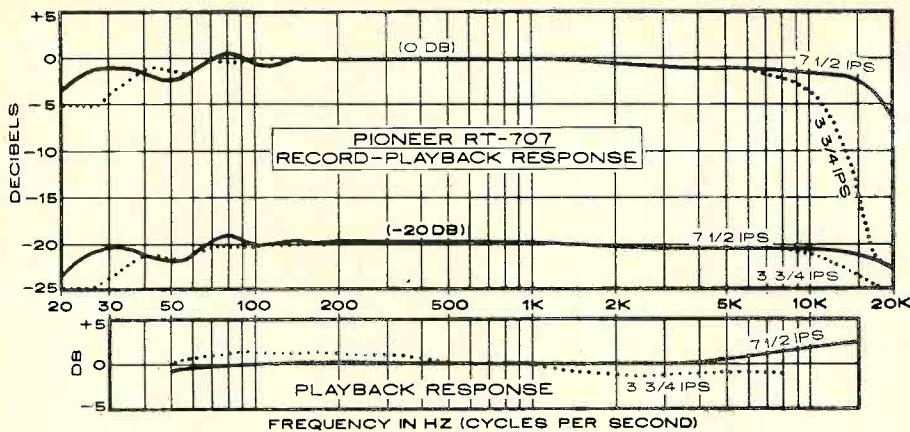
Below the meters are the four-digit index counter, its reset button, a REPEAT button, and a PITCH control knob. The REPEAT function allows a tape, or any portion of it, to be repeated indefinitely by switching from forward to reverse playback when the metal foil is contacted and from reverse to forward when the index counter has returned to its

No other speaker has ever looked like this, no other speaker has ever been built like this. And we believe no other speaker, regardless of size or price, can recreate the impact and feel of live music like the Bose 901 Series III. It is a speaker unlike any other.



BOSE[®]
Better sound through research.

In one page we cannot begin to describe the 901 Series III and the technology behind it. So we've put together a comprehensive literature package that includes a detailed 16-page color brochure, a 20-page owner's manual, and a copy of Dr. Amar Bose's paper on "Sound Recording and Reproduction," reprinted from Technology Review. To receive this literature, send \$1.00 to Bose, Dept. SR11, The Mountain, Framingham, Mass. 01701. Patents issued and pending. Cabinets are walnut veneer.



weighs about 43½ pounds. Price: \$575 (the RT-701, identical except that it lacks the reverse-play feature, is \$525).

● **Laboratory Measurements.** Although the instruction manual lists Scotch 206 as the tape used for deriving the recorder's performance specifications, our test sample had been adjusted for TDK Audua tape. Both of these, plus several other comparable tapes, were used in our tests. The differences between them were slight, with Memorex Quantum giving the widest frequency response and Scotch 206 the best signal-to-noise (S/N) measurements. Since the TDK tape fell between these two in all respects and none of the differences were audibly significant, the following test data are based on the use of TDK Audua with LH bias and equalization settings. (Maxell gave essentially the same fine results.)

The playback frequency response, measured with Ampex test tapes, was within ±1.5 dB from 50 to 7,500 Hz at 3¾ ips (the limits of the tape). At 7½ ips, it was slightly different in the two directions of tape movement. In the forward direction, the response was within ±0.5 dB from 50 to 5,000 Hz, rising to +2.5 dB at 15,000 Hz. In reverse, the response was ±0.5 dB from 50 to 15,000 Hz.

A line input of 35 millivolts (mV) or a microphone input of 0.18 mV produced a 0-dB recording level at maximum gain settings. The resulting playback level was 580 mV with the controls centered and 800 mV with the maximum playback level setting.

At 3¾ ips and a -20-dB recording level, the record-playback frequency response was down 4 dB at 30 and 14,000 Hz. At a 0-dB recording level, the high-frequency response was down 4 dB at 10,000 Hz due to tape saturation. At 7½ ips the response was ±2 dB from 20 to 24,500 Hz at a -20-dB level and from 20 to 18,000 Hz at a 0-dB level.

The playback distortion from a 0-dB recorded signal at 1,000 Hz was 0.23 per cent, and the level had to be increased to +12 dB (far off the meter scales) before the 3 per cent distortion-point reference was reached. The S/N referred to that level at 7½ ips was 63.3 dB in an unweighted rms measurement, 68.5 dB with IEC "A" weighting, and 65 dB with CCIR weighting. The S/N at 3¾ ips was about 3 dB worse, and the noise level increased by 8 dB through the microphone inputs at maximum gain. At more normal gain settings there was little added noise.

The wow was less than 0.01 per cent under all conditions. Unweighted rms flutter was

0.08 per cent at 3¾ ips and 0.065 per cent at 7½ ips in a combined record-playback measurement. With the Ampex flutter test tapes, we measured 0.09 per cent flutter at both speeds in the forward direction. In reverse play, which places the capstan between the supply reel and the heads, the flutter was 0.17 per cent at 3¾ ips and 0.12 per cent at 7½ ips.

The playback speed was exactly the same as the recording speed with the PITCH control set to its detented position. The playback speed could be varied over a +9.2 to -7.6 per cent range. In the fast speeds, 1,800 feet of tape were moved forward in 89 seconds and rewind in 102 seconds. The 0-dB level of the meters corresponded to a 180-nW/m flux level, and the meters responded a little slower than a standard VU meter. Tonebursts of 0.3-second duration indicated about 10 per cent less than their steady-state levels. The headphone level is fixed and is adequate for general listening via 200-ohm phones.

● **Comment.** The Pioneer RT-707 sounded every bit as good as its excellent measurements suggest, and it was also an easy-to-use,

smooth-handling machine. At 7½ ips it appeared to be essentially the equivalent of many other high-quality (and far more expensive) open-reel tape recorders designed for home use. And as with most of them, its performance at 3¾ ips is more comparable to that of a medium-price cassette deck, so that its advantages over a cassette machine at the lower speed are principally those of tape-editing convenience rather than basic recording quality. Nonetheless, it is interesting that this combination of versatility and performance is now available at a price hardly more than that of a good cassette recorder and actually far less than the cost of one of the new top-of-the-line de luxe three-head cassette or elcaset decks.

In using the RT-707 with a number of tape formulations, we discovered that the recommended settings of the BIAS and EQ switches were not always optimum. The Pioneer manual suggests that if one is dissatisfied with the sound, other settings should be tried. We found that recording interstation FM tuner hiss at about a -10-dB level and comparing the incoming and playback signals with the MONITOR switch was the best way to establish the optimum tape bias and equalization. This should be done at 7½ ips, since there will always be a distinct dulling of the highs in such a comparison at 3¾ ips. At 7½ ips, the RT-707 is capable of virtually flawless reproduction of a random-noise signal—which is about as tough a test as can be made.

Since there is little difference in price or size among many good regular cassette decks, the lower-price elcaset decks, and the RT-707, the tape hobbyist is now free to make a choice of format solely on the basis of performance or convenience. Certainly one can no longer generally characterize open-reel recorders as large and expensive and cassette recorders as compact and inexpensive. We suspect that "low-profile" open-reel decks such as this one will become more popular in the future.

Circle 109 on reader service card



You're looking at what our competitors don't want you to see.

Stereo Receivers	Sugg. Ret. Price*	Min. RMS Power Per Channel into 8 Ohms	Total Harmonic Distortion at Rated Power (Max.)	FM Sensitivity IHF '58	Stereo—50dB†
SA-5770	\$799.95	165 watts from 20Hz-20kHz	0.08%	1.8 μ V	35.7dBf
SA-5570	499.95	85 watts from 20Hz-20kHz	0.1	1.8 μ V	36.2dBf
SA-5470	399.95	65 watts from 20Hz-20kHz	0.1	1.8 μ V	36.2dBf
SA-5370	329.95	48 watts from 20Hz-20kHz	0.1	1.9 μ V	37.2dBf
SA-5270	279.95	35 watts from 20Hz-20kHz	0.3	1.9 μ V	37.2dBf
SA-5170	229.95	25 watts from 20Hz-20kHz	0.5	1.9 μ V	37.2dBf
SA-5070	179.95	15 watts from 40Hz-20kHz	0.8	2.0 μ V	37.3dBf

*Technics recommended price, but actual retail price will be set by dealers.

†New IHF '75 standard

PPR. The price performance relationship of Technics new receiver line led by the SA-5770 (shown below). PPR is our way of telling you how much performance, technology and power you're getting for your money. And it may be the reason why so many people are buying and recommending Technics receivers.

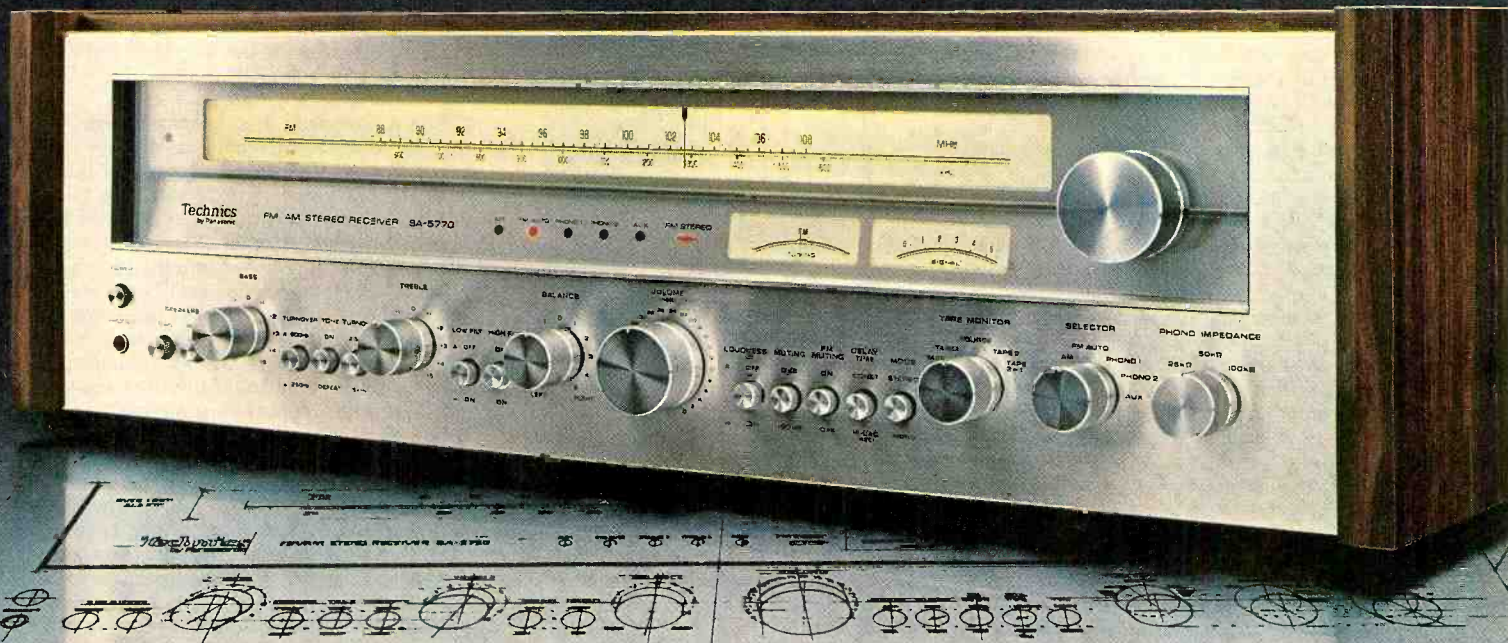
When you listen to our new receivers, you'll hear what PPR means to your ears: The big, wide-band power output of our direct-coupled amplifiers. Made possible by the current handling capacity of our large transformers and conservatively rated power supply capacitors. And the hidden dynamic range you'll discover in your records, up to 78 dB S/N. Thanks to load-resistant 3-stage IC's in the phono equalizer sections.

If you want to hear clear FM. From an overcrowded band or a marginal signal. You can. And with outstanding separation. Because every Technics receiver boasts Phase Locked Loop IC's, flat group delay filters and an FM linear dial scale.

What you won't hear is annoying distortion. Because it's so low, it's virtually inaudible, even in our economy model.

Technics new receivers. Judge them on performance. But buy them on PPR.

Technics by Panasonic



CIRCLE NO. 79 ON READER SERVICE CARD

Going on Record

By James Goodfriend



RECORDS AT THE DOOR

DID you ever wonder why, when statistics tell us that more people in this country attend musical events than attend sporting events, so few classical records get sold? I've wondered. Lots of people I know have wondered. And the answer always seems to come up the same: the records aren't there to be bought.

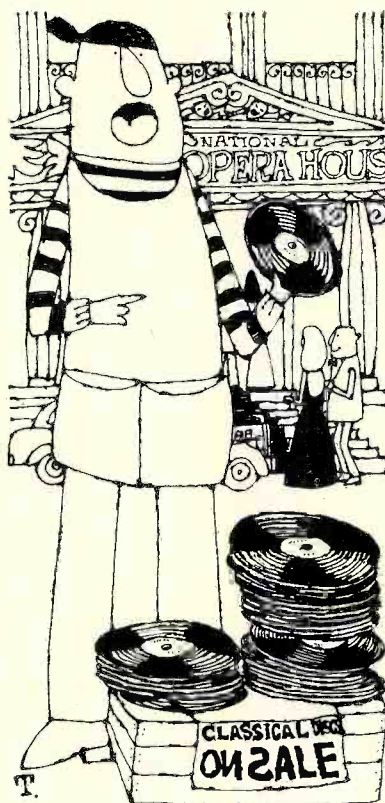
The kicker in that statement—inflammatory as it might seem to some people—is just what do you mean by “there?” If “there” is the Schwann Catalog or the warehouses of the record companies, the records, by and large, are there. If “there” is a large, metropolitan center, the records are also, for the most part, around to be purchased. But if “there” is almost any place else, it's no cigar. I don't mean that you can't buy a classical record in Kansas City, but you may not be able to buy the one you want. And there are all too many places in this land where record stores do not stock classical music and many others where you can't even find a record store. Record companies tend to write off such places as no market, but that isn't necessarily true. According to the 1976 Target Group Index, a consumer research study prepared by Axiom Market Research Bureau, there are 9,344,000 adult listeners in the United States who, on the “average day,” prefer to tune their radios to classical music over anything else. They don't all live in the hundred or so cities with classical record stores. They don't even all necessarily know where the nearest classical record store is.

Record clubs and mail-order companies in general have proved to be only a partial answer to the problem. Forgetting about the limited selection offered and the attendant problems of ordering, paying for, and receiving mail-order merchandise, the purchasing satisfaction is simply not the same. The greatest enticement to the purchase of a record is the physical presence of the record. The greatest satisfaction to the desire for a particular record is to be able to buy it then and there.

When is then? Where is there? There are a number of different answers to those questions, but a very important answer to the first of them is “immediately after a concert.” And an equally important answer to the second is “at the concert hall.”

The pianist Tedd Joselson is an incredibly busy young man. He makes a large number of

appearances each year with both major and minor orchestras. He records regularly for a major company (RCA). He also plays numerous solo recitals all around the United States and draws large audiences in areas where you might not think there was a large audience. He has achieved considerable success without compromising himself or his musically se-



rious repertoire. But when he plays a Prokofiev sonata in, say, Wisconsin Rapids, Wisconsin, or Orange City, Iowa, he finds one question waiting for him, time and time again, from the people who come to greet him backstage afterwards: “Where can I buy your records?” That is an irritating question for an artist, particularly one who records for a major label.

Well, suppose they could buy them then and there, right out front in the concert hall. How many people do you suppose would? Joselson, busy as he is with other things, decided to find out. He played a recital in Atlantic City, New Jersey, a smallish affair with an audience of six hundred. He arranged for his records to be on sale at the concert hall, particularly the records of what he was playing that evening. Eighty discs were sold. He tried again in Huntington, Long Island, a far less promising location because of its proximity to New York City and the major discount stores. An audience of three hundred purchased twenty-nine discs. Extrapolation from those examples is all too easy. If we assume that Joselson plays for a hundred thousand people a year (and that's probably not out of line), his record sales should be somewhere between ten and fifteen thousand. What is even more important is that most of those sales would be *in addition to* sales made through normal distribution channels. Why? Because these are the people who ask, “Where can I buy your records?” and, hardly ever receiving an answer that permits of immediate, straightforward, and simple action, who do nothing further about the matter.

Selling records at concerts is, on the surface of it, an absurdly simple matter. But it becomes incredibly complex when the number of different artists or ensembles increases. With, say, one hundred different recording artists, each playing, say, fifty concerts a year, one has five thousand events, or an average of almost fourteen per day, to, for, and at which records must be sent, selling arrangements made, money collected, books kept, sales tax computed and paid, and unsold merchandise recovered and returned. That is the kind of operation no record company is equipped to handle today, nor is it likely that many would care to equip themselves for it. And yet a reasonable estimate of the record sales that would accrue from it is about five million—which is enough to put an end to the “classical crisis” once and for all for any company benefiting from such additional sales.

That it would also benefit the artists goes without saying: extra income and extra exposure without playing a single additional recital or a single additional recording session. That it also benefits the confirmed collector of classical records is a little less obvious, but also true. A healthy, profitable industry offers the best potential for the long-term satisfaction of all his discographic desires.

A NEW company has been organized to set up this sort of record marketing. It is called Concert Discount Records and is run by a Mrs. Debora Low. (Requests for information sent to me—in care of STEREO REVIEW, One Park Avenue, New York, N.Y. 10016—will be forwarded to her.) Mrs. Low plans to start on a small scale, but if the results achieved are anything like those logically projected, a lot of people who have never cared to put much effort into obtaining a classical record may find themselves serviced with exactly the record they want at the time they want it. The fact is that in terms of the considerable sums of money Americans spend today on leisure-time activities and associated expenses (cabs, dinner, parking, etc.) the cost of a classical record is small, and in terms of value received it is an almost unmatched bargain. If it can be made to be “there” when someone wants it, it should prove far more salable than it has in the past.

AR DOES IT AGAIN. INTRODUCING THE LIQUID COOLED SPEAKER.



Designing a great loudspeaker system is truly an engineering challenge. Solutions don't come easily.

But every so often...

And that's been AR's secret; a quarter-century of innovation and engineering concepts which have influenced speaker design world-wide. Acoustic suspension. The dome high-range speaker. And now, the liquid-cooled, high-range speaker.

The problem: High-range speakers are relatively small and generate a lot of heat. The entire system's power-handling capacity depends in part on whether or not this heat can be dissipated.

Too much heat. Pop goes your system.

The AR solution: Suspend the voice coil in an exotic magnetic liquid, (it costs nearly \$3000 per gallon) to position the voice coil precisely and act as a heat transfer agent.

The result: Greater power-handling capacity for every one of the seven-speaker systems in the new AR range.

You'll find them all in fine high fidelity stores, from about \$65 to about \$450.

Listen to them before you buy anything, and define "truth in listening" once and for all.

For information and "specs" pick up our new catalog from your high fidelity dealer or write to us at the address below.

TELEDYNE ACOUSTIC RESEARCH
10 AMERICAN DRIVE, NORWOOD, MASSACHUSETTS 02062
IN CANADA: A. C. SIMMONDS & SONS LTD.

CIRCLE NO. 8 ON READER SERVICE CARD

THE BEST \$500 SPEAKER FOR UNDER \$265:



ADS 710

An opinion from an expert: "... the end result is a speaker that has superb frequency response without sacrificing the equally important transient characteristics.

Thus, the sound of this system is incredibly open and well defined and the effect is that of listening to music rather than to a loudspeaker."

Thank you, **Martin Clifford!**

What the renowned technical editor has so aptly described is known by audiophiles all over the world as:

The **INVISIBLE SOUND OF ADS.**

We manufacture a complete line of loudspeaker systems, active and passive, for home, mobile and studio applications, priced approximately between \$100 and \$700.

For more information please state your area of interest and send us the coupon below; we promise to have literature and a dealer list on its way to you by return mail.

To: **ADS, Analog & Digital Systems, Inc.**
Industrial Way, Wilmington, MA 01887
(617) 729-1140

SRH 710C-7TV

I'm interested in:

- ADS Miniature Speakers for the home
- ADS Miniature Speakers for cars, vans or trucks
- ADS Two-Way Speakers
- ADS Three-Way Speakers
- ADS Programmable Studio Monitors

Name _____

Street _____

City _____ Zip _____

CIRCLE NO. 5 ON READER SERVICE CARD

The Pop Beat

By **Paulette Weiss**

Carlos Santana, accompanied by Pop Music Editor Weiss, displays the first CBS Records International Crystal Globe Award



AWARD SEASON

DID you know that: (1) The Chipmunks, that group of recorded rodents with the tiny, high-pitched voices (created by Ross Bagdasarian, a.k.a. David Seville), have won more Grammys than Cole Porter, Dizzy Gillespie, Leopold Stokowski, or Peggy Lee? (2) The most Grammys ever (twenty) have been collected by Henry Mancini? The Beatles got only four. (3) The late Elvis Presley, the man who gave birth to rock with a roll of his pelvis, won just two Grammys, both for albums of religious music?

Such statistics must cause us to ponder the purpose and the significance of music-industry awards. Once the ground swell of opinion has crested and the presentations have been made, are they even comprehensible? Well, maybe. The Grammy (the award of the National Academy of Recording Arts and Sciences) may be the most visible of music-industry awards, but there are hundreds of others. They all begin making their presence known about this time of the year. Like the racket of insects at the end of a country day, the slap-slap of backs being patted fills media-land as the year draws to a close. Here are a few awards that you may not have heard of before.

Among the newest are the first annual North American Rock Radio Awards, to be presented by the DIR Broadcasting Company in a two-hour broadcast on November 24. DIR, which produces the *King Biscuit Flower Hour* and other rock-oriented FM radio programs, claims that rock's primary stage is radio, and that although a rock artist's success may be measured in sales of records and concert tickets, his stardom is launched on the airwaves and will remain firmest there. This seems plausible to me. Peter Frampton and eye-popping Heart may appear on the TV talk-show circuit till the cows come home, and they may even make a film (as Frampton has—*Sgt. Pepper's Lonely Hearts Club*), but unless, like Sonny and Cher, they achieve a crossover to prime-time video they are stars chiefly on radio.

Working on this assumption, DIR will give FM fans a chance to vote for their 1977 favorites in eight categories: best group, singer/songwriter, male and female singer, debut album, album, song, and single record. The nominees will be selected by the program directors of the 250 DIR affiliate stations and

will appear on ballots available only in *People* magazine, *Rolling Stone*, and DIR's newsletter *Blast from the Biscuit*. The first two publications seem odd choices if the awards are actually to represent the preferences of FM listeners; ballots made available through individual radio stations would seem more to the point. The premise, though, is that the purchase price of the magazine will curb ballot stuffing. Fine—but let's face it: no matter how it's done, this will be only one more rock popularity poll in the guise of a meaningful award, the results both predictable and redundant. Public-approval head counts are perhaps interesting, but they don't necessarily reflect the real merits of performers.



Three Grammys?!

DIR is not the only newcomer to jump into the award business. Following *Downbeat's* well-established lead (with the *Downbeat Jazz Poll*, which really says what it is), *Rolling Stone* and scads of other music publications have created their own annual reader and/or staff polls and awards. Now *Billboard*, the music-trade magazine, and TV producer Burt Sugarman (of *Midnight Special*) are jointly planning a major new international pop-

awards extravaganza based on *Billboard's* sales charts. The show, like the Academy of Country Music presentations and Don Kirshner's Rock Awards, will be broadcast on TV.

The most common industry trophies are the gold and platinum discs (for album sales of 500,000 and 1,000,000, respectively) presented every hour on the hour (or so it seems lately) by the Recording Industry Association of America. The RIAA certifies these figures through an independent public accounting firm, so we can have complete faith in the accuracy of the count. But it's the dollars, not necessarily talent or artistic accomplishment, that win this award.

Record companies of course delight in these ceremonies honoring commercial success and often create new ones for their artists. And so CBS Records International has come up with its own Crystal Globe award for sales of five million records or more outside the U.S. Carlos Santana accepted the first last March, and Art Garfunkel accepted the second (for Paul Simon and himself) in August.

But these are all essentially popularity polls (as reflected by sales), often influenced as much (more?) by an artist's baby blues as by his musical chops. Perhaps only with magazine staff and critics awards do we begin to approach a real concern with musical excellence apart from sales and air exposure. From my own experience with STEREO REVIEW's Record of the Year Awards (eleven years old this coming February), I can attest that the columnists and reviewers use their knowledge, experience, and ears to assess a musician's artistic achievements without bothering to check how the entry did on the charts.

The best known of all music accolades is still that old Grammy. Only active members of the National Academy of Recording Arts and Sciences vote for nominees in an eligibility year that runs from October to September. Despite the impressive credentials of NARAS members, the hoopla attending the televised presentation edges the Grammy awards suspiciously close to the popularity polls in atmosphere, and there is no ignoring the grim competitiveness of the record companies jockeying for their share of the booty. Two other august bodies, ASCAP and BMI, frequently reward achievements in pop music, and several respected pop awards come from areas outside the industry proper (in the theater we have Tonys for show scores, in TV there are Emmys for television scores, and in film there are Oscars for movie scores).

FOR every man there's a woman (that got an award of some sort, didn't it?), and for every musical artist there seems to be some kind of award, but to take care of the few backs that might otherwise go unpatted after all those globes, statuettes, plaques, and cash sums have been laid on, I offer the following:

The *Quote of the Year* award. This year's chief contender is Lou Reed for "Money can't buy you love, but it can buy you a Cadillac so you can ride around and look for it."

The *What the Cluck?* award. No contest here: it goes to the Henhouse Five Plus Too (actually Ray Stevens) for their moving rendition of Glenn Miller's *In the Mood* done entirely in chicken clucks.

The *Terrific Tush* award. It will probably be split this year between Barbra Streisand ("Superman") and Ellen Michaels, the sexy Sal-soul ("Nice 'n' Nasty") lady.

Have we left anybody out?

Interface™ by E-V. Four years ahead of the speaker industry. Again.

We made the first computer-designed Thiele speaker.
Now we're into the second generation.

When A.N. Thiele speaks, everybody listens.

Electro-Voice listened first. That's why we're a full four-year generation ahead of everyone else in the production of Thiele-theory, computer designed speakers.

Back in 1973, E-V brought out the original Interface:A. It was the world's first vented speaker designed by computer, using the technology developed by the Australian scientist, A.N. Thiele.

This was the first vented speaker that combined the high efficiency of earlier bass reflex types with even greater bass output than the power-hungry acoustic suspension designs. And it was more accurate than either.

Now, four years later, E-V has come out with its highly refined second generation of Thiele-theory, computer designed speakers—while everyone else is bragging about their first generation.

The new Interface line—7 speakers strong—is at least four

times as efficient as a typical acoustic suspension speaker. That gives your amplifier the equivalent of four times the power, whether you have 15 watts or 60. Now you can listen to music at truly realistic levels—without audible distortion. And with greater accuracy than you have ever experienced.

And when it comes to bass, Interface speakers set new standards. Our Interface:D system is only 3 dB down at 28 Hz! That's bass you can feel as well as hear.

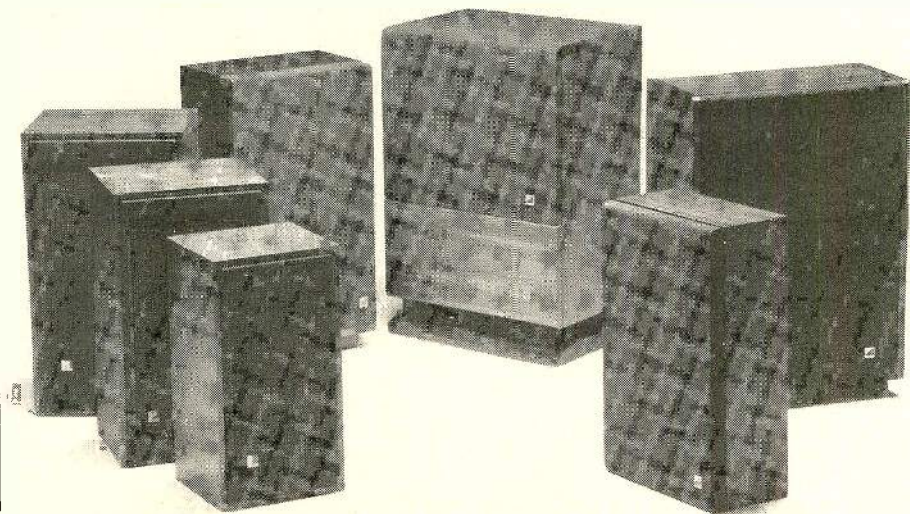
Fact is, our new Interface speakers really are a generation ahead, and we think you'll agree when you hear them yourself. For the complete story, write for our free color brochure. Then you'll be four years ahead, too.

Interface.

E-V Electro-Voice®
a gulton company

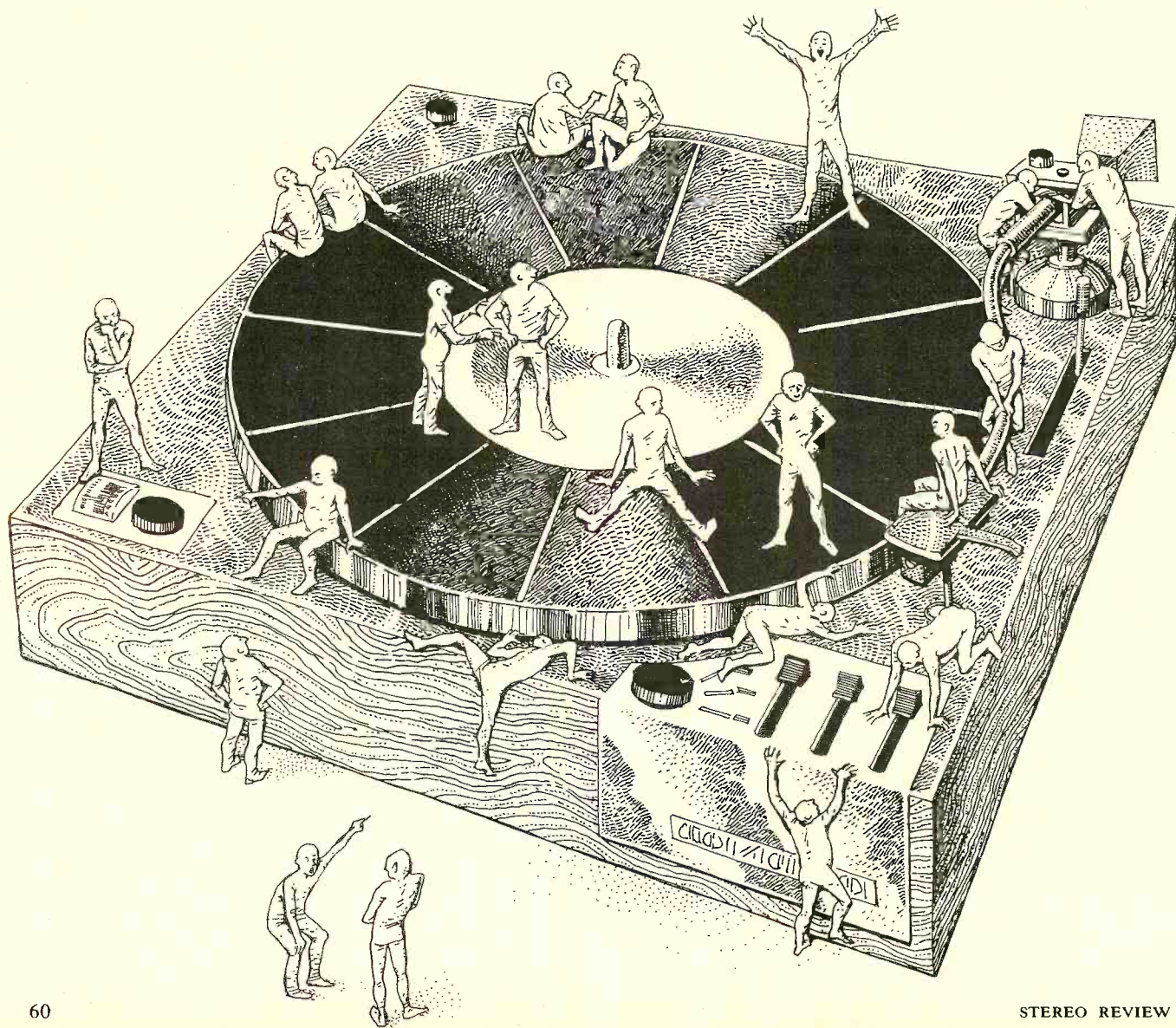
600 Cecil St., Buchanan, Michigan 49107

Clockwise from left.
Interface: 1,2,3, B Series II, D,C,A Series II.



UNDERSTANDING RECORD PLAYERS

Julian Hirsch tells you what you
should know before you
go out shopping



WHETHER they cost \$15 or \$1,500, all record players are designed to do the same thing, and by and large they do it in the same way: *the turntable platter rotates at a specific speed while a tone arm holds a phono cartridge positioned over the record in such a way that its stylus can follow the inwardly spiraling record groove.* That sounds simple enough, but what is the difference between doing this well and doing it badly, between a high-fidelity record player and, say, a \$15 kiddie phonograph?

● The platter of a true hi-fi record player provides a substantial, physically inert record-support surface that rotates without vibration at a true and constant speed; the cheap phonograph uses a small stamped or molded resonance-prone platter rotated by a drive system with inherent speed fluctuations (wow and flutter) and mechanical vibration (rumble).

● A quality tone arm is designed to be non-resonant, to have both minimum mass and great structural rigidity, and to be as friction-free as possible. In addition, precise and stable adjustments are provided to optimize the stylus-to-groove relationship. This includes adjustments for antiskating force and vertical and lateral tracking angles. The cheap player has a stamped sheet-metal or plastic arm with little means of adjustment.

These are of course the extremes of the entire record-player spectrum, but even within that smaller group of machines referred to as high-fidelity instruments some significant differences may exist. The trick, therefore, is to learn to distinguish (1) those differences that might have some bearing on actual performance from (2) those that represent no more than a cosmetic variation or a different (but perhaps equally valid) design philosophy. Putting this insight together with a clear understanding of the various operating and convenience features will usually lead a buyer in the direction of the machine that will serve his system and his record-playing habits best.

Platters

Not too long ago, a turntable was likely to be evaluated mostly by the weight of its platter: the heavier the better. Today it is more widely understood that weight itself is not the key factor—the weight to drive-torque ratio is. A heavy platter is useful because its inertia resists being affected by motor-speed or drive irregularities. But as the motor becomes smaller in size and torque, the platter can be made lighter

and still provide the equivalent stabilizing effect.

If all types of motors were equal in vibration and speed regularity, it might be possible to specify an *optimum* weight-to-torque ratio that would hold for almost any high-quality record player. Unfortunately, motors vary in these respects, some of them requiring larger “flywheels” to smooth their rotational roughness. As long as the designer takes this factor into account, it is possible to achieve a very high level of turntable performance with a motor that would at first seem too unsophisticated to bother with.

Quite recently some design attention has been focused on *acoustic damping* of the platter—that is, eliminating any tendency for its structure (usually formed of aluminum or magnesium alloy) to resonate mechanically, or at least isolating the record (and hence the cartridge) from any such resonance. Sony's PS-4750 has a large platter molded entirely out of a plastic material that is inherently well damped, and other manufacturers have used similar materials to fabricate turntable bases and other structures known to be vibration-prone. Record-supporting mats made of some rather exotic materials have also begun to appear. Although we at Hirsch-Houck Labs have not been able to measure the specific benefits of these materials, we are at least certain they don't do any harm.

Drive Systems

At one time the type of motor used in a given record player could be a strong selling point in its favor. The matter receives somewhat less attention today because motors have, in general, improved tremendously and because other factors are assuming greater relative importance. However, drive systems (the linkages that couple the motor's rotating element to the platter) continue to be an important consideration for buyers. Three systems are in general use: idler drive, belt drive, and direct drive. There is also an occasional combination system, such as belt/idler drive. In the *idler* system, a rubber or soft-plastic disc (“puck”) presses against both the motor shaft and the inner rim of the platter, transferring the rotational force and gearing the motor speed down in the process. In *belt* drive, a continuous belt links the shaft and a circumference of the platter; the circumference can be the outer rim of

the platter or, as it is more often, a ring or other circular protuberance on the platter's underside. For *direct* drive, the motor's shaft becomes, in effect, the platter's central spindle, and in some of the direct-drive machines the rotating part of the motor (the rotor) is an integral part of the platter. In others, the platter rests directly on the rotating element.

The type of drive system employed by a record player also has a bearing on how playing speed is changed. Idler drives almost invariably make use of a stepped motor shaft, the rubber-rimmed idler wheel itself being physically shifted from one shaft diameter to another to alter the drive ratio and hence the platter speed (sometimes each step is gently tapered so that the idler's position can be continuously varied across the taper to provide a vernier speed adjustment). Similarly, most belt-driven machines employ a stepped motor pulley; the belt is simply shifted from one pulley diameter to another. Often there is an external control that engages the belt and guides it to the new diameter, although in some few cases the platter must be removed and the belt shifted by hand—a simple if inconvenient process. Some belt-drive machines—notably several B.I.C. and Thorens models—provide for an electronic speed change of the motor, while the Dual belt-drive units have motor pulleys that physically expand in diameter. Finally, direct-drive turntables must of course have variable-speed motors, since there is no drive linkage to provide a set of different drive ratios.

Tone Arms

Among the many factors that should be explored when considering tone arms is the “feel” and operating convenience of the arm. Unless you plan to buy a fully automatic turntable and use it *only* as such, you will have to handle the arm from time to time, and you'd like the experience to inspire confidence. With a cartridge installed and the correct tracking force applied, the arm should exhibit no tendency to float out of your grasp when you raise it by the finger lift. Also, the cueing mechanism, often provided to raise and lower the arm, should not cause it to bounce or to shift laterally more than a groove or two. And there is more to it than merely “inspiring confidence,” of course. A tone arm that tends to “get

RECORD PLAYERS...

"In an effort to reduce mass, some audiophiles have gone so far as to take hacksaws to their tone arms . . ."

away" from your hand as you move it is as likely to try to "get away" from the record surface when encountering a warp. In other words, this kind of behavior is an indication of excessive mass in an arm—a fault that can have considerable effect on record-player performance.

The basic function of the tone arm is of course to serve as a support for the cartridge, maintaining proper record-playing geometry in the process. Otherwise, the tone arm should remain very much out of the act, so to speak, though that is not as easy as one might expect. No arm has absolutely frictionless bearings, and there is therefore always a slight (but essentially negligible) resistance to movement in the pivot structure. Conventional tone arms also exert an appreciable (and undesirable) sideways force on the stylus, and this is known as *skating force*. Finally, arms and arm-cartridge combinations have mechanical resonances—at least one major low-frequency resonance and possibly several lesser high-frequency ones. All these can have their effect on the reproduced sound, either directly or indirectly.

In the interest of correct playing geometry, the tone arm should keep the long axis of the cartridge (as viewed from above) in a condition of tangency to the arc formed by the record groove, and the top reference surface of the cartridge (as viewed from the side and in front) parallel to the record surface. Perfect tangency cannot be achieved with a conventionally pivoted tone arm at *all* points on a record side. But if the manufacturer pays correct attention to the geometry of his design (the angle of the bend or "offset" in the arm head that holds the cartridge and the distance from the arm pivot to the stylus tip and turntable spindle), an arm with a typical pivot-to-stylus length of about 8 or 9 inches can achieve perfect tangency where it counts most—and acceptable tangency elsewhere. In most cases the user will have to trust the

manufacturer or published test reports on a product to determine whether the variables have been properly handled.

Parallelism of the cartridge's top and the record surface is relatively easy to attain in a single-play turntable and next to impossible in a record changer, because the record stack building up on the platter keeps changing the elevation—and hence the vertical angle—of the cartridge. Typically, the arm and cartridge achieve the ideal condition of horizontality midway through a stack of records. But a number of machines permit you to establish the proper geometry for a single record on the platter as well, either through a mechanical control that resets the front-to-back inclination of the cartridge in the headshell or a similar mechanism that lowers the height of the pillar supporting the arm's pivot assembly. Either system can work well enough to equal the alignment accuracy of a single-play turntable. In any case, it is the view of most authorities that minor errors in record-playing geometry are audibly inconsequential.

The pivot bearings of a good tone arm must have low friction and be very durable. Today, most are, and forces acting on the arm from pivot friction are likely to be trivial compared with grosser phenomena such as skating force. Skating force is in effect whenever the stylus is in contact with the rotating record surface; it acts inward, toward the center of the record, pulling the playing end of the tone arm in that direction. The cause of skating force is simply the record groove's drag on the stylus which, pulling against the pivot assembly through an inwardly bent arm, creates a component of force directed inward. The problems it creates are (1) lowered tracking force on the outer (right channel) groove wall, which can lead to stylus mistracking and distortion when that wall undulates vigorously, (2) a lateral displacement of the stylus of a highly compliant cartridge, which may (but does not always) have undesirable consequences, and (3) uneven stylus wear.

Resonances

We come at last to a great gray area in tone-arm performance: resonances. In the record-playing situation a tone arm can be looked upon as a freely pivoted mass supported at one end by a tiny spring, the compliant stylus assembly. Such a mass-spring system will inevitably have a preferred frequency of resonance—the frequency at which it prefers to vibrate or oscillate if disturbed. It is bad news if this resonance frequency happens to correspond to

some frequency at which record warps tend to occur (around 4 Hz for a 12-inch, 33 $\frac{1}{3}$ -rpm record, for example), because the tone arm will then do a lot of bobbing and weaving—far more than the warp itself would cause. It is not much better to have a much higher resonance—25 Hz, perhaps—because this begins to enter the range of recorded material on the disc and will cause audible bass-response irregularities.

The best place for a combined arm-cartridge resonance is therefore about 10 Hz or a bit higher. This frequency range amounts to a sort of "neutral zone"; it is below the range of recorded music and above the range of the worst record warps. But how does one get the resonance to fall there? By "tuning" the arm-cartridge combination. An arm with high effective mass *and/or* a cartridge with a very compliant stylus assembly will lower the resonance frequency; a low-mass arm *and/or* a comparatively stiff stylus assembly will raise it. It is therefore possible to match the arm to the cartridge (or vice versa) to obtain the resonance frequency of your choice—within limits. In practice, modern cartridges offer such high compliance that it is an unusual arm that is light enough to yield a resonance frequency much above 8 Hz. But record-player and tone-arm manufacturers are at work on the problem.

A LOOK AT THE DRIVE SYSTEMS

Right, simplified views of the three major turntable drive systems: (A) belt, (B) idler, (C) direct

● **IDLER DRIVE:** Simple and reliable, idler drive is capable of providing the extra torque needed to operate a record-changing mechanism. Until a few years ago, therefore, *all* record changers used idler drive, and this time-honored system became refined to the point that in the better models, any performance limitations are below audibility. However, except for the direct-drive system, it provides the least isolation between the motor and the turntable platter. This means that an imperfectly manufactured idler wheel (or one whose rubber has deteriorated with time) can result in appreciably higher and audible rumble and flutter levels.

Since mass at the extremities of the arm contributes more to effective mass than weight near the pivots, such mass-adding features as detachable cartridge shells are being eliminated (as in one version of the famous Shure/SME arm), or the bulky connector that permits such detachment is being moved closer to the pivot assembly (as in the new Thorens arm and the arm on the Harman-Kardon/Rabco ST-7 radial-tracking turntable).

A basic technique for coping with resonance is damping, and it is used in all electronic, electromechanical, and mechanical structures where resonances have to be controlled. In the tone arm, various materials and combinations of materials have been used to prevent or minimize higher-frequency resonances within the arm structure. To cope with the lower-frequency resonances, a few arms incorporate some type of viscous damping at or near the pivots. The counterweight at the tone arm's rear is usually isolated by a compliance, the purpose of which is to provide a deliberately resonant structure that is tuned to, but out of phase with, the basic tone arm/cartridge resonance.

The more expensive Dual models go a step further by using a double-compliance counterweight designed for staggered resonances. The practical result is a single broadly tuned, well-

damped resonance that can effectively cancel a broad range of arm-cartridge resonances. This arrangement achieves many of the goals of viscous damping without its problems—fluid leakage and reduction of the arm's freedom of movement.

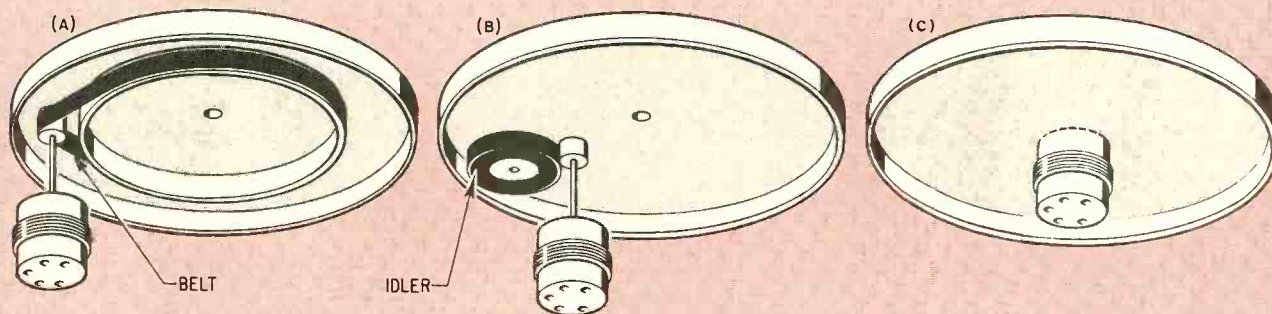
In an effort to reduce mass, some audiophiles have gone so far as to take hacksaws to their tone arms at the risk of awakening another resonance dragon: structural resonances. Almost any tone arm has inherent structural resonances, and the battering the cartridge stylus takes from the undulating record groove may be enough to excite them. The resonance may occur because of some tendency in the arm shaft to flex or twist in a complex way, or because of some structural looseness—an inadequately secured cartridge shell or cartridge, for example. No arm with serious structural resonances survives very long on the high-fidelity market, but minor resonances are frequently uncovered by laboratory tests and are also heard (as frequency aberrations) by audiophiles. As a rule they do not sound terribly objectionable, but we suspect that they are responsible, at least in part, for the growing conviction that tone arms can "sound different."

As an arm becomes less massy (and therefore more desirable for use with a high-compliance cartridge), it also be-

comes more subject to structural resonances unless its construction can be made very rigid. That is why the search is on for a material that is both light and structurally solid. Carbon fiber, a relatively new and exceptionally stiff substance, has been the choice of such manufacturers as ADC, Infinity, and Sony, the first two of which now offer unmounted arms with tapered carbon-fiber shafts of very low mass. The future will almost certainly bring even more developments in this area.

Suspensions

Just as it is usually desirable to isolate the platter from the motor vibration, it is also wise to isolate the entire record player from its environment, which may be a source of physical jolts and vibrations, perhaps even acoustically induced vibration from the loudspeakers. After all, the cartridge stylus cannot distinguish between vibrations imposed on it by the music in the record groove and those from the external source transmitted *through* the record. It will reproduce both with equal competence. If the source of the external vibration is the speakers, an acoustic-feedback situation can be set up. The speaker sound is picked up by the turntable, is fed to the cartridge, and



● **BELT DRIVE:** In belt drive, the flexible belt "soaks up" much of the motor's vibration and speed variations (flutter), so that a well-designed belt-driven turntable usually has lower rumble and flutter than one driven by an idler. There are, however, numerous exceptions, and a really good idler-driven record player is likely to be better than an inexpensive belt-driven model. Rather recently, designers have found ways of getting around the "loose" belt coupling, thereby assuring the availability of enough torque to make belt-driven changer mechanisms possible. Such manufacturers as ADC, B.I.C., Dual, Garrard, Miracord, Philips, and Realistic have all devised belt-

driven machines that change records. Philips, however, uses a separate motor to operate the changer mechanism.

● **DIRECT DRIVE:** The direct-drive system, in which the motor drives the platter directly, provides the least motor isolation of all. However, the low operating speeds of the direct-drive motors (which are the same as the record-playing speeds) insure that rumble will occur only at very low frequencies where it can be easily and effectively filtered out. On the other hand, design virtually mandates the use of electronic control circuits to ensure speed accuracy and stability. Motion-sensing feedback is therefore used in all direct-

drive machines, with some type of sensor responding to the rotational rate of the platter. The sensor's output is fed to a control circuit that governs the drive signal being fed to the motor. Hence the direct-drive machines achieve mechanical simplicity (there is often only one moving part—the platter/rotor) at the expense of some electrical complexity, since the sensing, feedback, and drive circuits are likely to contain a considerable number of transistors (or integrated circuits) and passive components. Technics has introduced several models in which almost all the electronic control functions are taken care of by a single integrated circuit.

RECORD PLAYERS...

“... fortunately, the choice today is not so much between unavoidable evils as between enticing attractions.”

passes through the whole sound system again—where it is amplified, sent through the speakers once more, back to the turntable, and so on. In severe cases the whole thing “takes off” like a public-address system with a severe case of “howlback.” More usually, the audible effects are rumbling, a blurring of the sound, and a sort of false reverberation—all of which are often blamed on the wrong cause.

While not guaranteed to prevent acoustic feedback and similar ills totally, a well-designed turntable suspension is likely to be of some help. Many manufacturers make use of damped springs, while others like B.I.C. use resilient, rubber-like mounts for their motorboards; Stanton has magnets, so that the platter is literally floated by the force of magnetic repulsion; Infinity's Air Table also has a floating platter, this one supported by air forced by a small outboard compressor into the chamber where the platter bearing would ordinarily be.

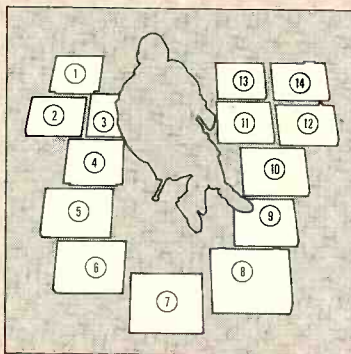
Mostly because of their physical design, direct-drive turntables usually have the entire mechanism, base and all, supported on resilient feet. This makes use of a very solid, resonance-free base advisable. For machines using idler drive, the usual scheme is to float the entire motorboard on springs, so that it is isolated from the base. A few direct-drive machines also use this technique. Belt drive permits a number of approaches. A good one is an internal, spring-supported rigid sub-frame that in turn supports just the platter and the tone-arm base, isolating these two elements from the motor and motorboard and also making sure they do not move relative to one another.

Whatever type of suspension a record player uses, considerable variation in its effectiveness is possible. Since this book is not easily judged by its cover, we try, in our record-player test procedure, to measure and describe the machine's sensitivity to acoustic feedback and external vibration.

Innovations

Taken all in all, the record player is really a simple electromechanical theme upon which a great many elaborations can be wrought. The changer, for example, began life as a justly maligned instrument of record torture, evolved into the gentle and sophisticated “automatic turntable” with indisputable high-fidelity credentials, and is now emerging as a marvel of automation. The most conspicuously automated changer to date is the ADC Accutrac +6, a machine that, under pushbutton control, can not only play any band of any record in its “stack” in any desired sequence and for any number of repetitions, but can also cycle its way both

THIS MONTH'S COVER



TURNTABLES on the front cover are, by the numbers, (1) Dual 721C, (2) Fisher MT-6225, (3) ADC Accutrac +6, (4) Marantz 6300, (5) Kenwood KD 550, (6) Sansui SR 929, (7) JVC QL-10, (8) Technics SP10 II, (9) Garrard GT 35S, (10) Pioneer PL 570, (11) Sony PS 8750, (12) B.I.C. 1000, (13) Philips GA 222, and (14) B & O Beogram 4002.

forward and back through the stack, making any record accessible at any time. And this unprecedented flexibility is available not only at the turntable itself (through a control console built into the machine's base) but from other locations in the room (by means of a remote-control unit resembling a pocket calculator).

The Accutrac +6 is a belt-driven changer. Technics by Panasonic now manufactures three *direct-drive* changers, so that there are not now many features of the best single-play turntables that cannot also be found in some record-changing turntables. As a bonus, most changers can also be operated as single-play machines.

Meanwhile, the popularity of true single-play or “manual” turntables is, if anything, growing, and they have evolved along several different lines. Some have acquired automatic features—anything from a simple tone-arm lift at the end of a record to tone arms with completely automatic cycling and platter speeds that shift from 33 $\frac{1}{3}$ to 45 rpm according to record diameter (as in the Philips GA 222). Others have made excursions into technical refinements such as the straight-line-tracking tone arm. In such an arm the pivot assembly does not remain stationary. Instead, it moves slowly along a track, keeping up with the cartridge as it moves in toward the record center. Straight-line-tracking arms are straight, having no offset bend like conventional tone arms, and, since they do not give rise to any skating force, antiskating mechanisms are unnecessary. They also have the potential of providing virtually perfect record-playing geometry. The Harman-Kardon ST-7 and Bang & Olufsen 4002 turntables have the only extant straight-line-tracking arms at present, but at least one more is scheduled for introduction in the foreseeable future. The arms are reasonably complex, requiring special servomechanisms and motors. The single-play B&O 4002 is also a highly automated turntable; playing speed is changed in response to record diameter by means of a sophisticated optical system, and the arm is designed never to be touched by human hands. The whole machine is so carefully integrated that only one cartridge can be used in the arm—B&O's own top-of-the-line MMC 6000.

A de luxe turntable today, whether changer or single-play, is likely to have the following features: a tone-arm cueing mechanism to raise or lower the arm at the pull or push of a lever (which should be evaluated for smoothness and accuracy of operation); speeds of 33 $\frac{1}{3}$ and 45 rpm, and possibly a third speed; fine-tuning speed controls that can vary any of the speeds up or down by a few percentage points; and some sort of indicator to show when the proper speed is exactly “on.” Stroboscopes are used most widely for this last feature, and they work well. Both JVC and Technics have digital speed indicators, so that the actual numbers “33.33,” etc., are illuminated when the speed is correct. Pioneer's top turntable, the PLC-590, has a meter for speed indication.

Other turntable features and “nice” touches abound. For example, there is a minor trend getting underway (Setton and Visonik) to locate all controls on the front edge of the turntable base so the user needn't reach over the motorboard (or remove the dust cover, if it is

in place) to get at the cueing lever or some other switch. Record players differ greatly in the ease of installation and alignment of the cartridge. The variations are too many to list, but a well-thought-out cartridge-installation scheme is a boon, particularly to anyone intending to change cartridges frequently. Finally, although the vast majority of record players come with pre-installed arms, there is a definite rise in the number of top-of-the-line turntables having no arms—a chance for the user to install the tone arm of his choice.

With record-player performance as uniformly good as it is today, small features and conveniences are more than icing on the cake. In some cases they

products rated according to the same system. But comparisons involving *different* weighting systems are not possible with the information provided.

According to the weighting systems used by Hirsch-Houck Labs, short-term speed irregularities (wow and flutter) are usually under 0.15 per cent even in rather low-price record players (\$100 or so). This amount of fluctuation will usually not disturb any but the most critical listeners. Above \$150, most record players have less than 0.08 per cent flutter, a negligible amount. Within a given price range there are no clear distinctions between single- and multiple-play turntables in this respect.

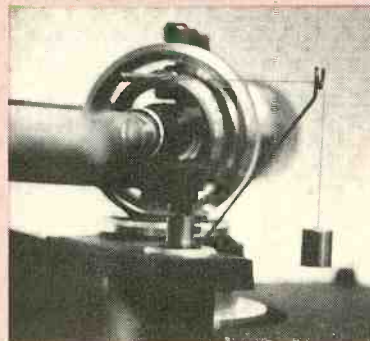
Rumble is, of course, almost always higher in less expensive turntables.

eral belt-driven units costing \$200 to \$300 that actually have lower rumble than all but a few of the best direct-drive machines, so it is dangerous to make sweeping generalizations. However, it is true that in turntables you get just about what you pay for, so do not expect a \$100 record player to perform like one costing \$300 or more. On the other hand, because many records have a certain amount of built-in low-frequency noise themselves, it is quite possible that much of the time you will not hear the difference between a \$100 and \$300 turntable. In any case, as is true with most audio components, you ultimately reach the point of diminishing audible returns as you approach the very-high-end equipment.

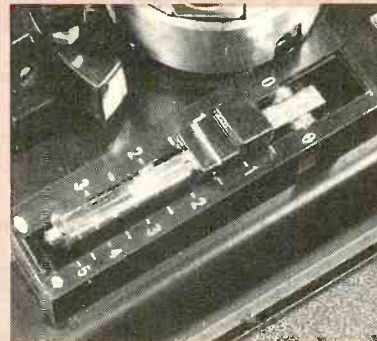
DEALING WITH SKATING FORCE

The hanging-weight and weighted-lever systems at right are only two of the many types of antiskating devices.

IN modern tone arms, skating force is countered by an equal but oppositely directed force. A tiny weight hanging from a thread that passes over a shaft or pulley can apply a steady pull on the arm in the outward direction. So can a weighted lever gently opposing the arm's inward rotation, or a calibrated coil spring, or a magnetic repulsion system. All but a very few high-fidelity tone arms have some sort of "anti-



skating" mechanism, many of elaborate appearance, with adjustments calibrated for different stylus shapes and special playing conditions. But it must be admitted that the counterforce applied by any of the systems at any one moment is at best only approximately correct, because skating force varies constantly with, among other things, the "loudness" of the signal in the record grooves. In addition, some of the



antiskating systems probably impose as much friction on a tone arm's lateral movement as would a very inferior set of pivot bearings (only in the rarest cases is the arm's freedom of vertical movement affected). But it is in a good cause, and most authorities now agree that *some* skating compensation, approximate though it may be, is usually better than none at all with today's cartridges.

will be compelling factors in an intelligent choice between products, and as such they deserve close attention.

Specifications

A few notes about specifications are appropriate in conclusion. Specs are, alas, not always as helpful as they might be, because they are derived according to a variety of "weighting" systems that are not directly comparable. Sometimes (but not always) the weighting system used is identified on the specification sheet (DIN A, DIN B, NAB, etc.), and you can then make some sort of comparison with other

Hirsch-Houck Labs tests, based on the ARLL weighting curve, show that a rumble level of -50 dB or better is generally quite satisfactory *if* the loudspeakers used do not have an unusually powerful output below 50 Hz. Most turntables priced from \$100 to \$200 will have rumble levels of -54 to -56 dB when measured in this manner. If your speakers have extended bass response, look for a turntable with a -58 to -62 dB rumble level (ARLL weighting); it is unlikely to be audible with any speaker.

In general, direct-drive turntables have the lowest rumble (and lowest flutter), with levels of -60 to -62 dB being typical. However, there are sev-

Just where that point is, each buyer must decide for himself.

To sum up, choosing a turntable is not easy, and it becomes less so as available models proliferate. Fortunately, the choice today is not so much between unavoidable evils as between enticing attractions. It makes sense to indulge yourself a little if you can, because a record player is something you've got to operate—at least to a certain extent—by hand, and being regularly balked by discouraging or frustrating construction quirks is going to be no fun. But even if your budget won't stretch to accommodate the ultimate, the possibilities are rich and varied. Dive in. □



THE CASE OF THE BELITTLED BEATLES TAPES

IN WHICH THE SUBJECT OF THE CONTROVERSY
ITSELF BECOMES THE MOST PROVOCATIVE WITNESS

A TELEVISION producer, hitting pay dirt after numerous flops, once complained that failure brings the balm of anonymity while success brings lawsuits. Nowhere has this been more apparent than in rock music. Rock musicians have spent so much time in court lately that it's only a matter of time before albums like "Bruce Springsteen Alive and Well at District Appeals Court 263" top the charts.

Oddly enough, the Beatles, the most popular rock group ever, were somehow able to ward off the bulk of such lawsuits during the Sixties, even while they were leading the gravy train of profit. Since their break-up in 1969, however, they have joined the Seventies litany of suits and counter-suits; they sued each other, Allen Klein sued them, they sued Allen Klein, the U.S. Government tried to deport John and Yoko, George was accused of stealing *My Sweet Lord* from *He's So Fine*, John was accused of stealing *Come Together* from *You Can't Catch Me*, an independent record producer was accused of stealing the tracks from John's "Rock 'n' Roll" album, and on and on. Unfortunately, most of these court cases, though involving sums up to \$1 million, are usually steeped in extremely technical claims and counter-claims. Not very exciting to a fan of the legal process, weaned on reruns of Perry Mason.

One case with a better-than-average

plot has been that of the Hamburg Beatles tapes.

These Hamburg tapes were made at the behest of Ted "King-size" Taylor, who was performing at Hamburg's Star Club in 1962 along with the Beatles. Taylor had a friend record a few nights' shows on a mono Grundig tape recorder with a low-fi mono handheld microphone. Along with Taylor's group, the Dominoes, the tape featured the Beatles' performance. A few years later, when the Beatles were well on the way to topping Jesus Christ in the world's popularity poll, Taylor realized he was sitting on a possible windfall. While other equally crude recordings existed of live Beatles performances, Taylor's was one of the earliest, and, more important, was the *only* known recording of the group in a club as opposed to an outdoor concert. Beatles scripture tells of their club days as being the true molding era, when the staid Liverpool beat group was transformed into a hot, tight powerhouse band. A tape of such a performance would be an invaluable look at history in the making.

Taylor offered the tapes to Beatles manager Brian Epstein, who turned him down, feeling they were of no commercial value, and that was the end of it for years. By the early 1970's, when the group had split up, interest in the Beatles as *history* (not just a regular act) picked up noticeably, and the market was ready for a "documentary" package like the Hamburg tapes. Allan

Williams, who had briefly managed the Beatles around the time of the Hamburg performances, became the main driving force urging issuance of the old tapes. Finally, in 1976, a deal was made with Lingasong records in London and the Double H Licensing Corporation in New York City to release them as a double LP. Months of painstaking work followed to bring the sound on the muddy tapes as close to "modern" quality as possible. Earlier this year, just before the scheduled release, lawyers for the Beatles filed a dramatic last-minute claim to halt the tapes' issuance, but the judge ruled that Lingasong clearly marked the tapes for what they were, *old* tapes, and the Beatles had months to complain before, and didn't. So, in April, "The Beatles Live! At the Star Club in Hamburg, Germany, 1962" finally made it to the eager hands of Beatles aficionados around the world.

It seems, however, as if a major error was made by the legal eagles of EMI/Parlophone. Now, if Perry Mason had been handling their case, no doubt he would have realized that the prime question was *when* the tapes were recorded, and he would have tried to claim that Lingasong had no *right* to issue the LP because the Beatles were under exclusive contract to EMI when they were made. Far be it from us, who haven't even *applied* to law school, to bring this up now, but the question of

By Harry Castleman & Wally Podrazik

BEATLES TAPES

when the tapes were recorded has never, apparently, been answered. It seems everybody's assumed the Star Club tapes were made before the Beatles signed with EMI. The liner notes on the LP say as much, being quite vague as to an exact recording date. "Sometime" in 1962 is all one is led to assume. But since the Beatles signed with EMI in August of 1962, exactly when in 1962 is far from irrelevant.

A brief historical investigation (the sort of thing Perry Mason franchised out to his flunky, Paul Drake) would turn up an easily traceable pattern. The Star Club opened in April of 1962 (so the tapes obviously were recorded no earlier). Ringo Starr did not officially replace Pete Best as the Beatles' drummer until August 1962, but Ringo had met the group almost two years earlier during early visits to Hamburg. In fact, Ringo "stood in" for Best every now and again. The Star Club liner notes say that Ringo just "happened" to be doing just that the night the tapes were made. So far, it all seems believable.

The Beatles made three visits to the Star Club during 1962. They played there from about April 23 to June 4, from November 1-14, and from December 18, 1962, to January 1, 1963. Since the Beatles' first EMI/Parlophone release (*Love Me Do/P.S. I Love You*) came out on October 4, 1962, Taylor obviously would have to have recorded the group sometime between April and June if the tapes were made before signing with EMI. Fine. Or is it?

Take a look at the songs played on the record. At the time, the Beatles did do some original numbers, but their stage act, like that of any bar band, was mostly made up of other people's hits (Chuck Berry's *Sweet Little Sixteen*, Little Richard's *Long Tall Sally*, etc.). The Beatles prided themselves on being able to pick up on the latest sounds that were big in the States, but if the Hamburg tape was made before June 4, John and Paul would have to have spent a lot of time monitoring a short-wave set. Three songs they performed on the LP (the Isley Brothers' *Twist and Shout*, Tommy Roe's *Sheila*, and Arthur Alexander's *Where Have You Been All My Life?*) were only released in May of 1962.

Now if this were *Perry Mason*, Perry would begin pounding away at these inconsistencies:

"Do you mean to say that the Bea-

ties besieged record shops in Hamburg, asking for import singles, and then spent hours listening to discs on record players they didn't own? Learning to mimic them, when they barely had enough time, after playing for hours, to eat and sleep? No, that seems unlikely. It's equally doubtful that they were prescient enough to know exactly how Frank Ifield would adapt *I Remember You* (an old hit from the war film *The Fleet's In*), which he didn't release until June 20. The Beatles' version was a complete copy of Ifield's, even down to Lennon's exaggerating the harmonica riff perfectly!"

THE BEATLES: *Live! at the Star Club in Hamburg, Germany, 1962.*

The Beatles (vocals and instrumentals). *I Saw Her Standing There; Roll Over Beethoven; Hippy Hippy Shake; Sweet Little Sixteen; Lend Me Your Comb; Your Feet's Too Big; Red Sails in the Sunset; Everybody's Trying to Be My Baby; Matchbox; Talkin' 'Bout You; Shimmy Shake; Long Tall Sally; Remember You; Twist and Shout; Mr. Moonlight; A Taste of Honey; Besame Mucho; Reminiscing; Kansas City; Ain't Nothing Shakin' Like the Leaves on a Tree; To Know Her Is to Love Her; Little Queenie; Falling in Love Again; Ask Me Why; Be Bop a Lula; Hallelujah, I Love Her So.* LINGASONG LS-2-7001 two discs \$13.98, or BELLAPHON BLS 5560 two discs \$11.98.

At this point in our Mason script it would now be five minutes before the hour. Perry would suddenly pull a copy of a Buddy Holly single from a bag delivered by Paul Drake moments earlier.

"No," Perry would say, "I doubt the Beatles were that farsighted. In fact. . ."

Whereupon (there's only a minute or so left in the show) a record-company executive would jump up from the audience and yell:

"Yes, it's true. That's a copy of the Buddy Holly single *Reminiscing*—Coral Q 72455—which wasn't released until September 7, 1962. Since the Beatles were in England then, and didn't return to Hamburg until two months later, the Hamburg tapes couldn't have been recorded before November of 1962, well after the Beatles were signed to EMI. In fact, after they released their first single! I admit it! Take me away!"

Here, Hamilton Burger would leap up, "But your honor, we are all familiar with Don McLean's *American Pie*. We all know Buddy Holly died in a plane crash in 1959. How could *Reminiscing* not have been released until 1962?"

Perry, with a slightly disdainful look, would respond: "Simple. Although *Reminiscing* was recorded in 1958, it was never released, while legal rights to it and other Buddy Holly songs were contested. In 1962, Norman Petty finally won the right to issue these songs. The first of the group, *Reminiscing*, was released in the United States on August 14, 1962, and in Britain three weeks later, on September 7. This was a full two months after the Beatles returned from Hamburg, almost on the very day they were in my client's studio, recording *Love Me Do*."

Judge bangs gavel, "Case closed."

Burger is seen sulking as scene fades to commercial.

Sixty seconds later, in the postscript back at the office, as Della brings in sandwiches, Paul asks:

"But Perry, how did you suspect Buddy Holly?"

Perry, ignoring the sandwiches while leafing through some *Law Review* digest, looks up and smiles.

"I didn't. I just listened to the album and heard two references to 'the Holiday season' and 'Christmas.' Obviously, it had to be in November or December."

Fade to credit roll and to black.

If only life could imitate art, even old *Perry Mason* art, then it would be much easier to be a lawyer, and news reports of these suits would be a lot more fun to read. Needless to say, EMI didn't use our proposed scenario with our very own "smoking gun." The Hamburg tapes were released on Lingasong. Perhaps EMI decided a lawsuit just wasn't worth it, what with their own "Hollywood Bowl" live LP doing better in sales. Of course, there's still time. Some budding legal wizard at EMI could study our script, memorize his lines, and come bounding into court with a nice, retroactive lawsuit demanding lost royalties. Lawyers cringe from ever really closing the book on any case, and this one, which began a full fifteen years ago, is truly ripe for a new addendum. A lawsuit, like a case of poison ivy, festers long after you've forgotten where it came from. □

Excerpted from the book *The Beatles Again*, by Harry Castleman and Wally Podrazik, to be published this month by Pierian Press, P. O. Box 1808, Ann Arbor, Michigan 48106, \$7.95. (Copyright 1977 by Walter J. Podrazik and Harry Castleman.)

THE PLATTER IS THE MOTOR.

Fisher introduces a major advance in audio technology: the linear motor 120 pole, direct drive turntable.

One of the problems in improving direct drive turntable performance is reducing wow & flutter due to cogging action of the motor.

With its limited number of poles (usually 12) and its relatively slow operating speed, most conventional direct drive systems also have an inherent problem of low starting torque.

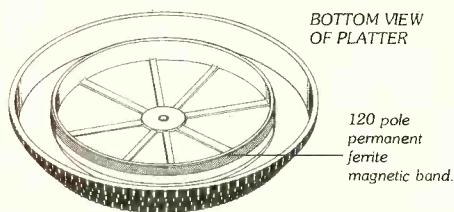
To solve these problems, Fisher has engineered the linear motor, direct drive system. The new Fisher MT6225.

In effect, the platter becomes the turntable's motor. And Fisher's 120 pole design practically eliminates cogging action, and lowers wow & flutter to a totally inaudible 0.03%.

The linear motor direct drive system further reduces turntable rumble to an extremely low -70 dB, far below hearing level.

HOW IT WORKS

A continuous band of ferrite material, containing 120 magnetic poles, is attached to the inside bottom rim of the platter. To start platter rotation, each pole opposes one of the electromagnetic drivers on the base top. Each of the 120 poles is attracted or repelled as it passes the driving electromagnets for smooth, stable operation.



An electronic sensing device monitors the platter's speed, and acts as a servo-feedback control to maintain

practically perfect speed accuracy. Built-in strobe and pitch controls are provided.

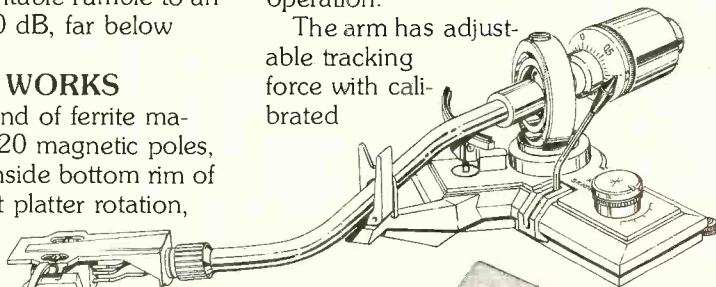
The speed accuracy of the system is independent of line voltage fluctuations.

THE ARM

The Fisher MT6225 is equipped with a professional-type gimbaled tone arm for performance to equal its technically advanced motor design.

The arm accepts all standard cartridges. The auto-return system, which returns the arm to rest at end of a record, is designed with no restraints on its lateral or vertical motion during operation.

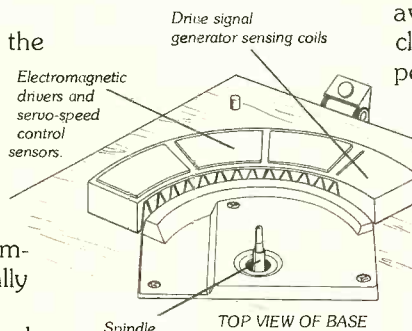
The arm has adjustable tracking force with calibrated



settings from 0.6 to 3.5 grams. There's also precise variable anti-skate, and viscous damped cueing. The MT6225 also has a heavy cast-aluminum platter, and a massive integrated

base to absorb vibration.

In all, there is no other turntable available that comes closer to the perfect performance... or the ultimate in reliability. Fisher MT6225, for about \$250. + See it now at fine audio stores and the audio section of department stores.



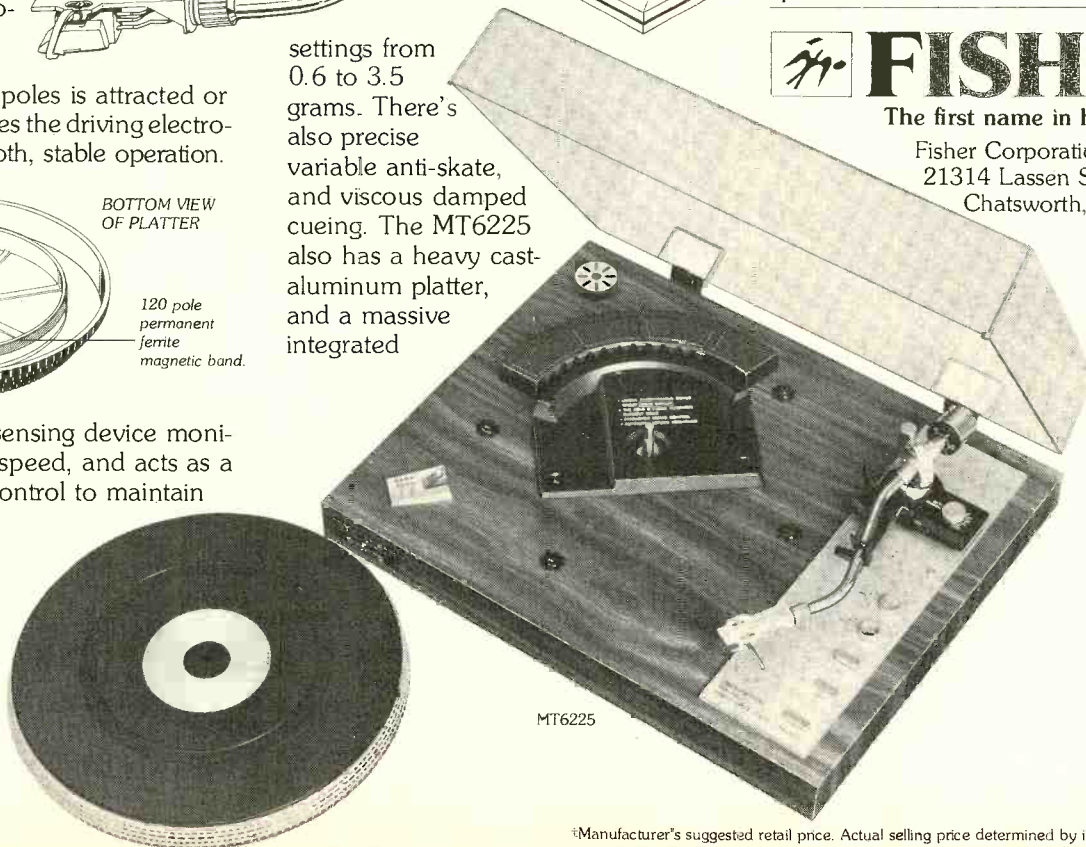
Motor	Linear Direct Drive
Wow & Flutter	0.03% WRMS
Tracking Force Range	0.6-3.5 grams
Rumble	-70 dB (DIN B)
Maximum Tracking Error	± 1.5°
Auto Stop	Yes
Auto Reject	Yes
Cueing	Viscous Damped
Anti-Skate Control	Adjustable
Platter Weight	2.2 lbs.
Speed Selector	33/45 rpm



FISHER

The first name in high fidelity

Fisher Corporation,
21314 Lassen St.,
Chatsworth, Calif. 91311





From a 1901 drawing by Helen Brentlinger

The Symphonies of Antonín Dvořák

The rediscovery of four early symphonies made it possible to promote the Czech master to the exalted ranks of the great nine-symphony composers

By Irving Kolodin

ALONG with the rest of the world, Antonín Dvořák was of the opinion that he had written fewer than nine symphonies, the number Czech musical research has authorized for the complete edition circulated within the last decade. That is borne out by the manuscript title page of his E Minor Symphony, which bears the words "Z nového světa" ("From the New World") and the figure "No. 8," later emended to read "No. 7." This is not because he had forgotten he had written a C Minor Symphony and a B-flat Major one (which now bear the numbers "1" and "2"), but because, by 1893, the year of the completion of the *New World*, he was quite sure that

they had been successfully suppressed.

Dvořák's symphonic sequence, as it now stands, can be divided into the historic five published during his lifetime (Nos. 5 through 9) and the prehistoric four (Nos. 1 through 4). What, realistically, is the reason for including the earliest in the sequence? More a matter of supply than of demand, I would say. But the efforts of Czech musicologists to promote Dvořák to the ranks of the great nine-symphony composers (Beethoven, Schubert, Bruckner, Mahler) has had one positive outcome: it has relocated the early, charming F Major Symphony to its proper chronological fifth position rather than its old one following the D Major (now No. 5) and

the D Minor (now No. 7). But it still retains the inappropriate designation "Op. 76," a bland deception initiated by the publisher Simrock and one to which Dvořák strenuously objected. It may be doubted that this small gain has been worth the large effort and expense incurred in causing all the world's supply of Dvořák scores, reference materials, and recordings to be renumbered if not replaced. Still, for better or for worse, the symphonies once numbered 1 through 5 are now, respectively, as follows: No. 1 is No. 6, No. 2 is No. 7, No. 3 is No. 5, No. 4 is No. 8, and No. 5 is No. 9. The numbers 1 through 4 have been properly taken over by the products of Dvořák's youth.

Symphonies 1-4

For those with a curious turn of mind, prying into the secrets the mature Dvořák thought safely buried, like family skeletons, does have its fascination. The first two symphonies show the composer in his twenties—a viola player in the orchestra of the Provisional Theater in Prague with a delightfully Schubertian quintet (Op. 1, Philips 839754) already to his credit—attempting to wing his way into the symphonic empyrean but failing, Icarus-like, to remain airborne. He was, as of 1865 (when Symphonies 1 and 2 were composed) what is known in Central Europe as a *Musikant*: a man with a natural flair for playing an instrument or composing, but possessed of neither broad formal training nor the sophistication that might come from long, practical experience.

There is, of course, no lack of aptitude. But through the first two sympho-

nies we are audibly mired in structural complexities, a morass out of which the composer tries to pick his way, step by sticky step, never quite succeeding. Orchestrally, the strings are fighting the brass, the woodwinds try to act as peacemakers, and the overused percussion keeps putting in a disruptive voice as intense as it is inappropriate. For those bent on knowing Dvořák in this prehistory period, London Records offers the whole sequence in performances by the London Symphony under István Kertész: Symphony No. 1, in C Minor, Op. 3, CS 6523; Symphony No. 2, in B-flat Major, Op. 4, CS 6524; Symphony No. 3, in E-flat Major, Op. 10, CS 6525 (with the Op. 67 *Hussite* Overture); and Symphony No. 4, in D Minor, Op. 13, CS 6526 (including the *In Nature's Realm* Overture, Op. 91).

As promising a prospect as this presents, the reality of it is less rewarding. My impression is that Kertész didn't know these obscure works well enough

to teach them to an orchestra to which they were equally unfamiliar. Balances are uncertain, and the brass and percussion are more out of hand than in. There is, however, in each of these works, no lack of something to say; the abiding difficulty for Dvořák at this point in his career is "How?" In No. 3, for example, the *gruppetto* (turn) for which Wagner's *Rienzi* Overture is abidingly remembered is not, in this instance, a case of one good turn inspiring another. Symphony No. 4 comes closest to sounding whole, especially in its melodious minor-key *andante sostenuto*. Kertész has a better grip on the problems in this one, but Witold Rowicki's is even firmer: profiting from the LSO's earlier indoctrination into the work under Kertész and blessed with better engineering, he produces on Philips 6500 124 a more assured and brighter-sounding product (the disc is rounded out with a performance of the *Othello* Overture). (overleaf)

Dvořák...

Symphony No. 5

As of March 1874, when he finished (pending later revision) the D-Minor Symphony, No. 4, Dvořák the symphonist might have been characterized thus: "Eager, intense, crude. Shows a smiling melodic side now and then to balance the brooding dramatic one, which he appears to favor." Six years later, when he produced his D Major Symphony (formerly known as No. 1), more than a subtle transformation had begun. Many of the earlier excesses had been curbed, and instrumentation was no longer a problem.

The composer was, to be sure, six years older, but he was much more than six years wiser. The reasons for this were both internal and external. These years were, as were nearly all years for Dvořák, a time of unremitting work—hard, purposeful, self-critical work. Between 1873 and 1879 he wrote a large number of chamber-music compositions in which he worked and reworked his concepts of form and structure. In 1877 he wrote the fanciful, diverse, and—above all—artfully orchestrated Symphonic Variations (of which there is a beautiful performance by Kertész and the London Symphony on London CS 6721). Those were the internal reasons.

Within this same span of years, Bedřich Smetana completed *Vltava* (*Die Moldau*) in 1874 and his great E Minor Quartet (*Aus Meinem Leben*) in 1876. Here, for the first time, was high-level certification for the use of Czech folk material in instrumental music. Dvořák responded to the stimulus in 1878 with his first series of *Slavonic Dances* (Op. 46) which not only demonstrated who he was to all of Europe but also perhaps revealed the composer for the first time to himself. Also contributing to this self-revelation was the 1879 *Czech Suite* for orchestra (Op. 39), a work in which Charles Mackerras conducts the English Chamber Orchestra capably on Philips 6500 203.

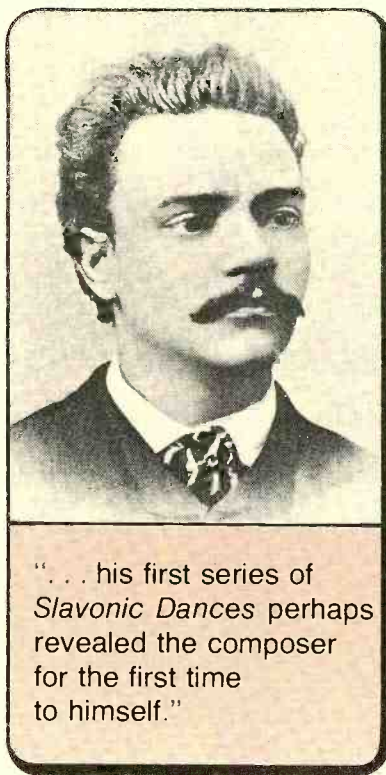
Clearly, the F Major Symphony of 1875 (which was somewhat revised twelve years later prior to its publication) was an effort on Dvořák's part to move away, symphonically, from what he had been doing previously. More forthrightly melodious, less portentously dramatic than its predecessors, and with a particularly good scherzo, it foreshadows a new balance of elements in the even more personal works

to come. Kertész's version with the London Symphony (London CS 6511, which also contains the overture *My Home*, Op. 62) is assured, understanding, and firmly controlled.

Symphony No. 6

Hardly less important in Dvořák's move to higher symphonic ground, if not to greater knowledge of *what* to say, was a new solution to the ever-vexing question "How?" This helping hand was provided by the momentous appearance of Johannes Brahms' first two symphonies: the C Minor (No. 1) in 1877, the D Major (No. 2) in 1878. Possibly Brahms had written as many prehistoric symphonies as Dvořák, but he was evidently more adept at suppressing them.

Of the two "instant" masterpieces now presented to him (and to the world) for study, Dvořák gravitated



with a sure instinct and a clear sense of his own identity to the songful, compassionate, non-Olympian D Major. The eventual result was his Symphony No. 6 (1880) in the same key, and from it emerges the image of Dvořák standing on Brahms' shoulders the better to discern his own future direction. The moment when Dvořák begins to flex his own muscles and reward our budding

faith in him as a symphonist can be pinpointed almost to the measure: it is around number 310 in the first movement of this D Major. Instead of using his thematic material as building blocks in the old academic way, he weaves out of it a tapestry of idea and incident that qualifies as a true development, a satisfactory bridge between exposition and recapitulation. Add to this the first of his symphonic scherzos in a Czech dance rhythm (here it is a swift-moving *furiant*), and Dvořák's orchestral personality jumps into clear focus.

A thus-far unmentioned contender for the favor of enthusiasts of recorded Dvořák makes his appearance with this symphony. Rafael Kubelik would have been mentioned several paragraphs earlier had Deutsche Grammophon maintained in circulation the performances of the first five symphonies he recorded with the Berlin Philharmonic (originally issued, together with the last four, as DG 2720 060 10). In addition to possessing sound musicianship, being an expert jousting in the conductorial lists, and rejoicing in a reputation for symphonic marksmanship, Kubelik is something no previously mentioned personality in this survey can claim to be—a native of the same terrain as the composer. Kubelik's reading of Dvořák's Sixth (DG 2530 425) is, like his Mahler Sixth, energetic, hearty, and expansive. I find it a little more indulgent (in the slow movement, scherzo, and finale) of Dvořák's love affair with the timpani than is my taste, but it is, on balance, the best available performance, a little more tightly held together than the Kertész/London Symphony version (London CS 6495) which includes the *Carnival Overture* as a bonus.

Symphony No. 7

If there is a distinction to be made between the first six symphonies of Dvořák and the last three, it is that Nos. 1 to 6 remain the concern of conductors who have made a specialty of them while the final three are, in ever-increasing measure, being picked over by any conductor who can persuade a record company to put him, and them, on its production schedule. This is great for diversity, if not so great for suitability of interpreter to what is being interpreted. Symphony No. 7, for instance, is a work whose vocabulary requires a more than generalized sense of phraseology. In this score the difference in aspiration and temperament between Smetana, the originator of the Czech national school of music, and Dvořák, its leading doctoral candidate, begins to emerge. The much beloved

Smetana of *The Bartered Bride*, the tone poems, and the E Minor Quartet never undertook a symphony; Dvořák was determined to make that domain his own, and eventually he succeeded magnificently.

There is a homespun quality to Dvořák's music, skeins of Brahms and of his own Czech heritage contributing to the mixture. But if one adopts the warm, Mediterranean manner of Carlo Maria Giulini (London Philharmonic Orchestra, Angel S-37270), the nappy texture tends to turn more than a little silken. The textural trend turns, on the other hand, toward Harris tweed in Colin Davis' collaboration with the Amsterdam Concertgebouw Orchestra (Philips 9500 132). This isn't at all bad, though I find the Davis tread in this work a little elephantine, a little overweighty. Philips also has a version by Rowicki with the London Symphony (6500 287) which becomes hung up in the finale, after three good preceding movements, on the famous allusion to the Schubert C Major Symphony. For me, a hint is sufficient, and finger-pointing, musical or otherwise, is always in poor taste. Vaclav Neumann and the Czech Philharmonic are very much on familiar territory (Vanguard SU-7), but the orchestral reproduction is somewhat dull, a fault that also disbars Kertész and the London Symphony (London CS 6402) from competition on the highest level here.

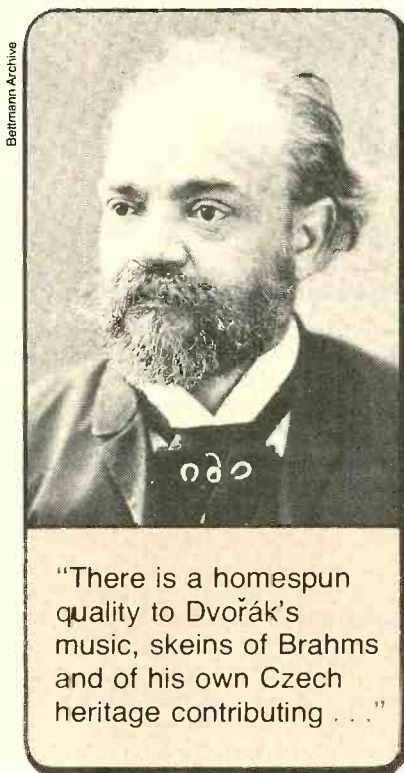
I would cite the well-phrased performance of Leonard Bernstein (Columbia MS-6828) as a little rich in specific detail—inner voices highlighted, orchestral details overpolished, the scherzo heavy of foot for a dance movement. I have the highest regard for the marvelously shaped, beautiful-sounding collaboration of George Szell with the Cleveland Orchestra, but it is presently purchasable only in Columbia D3S-814, which locks the buyer into Szell/Cleveland performances of Symphonies Nos. 8 and 9 as well. Good as these performances are, not everyone will applaud the elimination of optional viewpoints. This brings the issue squarely to a choice between Kubelik and the Berlin Philharmonic (on DG 2530 127) or Zubin Mehta and the Israel Philharmonic (London CS 6607). For this work—where plasticity, honest sentiment, and warmth of feeling count—my body thermometer says "Mehta."

Symphony No. 8

Were I to be asked which, among all the nine symphonies of Dvořák, is my personal favorite, the answer would come quickly and decisively: the G Ma-

nor, No. 4 or No. 8 in the old and new numbering systems, respectively. Note that I am not equating "favorite" with "greatest." In the instance of Schubert, for example, the C Major Symphony could readily be accorded both descriptives. But, though I would agree that the *New World* undertakes an expression on a larger canvas than the G Major and succeeds marvelously, I would also insist that anyone who doesn't know the G Major doesn't really know Dvořák well. It is a score that assays high on anybody's test for musical gold: a spirited first movement, full of thrust and flowing ideas; a narrative kind of slow movement; followed by a dance piece of irresistible lilt and persuasion. And need I say more about the G Major, for those as yet unacquainted with it, than that, as fine as the preceding movements are, the fully fulfilled variations-finale in itself contains more music than those three combined?

The Eighth constitutes such a gour-



"There is a homespun quality to Dvořák's music, skeins of Brahms and of his own Czech heritage contributing . . ."

met collation of musical treats that there can be no argument except about who serves it up the best. At the outset there is Herbert von Karajan, who has chosen the Vienna Philharmonic (London CS 6443) to assist him in making the most of his musical discrimination, conductorial skills, and sonic sense. Alas, the effort is found wanting in the balance, the scales being tipped on the

performance side by a lack of knowledge of the Dvořák idiom—this cannot be learned from the E Minor (*New World*) alone.

Kubelik's virtues and shortcomings in Dvořák are by now well defined, and they are evident here: energy, insight, and perception are lessened by a want of lightness of touch in the final variations (the Berlin Philharmonic is the orchestra, DG 139 181). Mehta and the Israel Philharmonic? The stakes are higher here than in No. 7, and this combination (on London CS 6979) doesn't have the face cards for a winning hand.

Why not, then, the Szell/Cleveland performance (Angel S-36043) with its accompanying *Slavonic Dances* (E Minor, Op. 72, No. 2, and A-flat Major, Op. 46, No. 3)? The appeal of this performance (dated April 28, 1970, and thus the last recorded by Szell, who died on July 30 of the same year) is mighty. Perhaps the only Dvořák symphony other than the *New World* to be recorded three times by the same conductor (the earliest Szell recording of the G Major, with the Concertgebouw of Amsterdam, is still to be found on Turnabout 34525E), it here enjoys Szell's final thoughts on the subject. These are, to my taste, a little pedagogic, something of a sermon from the podium.

Which brings us in the end to the long shadow from the past cast by the mystic mastery of that old musical smoothie Bruno Walter. What I find distilled in his quietly irresistible effort with the Columbia Symphony (West Coast branch, Odyssey Y-33231) are the Walter feeling for Schubert, for Brahms, even for the Bohemian side of Mahler—the perfect combination for what Dvořák requires in the G Major Symphony. In short, Walter takes it.

Symphony No. 9 (From the *New World*)

Dvořák would very likely have written a fifth (or ninth) symphony in E Minor even if he hadn't visited America in 1892-1894, and it would possibly have shared some of the same colorations as the one he did in fact write. As a connoisseur of folk melodies, Dvořák expressed a high regard for the examples of Negro and Indian origin with which he became familiar not long after his arrival in America in 1892. But, as a prideful composer, he rejected the simplistic legend that the success of the *New World* derived from the power resident in such melodies as *Swing Low, Sweet Chariot* and *Deep River*. What he had done, with the skill of a consummate craftsman, was to convert

Dvořák...

such tunes into *themes* suitable for symphonic elaboration.

To wonder how his many interpreters deal with such considerations would be an idle speculation; most conductors are interested in results and not causes. One who did speak for the record is the late Leopold Stokowski, whose brief lecture of 1927 is reproduced in a package (RCA CRL2-0334) that combines his New Philharmonia recording of 1973 with the Philadelphia Orchestra version made fifty (!) years ago. He doesn't make a point of the difference between a tune and a theme (a tune is a self-contained entity; a theme is an unhatched egg full of possibilities), merely identifying one theme as "a wild but soothing Negro lullaby." No real illumination there. The two performances are clearly a product of the same intuitively theatrical personality, with some—but not all—of the eccentricities of 1927 perpetuated in the version of 1973 (the performance with the deep, non-Dvořákian tam-tam *bong* in the finale was made in the Fifties). The thrust, the linearity, and the glissandos of the 1927 performance are all, for better or for worse, part of the tonal manner that earned Stokowski his fame.

The great merits of the music are not exactly impervious to the way in which they are rendered, but the most modest of the performances, those by Kertész (London CS 6527, which also contains the *Othello* Overture) and Neumann (Vanguard SU-8) are savorous and, to a degree, wholesomely rewarding. Like many others, the Kubelik version (with the Berlin Philharmonic, DG 2530 415) takes the repeat in the first movement. Kubelik's *largo* is uncommonly deliberate, but the playing of the orchestra's fine solo personnel is superbly illustrative of the new, high level of artistry and elegance embodied in Dvořák's instrumental texture.

Giulini makes his opening (Philharmonia Orchestra, Seraphim S-60045) a bit choppy, as though he were not quite firmly seated in the Western saddle. The internal movements contain a good deal of fine playing, but the dimensions of the finale as Giulini views them do not measure up to the vast territory with which Dvořák was dealing. Riccardo Muti with the New Philharmonia (Angel S-37230) comes on strong at the end, but one derives little sense of identity with the materials of the three

preceding movements. And Rowicki with the London Symphony (Philips 802903) spoils an otherwise intelligent effort with a *largo* that is all but casual.

A step upward to an extraordinarily high level of orchestral execution is encountered in the versions by a half-dozen world-famous conductors of the Fifties, Sixties, and Seventies. All but Klemperer find the repeat in the first movement dispensable. My one-time preference for Arturo Toscanini and the NBC Symphony (RCA VICS 1249E, in electronic stereo and including Schumann's *Manfred* Overture) has now been backed down to admiration for the real sense of "performance" that emanates from this February 2, 1953, effort. Otherwise, the verdict is much too fast, insufficiently reflective.

The Fritz Reiner/Chicago Symphony version (RCA LSC-2214) is one of the best, for all that it is now nearly twenty years old, a resounding foreshadowing of the orchestra-to-be under Solti. Outstanding, in the finale, is a splendid ex-

"[Bernstein's] is a fantastically unified performance that poses many challenging questions and supplies the persuasive answers."

ample of a controlled *accelerando* which Reiner builds with a musical, though almost computerized, precision. Antal Dorati, with the New Philharmonia, doesn't quite pass this test without suggesting the parade ground in the finale (London Phase 4 SPC 21025). Ormandy performs a small miracle in producing the Philadelphia Orchestra sound with the London Symphony strings (Columbia MS 7089), but he doesn't quite achieve the larger miracle of breaking out of the four-square rhythmic frame that has surrounded much of his work in recent years.

Herbert von Karajan is no more successful (in a rich-sounding version with the Berlin Philharmonic, DG 138 922) in imparting a sense of the Dvořák idiom to Symphony No. 9 than he is in Symphony No. 8 with the Vienna Philharmonic. Klemperer, it should be mentioned, adds to his virtuous preference for the repetition in the first movement (with the Philharmonia on Angel S-36246) a prime suggestion of the symphony's American locale. As the four movements succeed each other in a continent-spanning stroll, they bring to

mind nothing so much as "Ol' man river," who "jus' keeps rollin' along." The trip lasts a leisurely 44'59" with Klemperer as opposed to a brisk 39'12" with Giulini.

But there is still one more *New World*, one more premium orchestra, one more first-rank conductor to encounter. In his 1962 recording with the New York Philharmonic, Leonard Bernstein is almost too fervently incisive, but what he assembles, measure by measure, movement by movement, is a fantastically *unified* performance that poses many challenging questions and supplies the persuasive answers. For example, why take the repeat in the first movement? Because Dvořák's "first ending" shows that he has plotted a return to the beginning as an inherent part of his musical scheme. Why restrain the *largo* to a level barely louder than a *piano* throughout? Because the context is not only reverential in spirit, but, when fully understood, sacramental. Why the dry, precise articulation of the dotted figure for strings in the scherzo? Because the note pattern otherwise lacks definition and hence character. Why the triumphant trilling of woodwinds at measure 6 after No. 11 in the finale? Because Dvořák has here converted his sophisticated forces into the likeness of skirling pipes to celebrate his conquest of distances and dangers. Nobody else in all the versions I have sampled comes close to equaling this insight. Nobody else understands the specifically *American* element in this score as Bernstein and the Philharmonic of that time did together.

IN the aftermath of the stupendous success of the *New World* at its world première in Carnegie Hall on December 16, 1893, under the direction of Anton Seidl, Dvořák cited to his publisher Simrock the only comparable ovation he could recall: "alla Mascagni in Wien." It was a reference to the overwhelming response of the Viennese when *Cavalleria Rusticana* was first performed in Italian under the composer's direction in September 1892.

When the proof sheets of the score of the *New World* were ready they went to Brahms, who had generously agreed, in Dvořák's absence in America, to read them. When this information reached Dvořák, he wrote back, saying: "I can hardly believe there is in the world such a musician" (who would do for a colleague what Brahms did for him). It was, of course, after thirty years of undeviating effort, an undoubted tribute, the final accolade: one who had begun as a mere *Musikant* had become a *Musiker* worthy of the esteem of Brahms himself. □

1974



We still make them like we used to!
We also still price them like we used to!

Two interesting events just happened that will change everything you thought about the price of tape recorders. Most other machines will cost more. As new 15% tariffs push their price higher, those flashy inexpensive tape recorders will become just plain flashy tape recorders.

Revox machines will cost less. As we switch to direct US distribution, we are able to reduce prices to our 1974 level. Which will save you money on every product in our Revox line.

Times are rapidly changing. So you have to really keep your eyes open as well as your ears. When less costs more, and more costs less, here is the one name to remember.

Revox. You can't buy better at any price. Especially now that our price is less.

For more information about Revox contact: **STUDER REVOX**

CIRCLE NO. 76 ON READER SERVICE CARD

Studer Revox America, Inc., 1819 Broadway, Nashville, Tenn. 37203 / (615) 329-9576 • In Canada: Studer Revox Canada, Ltd. / (416) 423-2831

In the crackerjack world of pop music, sometimes the box actually contains a valuable prize. If you're *really* lucky, the box contains two prizes like Kate and Anna McGarrigle. Performing alone, each would be great; together they are like bookends, supporting each other musically and emotionally. When they open their mouths to sing in public—which they don't do

been singing together practically since birth (or so it seems) in the most unlikely concert halls—bathtubs, swimming holes, around camp fires. Music is a second—no, third—language to them (they are Canadian and speak fluent French and English), and singing and writing songs are accomplishments as familiar to them as changing their socks.



Photo Russell Eliot Reif

all that often—they are one of the hottest sister acts to hit the music industry since the Andrews trio. And although you might not actually have heard the McGarrigles, you must have heard their work. They are well-respected songwriters as well as singers, having written Linda Ronstadt's *Heart Like a Wheel* and Maria Muldaur's *Work Song*, among others. From critics they have received praise the likes of which record companies couldn't even *buy* in the good old days of payola.

"I don't understand it," says Anna, who probably doesn't. "I keep reading about us everywhere. What's it all about?" What it's all about is this: Anna and her younger sister Kate have

About two years ago, they cautiously released their first LP, "Kate and Anna McGarrigle" (Warner Bros. 2862), a quiet little album filled with their own songs. With no big promotional push, the album got noticed—and more. It was hailed and huzzahed. It received rave reviews and not a few awards, one of them from *STEREO REVIEW* (in the 1976 Record of the Year Awards). The sisters became the darlings of the music press and of other performers (Judy Collins and Phoebe Snow couldn't high-tail it backstage fast enough after the McGarrigles performed in New York this year). And no wonder. Kate and Anna are superb musicians and marvelous writers.

Their songs—hybrids of folk, Broadway, and rock—are a Canadian brew of American sounds with a Gallic flavoring. In today's fast-food music establishment, with its artificial ingredients and dangerous preservatives, the McGarrigles provide natural food for the ears, pure, nutritious, delicious.

"We're songwriters, we make records," Anna says. Hot on her heels, Kate adds: "Making records is like going home and weaving a rug. It's something we like to do, and it's kind of fun. I know how to knit; I know how to make jam. Recording is just another thing to do."

The analogy is apt. "When our producer came to town to start recording our second album," Kate recalls, "we

we're recording artists, not concert stars. We made a good first record, and when we got good press, we kind of expected it. We tried to do the second album the same way, not any better or different." That album, "Dancer with Bruised Knees" (Warner Bros. 3014), is a continuation of the first one, full of melodies that are both rich and stunningly simple.

The McGarrigles are serious about their albums, but a bit less so about their careers.

Kate: "You know, I think our mother is more serious about all this than we are."

Anna: "Yes, she knows who all the critics are and what the rock magazines are. She sends us pep letters. She had

"People see or hear whatever they want to in our songs," Anna says.

"They're all wrong and at the same time they're all right in their descriptions of our music," Kate adds. "Maybe in a year's time, if we continue along in this vein, they'll find a classification for our music. We write from the intellect, but it starts off in the emotions."

Sometimes those emotions flare up, especially when the McGarrigles put themselves against some of the realities of today's record business. They object to the necessities of heavy promotion—the cross-country tours to assure across-the-counter sales in particular.

Anna: "You couldn't even find our first album in the stores. Tours and in-

Kate and Anna McGarrigle

"The point is that we're recording artists, not concert stars."

By Rick Mitz

were in the middle of making grape jelly. We were boiling the grapes down. I just *had* to finish the jelly before I could start the record."

Anna and Kate see each other all the time, and not just because they live two blocks from each other in Montreal. They like each other. "We have no sibling rivalry when it comes to music or singing because we're so different," Anna says. "If we ever do have a fight, it's because we spend too much time together."

Kate agrees with Anna, as she nearly always does. "If we're tired, we have little scream-out matches sometimes, but if our fights last an hour, that's long. I think the best musical combinations are family combinations because that kind of relationship helps you get a good vocal thing happening."

They certainly do get that: not since Donizetti wrote for Lucia and the flute have two beings chirped away so melodiously as the McGarrigles. Their music could be called *coloratura pop*, and their singing comes across sweetly and sensuously on their albums.

"The point is," says Anna, "that

Kate's STEREO REVIEW award on her wall . . ."

Kate: ". . . but I took it down and put it on my wall."

Anna: "I never think about selling a million records."

Kate: "I'd buy a house."

Anna: "We have a few dollars, but we're not rich."

Kate: "I don't have a car or a maid, but I do have a grand piano."

It is at that grand piano that Kate has written some of her best songs. One of her favorites is on the "Dancer" album and is called *First Born Son*. "I wrote it," she says, "because in my own life I tend to fall in with first-born males. Loudon [her husband, the singer/songwriter Loudon Wainwright III, from whom Kate is now separated] was a first-born male, you know. I hate them because their family position is opposite to mine, and they have a tendency to be spoiled. But I guess they also have a lot of pressure on them. It's not really an enviable spot in the family."

Do they consider their songs to be feminist oriented? They laugh.

interviews may help sell records, but it also helps if the record company does something too. Oh sure, they put money up front, but why bother to spend money if you're not going to make a real effort to market an album?

"We don't mean to complain," Anna complains, "but there are no lyric sheets included in our albums. That's because they cost two cents extra each, and they charge the artist directly. The company doesn't think we'll sell enough. No confidence."

Kate: "You know in advance how many records you're going to sell if they start by pressing a lot of copies."

And so it goes. It's their outspokenness and stubbornness that have made the McGarrigle sisters a bit of dust in Warner Brothers' grooves. It's not exactly the Sisters McGarrigle vs. the Brothers Warner, but the women *do* take a few nibbles at the hand that feeds them. Warner Brothers tries to look the other way, but, says one employee, "Of course, we're a little hurt. We've put a lot of time, money, and energy into promoting them. We set up interviews, we give them a band so

McGarrigles...

"I'm pregnant, but what's so strange about that? I'm thirty-two years old, and I think it's pretty unusual for a woman of thirty-two not to have any children."

they can tour, and then they complain in public and everyone hears about it. It doesn't make sense."

Kate and Anna are well known for saying whatever's on their minds in all areas—if you can get them to sit still long enough. You *do* practically have to tie them down to a hotel chair to accomplish that. Says Kate: "Anna has a tendency just not to show up for an interview or a photo session or whatever if she doesn't want to be there, no matter what the schedule is."

Anna: "The company just nags and nags and finally you say 'okay.' Then you just don't show up because you didn't want to do it in the first place."

One of the things both of the McGarrigles seem to do with some regularity is get pregnant. When they canceled a major tour last year, Warner Brothers announced that it was because Kate was pregnant.

"That's nonsense," says Kate. "The tour wasn't working out. We were playing in Boston, and I asked our lawyer how much we were getting paid, and it was \$240 a week, which was fine. But then we found out that the record company was paying \$4,000 a week to keep the tour going! We felt like little trained performing animals, and we couldn't handle it."

Anna takes over: "Then someone brought us a tape of one of our concerts and told us how fantastic we sounded. We listened and then looked at each other and went 'Ooooooh . . . this is what we've been working for?' We were horrible."

The last time around it was Anna who was pregnant, and reports dribbled out that this would get in the way of touring commitments. "Ridiculous," Anna announced during their tour last spring. "I'm pregnant, but what's so strange about that? I'm thirty-two years old, and I think it's pretty unusual for a woman of thirty-two not to have any children. It's crazy. I'm not a fashion model. Anyway, I've worked nine straight weeks pregnant and even longer making the album. I think that now it's just time to come home."

Anna has since had her baby, and the McGarrigles are back in the studio working on their third album. Considering the sisters' working habits, the scheduled January release date is by no means firm.

Speaking of coming home, though, *Kitty Come Home* is the title of a song Anna wrote for their "Dancer" album. "Oh, it's a lovely story," she says animatedly. "Kitty, of course, is Kate. In September of last year Kate was feeling a bit grim. She was in New York, married, and I was in Montreal. I knew she wasn't feeling terrific—you know, *upstairs*, mentally. But she sounded so brave on the phone. She was just getting ready to separate from Loudon then. Mother thought that Kate was depressed and she asked me to go to New York and cheer her up. So I went to New York and the two of us sat up and listened to the usual set of records—opera records, which always make us cry. And so we were crying and it was quite moving."

"Cathartic," Kate interrupts. "You see. I'm the kind of person who lets herself get pushed around. When I split up with Loudon, we had an apartment in New York and a house in the country. I kept thinking, 'Why didn't I get the house? Why don't I have the car? Why am I sitting in this dingy apartment in Spanish Harlem with two kids and without a car? What am I doing?' But I didn't want to live in the country either because Loudon had lived there all his life—it was his territory."

"Anyway," Anna says, continuing her story, "we decided that Kate should come home for a while to get her bearings. So my mother and I went to New York in a rented car and picked

up Kate and the two kids—the crib and all the stuff."

But what about the song?

"Oh, yeah," Anna says, remembering. "When I went home, after seeing Kate all sad in New York, I wrote that song. I remember someone heard *Kitty, Come Home* and wanted to know why we were making all that fuss about a cat."

Kate laughs. "After a while, people were saying to me, 'Kitty, go home.'"

THEY laugh together—half-giggle, half-cackle. But they soon get serious again. "You know, I'm still surprised about all the wonderful things that have happened to us," Anna says. "But I don't know how much importance should be placed on this whole thing, just because we're newsworthy now."

"I don't consider myself newsworthy," Kate says, "although it's nice to have your work recognized."

"I think it's also nice that we waited. We wouldn't have been able to do this eight years ago. We have a lot behind us."

"We now know solidly who we are and what we are," Kate says.

Then she tells a story that very much parallels their career together in the music business.

"I've been swimming since the age of four. When I was a child, I learned to paddle around in ravines and water-holes. Then I went to college. I could swim fine, but I didn't know any of the regular strokes. So they made me take swimming lessons."

And did she learn the strokes?

What do you think? "I was the only non-form student in the class! Isn't that something?" □

In the dressing room after their April "official New York debut" at the Bottom Line, Anna and Kate greet well-wishers from the singing sisterhood—Judy Collins and Phoebe Snow.



Russell Eliot/Reif

MOST COMPANIES VIEW PERFECTION AS A DISTANT GOAL. WE BELIEVE IT'S THE BEST PLACE TO START.

At Setton, for years we've been obsessed with perfection in the reproduction of sound. We're our own toughest critic because we never stop thinking, or re-thinking a problem through. Our line of highest fidelity equipment was developed by a demanding team of men with different, yet complementary disciplines. The result is a degree of perfection worthy of consideration by even the most discerning audiophile.

Perfection is the child of time.

When units arrive from overseas, a grueling, eight-hour heat test reveals any element that might fail under more normal use. Then, in an arduous quality control check of well over an hour, we test power and adjust distortion levels using equipment you'll find only in the most exacting electronic laboratories. We spend time on every piece of electronic equipment so we can provide a full, five-year guarantee for both parts and labor.

We deliver more than we promise.

Figures help tell how equipment will sound. (For example, our RS660 Receiver provides 120 watts per channel with only 0.035 IMD and THD.) But with Setton, you get a listing of the exact specs for each piece of equipment, which are always better than what we promise in our literature. And more important, we start with perfect sound in mind. By balancing IMD and THD we attain an airy, transparent sound, almost as if the electronics were not even there, for everything from the softest sonata to the hardest rock.

Ideas that make us ideal.

The Setton RCS-X 1000 Control Center is a tuner/preamp that also provides remote control

of all basic functions. You can select sources, change speakers and record and transfer on tape. It's beautifully designed on the outside, while a glimpse inside reveals an elegant solution in sophisticated circuitry, with IC's neatly packaged into a startlingly small space. Illuminated digital displays show input selection, FM frequency and \pm dB readings for each of the four tone controls. FM sound is at its best because LED's

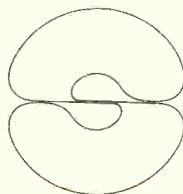
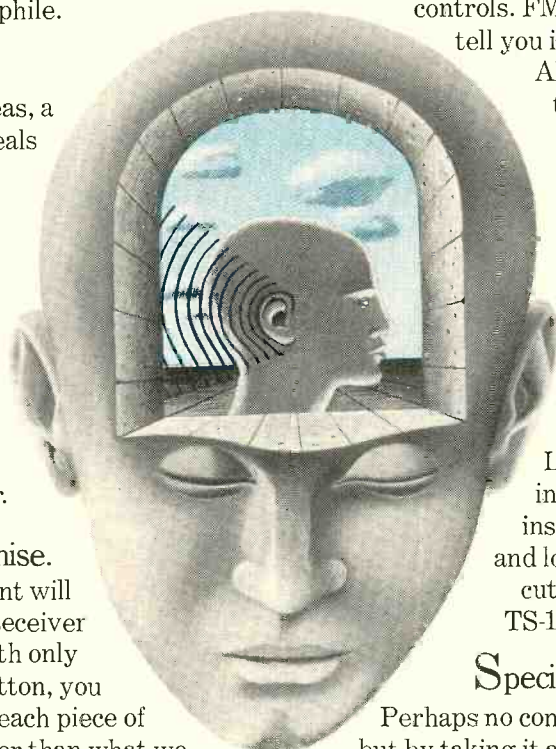
tell you instantly when you're center tuned.

AFC is cancelled when you touch the tuning control so you can find weak stations, but it returns in seconds for drift-free reception. LED's act as instantaneous VU meters so you can see clipping as it occurs. All our electronic gear, including the RCS-X 1000, has a security panel that protects against overheating, distortion and speaker overload.

Our TS-11 Automatic Front Loading Turntable takes a new turn in design. The dustcover slides back, instead of lifting up, so you gain space and lose vibration. And vertical controls cut vibration still more. Taping from a TS-11 assures a clean transfer of sound.

Special equipment for the special few.

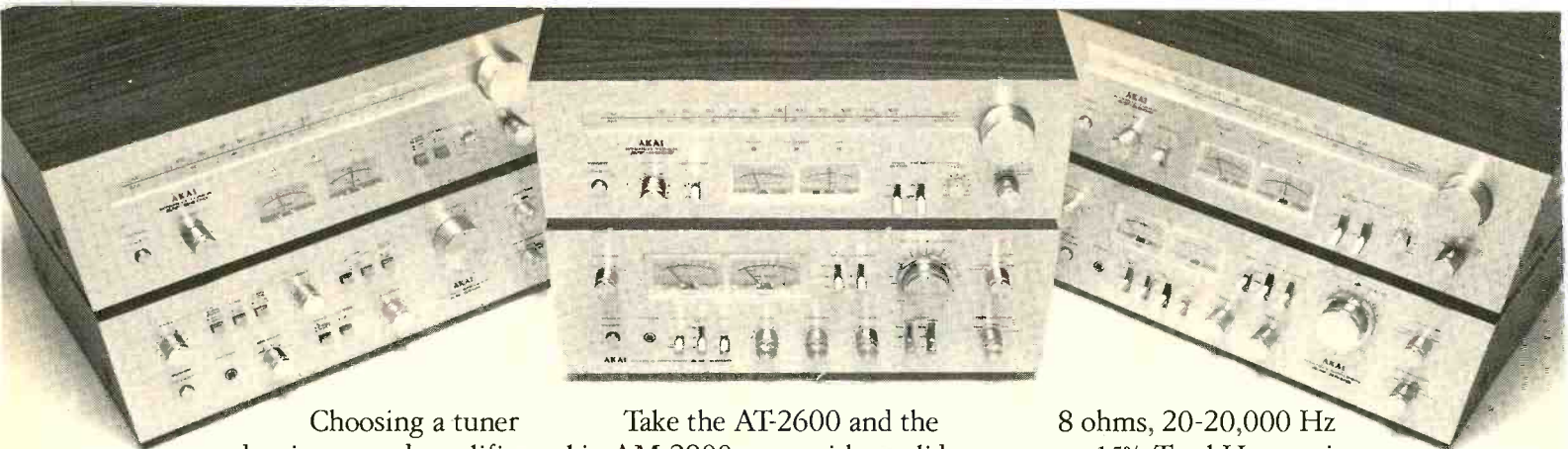
Perhaps no company will ever achieve perfection, but by taking it as our starting point, we know we'll never be far away. As you might gather, Setton equipment is not inexpensive. But for its price, it offers uncommon value. We believe there is a relatively small number of customers able to fully appreciate this highest fidelity equipment. If you are interested in learning more about the line that starts with perfection, write Barbara Beachy, Setton International Ltd., 60 Remington Boulevard, Ronkonkoma, N.Y. 11779.



SETTON

Perfection. The best place to start.

Circle No. 65 on Reader Service Card.



Choosing a tuner and an integrated amplifier is a lot like choosing a mate. You look for things like compatibility, performance, appearance and, of course, fidelity.

AKAI just made the process of matching component separates foolproof with a new line of tuners and integrated amplifiers. Paired on the grounds of total compatibility. And priced to be affordable.

Take the AT-2600 and the big AM-2800 amp, with a solid 80 watts, RMS per channel, 8 ohms, 20-20,000 Hz at .08% Total Harmonic Distortion.

Or the AM-2600 amp at 60 watts, RMS per channel, 8 ohms, 20-20,000 Hz at .1% Total Harmonic Distortion. And match it with the AT-2600 tuner.

Or maybe the AM-2400 amp at 40 watts, RMS per channel,

8 ohms, 20-20,000 Hz at .15% Total Harmonic Distortion. And the AT-2400 tuner.

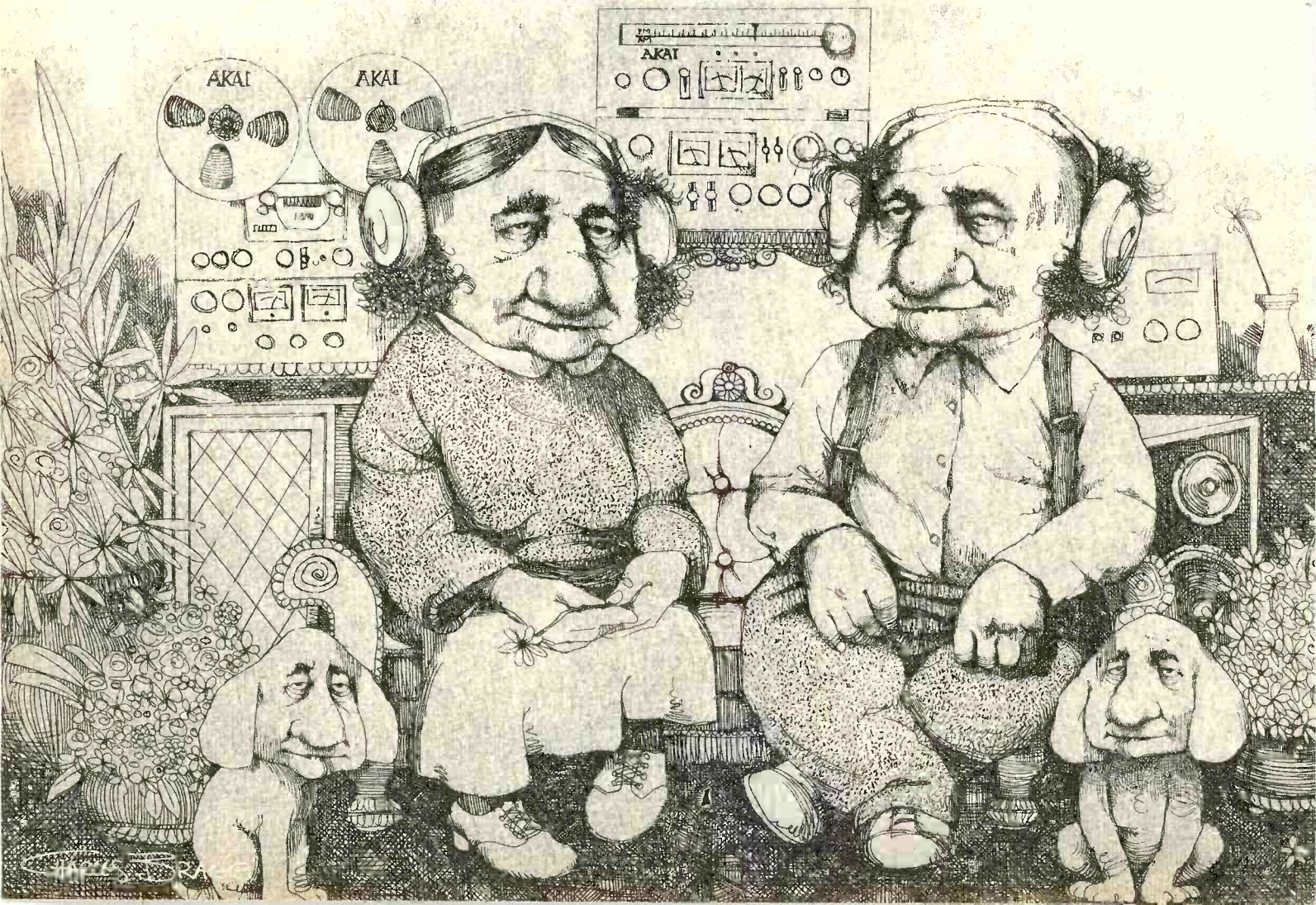
No matter which of the perfect AKAI couples you choose, you get specs and features not found on all-in-one receivers in the same price category. Improvements you can hear. With clean, clear power per channel.

To hear the new separates, see your AKAI dealer. And live in perfect harmony.



For a 18" x 24" poster of this Charles Bragg etching, send \$2 to AKAI, Dept. SR, 2139 E. Del Amo Blvd., P.O. Box 6010, Compton, CA 90224, ATTN: Couples.

AKAI INTRODUCES THE PERFECT COUPLES.



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



Angel/EMI/Mogens Fredriksen

Herbert Blomstedt, Massachusetts-born Swedish conductor

The Concertos of Denmark's Carl Nielsen in New and Sweeping Superior Performances

THE Danish Radio Symphony Orchestra's authoritative performances of all of Carl Nielsen's symphonies, concertos, and miscellaneous orchestral works under the direction of its Massachusetts-born Swedish conductor Herbert Blomstedt were issued by EMI in England two years ago as an eight-disc set at full price. It was a terrific production, and it was quite unexpected that collectors in this country would be offered the double advantage of having these recordings on the half-price Seraphim label and being able to buy them in smaller installments instead of having to pop for the whole series at once.

The symphonies were enthusiastically received when they appeared here several months ago in two three-disc sets (SIC-6097, SIC-6098) and the just-received concertos, a very convenient two-disc package, will be welcomed as

well, for the performances, more consistently than those of the symphonies, assert a sweeping superiority over their respective predecessors. The soloists involved also happen to symbolize the pan-Scandinavian stature of Denmark's great composer.

The most striking performance, fortunately, is that of the most interesting concerto. The young Swede Kjell-Inge Stevansson, as he demonstrated so spectacularly in his solo recital on Bis LP-62 (reviewed here in July), is a master clarinetist, and he is superbly attuned to the fantastic imagery of the Clarinet Concerto. Frantz Lemsser, a native Dane who is the DRSO's own principal flutist and who was a pupil of Gilbert Jespersen—for whom Nielsen composed his Flute Concerto—gives an equally persuasive account of that work. The Norwegian violinist Arve Tellefsen, who has been heard in cham-

ber music on Bis/HNH, bears a striking resemblance to the younger Yehudi Menuhin, and his impassioned performance of the large-scale, romantic Violin Concerto is very much in the same vein as the one Menuhin recorded with the same orchestra (under Mogens Wöldike) when he was about Tellefsen's present age. The orchestra, which of course established something like proprietary rights through its long history of performances and recordings of these works, is at the top of its form (with especially fine work from the winds everywhere) and is beautifully integrated with the respective soloists.

By way of a bonus, the second side of the Violin Concerto includes the intriguing Symphonic Rhapsody, which Nielsen composed in 1889 as the first movement of a symphony he took no further. It is not unreasonable to find in this piece (which remained unpublished

until after Nielsen's death) a good deal of the individuality that was to stamp his later works: the First Symphony, after all, appeared only five years after this false start.

The sound on Seraphim is not quite as impressive as on the English pressings, but it is quite fine nonetheless, whether played back in four channels (SQ) or in two. The only cause for complaint is the misspelling of the composer's name on the spine of the record box; in every other respect this is a distinguished release, and one need by no means be an already confirmed Nielsenite to respond to it: indeed, the universality of this music's appeal has never been more clearly demonstrated.

—Richard Freed

NIELSEN: *Clarinet Concerto, Op. 57; Flute Concerto; Violin Concerto, Op. 33; Symphonic Rhapsody.* Kjell-Inge Stevansson (clarinet); Frantz Lemsser (flute); Arve Tellefsen (violin); Danish Radio Symphony Orchestra, Herbert Blomstedt cond. SERAPHIM □ SIB-6106 two discs \$7.98.

sort of thing Furtwängler used to do—and, more often than not, get away with. In short, by phrasing the lyrical sections of the concerto over the maximum allowable span and making use of the utmost range of dynamics, Du Pré, Barenboim, and the Philadelphians have added new dimensions to a concerto normally thought of as relatively intimate and brooding. Granted that such a reading may not be to everyone's taste, I found it a thrilling achievement. Miss Du Pré's playing in the scurrying episodes of the scherzo is completely dazzling, and it is hard to imagine a more intense realization than hers of the introspective lyrical passages. Further, the Philadelphia Orchestra sound, superbly captured, wholly befits the musical conception of soloist and conductor.

Barenboim and the London Philharmonic offer a relatively restrained reading of the *Enigma* Variations on the reverse side, with an emphasis on tender sentiment and much care taken with fine detail—though not in an overly fussy way. My own preference among the currently available *Enigma* recordings remains Haitink on Philips, but I

unhesitatingly urge you to get this disc for the sake of the surpassingly eloquent Cello Concerto. —David Hall

ELGAR: *Cello Concerto in E Minor, Op. 85; Enigma Variations, Op. 36.* Jacqueline du Pré (cello); Philadelphia Orchestra (in concerto), London Philharmonic Orchestra (in *Enigma*), Daniel Barenboim cond. COLUMBIA M 34530 \$6.98, © MT 34530 \$6.98.

Tom Paxton: The Kind of Album You'll Want to Play For Your Friends

TOM PAXTON's back (from living in England for four years or so) with some witty-to-devastating things to say about what's been going on around here lately. He's got the subtle great taste of Steve Goodman's guitar behind

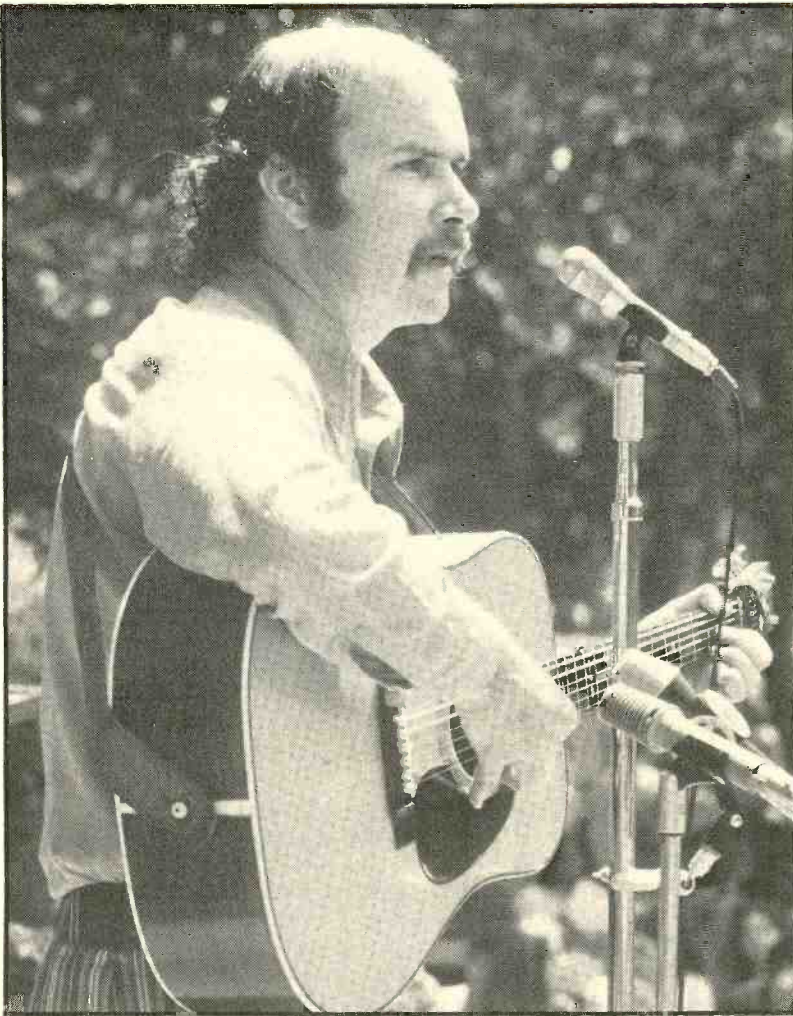
Du Pré and Barenboim: New Dimensions For Edward Elgar's Cello Concerto

IN 1963 Jacqueline du Pré, then seventeen, made her disc debut with the Elgar Cello Concerto after having achieved a huge success with it at London's Royal Festival Hall. The Angel recording with Sir John Barbirolli is still listed in the catalog. Tragically, what seemed to be a career of limitless promise was cut short after barely a decade by the onset of multiple sclerosis. Fortunately for us, Du Pré was able in that time to record a good portion of the cello repertoire, much of it with her husband Daniel Barenboim as pianist or conductor.

The contrast between Jacqueline du Pré at age seventeen and at age twenty-five is nowhere more stunningly documented than in Columbia's just-issued live-performance recording of that same Elgar concerto taped on November 27 and 28, 1970, with Barenboim and the Philadelphia Orchestra. It is one of those "dare everything" readings where the artists take an all-out gamble on achieving a uniquely revelatory realization of a score—or else of losing out completely through not being able to hold things together. It's the

JACQUELINE DU PRÉ AND DANIEL BARENBOIM: a thrilling achievement





TOM PAXTON: *some witty-to-devastating things to say*

him, and he's given it all a one-take spontaneity by recording new songs in a live setting, so "New Songs from the Briarpatch" on Vanguard is a keeper.

Some of the targets may seem a little easy. They include Watergate, the Vietnam War aftermath, environment rapists, an economic situation that has poor people eating dog food—but Paxton has a way of writing more about the causes and background of a particular situation than a strict constructionist would expect. And he does it with great economy; witness the opening line of *Born on the Fourth of July*, keyed to a book of the same name by a bitter Vietnam vet: "As a schoolboy I played . . . with a plastic grenade." Take that, America! And in *Bring Back the Chair* (the electric chair, that is), he gets into the everything-is-entertainment decadence he sees in this country: "Slap a little make-up to 'em/As the juices sizzle through 'em/Howard Cosell could interview 'em."

The problem with this sort of thing, at least for hermits who play recordings only for themselves, is the same as that

with an editorial cartoon or a comedy record: it doesn't take the receiver very many takes to assimilate it. Paxton wedges some more general songs in between the political ones to soften that effect, and the melodies and the fine acoustic backing help (although the recording makes the bass sound a little thumpy in spots—and great in others). Anyway, it's the kind of album you would want to play for friends, preferably one at a time, until you run out of friends who haven't heard it. It's one of the best "You gotta hear this" albums to come my way in months, and I plan to start laying it on people this very day.

—Noel Coppage

TOM PAXTON: *New Songs from the Briarpatch*. Tom Paxton (vocals, guitar); Steve Goodman (guitar); Herb Bushler (bass); Angel Allende (percussion). *Did You Hear John Hurt?*; *Pandora's Box*; *Bring Back the Chair*; *Birds on the Table*; *Talking Watergate*; *There Goes the Mountain*; *Cotton-Eye Joe*; *You Can Eat Dog Food*; *You're So Beautiful*; *Mister Blue/White Bones of Allende*; *Born on the Fourth of July*. VANGUARD VSD-79395 \$6.95.

Nancy Wilson's Furious Exasperation, Seasoning Wisdom, and Triumphant Vitality

THE "secret" of long-lasting female beauty, according to one of the trashier supermarket newspapers I'm addicted to, is "great cheekbones." Greta Garbo, Faye Dunaway, Katherine Hepburn, and Catherine Deneuve all have them, according to this unimpeachable source. Nancy Wilson's newest Capitol release, "I've Never Been to Me," shows that she has them too—literally, as you can see in the cover photo, and musically, as you soon discover in listening to the album itself.

Wilson is now a woman "of a certain age," more beautiful than ever physically, and since the baby fat has dropped away from her performances she steps forth as an authentic musical beauty too. The trappings of tissue-paper-stuffed glamour have been put aside, no longer needed by a self-confident woman conscious of her true, natural appeal, just as the stridency and harshness have gone out of her performances, leaving the basic musical strengths intact. Wilson's sexy, show-biz delivery has been toned down, and her voice is now completely and securely her own instrument of communication, no longer merely the echo of some producer's advice. In short, Nancy Wilson has finally become herself, and the lady is simply dynamite.

Her stunning performance of the title song here is probably the best thing she's done yet. It's a tough, world-weary, and worldly wise song, a bit of advice to someone younger from a woman who's been around—once too often. Wilson sings it with an overriding tone of furious exasperation with herself and with all of life's unsatisfying surface pleasures—"I've been to paradise/But I've never been to me. . . ." Mixed in with this is a seasoning wisdom that knows how to sort the good times from the bad, as well as a triumphant vitality that suggests she will find herself in the end. Yeah, she packs all that into *one* song—quite an accomplishment for a performer who can still, just by walking out on a club floor, knock 'em dead on looks and "personality" alone. She does some other very fine work here, particularly in the gentle and moving *Patience My Child* (which she co-wrote with Billy Page) and in a high-flying *Love Is Alive*.

Nancy Wilson has now joined that

select bevy of ladies with great musical cheekbones—Lena Horne, Peggy Lee, Ella Fitzgerald, Barbra Streisand, Carmen MacRae, and Mabel Mercer. I don't have to tell you how to celebrate, do I?
—Peter Reilly

NANCY WILSON: *I've Never Been to Me.* Nancy Wilson (vocals); vocal and instrumental accompaniment. *Flying High; All By Myself; Love Is Alive; Car of Love; I've Never Been to Me; Changes; Patience My Child; Nobody; Here It Comes; Moments.* CAPITOL ST-11659 \$6.98, © 8XT-11659 \$7.98, © 4XT-11659 \$7.98.

**Jill Gomez:
An Elegant Recitalist,
A Cultivated Singer,
A Major Vocal Find**

Two English-import recital discs on the Saga label introduce us to soprano Jill Gomez. She is a Covent Garden regular who has grown, in the last few years, to be a very successful concert and opera performer in the British Isles. She may be new to us, but she is a major vocal find: a cultivated, musicianly singer of telling dramatic gifts and of wide-ranging stylistic affinities as well.

Both recitals—one all Mozart, one of French songs—are eminently successful, and the compliments should begin with the choice of programs. The French disc offers two familiar Bizet songs along with two rarities, three songs from the Berlioz Op. 2 *Irlande* (French translations of Thomas Moore poems), and the Debussy songs to the composer's own texts. Miss Gomez's French pronunciation is exemplary, and her "cool," almost vibrato-less sound maintains a pure vocal line (with very gracefully executed ornaments) throughout. These are demanding songs in matters of tessitura, interval leaps, and dynamic subtleties, and the artist rises brilliantly to all their many challenges.

The flawless intonation Miss Gomez exhibits in the French repertoire serves her equally well in her Mozart recital. There is, of course, less variety here, but the arietta *Ridente la Calma* and the late (K. 619) *Deutsche Kantate* effectively break up the sequence of short pieces that are more like dramatic scenes than lieder in the manner of the yet-unborn Schubert. Miss Gomez

makes the most of the dramatic qualities of these songs, an approach that contrasts interestingly with that of Edith Mathis (Deutsche Grammophon 2530 319), a warmer-toned and more spontaneous-sounding singer less concerned with fastidious detail. Fortunately, only about half of Miss Mathis' choices are duplicated here, for both discs are worth owning. (It should be noted that Miss Gomez's German and Italian pronunciation is not quite the equal of her French: in the Anglo-

American manner, she is apt to slight doubled consonants, which are particularly important in Italian.)

In Debussy's *Proses Lyriques*, the piano may be said to be an equal partner with the voice; John Constable copes with this taxing assignment excellently—and with all the others too. Texts are provided with the French program, but not, unfortunately, with the Mozart. The recorded sound is good without being spectacular.

—George Jellinek



Capitol Records

NANCY WILSON: *great musical cheekbones*

War, left to right: Lonnie Jordan, Harold Brown, Howard Scott, Dee Allen . . .



United Artists Records



JILL GOMEZ: cool sound, flawless intonation

JILL GOMEZ: A Recital of French Songs. Bizet: *Chanson d'Avril*; *Adieux de l'Hôtesse Arabe*; *Vous ne Priez Pas*; *La Chanson de la Rose*. Berlioz: *Le Coucher du Soleil*; *L'Origine de la Harpe*; *La Belle Voyageuse*. Debussy: *Proses Lyriques (De Rêve, De Grève, De Fleurs, De Soir)*; *Noël des Enfants Qui n'Ont Plus de Maisons*. Jill Gomez (soprano); John Constable (piano). SAGA 5388 \$6.98.

JILL GOMEZ: Mozart Songs. Als Luise die Briefe ihres Ungetreuen Liebhabers Verbrannte (K. 520); *Das Veilchen* (K. 476); *Die*

Zufriedenheit (K. 473); *An die Hoffnung* (K. 390); *An die Einsamkeit* (K. 391); *Sehnsucht nach dem Frühlinge* (K. 596); *Die Grossmütige Gelassenheit* (K. 149); *Die Kleine Spinnerin* (K. 531); *Ridente la Calma* (K. 152); *Das Lied der Trennung* (K. 519); *Der Zauberer* (K. 472); *Dans un Bois Solitaire* (K. 308); *Oiseaux, si Tous les Ans* (K. 307); *Abendempfindung* (K. 523); *Gesellenreise* (K. 488); *An die Freundschaft* (K. 148); *Eine Kleine Deutsche Kantate (Die ihr des unermesslichen Weltalls Schöpfer ehrt, K. 619)*. Jill Gomez (soprano); John Constable (piano). SAGA 5441 \$6.98.

... B. B. Dickerson, Lee Oskar, and Charles Miller



War's Doggoned Good Two-record Set Of Platinum Whatever-it-is

WAR's new album on the Blue Note label is called "Platinum Jazz." The title puzzled me at first. While War, a powerhouse West Coast group, is quite capable of producing an album that might "go platinum" in the market place, jazz was not exactly what one would call the music they have been playing and singing throughout the years. So I set all my little categories aside and simply listened to the music contained on these four sides. Whatever it might be called, it is doggoned good.

Since its inception in 1969 under the aegis of Eric Burdon (who had similarly fronted the Animals), War has had a distinctive sound that has set it apart from the battalion of groups on the boards. First of all, its music is primarily instrumental, with occasional group chants rather than the usual up-front vocals complementing an instrumental base. The combination of instruments used is an interesting one: not only are keyboards, guitar, sax, bass, and the usual drum assembly present, but congas, timbales, and harmonica are also woven in. The harmonica, indeed, often serves as lead "vocalist," lending rich blues tonalities to the overall texture. Then, too, members of this group have been hip enough to tap the deep reservoir of Caribbean rhythms, thus endowing their music with a more powerful thrust than the average rock beat permits.

All of these elements are used to fine advantage on this excellent album. Although the opening track (*War Is Coming! War Is Coming!*) is as repetitious as its title and tends to drag on far too long, there are no other dull moments. An outstanding feature throughout is the inspired harmonica work of Lee Oskar, particularly on the intimate *I Got You* and *Four Cornered Room*, which is nothing but the blues.

While many two-record sets leave one restless or bored after two and a half sides, I defy anyone to doze through this platinum whatever-it-is of War.

—Phyl Garland

WAR: Platinum Jazz. War (vocals and instrumentals). *Slowly We Walk Together*; *Platinum Jazz*; *I Got You*; *L.A. Sunshine*; *River Niger*; *Smile Happy*; *Deliver the Word*; *Four Cornered Room*; *War Is Coming! War Is Coming!*; *H₂ Overture*; *City, Country, City*; *Nappy Head*. BLUE NOTE BNLA-690-J2 two discs \$9.98.



POPULAR DISCS AND TAPES

Reviewed by CHRIS ALBERTSON • NOEL COPPAGE • PHYL GARLAND • PAUL KRESH
PETER REILLY • STEVE SIMELS • JOEL VANCE

THE GREGG ALLMAN BAND: *Playin' Up a Storm*. Gregg Allman (vocals, keyboards, guitar); Bill Stewart (drums); Neil Larsen (keyboards); Ricky Hirsch (guitar); Steve Beckmeier (guitar); John Hug (guitar); Willie Weeks (bass); other musicians. *Come and Go Blues; Let This Be a Lesson to Ya; Brightest Smile in Town; Bring It On Back; Cryin' Shame*; and four others. CAPRICORN CP 0181 \$6.98, © M80181 \$7.97, © M50181 \$7.97.

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

Hyperbole is about average here; Gregg Allman and company don't play up a storm so much as they play up a lazy breeze, just enough to suggest they will be a dandy band if and when they find some tunes that interest them (or you, or me, or anyone else). The producers are listed as Lenny Waronker and Russ Titelman, and they're two of the best, but I suspect Allman did mostly what he wanted to do, as that's the only way to explain why the album starts with an inferior-grade rehash of *Wasted Words*, tries to out-Ray-Charles Ray Charles, and repeatedly comes up with a tempo changer about one song too late. But mostly I blame Allman's songwriter's ego for including several rather weak tunes. Allman's history with the *structure* of bands, incidentally, has been interesting. From the outset the Allman Brothers was

a two-drums, two-lead-guitar band (Allman alumnus Dicky Betts now has his own two-drums band), and this one is a two-keyboards (three in this album, counting Mac "Dr. John" Rebennack) and *three*-guitars band. But it sounds better than it reads; it's never as busy as all that. What it needs to be, and isn't very, is spontaneous. Maybe with better material it will be. Allman's singing continues to be very good technically, but on "Playin' Up a Storm" it takes on the same kind of up-town civility as the band. It too needs a few songs with a speck or two of dirt on them. N.C.

AMERICAN FLYER: *Spirit of a Woman*. American Flyer (vocals, instrumentals); vocal and instrumental accompaniment. *Spirit of a Woman; Gamblin' Man; My Love Comes Alive; Victoria; Dear Carmen; Flyer*; and three others. UNITED ARTISTS UA-LA720-G \$6.98.

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

American Flyer is from the same country-rock mold as Linda Ronstadt (who appears as a back-up singer here), the Ozark Mountain Daredevils, and the Eagles. The band is refreshing and sprightly, their material is above average (especially *Gamblin' Man*, *The Good Years*, and the title cut), and their vocal delivery is clean and appealing. Most enjoyable. J.V.

AVERAGE WHITE BAND/BEN E. KING: *Benny and Us*. (vocals); Average White Band (instrumentals, vocal accompaniment). *Get It Up for Love; Fool for You Anyway; A Star in the Ghetto; The Message; What Is Soul*; and three others. ATLANTIC SD 19105 \$6.98, © TP-19105 \$7.98, © CS-19105 \$7.98.

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

On the evidence of this record, the meeting of that grand soul balladeer Ben E. King and the recently successful Average White Band pleased both parties. If every one of the

tracks turns into a hit, I for one will be overjoyed. Though the material is pallid and the production and arrangements are sometimes overdone or off-center, the group's delivery and execution are clean and smooth, and King has lost none of the agility and warmth that first made him famous as lead singer with the Drifters. It is clear that everybody enjoyed making the album, sharing both respect and affection, and I enjoyed listening to it. J.V.

JOAN BAEZ: *Blowin' Away*. Joan Baez (vocals); instrumental accompaniment. *Sailing; Many a Mile to Freedom; Miracles; Yellow Coat; Time Rag*; and five others. PORTRAIT 34697 \$4.98.

Performance: **Self-absorbed**
Recording: **Very good**

Joan Baez, the folk singer with the wistful throb in her voice who turned vulnerability itself into a kind of profession, presents here a program of songs composed by herself and others that takes her out of the realm of politics and into the intimate area of autobiographical reminiscence. The "new" Joan Baez has a voice just as haunting as the old one, but it is not easy to swallow her persistent self-pity and self-absorption. *Time Rag*, for example, a song of revenge aimed at a *Time* reporter who distorted something she said in an interview, is a five-minute diatribe this listener would gladly have been spared. A *Heartfelt Line or Two*, a kind of melancholy letter-lyric to former friends and lovers, is an irritating blend of conceit and condescension. And so on. In all, I would gladly trade in the "new" Baez for the old one, whose tears were shed for Appalachian miners and California grape-pickers rather than for herself—a subject that turns out to be of less than universal interest. Revenge may be sweet, but it's also unattractive. P.K.

BAY CITY ROLLERS: *It's a Game*. Bay City Rollers (vocals and instrumentals); other musicians. *It's a Game; You Made Me Believe in Magic; Sweet Virginia; Love Power; Don't Let the Music Die*; and five others. ARISTA

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- Ⓚ = quadraphonic disc
- Ⓡ = reel-to-reel quadraphonic tape
- Ⓟ = eight-track quadraphonic tape

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

AL 7004 \$7.98, ® 8301-7004(H) \$7.95, © 5301-7004(H) \$7.95.

Performance: **Laughable**
Recording: **Okay**

What a relief. Now that the Rollers have peaked at a merely respectable level of American commercial success, we no longer have to endure tedious debates about whether they're the Next Beatles and can deal instead with more amusing questions—such as whether they've got the staying power to make it even as the Next Osmonds. In the meantime we can all have a good laugh listening to their new album. To be fair, it probably could have been worse, although I don't see just how unless it had been a two-record set. Just wait till you hear these grinning wimps mutilate David Bowie's *Rebel Rebel*—perhaps the ultimate mismatch of song and performer (the *Brady Bunch* kids' version of *American Pie*, heretofore the champ in that department, pales in comparison). Because of the grueling pressures of stardom, the Rollers are now down to only four members. Well, more albums like this one should ease the strain on the rest of them. S.S.

RECORDING OF SPECIAL MERIT

BURNING SPEAR: *Dry and Heavy*. Winston Rodney (vocals and percussion); instrumental accompaniment. *Any River; The Sun; Throw Down Your Arms; Wailing; Black Disciples; Shout It Out*; and three others. MANGO MLPS 9431 \$6.98, © Y8M-9431 \$7.98, © ZCM-9431 \$7.98.

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

Of all the reggae artists to have records released in America, Winston Rodney (who calls himself "Burning Spear" after Kenya's Jomo Kenyatta) is the least compromised by the temptations of white pop commercialism. Although Rastafarian reggae is essentially a music of religious war, the Marleys, Toshes, and Diamonds can't be written off for couching their broadsides in musical terms seductively familiar to listeners in a land they find at best hopelessly corrupt: their tactics are directed toward a kind of subversion from within. Rodney's comparative purism does not make his music automatically better or more "authentic." But it does make it a more unalloyed expression of the Jamaican soul, particularly of the people who live in the back country and have never seen cities or much else of what we take for granted as part of "civilization." The title song of "Dry and Heavy," for instance, tells of endless backbreaking hours spent cutting firewood and lugging it back to the village—ending with a message to the children not to take advantage of their father's absence to stay away from school. That may sound boring and simplistic, but it isn't. It is, rather, an evocation of a life style so primitive that most of us can scarcely imagine what it is really like.

Rodney is a great artist: it requires a great artist to take a form as redundant and didactic as reggae and create from it three albums as completely different from each other, in both music and lyrics, as "Marcus Garvey," "Man in the Hills," and "Dry and Heavy." And it takes integrity at least as great as that needed for resisting commercialism to forsake the apocalyptic Rastafarian diatribes of "Marcus Garvey" for the concentration on Jamaican family life of "Man in the Hills" and then the



... Elvis—and rock-and-roll—heralded major demographic changes that have deeply affected how this country lives and how it sees itself. It wasn't just that country-and-western and rhythm-and-blues flowed together; rural and urban populations have had their visions of themselves and each other radically altered, there is greater communication between them, less insularity, less tension and bigotry. If all that seems to be a bit too much to lay at the door of a popular music, just try to imagine those changes taking place without the pulsating undercurrent of that powerful music. And then try to imagine that music without Elvis."

—Asheley and Kerrin Griffith
STEREO REVIEW, July 1976

Elvis Presley: 1935-1977

ELVIS PRESLEY is dead, but market figures make it abundantly clear his music is not. His latest album, "Moody Blue," had sold well over 300,000 copies up to the time of his death in mid-August—and it moved to platinum status (one million copies) in the week after. RCA has in work the soundtrack from the October "Elvis" special on CBS TV (no release date yet), and discussions were continuing at the time of this writing in the matter of a "memorial" album, no decision having been made as to whether it will be one disc or several or what it will contain, other than that it will attempt to be a retrospective of the whole career(s) and that there will be only *one* package designed for world-wide distribution. In addition, there are enough unreleased songs on tape from various recording sessions hither and yon to make up as many as four or five posthumous albums—once they have assembled the material and figured out just who owns the rights to it. In the meantime, Elvis fans new and old can turn to the couple of dozen catalog items still available (check *Schwann-2*) and to the new release at hand.

"Moody Blue" is pressed, appropriately enough, on transparent blue vinyl (clear as crystal—you can *read* through it), and it makes a strong enough visual impression to serve as a reminder that something like one *billion* equally colorful Elvis records have been pressed before it. Of its ten songs, six were recorded at Elvis' Graceland home and three on tour. It is not what I would call a *great* Elvis album, but of course that is not going to matter: for those who consider themselves fans of this almost invariably spellbinding performer it is quite simply a "must" keepsake item.

Unfortunately, Elvis was not in good voice throughout the greater part of the program. He sounds tired and drops too often into a phony, hollow-sounding chest voice (in *She Thinks I Still Care*, for example, or in *Unchained Melody*, in which he sounds like an overheated imitation Tom Jones—*there's irony for you*) instead of using that light, heavily

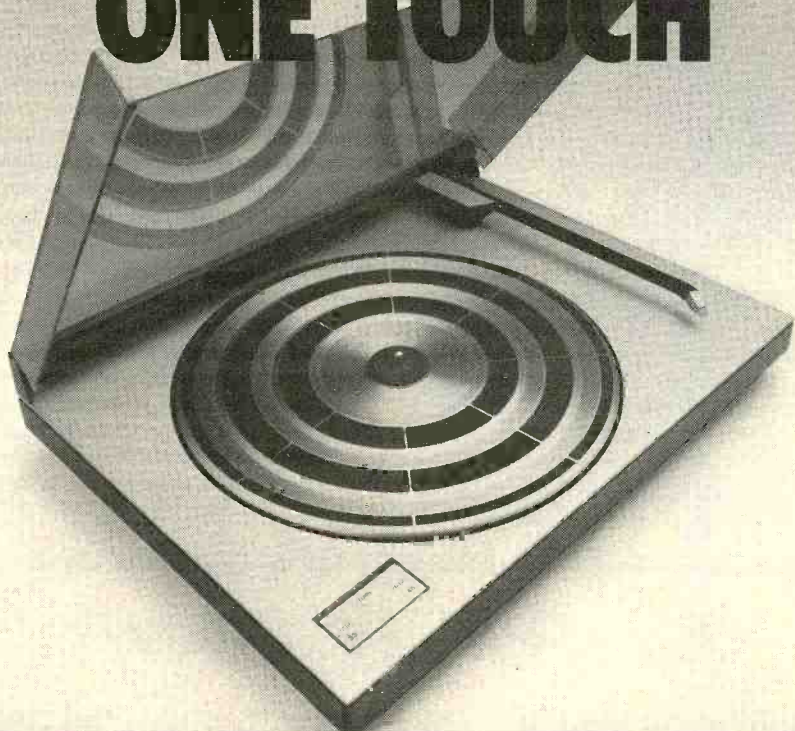
ornamented country-gospel yodel that was his alone. *If You Love Me* is going-through-the-motions country, as is *He'll Have to Go*. And *Little Darlin'* is a piece of period doo-wop (I'm beginning to believe it is possible to date a rock song merely on the basis of whether the song's love object is called "darlin'" or "baby"). The title song is a nicely crafted Elvis song in the late Las Vegas style, but perhaps the best track is the wholesomely energetic, tent-gospel-flavored *Let Me Be There*, splendidly backed (by J. D. Sumner and the Stamps, the Sweet Inspirations, and Kathy Westmoreland) and complete with a neat little applause-inspired reprise.

one billion equally
colorful records have
been pressed before

Those who have just now gotten around to noticing the absence of Elvis from their record collections will want (in addition to "Moody Blue") the following: "Elvis Country," RCA LSP-4460, "From Memphis," RCA LSP-4155, and "Sun Sessions," RCA APS1-1675. If these three do not tell you why the better part of two generations of Americans went into mourning last August, then nothing will. —William Anderson

ELVIS PRESLEY: *Moody Blue*. Elvis Presley (vocals); other musicians. *Unchained Melody; If You Love Me (Let Me Know); Little Darlin'; He'll Have to Go; Let Me Be There; Way Down; Pledging My Love; Moody Blue; She Thinks I Still Care; It's Easy for You*. RCA AFL1-2428 \$7.98, ® AFS1-2428 \$7.98, © AFK1-2428 \$7.98.

ONE TOUCH



BANG & OLUFSEN

WRITE FOR LITERATURE. BANG & OLUFSEN OF AMERICA, DEPARTMENT 12, 515 BUSSE ROAD, ELK GROVE VILLAGE, ILL. 60007

CIRCLE NO. 15 ON READER SERVICE CARD

love, for one's fellow man and for a particular woman, that is the theme of "Dry and Heavy." Repetitive militancy (supply your own examples) is much easier.

In a time when a lot of passive fools will tell you that machine music is taking over completely, Winston Rodney sings the most elemental and humane of songs in a manner that universalizes the message of Rastafarianism. All the clichés of reggae ("Ethiopia," "Haile Selassie," and "Jah") are absent from this album, but the message of social revolution through love is stronger than ever. Rodney is the blackest of reggae artists, yet he speaks to all of humankind, not just the black disciples and white hippie fellow-travelers. Listen to him and be changed. *Lester Bangs*

RECORDING OF SPECIAL MERIT

BURTON CUMMINGS: *My Own Way to Rock*. Burton Cummings (vocals and keyboards); Randy Bachman (guitars); Ian Gardiner (bass); Jeff Porcaro (drums); other musicians. *Never Had a Lady Before; Come On By; Try to Find Another Man; Gotta Find Another Way; Timeless Love*; and four others. PORTRAIT PR 34698 \$6.98, © PRA-34698 \$6.98, © PRT-34698 \$6.98.

Performance: **Superior jive**

Recording: **Excellent**

Burton Cummings is a superb pianist with a variety of styles that run the gamut from Little Richard to Bill Evans. He is also a marvelously funny showman, a virtuoso vocalist, and a songwriter equally capable of infectious brilliance and pretentious bushwah (though the latter is usually leavened with a healthy sense of the absurd). All of which makes him, by any standard you care to apply, the Thinking Man's Elton John. If he was balding and wore glasses he'd probably be a superstar.

"My Own Way to Rock," his second solo effort, is notable for several reasons. First of all, it's the only record Richard Perry has produced in recent memory in which Perry has not dominated the proceedings; it sounds like Cummings' music, not Perry's usual L.A. mush-rock. Second, it marks the end of one of the more entertaining rock scandals of the decade—the continuing public feud between Cummings and his former partner in the Guess Who, Randy Bachman. Bachman plays (with surprising restraint and economy) on several songs here, and there's even a songwriting collaboration between the two. Third, it contains the best cover version anybody has yet done of a Bob Seger tune; Cummings makes an absolutely delightful cartoon out of the macho sentiments of Seger's *Come On By*, which, incidentally, rocks ferociously in the bargain. Finally, it's a very intelligent, well-crafted piece of pop, a commodity in short supply these days; it's slick, silly, hummable, and occasionally (as in *Timeless Love*, one of the most appealing ballads to come down the pike in some time) even legitimately affecting. I'd say it's the best thing he's ever done, and coming from an old Guess Who fanatic like me, that's saying something. Cummings may have gone Hollywood, but he still knows how to shake 'em down. *S.S.*

RECORDING OF SPECIAL MERIT

EGG CREAM. Egg Cream (vocals and instrumentals). *Maybe Tonite; Can I Stay; My Destruction; I Wanna Be with You; Dark Nite* (Continued on page 94)

TDK AMPEX
Minimum Order 12 Tapes

Blank Tapes

at wholesale prices!

SRN

CASSETTE TAPES

Bas F Studio C-90	2.39
Fuji Fx C-90	2.80
Maxell LNC-60	1.12
Maxell LNC-90	1.79
Maxell UDC-60	1.74
Maxell UDC-90	2.55
Maxell UDC-120	3.45
Maxell UDXL 1 or 2 C-60	2.22
Maxell UDXL 1 or 2 C-90	3.12
Memorex C-90 3pk	4.99 for 3
Scotch C-90 3pk	4.99 for 3
Scotch Master III C-90	3.29
TDK D C-60	1.14
TDK D C-90	1.56
TDK D C-120	1.98
TDK D C-180 (180 minutes)	2.88
TDK AD C-60	1.62
TDK AD C-90	2.40
TDK AD C-120	3.30
TDK SA C-60	1.98
TDK SA C-90	2.88

REEL-TO-REEL

Maxell UDXL35-90B 1800 ft.	5.46
Maxell UD50-60 1200 ft.	3.87
Maxell UD35-90 1800 ft.	4.50
Maxell UD35-180 3600 ft 10 1/2"	12.00
Scotch 207 1800 ft.	4.99
Scotch 212 1800 ft.	3.59

8 TRACK

Maxell LN 8T 90 min.	1.79
Memorex 2pk 90 min.	3.59 for 2
Scotch 2pk 90 min.	3.99

J & R Music World
33 Park Row N.Y.C. 10038
(212) 732-8600

MAIL ORDERS: For shipment within 48 hours send money order or certified check. Two weeks delay on personal checks. Please add \$2.50 per order for shipping & handling. N.Y.S. Residents add tax. NO C.O.D.'s
ALL TAPES 100% GUARANTEED

Write for prices on other tapes

CIRCLE NO. 38 ON READER SERVICE CARD

Audio Discount
WAREHOUSE SALES

DIRECT TO PUBLIC
"HOT STUFF"

IF YOU CAN BUY IT
ANY CHEAPER YOU COULD
DO 2 TO 5 YEARS

CALL THE HOTLINE TOLL FREE
OUT OF STATE
800-631-2175
IN NEW JERSEY
800-822-8926

Write Today FREE Audio Catalog

MASTER CHARGE/BANKAMERICARD
HONORED ON
MAIL & PHONE ORDERS

AUDIO DISCOUNT Master Charge BANKAMERICARD
WAREHOUSE SALES
175 Monmouth Rd. W. Long Branch, N.J. 07764
Please rush me your FREE Audio Catalog.

Name _____
Address _____
City _____
State _____ Zip _____

CIRCLE NO. 10 ON READER SERVICE CARD

UPGRADE YOUR HI-FI SYSTEM FOR ONLY \$4.25.

Most people think they have to buy expensive equipment to improve their hi-fi systems.

But no matter how good the components in any system are, it's impossible for the sound you have recorded to be any better than the tape you record it on.

So before you invest hundreds of dollars in new

equipment, invest \$4.25 in a Maxell cassette.

Maxell is recognized as the premier quality recording tape the world over. It's used by more audio critics who evaluate hi-fi equipment than any other brand. Among people with expensive sound systems, we're also the most popular tape. But this doesn't mean we can't make a medium

quality system a better sounding system.

Buy just one Maxell cassette and see how much better it sounds than the tape you're using now.

At \$4.25, you can think of us as expensive tape. Or the cheapest way in the world to get a better sounding hi-fi system.



maxell

Maxell Corporation of America, Moonachie, N.J.



People

PRICE VALENTINE BURDON STEEL CHANDLER

The Animals Return

THE history of rock reunions is a pretty dismal one—for which proposition there is recorded evidence by the truckload overflowing bargain bins all over America. For example, we've had the disastrous "People Like Us" by the Mamas and the Papas, the snoozer by Quicksilver, Moby Grape's mercifully forgotten "Twenty Granite Creek," an ill-fated try by the Byrds (which I happen to dig, though that seems to put me in a minority of one), and the recent abortions from Small Faces and Country Joe and the Fish. There have been a few more I can't recall offhand, but you get the point.

A reason for these failures is not hard to find (and it has often been cited as a warning against what would be, of course, the ultimate reunion—that of John, Paul, George, and Ringo). Rock bands are like marriages: they work because of mysterious chemical interactions. When that chemistry goes awry and the various partners no longer love or respect one another, no amount of cajoling, compromise, or money can make it work again. Up until now, the only group that *has* had a successful reunion is the Blues Project, which got together again for a deliberately one-shot live-concert album. They made "Reunion" both for the fun of seeing if they could recapture what they once had and because they respected and were grateful to their fans. Since they never intended to take it further, it worked. But that's been it.

Or that was it, for I take pleasure in reporting that the Original Animals' new "Before We Were So Rudely Interrupted" on United Artists is a flat-out, thousand per cent, great piece of 1977 record making by any standard you might care to apply. And, apart from the initial rush from hearing their familiar sound again, nostalgia has nothing to do with it. This is vital, passionate, *contemporary* music by five guys who were a great band back in the early-Sixties British Invasion and who got together again for a lark. What they found out, to their obvious delight (check out their grins on the back-cover photo), is that they *still are* a great band—which, for rock-and-roll anyway, is just short of miraculous.

Of course, when I say "contemporary," I don't mean to suggest that their basic musical approach (rock/blues in a vein closer to Ray Charles than Chuck Berry) has altered or that they've made any conscious attempt to pander to today's trends. Good blues doesn't date. But this is the first album the Animals have done that is *technically* well made. Great as most of their old sides were musically, the Animals were routinely cursed with the shoddiest production of any group in that period. This time they've taken care of business themselves and gotten it right. What a joy it is finally to hear Hilton Valentine's guitar up front where it's supposed to be and the rhythm section behind him sounding hard as a rock.

Eric Burdon and Alan Price, the core of the band, have clearly grown in the intervening years, yet they haven't lost a whit of their original youthful energy (which was considerable, the Animals having been among the brashest of the British Invasion outfits). Price remains the most interesting soloist of any rock pianist. He doesn't play a note here that isn't exquisite as well as logically thought out, and despite prodigious technique he never re-

trast, while equally familiar with the gospel handed down by the great soul shouters of the past, never goes the easy route. He keeps taking the most ridiculous chances, keeps going for notes and phrasings he may not be able to master—which may not even make musical sense. When he misses, as of course he often does, he sounds forced. But when he connects, which is more often the case—and it happens all over this new album, particularly in a version of Jimmy Cliff's seemingly done-to-death *Many Rivers to Cross*—he is simply electrifying.

ABOUT the only criticism I can level at this album is that I'm not sure I hear a potential single anywhere in it. But I doubt the group was thinking much about that when this record was made (which was over a year ago, by the way, the release having been held up for contractual reasons). A follow-up is already in the can, and I suspect that the inevitable success of this one is going to make the band a little more ambitious. (Bassist Chas Chandler, after all, knows a great deal about hit singles, having masterminded scads of them as producer of Slade.) In the meantime, I can only tell you that the Animals have not compromised themselves or our memories of them in any way and that "Before We Were So Rudely Interrupted" is one of the major musical events of the year. It seems like ages ago that they did a deeply felt version of Sam Cooke's *Bring It On Home*. Now, when there was really no reason to expect it, they've gone and done just that. —Steve Simels

a flat-out, thousand per cent, great piece of 1977 record making

sorts to mere flash. For his part, Burdon is still the least predictable, and therefore the most exciting, blues stylist in England. Though a Rod Stewart, a Joe Cocker, or even a Mick Jagger can sing from the heart, you still know pretty much in advance how they're going to phrase a line; they have developed styles that are clearly their own, albeit based on earlier models. Burdon, in con-

THE ORIGINAL ANIMALS: *Before We Were So Rudely Interrupted*. Eric Burdon (vocals); Hilton Valentine (guitar); Alan Price (keyboards); Chas Chandler (bass); John Steel (drums). *Brother Bill (The Last Clean Shirt)*; *It's All Over Now, Baby Blue*; *Fire on the Sun*; *As the Crow Flies*; *Please Send Me Someone to Love*; *Many Rivers to Cross*; *Just a Little Bit*; *Riverside Country*; *Lonely Avenue*; *The Fool*. UNITED ARTISTS JT-LA790-H \$7.98, © JT-EA790-H \$7.98, © JT-CA790-H \$7.98.

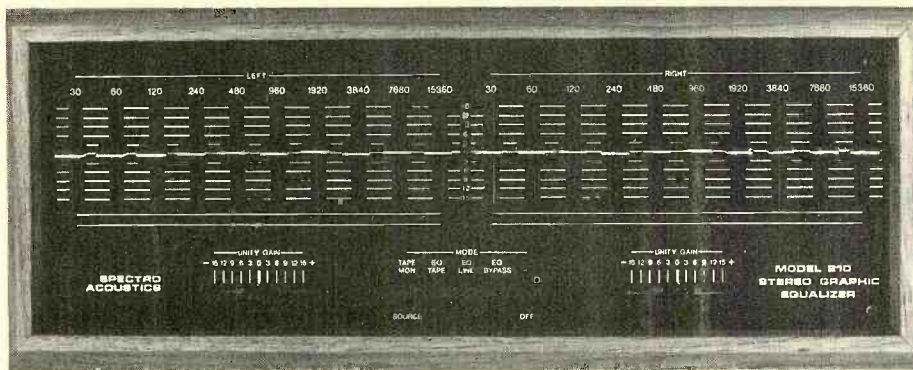
MAGAZINES AT DISCOUNT!

You SAVE up to 50%

Here's your chance for a real bargain bonanza on your favorite magazines. You may select as many as five of these titles at the special introductory rates shown below—up to 50% off! To order, indicate the magazines you want by inserting their code numbers in the boxes on the attached order card. Or write to: MAGAZINES AT DISCOUNT, A Division of Ziff-Davis Publishing Co., P.O. Box 2703, Boulder, Colorado 80322.

- CODE NOS.**
- (21) **APARTMENT LIFE** You pay only \$7.97
Reg. Rate: 24 Issues for \$14.97
 - (18) **BUSINESS WEEK** You pay only \$26.00 (Reg. Rate)
Newsstand Rate: 51 Issues for \$63.75
 - (32) **CAR & DRIVER** You pay only \$4.99
Reg. Rate: 12 Issues for \$9.98
 - (70) **CAR CLASSICS** You pay only \$8.98
Newsstand Rate: 6 Issues for \$15.00
 - (63) **CYCLE** You pay only \$4.99
Reg. Rate: 12 Issues for \$9.98
 - (51) **FAMILY HANDYMAN** You pay only \$5.95
Reg. Rate: 9 Issues for \$7.95
 - (04) **FLYING** You pay only \$9.97
Reg. Rate: 12 Issues for \$14.00
 - (44) **NEWSWEEK** You pay only \$12.50
Newsstand Rate: 25 Issues for \$25.00
 - (06) **POPULAR ELECTRONICS** You pay only \$6.99
Reg. Rate: 12 Issues for \$12.00
 - (07) **POPULAR PHOTOGRAPHY** You pay only \$4.99
Reg. Rate: 12 Issues for \$9.98
 - (35) **POPULAR SCIENCE** You pay only \$5.97
Reg. Rate: 18 Issues for \$11.91
 - (08) **PSYCHOLOGY TODAY** You pay only \$6.97
Reg. Rate: 12 Issues for \$12.00
 - (56) **ROLLING STONE** You pay only \$9.00
Reg. Rate: 26 Issues for \$18.00
 - (09) **SKIING** You pay only \$4.99
Reg. Rate: 7 Issues for \$7.98
 - (11) **STEREO REVIEW** You pay only \$3.99
Reg. Rate: 12 Issues for \$7.98
 - (41) **TV GUIDE** You pay only \$8.35
Lowest Available Sub. Rate for 32 Issues
 - (99) **TV GUIDE** You pay only \$13.56
Lowest Available Sub. Rate for 52 Issues





The Spectro Model 210 Equalizer

has turned to **GOLD**

... because quality you can hear should also be seen. A touch of gold to the face of Spectro's 210 Stereo Graphic Equalizer tells the world to expect the finest in selective listening: a real turn-on to exceptional equipment at acceptable prices. From its Gyrator Synthesized Inductors and individual unity gain adjustments to the latest advances in monolithic IC circuitry, the Model 210 Equalizer embodies specifications other manufacturers are only beginning to think about. The 210 offers equalization of each channel in a stereo system over 30db (± 15 db) range in each of 10 audible octaves. At Spectro, we build performance into rugged, reliable and smartly styled equipment for the world to see. Discover Spectro Gold at your favorite dealer or contact us directly and we'll tell you who your Spectro Gold dealer is.

SPECTRO ACOUSTICS

3200 George Washington Way Richland, Wa. 99352 (509) 946-9608

Canada TC Electronics Toronto, Quebec INTERNATIONAL:

FIMC 30 Greenhill Rd. Westwood, Mass. 02090

CIRCLE NO. 73 ON READER SERVICE CARD

Blue Lite Ladies; I Never Wanted To; and four others. PYRAMID PY-9008 \$6.98.

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

This is a bouncy, sprightly, very well performed and produced pop album that is a treat to hear. Dead-ahead pop music, with no artistic pretensions and a goal of resolute commerciality, can sometimes get pretty close to being an art form. So it is here. The lyrics are colloquial, the plots of the songs are inconsequential, and the melodies are merely frames on which to hang Cheshire-cat arrangements. It is all dash and dazzle and hoopla, but it is also quite enjoyable.

Most of the members of Egg Cream are not identified, but one Andy Adams is credited with having written the songs and with taking the lead vocals. Adams is a clever and ingratiating lad, and he has turned in a notable first effort. J.V.

RECORDING OF SPECIAL MERIT

DAN FOGELBERG: *Nether Lands*. Dan Fogelberg (vocals, keyboards, acoustic and electric guitars); Norbert Putnam (bass); Kenny Buttrey, Russ Kunkel (drums); other musicians. *Dancing Shoes; Loose Ends; Once Upon a Time; Love Gone By; Promises Made; Lessons Learned;* and five others. EPIC PE 34185 \$6.98, ® PEA-34185 \$6.98, © PET-34185 \$6.98.

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

This is a great, squashily romantic outburst from Dan Fogelberg—by far his best album. Everything jells beautifully here. His gentle fantasy, which could easily turn to self-conscious mush in such things as *Scarecrow's Dream* or *Dancing Shoes*, instead has a lean, elegant vigor. And when he does pull out all of the red plush and patchouli stops in *Love Gone By, Nether Lands,* or *Lessons Learned,* it's like Vronsky explaining how-things-really-are to poor, childlike Anna Karenina. (You see folks, it is 1977, and even Fogelberg hedges his commitment by adopting the role of the sadder-but-wiser one comforting the unlucky friend who *really* got bent out of shape. Underneath it all, of course, his songs tell us that he's played both roles at different times.) The only nit to pick here is about Fogelberg's voice, or rather lack of one. Unfortunately, it remains a reedy squeak, which he sometimes masks by double tracking and similar techniques, and it still has a disconcerting way of giving out on him altogether. His guitar and piano playing, however, are wonderfully sensitive, and his production work, with an assist by Norbert Putnam, is first-class. This is an album that is, at bottom, all flocked wallpaper, rendezvous at dawn, and passion—tremendously unfashionable things at the moment. But they all still exist and Dan Fogelberg's work proves that romance still has the power to involve and move us despite the "coolness" of the times. P.R.

RECORDING OF SPECIAL MERIT

BRUCE FOSTER: *After the Show*. Bruce Foster (vocals, keyboards, guitars); vocal and instrumental accompaniment. *Born to Break My Heart; Casino (Baby It's Gone); After the Show; Platinum Heroes; Shot Down in Denver; Maria in the Moonlight; Man with a* (Continued on page 100)

Sound Reproduction
A PIONEER IN MAIL ORDER

SEND FOR OUR CATALOG ON
marantz
AND OVER 40 OTHER FAMOUS BRAND AUDIO COMPONENTS AT LOW DISCOUNT PRICES.

MODEL 2275
AM/FM STEREO RECEIVER
• 75 WATTS MINIMUM RMS PER CHANNEL, AT 8 OHMS FROM 20 Hz to 20 kHz, WITH NO MORE THAN 0.2% TOTAL HARMONIC DISTORTION
List 650.00 **353⁰⁰**

MODEL 2220B
AM/FM STEREO RECEIVER
• 20 WATTS MINIMUM RMS PER CHANNEL, AT 8 OHMS FROM 20 Hz to 20 kHz, WITH NO MORE THAN 0.5% TOTAL HARMONIC DISTORTION
List 330.00 **176⁰⁰**

MODEL 2325
AM/FM STEREO RECEIVER
• 125 WATTS MINIMUM RMS PER CHANNEL, AT 8 OHMS, FROM 20 Hz to 20 kHz, WITH NO MORE THAN 0.1% TOTAL HARMONIC DISTORTION
List 800.00 **448⁰⁰**

Order Now By Mail From..
SOUND REPRODUCTION INC.
460 CENTRAL AVE., EAST ORANGE, N.J. 07018
(201) 673-0600

CIRCLE NO. 72 ON READER SERVICE CARD

UNMISTAKABLE EXCELLENCE.



The ESS Heil air-motion transformer midrange-tweeter, by virtue of its "instant acceleration"™, is the most significant loudspeaker design breakthrough of the past half-century.

The Heil achieves this "leveraged" acceleration by squeezing air instead of pushing it. To illustrate the superiority of the squeezing motion, try to "shot put" or push a light object like a cherry pit with the palm of your hand. It won't travel very far or fast. Now put the cherry pit be-



tween your thumb and forefinger and squeeze. The cherry pit squirts out at high velocity. The Heil secret: superior leverage.

All speakers are transducers that convert electrical energy into acoustic energy. But only the Heil is also a transformer that increases the energy output 530 percent. It is this increase in velocity that gives the Heil its great clarity, superb dynamic range, crisp transients — in short, its audible superiority.

ESS is committed not only to

state-of-the-art Heil technology, but to a vision of a loudspeaker as "living furniture". This palpable "feel of excellence"™ informs every ESS speaker system.

We make ten speaker systems, and one is right for you. Next time, ask the question that counts:

"Does it have a Heil?"

(800) 447-4700
(In Illinois call 800-322-4400)

9613 Oates Drive,
Sacramento, CA 95827

sound as clear as light



Why Harman Kardon makes only ultrawideband components in a market full of narrowband components.

You can buy narrowband components, with flat frequency response from 20 to 20,000Hz, from every major high fidelity manufacturer.

Except one.

Harman Kardon makes only ultrawideband components.

Our lowest-priced receiver gives you flat frequency response from 5 to 70,000Hz, while other Harman Kardon components go from 4Hz or below to 100,000Hz and beyond.

Why we do it is simple.

The sound.

In sonic terms, ultrawideband components deliver two important benefits.

Phase linearity and outstanding transient response.

Outstanding transient response is the ability of a component to respond instantly to the onset of a sound.

Narrowband components can't respond quickly enough, softening transients and masking much of the clarity and excitement of the music.



Harman Kardon's ultrawideband components handle transients with ease. To give you a sound that's open, clear, accurate.

Phase linearity describes a component's ability to pass multiple frequencies without changing their time relationships.

Narrowband components tend to exhibit phase shift at low frequencies, which can dull the sound over the entire audible range. Bass may seem louder, but it will be less distinct.

Harman Kardon's ultrawideband components deliver near-perfect phase linearity at low frequencies. So you get a sound that's consistently open—clear on down to the bottom.

The way we check for phase linearity and solid transient response is to take our testing beyond the single-frequency sine wave other manufacturers rely on to the square wave made up

of many frequencies, just like music. In square wave response, Harman Kardon components are unrivalled.

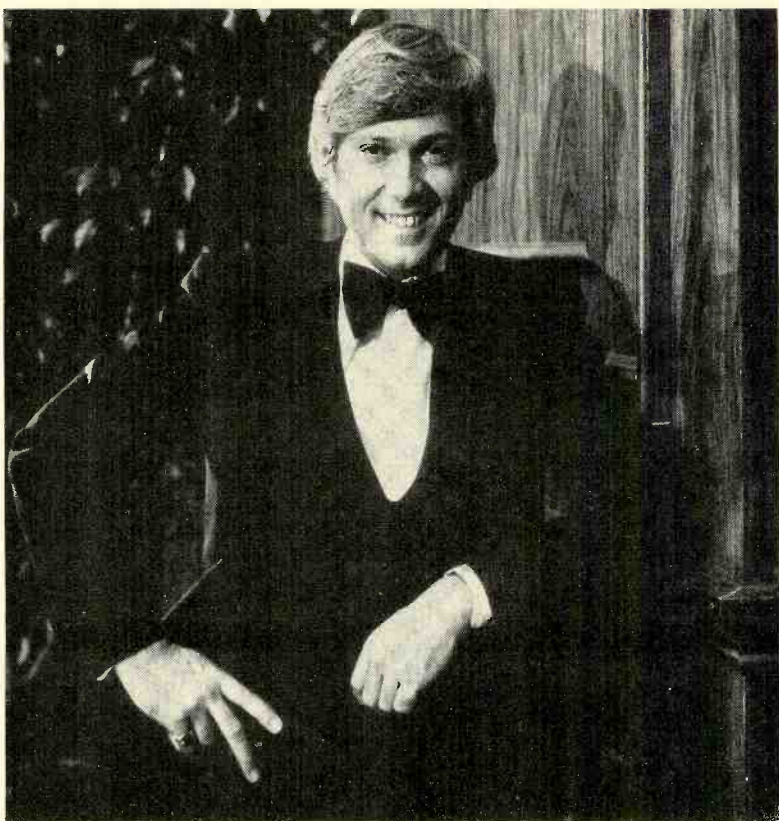
All of which leaves just one very pleasant thing for you to do.

Go to your Harman Kardon dealer.

And listen.

Harman Kardon, 55 Ames Court, Plainview, NY 11803.

harman/kardon
wide,
open sound



Virtuoso Jack Jones

WHEN Jack Jones opened a two-week run at the Palladium in London a few months ago, a reviewer for the *Daily Mail*, hearing him for the first time, wrote as follows: "Unlike millions of over 40s, I had no firm idea of who Jack Jones was until I went to his show. After going, I still have no idea of who he is."

As one who has been following his work in personal appearances and on record, radio, and TV for a decade, I could understand the reviewer's quandary. Despite Jack Jones' very considerable success in the course of a career now covering twenty years, he seems somehow never to have achieved the definitive personal identity of a Bing Crosby, a Frank Sinatra, a Tony Bennett, a Dean Martin, or an Elvis Presley.

But if I, too, am pretty much in the dark as to *who* he is, I know with utter certainty *what* he is. Jack Jones is one hell of a good singer. Purely as a vocalist, in his management of a lovely baritone over a range of more than two octaves—from the low G to the tenor's high B-flat—he is in a class by himself. I know of no other male singer today, either classical or popular, who has such sovereign command of his voice at every dynamic level over so wide a range. It's all there, from top to bottom: *sotto voce*, *mezza voce*, head voice, medium voice, and full voice. His intonation is impeccable, and his textual articulation almost uniformly exemplary. The length of breath encourages phrase carry-overs that even a Sarah Vaughan might envy. And there is also a controlled vibrato reminiscent of Billy Eckstine.

Nor do voice and vocal virtuosity represent the sum of his assets. Native musicality is refined by cultivated musicianship. A buoyant sense of rhythm is graced by judicious rubato and by modest, but always tasteful and telling, ornamentation—especially a gospel-derived slow trill. A perceptive ear guides him confidently through a wide variety of idioms and styles, ranging from the ballads and swingers of the Crosby and Sinatra eras to the tearful plaints and rollicking rockers of more

purely as a vocalist,
he is in a class
by himself . . .

recent vocal vintage. Add to all that his youthful and manly good looks and an engaging presence, and you come up, it would seem, with a singer who has everything.

And that, I think, is where the trouble begins. Timing has a lot to do with it. Al Jolson, Bing Crosby, Frank Sinatra, and Elvis Presley all came along at precisely the moment when popular taste among the young was geared to what each had to offer, personally and stylistically. Jack Jones did not. Born on

January 14, 1938, he grew up listening to Frank Sinatra while others of his generation were already responding to the siren sounds of *Hound Dog* and *Heartbreak Hotel*. As one English critic has put it, "Jones is in that limbo-land of those who started out too early ever to be credible singing rock, yet too late to sing jazz."

He also had a problem at home, although its resolution proved a blessing. As a teenager in Hollywood, he modeled himself on Sinatra at a time when his father, Allan Jones, was contributing an opera-oriented tenor to Marx Brothers pictures and making musical history of a sort with *The Donkey Serenade* (recorded, so legend has it, the night Jack was born).

Father Jones, as Jack tells it, had no time for "that namby-pamby kind of singing." But Jack persisted, and father and son finally made a deal. Jack could sing any way he wanted, but only on condition that he go to a classical teacher and learn to use his voice properly. Jack agreed, and he has been grateful to his father ever since—as, indeed, should all of us who relish his masterly vocalism today.

THAT problem was solved, but the repertoire problem remains, and it is reflected in his new RCA album, "With One More Look at You." Jack sings mostly contemporary songs, as he must if he is to appeal to the children and grandchildren of Sinatra's bobby-soxers. He has sung a lot of them, and he has sung them well. But tailoring them to his own superior technical and stylistic virtues, predilections, and schooling, he comes to them somewhat as a privileged trespasser. An assimilative ear, along with vocal and musical versatility and flexibility, enables him to sound at ease in anybody's backyard and, indeed, to beat the householders on their own ground. But the ground remains theirs.

On this album there are even echoes of Chuck Berry, in *Dixie Chicken*, and Ray Charles, in *Cajun Song*. These, by the way, along with *The Jealous Kind*, are the best tracks, and also the most original. They are jazz-rockers, essentially, with some fine playing from Tom Scott on sax, Jerry Hey on trumpet, and Willie Ornelas on drums, suggesting that here, at last, in jazz-rock (or something like it), Jack Jones may have found a home of his own. For the rest we have pretty, forgettable tunes with lovely singing in Jack's familiar and congenial sentimental and nostalgic vein, too often obscured by Rick Jarrard's overblown, string-drenched instrumental backings.

I may, come to think of it, be doing the songs an injustice. I'm not quite sure whether it's Jack Jones' fault or mine that, whatever he sings, it's the singing, not the song, that I admire and remember. I suspect that it's Jack's. He's just too damned good a singer!

—Henry Pleasants

JACK JONES: *With One More Look at You*. Jack Jones (vocals); instrumental accompaniment. *With One More Look at You; Goodbye Old Buddies; Traces of a Long Forgotten Tune; The Jealous Kind; Belonging; If I Only Had the Words; Dixie Chicken; Perfect Strangers; Cajun Song; Empty Hearts.* RCA APL1-2361 \$7.98, ® APS1-2361 \$7.98, © APK1-2361 \$7.98.

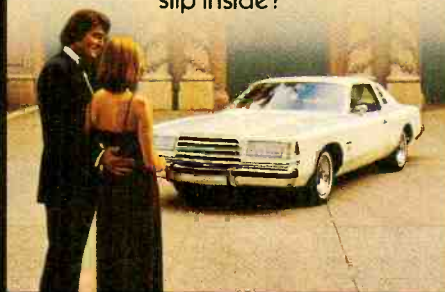
Ever been . . . car-napped,
my dear?

Car-napped?
How intriguing.



This is the new
Dodge Magnum XE.

Do you think I could . . .
slip inside?



Magnum is . . . special.

My dear . . . you've been
car-napped.



INTRODUCING MAGNUM XE. AN EXCITING NEW CAR-NAPPER FROM DODGE.

You're looking at a magic means of transportation. The brand-new Dodge Magnum XE.

As much a statement of philosophy as it is a fine motor car, it is crafted in the belief that there is still room for luxury and impeccable road manners to live side by side.

Consider Magnum's cockpit. Thin-backed, low-profile bucket seats. Rich carpeting. Soft tailored vinyl. A most elegant and comfortable driving environment.

Yet there's another side to Magnum.

Sophisticated instrumentation. The optional tachometer. The presence of antisway bars, front and rear. Lefty FR78X15 radials.* A strong V8 with Chrysler's Electronic Lean Burn System.† Such things provide Magnum XE with considerable assurance underway.

Then there is all the electronic wizardry. Like headlights with clear, retractable shields. An optional electronic digital clock with no moving parts. An optional 40-channel CB transceiver integrated into an AM/FM.

stereo radio (even the antenna is automatically power-operated).

The new Magnum XE. A remarkable automobile that beautifully combines the attributes of a touring car with those of a luxury car. A car that is adventurous without being extravagant.

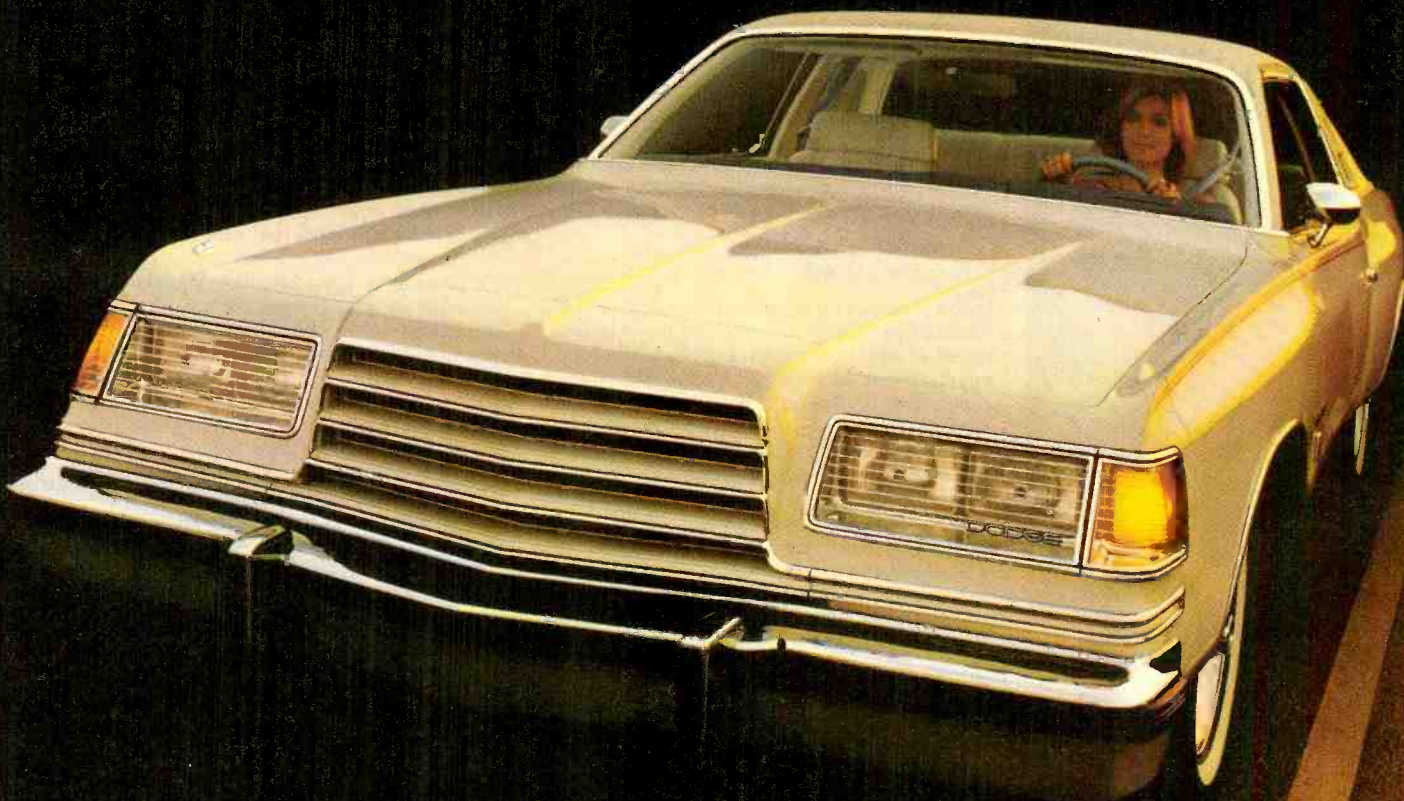
It is a car that must be driven to be appreciated. And you can do that at your Dodge Dealer's.

*White sidewall tires shown are extra cost.

†Not available in high altitude areas.



A PRODUCT OF
CHRYSLER CORPORATION

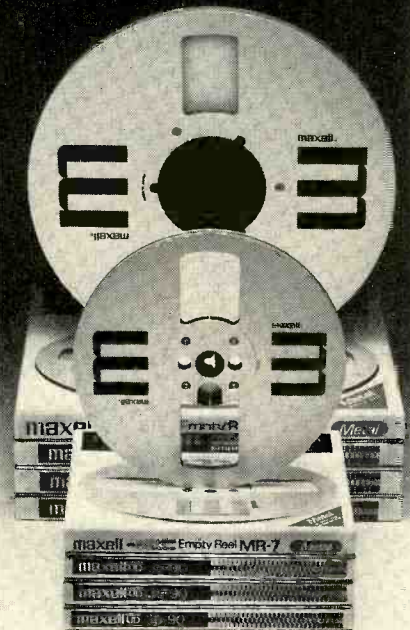


HOW TO GET THIS MAXELL TAKE-UP REEL FREE.

Now when you buy three 7- or 10-inch, 1.0 mil, Maxell Ultra Dynamic Open Reel Tapes, aside from getting the best recording tape anywhere, you'll get a precision metal Maxell take-up reel at the best price anywhere.

Absolutely free. Offer good while supplies last.

Maxell Corporation of America, 130 West Commercial Ave., Moonachie, N.J. 07074.



CIRCLE NO. 47 ON READER SERVICE CARD



United Artists Records

CRYSTAL GAYLE:
the aplomb of Marissa Berenson writing a Dear John letter

Dragon; and four others. MILLENNIUM MNL P 8000 \$6.98.

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

Bruce Foster's album is an example of quality top-forty pop. His vocals are hurled at you with a gusto and savvy that come from years of experience as a musician and a firm knowledge of the music business (and perhaps from his musical genes also—Stephen Foster was his great-great-granduncle). His writing, while simplistic and sometimes burdened with clichés, contains some fine individual lyric lines. Foster produced most of the album with Skip "Wizard" Konte, but the best cut—*Born to Break My Heart*—was produced by Jimmy Ienner, a veteran with many hits to his credit. The runner-up honors go to *Platinum Heroes*, a tribute to the Beatles that weaves musical phrases from some of their most famous tunes through the commemorative lyrics, which are Foster's best on the album and which hold together through the whole song. As Foster's debut album this is quite a calling card. J.V.

ARETHA FRANKLIN: *Sweet Passion*. Aretha Franklin (vocals); instrumental accompaniment. *Break It to Me Gently*; *What I Did for Love*; *Meadows of Springtime*; *Touch Me Up*; and six others. ATLANTIC SD 19102 \$6.98, © TP-19102 \$7.97, © C5-19102 \$7.97.

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

It has been said by some Aretha watchers that Natalie Cole's arrival has forced the reigning queen of soul to settle back down to the serious business of singing. Young Ms. Cole came along at the right time to take up the slack that remained when Aretha altered her image, trimming down her figure to fit into designer gowns and deleting some of the stomping Dr. Feelgood funk from her repertoire in favor of more polite fare.

Aretha seldom screams any more, but it was those searing outbursts that supplied much of the fire in her earlier efforts. Furthermore, she has been working of late with various producers, although Jerry Wexler was the guiding force behind most of her top hits. Curtis Mayfield produced "Sparkle," her previous set, while Lamont Dozier handled this one. The result falls just short of being exciting, for there is no unifying spirit to bind the album together and mark it indelibly as her own. Aretha is featured primarily as a solo

singer, and I miss her earlier impassioned antiphonal exchanges with a girl group that forced the music to swing back and forth compellingly.

Yet there are more than a few delights in "Sweet Passion." Though *Break It to Me Gently* has been a chart-rider, Aretha is far more expressive on the ballads *What I Did for Love* and her own *Meadows of Springtime*. She is surprisingly successful in an attempt at scat-singing on her and Clark Terry's *Mumbles*. (Even Ella might give her an "A" for that one.) A highlight of the album is the gospel-flavored title song, which is reminiscent of the old Aretha. Good as that track is, it might have been better if some girl group had been there helping her sock it to us all. P.G.

RECORDING OF SPECIAL MERIT

CRYSTAL GAYLE: *We Must Believe in Magic*. Crystal Gayle (vocals); instrumental accompaniment. *River Road*; *Green Door*; *Funny*; *All I Wanna Do in Life*; *Going Down Slow*; and five others. UNITED ARTISTS UA-LA771-G \$6.98, © UA-EA771-H \$7.98, © UA-CA771-H \$7.98.

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

If Crystal Gayle ever decides to break the ties that bind (her c-&-w background, her interpretive inheritance from her sister Loretta Lynn, and a performing remoteness that connotes "style" in some Nashville quarters), she's going to be one of the best straight pop singers we've got. It's all there vocally—a bright, clear voice with a rich, amber emotional undertow and an easy, floating top—and, at least once on this album, it's all there dramatically too. The really smashing performance here is Cole Porter's *It's All Right with Me*, which Gayle delivers with all the aplomb, assurance, and bone-deep chic of Marissa Berenson writing a Dear John letter. Hedging all bets as usual, producer Allen Reynolds has thrown in what sounds like a jug band to accompany her, so you might have to strain a bit to hear just how well she does it—but it's more than worth the effort. The rest is pretty much the same semi-husked corn that is obligatory material for anyone as glued to the fence as she seems to be. *Don't It Make My Brown Eyes Blue* or *All I Wanna Do in Life* would make the going difficult even for a Streisand. P.R.

(Continued on page 102)

Play it as it lays.

Many of the records you own were mastered with Ortofon cutterheads. That tells you what we know about laying the music into the grooves.

Now we'll tell you what we know about getting the music out.

Our patented VMS Magnetic Cartridges.

At the heart of the VMS

(Variable Magnetic Shunt) principle is a unique, low-mass ring magnet. It forms a super-sensitive flux field that responds to stylus movement with incredible accuracy.

What comes out is a sound that sets new standards in spatial realism. You'll actually hear the violins up front left, the basses back right, the brass

center rear. All with minimal distortion and maximum clarity.

Hear VMS for yourself. It's available at your audio dealer in five Ortofon models, from \$35 to \$100.

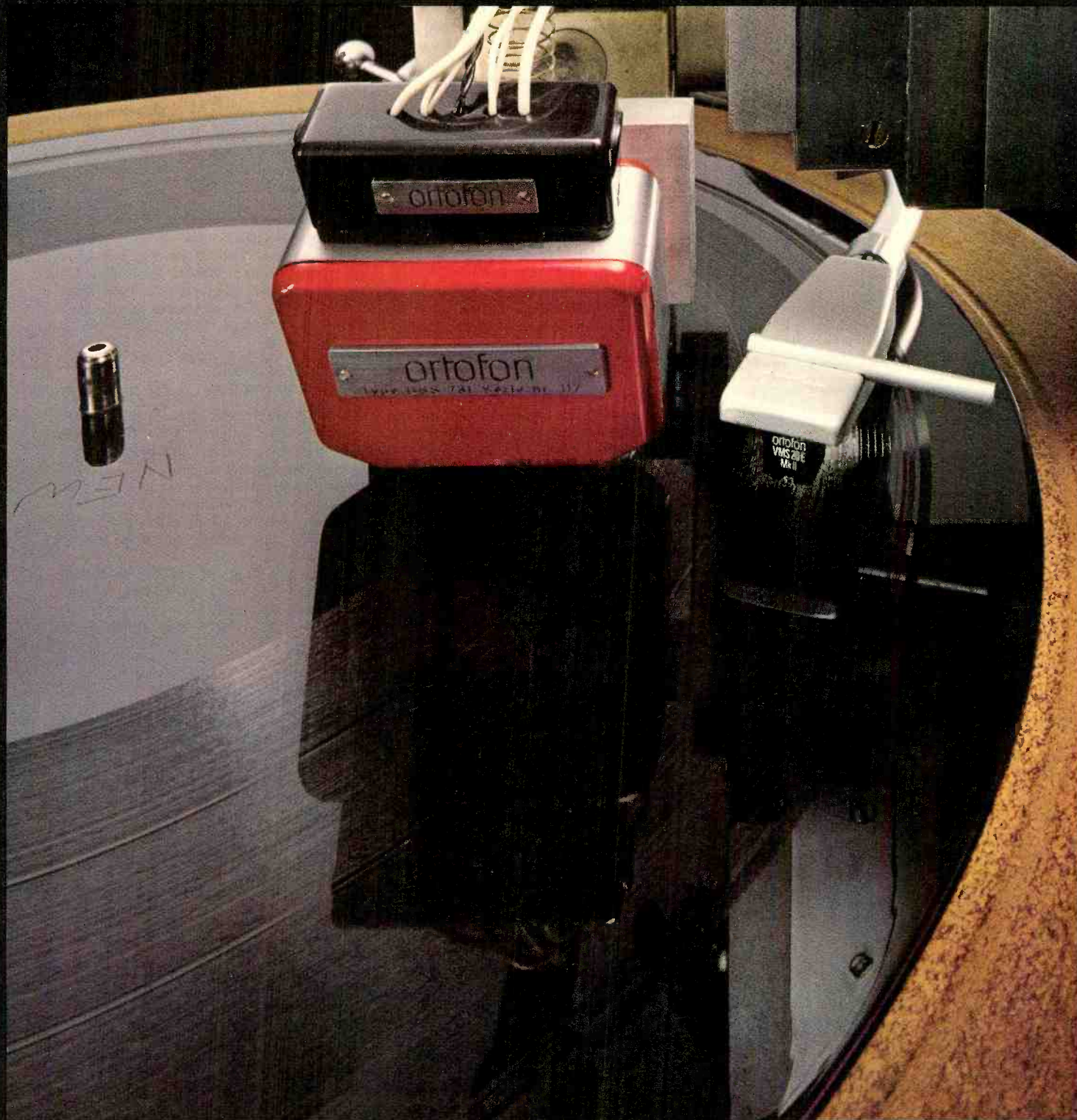
Each will play the music exactly as the music was laid down.

Ortofon, 122 Dupont Street, Plainview, NY 11803

ortofon



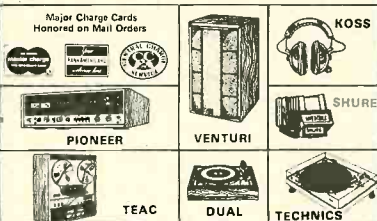
CIRCLE NO. 57 ON READER SERVICE CARD



DIXIE HI FI SAVE ON
Brand Name Audio Components
BY MAIL

Write Today for Our
FREE Audio Catalog

DIXIE is one of the oldest and largest stereo mail order houses in the country. Our lower prices on brand name components can save you real money. Call us today for a price quote, toll free (800)446-7925, in Virginia call (804) 257-4241. Everything shipped in factory sealed cartons with manufacturer's warranty.



DIXIE HI-FI

P.O. Box 6496
 Richmond, Va. 23230

SR-11

Please rush me your FREE Audio Catalog and complete information. I understand there is no obligation.

Name _____

Address _____

City _____ State _____ Zip _____

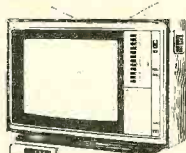
Phone () _____
 A.C. _____

SOUND machine

EVERYTHING IN SOUND EQUIPMENT

2836 Kennedy Boulevard • Jersey City, New Jersey 07036
 New Jersey 201/963-6300 New York 212/349-7070

SONY COLOR TV



KV2141R 21" meas. diag.
 100% solid state. Remote cont.

\$619⁹⁵



KV1910D 19" meas. diag.
 100% solid state.

\$425

SL8200 Betamax Deck \$999

- | | |
|-------------------|-------------------|
| KV 2101.... \$545 | KV 1711.... \$389 |
| KV 1951.... \$479 | KV 1741R.. \$450 |
| KV 1921.... \$435 | KV 1512.... \$340 |
| KV 1941R.. \$525 | KV 1541R.. \$399 |
| KV 1751.... \$420 | KV 1215.... \$299 |
| KV 1712.... \$399 | KV 1204.... \$289 |

ATTENTION DEALERS!

We are wholesale distributors for all major audio and visual products. Call direct for dealer prices and information.

Not responsible for typographical errors.
 Surcharge for credit cards on all sale items.

Why be inconvenienced? We're just a phone call away. We deliver anywhere in the U.S.A. Charge it by phone on BAC/VISA, MASTER CHARGE, AMER. EXP. or DINERS. C.O.D. orders accepted. All merchandise in factory sealed cartons. Guaranteed lowest prices.

CIRCLE NO. 71 ON READER SERVICE CARD

ANDY GIBB: *Flowing Rivers*. Andy Gibb (vocals); vocal and instrumental accompaniment. *Words and Music; Starlight; In the End; Flowing Rivers; Let It Be Me; Too Many Looks in Your Eyes*; and four others. RSO RS-1-3019 \$6.98, Ⓢ 8T-1-3019 \$7.98, Ⓞ CT-1-3019 \$7.98.

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

Andy Gibb, youngest of the Brothers Gibb (better known as the Bee Gees) and fresh off the Stigwood Organization's assembly line, is a bright enough young composer-singer with an agreeable performing manner. But he's been programmed here in a pseudo-country style that doesn't really fit him. When he drops the moonshine manner, as in such things as (*Love Is*) *Thicker Than Water*, he's a very engaging fellow—easy, assured, and on-target all the way. Since he writes all his own material, it must be his choice to opt for the grits-with-everything performances. If so, it is also his mistake. P.R.

THE GRATEFUL DEAD: *Terrapin Station*. Grateful Dead (vocals and instrumentals); instrumental accompaniment. *Estimated Prophet; Samson and Delilah; Passenger; Terrapin (1-7)*; and two others. ARISTA AL 7001 \$7.98, Ⓢ 8301-7001(H) \$7.95, Ⓞ 5301-7001(H) \$7.95.

Performance: **Languid**
 Recording: **Fine**

Back in 1970, Lenny Kaye, now lead guitarist with the Patti Smith Group, reviewed a Grateful Dead album and called it "a place where rock is likely to be in about five years." I bring this up only to show just how out of hand the Seventies have gotten, especially if you consider the place rock *actually* went to in the next few years (for instance, the music of the Patti Smith Group). At any rate, Kaye's remarks notwithstanding, the Dead's appeal has always been something of a mystery to me. They can't sing (didn't you ever long to hear their lovely *Uncle John's Band* tackled by real voices—the Hollies, for example?), and their attempts at straight country or rock-and-roll are ludicrous. Even the most fervent admirers of their longer, spaced-out improvisatory epics like *Dark Star* admit that the band has as many bad nights as good ones.

Bringing things up to date, though, the sounds emanating from "Terrapin Station," their debut on Arista, seem to indicate that the Dead have entered a new chapter in their ongoing saga, a break with their past as radical and as likely to be upsetting to hard-core fans as "Workingman's Dead" was back in 1970. Produced by Keith Olsen, featuring string arrangements by Paul Buckmaster and Donna Godchaux's vocals firmly up front and double-tracked for the first time, the whole thing sounds like "Elton Garcia and his Fleetwood Dead." In other words, it's a California pop record, about as improvisatory as a Swiss watch, and utterly indistinguishable from all the other California pop albums that dominate the charts. There are, to be fair, some attractive moments—Bob Weir's *Estimated Prophet* is as cute as a bug's ear and gives new evidence for the theory that the boy has been a closet rocker all these years—and it certainly goes down easily enough to accompany your housework. But it's doubtful that it will yield a hit single and rejuvenate the band in the manner of the Starship's somewhat similar "Red Octopus." I can already hear the Dead-heads out there yelling "sellout!" As far as I'm concerned, it couldn't have happened to a nicer band. S.S.

EDDIE HOLMAN: *A Night to Remember*. Eddie Holman (vocals); vocal and instrumental accompaniment. *You Make My Life Complete; This Will Be a Night to Remember; I've Been Singing Love Songs; It's Over; Somehow You Make Me Feel*; and three others. SALSOL SZS 5511 \$6.98, Ⓢ S8Z 5511 \$7.98, Ⓞ SZA 5511 \$7.98.

Performance: **Sleek**
 Recording: **Very good**

This album hits its peak on the first track, *You Make My Life Complete*, a lushly arranged ballad with an appealing, undulating melody. Holman sings it in a startlingly high tenor that makes Smokey Robinson sound like a baritone in comparison. But it's all downhill from there. The songs slip into such a predictable whumpety-bump pattern that one wonders where the magic went.

Holman is a singer of considerable talent, possessing what many others lack: a vocal quality that is distinctly his own, marked by a

(Continued on page 105)



EDDIE HOLMAN:
a startlingly high tenor that makes Smokey Robinson sound like a baritone

Salsoul Records

THAT NEW BLACK MAGIC.



So it's got an expensive new look that separates it from every deck in its class. Nice. But is that reason enough to call it magic?

No.

But this is: generally speaking, over a quarter century of TEAC engineering is wrapped up in the A-103. Specifically speaking, the A-103 boasts an innovative design that replaces a maze of wires and circuit boards with a single circuit board. That's one reason.

When you press the Eject button, your cassette doesn't pop out at you like a deranged toaster. It's cushioned, and works slowly and smoothly for longer deck life. That's two reasons.

Built-in Dolby* circuitry, High Density Permaflux head, frequency-generated servo-controlled DC motor, separate level controls, wide dynamic range, and switchable

bias/equalization. Reasons three through eight.

But how do we offer all these things (and more) in a deck that costs as little as the A-103?

That's the *real* magic!

*Dolby is a registered trademark of Dolby Laboratories, Inc.

SPECIFICATIONS (conservatively rated)

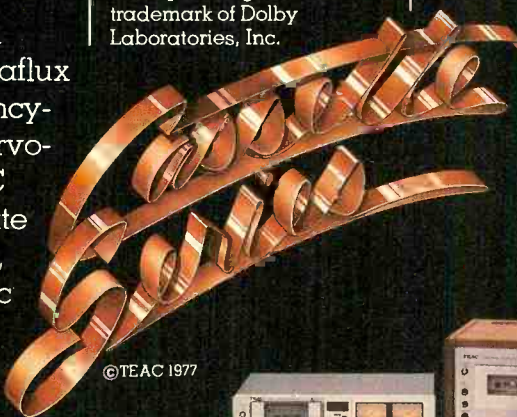
Signal-to-Noise Ratio:
50dB (without Dolby)
55dB (with Dolby at 1kHz)

Frequency Response:
30-14,000Hz (CrO₂/FeCr)
30-11,000Hz (Normal)

Wow & Flutter: 0.10%
(NAB Weighted)

TEAC®

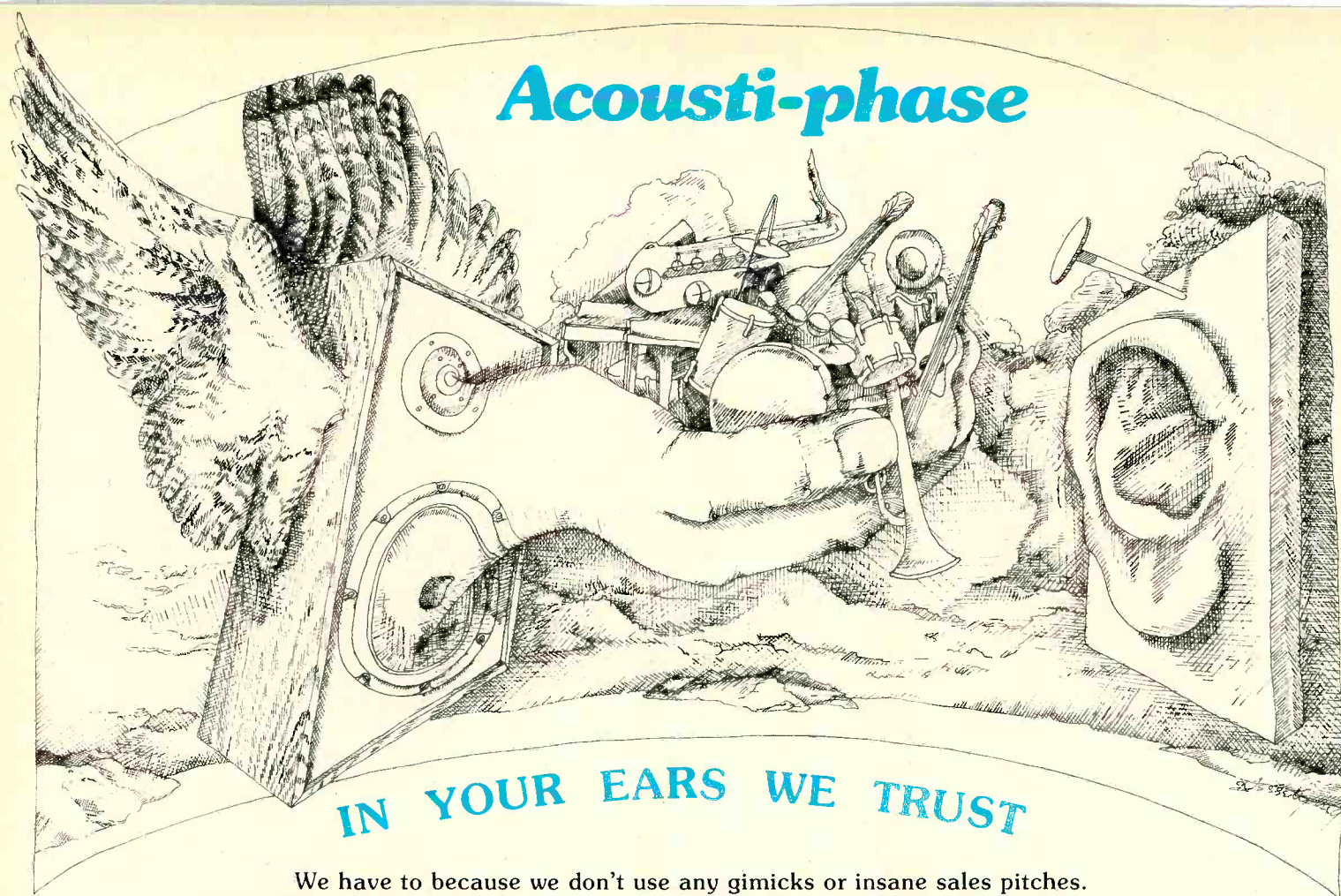
First. Because they list.



©TEAC 1977



Acousti-phase



IN YOUR EARS WE TRUST

We have to because we don't use any gimmicks or insane sales pitches. Our speakers have no radical new inventions that will be replaced by another radical new invention next month and another the next month and so on. We merely use the best components available and trust that your ears will hear the difference. Here are some examples. Our Microphase is the lowest priced speaker we know of utilizing a Mylar dome tweeter. Many companies that use a Mylar dome on their most expensive speakers wouldn't think of using it on their lower priced models, but we do. Our phase I has a sturdy $\frac{3}{4}$ inch cabinet. Some of the most reputable manufacturers use about $\frac{1}{2}$ inch construction in their comparably priced speakers. Our top of the line, phase 3 plus, is the only speaker we know of made from solid wood. In fact, at the largest hi-fi show in the Western Hemisphere, Acousti-phase won the award for outstanding design and engineering. We think the expense we go through, to construct a speaker, can be heard and we think *you* can hear it.

Acousti-phase P.O. Box 207 Proctorsville, Vermont (802) 226-7216

dramatic use of falsetto (you may remember his high, sweet sound from his one big hit of the Fifties, *Hey There Lonely Girl*). This set is something of a teaser; it arouses curiosity about what he might do if he had material of more varied pacing. **P.G.**

PHYLLIS HYMAN. Phyllis Hyman (vocals); instrumental accompaniment. *Loving You—Losing You; I Don't Want to Lose You; Was Yesterday Such a Long Time Ago*; and six others. BUDDAH BDS 5681 \$6.98.

Performance: **Hemmed in**
Recording: **Good**

Phyllis Hyman, a statuesque beauty from Pittsburgh, became a legend in certain New York bistro circles before she had recorded a note. The excitement she generated among a star-flecked following was comparable to the underground furor Roberta Flack created during her long incubation in Washington, D.C. Here, at last, was a female vocalist who could handle everything from cool jazz to heavy soul with consistent excellence. Ms. Hyman's rendition of the ballad *Betcha by Golly Wow* on Norman Connors' album "You Are My Starship" fanned the flame of anticipation, for it displayed a honeyed sweetness of voice, deft phrasing, and deep expressiveness.

Now she has recorded an album in her own right, but it is bound to inspire sighs of disappointment. Her producers have wrought a miracle in reverse by managing to make her sound like just about everybody else. In an obvious attempt to "popularize" her sound in order to sell her to a broader pop-soul audience, her enormous talent has been shaved down to fit sound-alike songs with banal lyrics and repetitious arrangements.

Though she stooped to the occasion, Ms. Hyman did not completely camouflage her artistry. There are moments here when her exceptional vocal control and interpretive skill come through, particularly in the introspective *Was Yesterday Such a Long Time Ago*, which she sings with such fluidity and rare sensitivity as to evoke shivers. There are traces of the young Nancy Wilson on this number, though Ms. Hyman possesses a better voice than her idol.

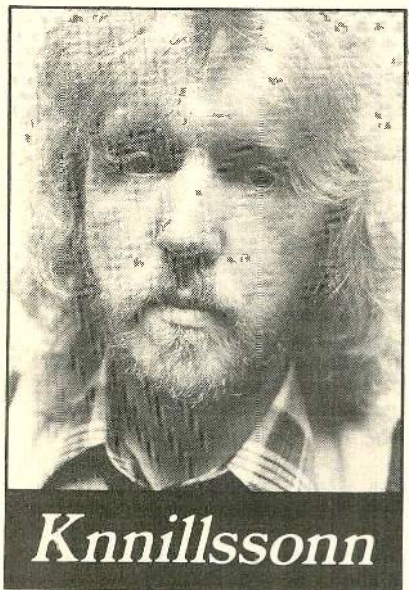
So I'm still waiting for the real Phyllis Hyman to step forward on disc. She's worth waiting for, though. **P.G.**

RECORDING OF SPECIAL MERIT

SONNY JAMES: *In Prison, In Person.* Sonny James (vocals, guitar); Tennessee State Prison Band (vocals and instrumentals). *In the Jailhouse Now; Don't Let Me Die on Prison Land; Abilene; Heartaches by the Number*; and five others. COLUMBIA KC-34708 \$6.98, © CA-34708 \$6.98.

Performance: **Funky**
Recording: **Very good**

Here's something novel and not that bad, and you can enjoy it on two or three levels at once. On one level you can wonder about the meaning of Sonny James' enigmatic success: his has always been a soft-core country act, and yet for years only the hard-country audience has seemed to appreciate him (and he has calmly sold a ton of practically everything he's recorded since his single of *Young Love* went up against that of Tab Hunter [!] years ago). Then there's a sign of change from the "Southern gentleman" image: James is growing a beard and he's doing off-beat stuff like



EVER since Harry Nilsson did the "Nilsson Sings Newman" album, I think I've been unconsciously applying some kind of Randy Newman standard to Nilsson's own songs. Nilsson is something else as a singer, especially when he tackles a song that has anything approaching an ironic turn to it, and he was so convincing in that album that Newman's words became his words. I think I keep expecting Harry to *write* more words like that, and Harry keeps failing to do it.

He hasn't done it again in "Knnillsson," his newest RCA album, and he didn't do any songwriting at all for "Early Tymes," a studio-augmented mishmash of old tapes just packaged by Musicor, so there continues to be no new evidence that Nilsson is all that interested in lyrics. There is some *old* evidence, though—even when you've deprogrammed yourself and stopped looking for Newman-type lyrics, you find behind Harry's songwriting a kindred kind of rare skepticism that seems both cold-blooded and sentimental—and there continue to be new hints and suggestions and teasers about Harry and his concern with the language. But I can't think of anything that gets *said* in "Knnillsson." There are a couple of nice turns of phrase I go back to—"Love's an island, love's an ocean/ Love's an island of emotion," for example—but mostly the album is about *sound*. The orchestration sometimes borders on glorious, and though Nilsson refuses to take much of anything seriously, his extraordinary voice takes notes a long way up and a long way down and arches them at giddy angles in both directions. Yet the attitude behind the words is obviously far more sophisticated in "Knnillsson" than in "Early Tymes," which is a collection of slaphappy, early-Sixties, teenage "my baby" songs whose words are equally "unimportant."

But whatever Harry is doing here shouldn't be confused with trying to appease the "in" crowd. He could have been (and was) accused of that in a couple of previous efforts, but "Knnillsson" is blatantly individualistic. The intelligent use of strings on it may remind you of Newman, but you won't dwell on that,

for Nilsson goes on to outline practically a whole new style of orchestration: Sometimes Harry does a measure of acting as he sings, and sometimes the arrangement is like movie mood music building to a climax behind him. The latter happens in *Sweet Surrender*, in which the problem is that the listener, sooner or later, discovers that the words don't go with that sort of thing, don't go at all, in fact. But there are times when one thing's leading to another in the listener's mind doesn't turn out so badly. You're well into *I Never Thought I'd Get This Lonely* and Harry's goofing along with the lyrics when you start to wonder if he's *bored* with them; then you realize that what he's really doing is shilling for the arrangement, especially the syncopated percussion, which makes good use of the stereo image. Something similar happens with *The Laughing Man*, whose say-nothing lyric Harry takes to some kind of zenith—or pit, as the case may be. In any case, the old Nilsson studio magic is what's really going on in "Knnillsson."

THERE'S not much of that going on in "Early Tymes," on which the start-of-the-Sixties Nilsson sounds as trebly and virginal as a rookie tenor in the Vienna Boys' Choir. Not that it matters, considering the songs, which sound like Ricky Nelson rejects—you know, words about whose girl danced with whom and melodies that borrow heavily from older melodies—typical early-Sixties junk, in other words. It really should be called "Nilsson Sings Scott Turner," since Turner got the album together—that is, he added some new instrumental accompaniment to the old vocal tapes of songs he wrote or helped write. I shouldn't be so hard on them, I suppose; call them period pieces.

What Harry has approved of and released, however, continues to leave me a little puzzled and not quite satisfied. "Knnillsson" puts some pretty good sound into your head. There's nothing all that extraordinary about it melodically, but that part's more than passable as a foundation for harmony and rhythm and vocal alarms and diversions. It's fun in spots (the way *Who Done It?* wanders off in search of a surprise ending works on two or three levels at once), but it still leaves me feeling I *missed* something I should have gotten out of it. It could be partly me, but I'm pretty sure it's also partly that Harry's still leaving something out. —Noel Coppage

HARRY NILSSON: *Knnillsson.* Harry Nilsson (vocals, keyboards); orchestra, Mike McNaught arr. *All I Think About Is You; I Never Thought I'd Get This Lonely; Who Done It?; Lean on Me; Goin' Down; Old Bones; Sweet Surrender; Blanket for a Sail; Laughin' Man; Perfect Day.* RCA AFL1-2276 \$7.98, © AFS1-2276 \$7.98, © AFK1-2276 \$7.98.

HARRY NILSSON: *Early Tymes.* Harry Nilsson (vocals); instrumental accompaniment. *He Ain't Gonna Get My Girl; I Just Ain't Right; Please Mr. Music Man; Learning from You; The Will; The Ash Grove; All for Your Love; There's Gotta Be a Girl; Building Me Up; Foolish Clock; Oh I Wonder.* MUSICOR MUS-2505 \$6.98, © MCR 8T-2505 \$7.98, © MCR CA-2505 \$7.98.

this live recording made in the Tennessee State Prison in which he is backed by inmate musicians he discovered when he played there earlier. As musicians, the inmates range from a little scruffy to excellent, which suggests still another level: James is a bona fide musician, and this album has a spontaneity hard to come by in Nashville studios. He has a distinctive and pleasant voice without much range, but he's mature enough to work around that. He's also a distinguished acoustic guitar player, and he and an inmate picker trade flawless runs in *Wildwood Flower*.

What hurts the album is including automatic "standards" like *Heartaches by the Number* and straining too hard to get in some prison songs. But it also has *Pistol Packin' Mama*, a deft stroke indeed (that was either

the first or second song I ever noticed, when I was about three). James is an interesting fellow, and a beard isn't the only thing about him that's growing. N.C.

RECORDING OF SPECIAL MERIT

GREG KIHN: *Again*. Greg Kihn (vocals, guitar); Dave Carpenter (vocals, guitar); Larry Lynch (drums, vocals); Steve Wright (bass, vocals). *Love's Made a Fool of You; Island; Politics; Hurt So Bad*; and six others. BERSERKLEY PZ-34779 \$6.98, © PZA-34779 \$6.98.

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

Greg Kihn isn't quite the oddball his label-mate Jonathan Richman is, but then he isn't

exactly a Barry Manilow either. He has the soul of an early Sixties folkie such as, say, Tom Rush, which means that his music is basically acoustic, monochromatic, and unambitious. But he seems to have awfully catholic ears, which means that his influences are strangely varied. On different tracks on his new album one can hear echoes of CS&N, Lou Reed (!), Creedence Clearwater, and even commercial folk-rockers like P. F. Sloan or the Grassroots (!!). But this isn't one of those pop revival efforts; Kihn seems to reflect these influences unselfconsciously, which is refreshing.

I was never big on early Sixties folkies, and there *are* times here when Kihn's insistence on unadorned simplicity gets a little wearing. By and large, however, this is a highly listenable record by a performer who clearly has a lot on the ball. Anybody audacious enough to cover songs by Buddy Holly and Bruce Springsteen in the same album is okay in my book. S.S.

KISS: *Love Gun*. Kiss (vocals and instrumentals). *Love Gun; Got Love for Sale; Christeen Sixteen; Plaster Caster; Shock Me*; and four others. CASABLANCA CHR 1131 \$6.98.

Performance: **Not much fun**
Recording: **Quite nice, actually**

I first realized that the Kiss phenomenon had probably peaked when they played Madison Square Garden last spring. It was the first time I had seen them since the dawn of their career—when, as they applied whiteface in their dressing room, they waved their fists at each other and blustered, "Let's take Detroit!" And take it they did: the Michigan Palace audience clapped on beat with such fierce monotony, jaws slack in awe, that I thought I was looking out on a sea of stoned seals. But a mere three years later, they palpably failed to take the Garden. They had their biggest set ever—all the smokebombs, firebreathing, and bloodspitting in the world—but the one thing they didn't have was much enthusiasm for their music, and that kind of non-excitement is distinctly contagious.

Probably 1976 was when Kiss got as close as they are ever going to get to international superband status comparable to that of Led Zeppelin or Bad Company. I actually like Kiss better than either of those groups, because I think that if you're going to be tasteless you may as well go all the way, but so far the teen fans of England and the rest of Europe have proved noticeably resistant to having this scam shoved down their throats. And it's not going to get any better, for Kiss at least, since they have one problem that is a lot more serious than those faced by their peers in the heavy-metal league: namely, it's much harder to come up with new faces than with new riffs. What do you do next when your lizard-bat costumes start to provoke yawns and your nuclear smokebombs are greeted as so much flaming flatulence?

It's really too bad, because—and you may not believe this—Kiss is actually a decent band. True, they have a propensity for sounding like the MC5 played backwards and slowed down, but that still leaves them with more energy than their plodding competitors. Sure, their lyrics are all sexist macho bluster and Gene Simmons offensively brags in print about his sexual exploits. Kiss, Aerosmith, Bad Company, Ted Nugent, and the like are all offensive on certain levels to normally sen-

(Continued on page 108)

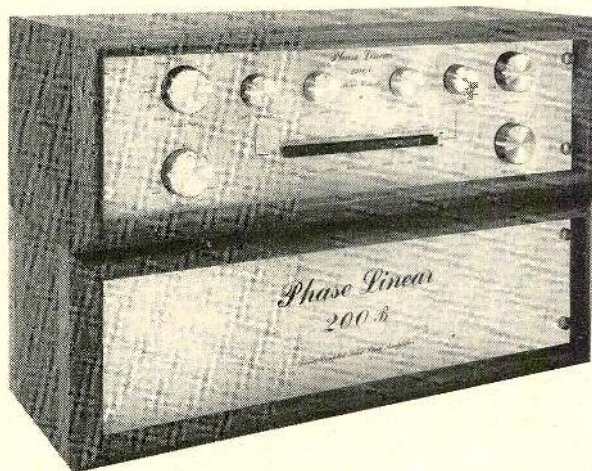
Separates or an integrated unit? Don't you owe it to yourself to seriously consider the alternatives?

A complete home stereo system built around a Phase Linear power amplifier and a Phase Linear preamplifier, is now within the reach of every serious listener. The development of the new Phase Linear 200B power amplifier makes this possible. In combination with the 2000 preamplifier, the 200B provides the nucleus for an awesome, medium-powered stereo system. The increased dynamic range, faster transient response, lower distortion and greater flexibility make the Phase Linear System 200B a serious alternative to comparably priced systems built around integrated components. For those who are serious about acquiring state-of-the-art performance from a medium-powered high fidelity system, we present the Phase Linear System 200B.

The serious alternative.

The new Phase Linear 200B power amplifier is a handcrafted, reliable amplifier with outstanding sonic performance in the tradition of the famous 700B and 400 models. *Power output:* 105 watts per channel, minimum R.M.S. at 8 ohms from 20Hz to 20kHz with no more than .25% total harmonic distortion. *Hum and noise:* 100dB below rated power.

The Phase Linear 2000 preamplifier is one of the quietest preamps ever made. *Signal to noise ratio:* 74 dB below 10mV. *Total Harmonic Distortion:* 0.1%. *Variable ambience injection circuit* recovers music lost with most preamps.



Phase Linear®

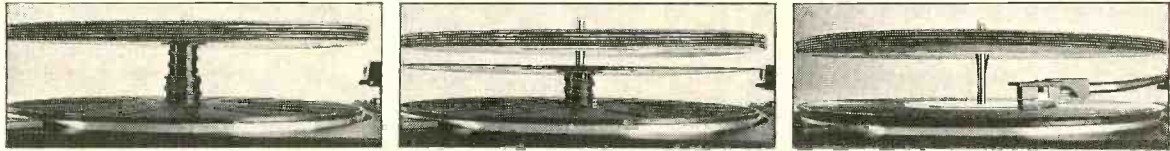
The Powerful Difference

Manufactured in the USA. Distributed in Canada by H. Roy Gray, LTD.

CIRCLE NO. 58 ON READER SERVICE CARD

No more "plop."

The Accutrac+6 doesn't drop records. Instead, it lowers them onto the platter.



When you play 6 records, normally they "plop" onto the platter.

Ouch!

But the new Accutrac® +6 is computerized to protect your records: no more "plop!" Instead, it lowers the records onto the platter, v-e-r-y g-e-n-t-l-y.

Ahhh.

Its Accuglide™ spiral spindle defies gravity.

Touch the computerized control key, and a platform spirals up through the platter to locate-and-lower each record. No record drop. No record damage.

But the computerized controls of the Accutrac+6 make it more than the ultimate in record safety. It's also the ultimate in convenience.

Because with the new Accutrac+6, what comes down must come up. Just touch the "raise record" key, and it lifts all 6 records back up to the starting position. Ready for your next command.

Which brings us to the fact that the Accutrac+6 is also the ultimate in record control.

With its computerized programming keys you can command the Accutrac+6 to play the tracks on each record in any order you like. As often as you like. Even skip the tracks you don't like.

And you never have to touch the tonearm to do it, because the Accutrac+6 is engineered with a computerized "hands-off" tonearm.

In fact, once you close the dust cover you never have to touch the records or tonearm again to hear your programmed selections.

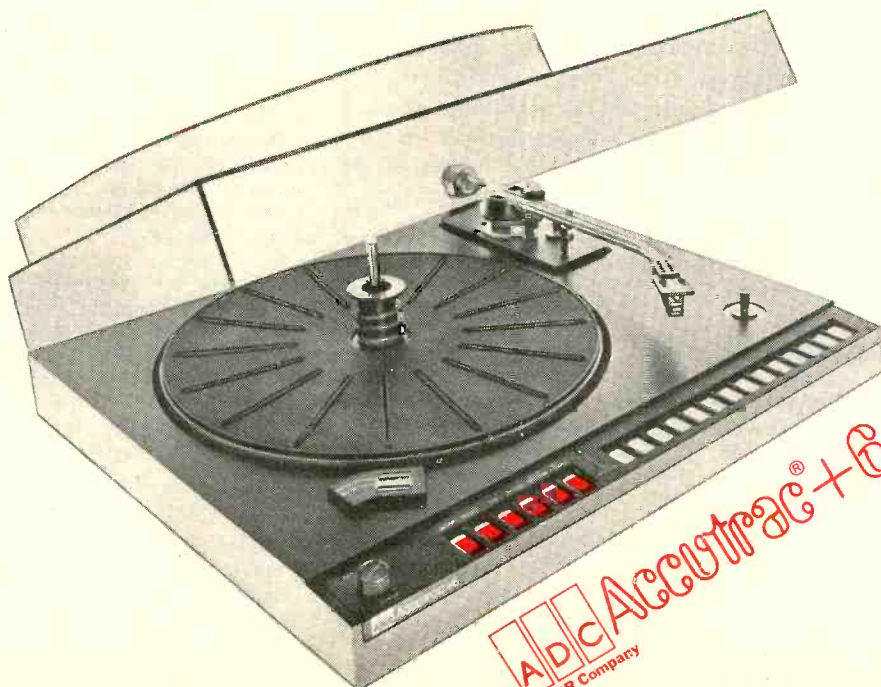
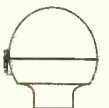
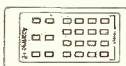
With Accutrac+6 model 3500R, you can control everything from across the room with a full-system remote control transmitter and receiver. There's even remote volume control on model 3500RVC.

No other 6 record system gives you the record safety, convenience and control of the new Accutrac+6. But the truly incredible feature of the new Accutrac+6 is its low price. From under \$300* for model 3500.

So forget everything you know about 6 record systems. And remember to see the new Accutrac+6. It defies gravity, and your imagination.

ADC Professional Products. A Division of BSR Consumer Products Group. Rte. 303, Blauvelt, N.Y. 10913 ©Accutrac is a registered trademark of Accutrac Ltd.

*Price shown in this ad is approximate. Selling price is determined by the individual dealer.



CIRCLE NO. 4 ON READER SERVICE CARD

sitive human beings. But Kiss was never supposed to be a collection of human beings anyway. What distinguished them from the slimy narcissism of Aerosmith or the grim beef-cake-flexing of Bad Company was that their act was *fun*. However, with "Love Gun" I am beginning to wonder if they are going the Grand Funk route of boring competence. What's absolutely certain is that neither Kiss nor their fans will ever again have as much fun as when they were the aural equivalent of a barnyard full of mutated livestock.

Lester Bangs

MELISSA MANCHESTER: "Singin'." Melissa Manchester (vocals); instrumental accompaniment. *Sad Eyes; Stand; You Make It Easy; Time; My Love Is All I Know; The*

Warmth of the Sun; and four others. ARISTA 4136 \$6.98, Ⓢ 8301-4136(H) \$7.95, © 5301-4136(H) \$7.95.

Performance: **Old hat**
Recording: **Good**

Melissa Manchester and the pop sisterhood she springs from (Melanie, Laura Nyro, Carole King, and so on) are beginning to sound and look as quaint as those "free women" of the Twenties that Fannie Hurst, Vina del Mar, and Adela Rogers St. John used to write about for the ladies' magazines and the silver screen. Manchester's latest album is as costume-y as an old Joan Crawford movie, and just about as in touch with the realities of the Seventies. On the cover she's prancing about in the rain, on what looks like a studio-con-

structed street, à la Gene Kelly in the film *Singin' in the Rain*. She wears a dress made especially for the occasion (the designer gets liner credit), but what's inside the album is mostly the same old Sixties-type hash, such as *Sad Eyes* and the clammy *I Wanna Be Where You Are*. Things get a little more contemporary with James Taylor's *You Make It Easy*, but then it's right back to the pits with her own *No One's Ever Seen This Side of Me*.

In one of her books, Nancy Mitford drew a very funny, very sad portrait of a stereotypical-Twenties female free spirit, complete with wisecracks, spit-curls, and beach pajamas, uncomfortably stranded in the realities of wartime England. I'm afraid that's what Manchester reminds me of. P.R.

RECORDING OF SPECIAL MERIT

JOHN MARTYN: *So Far So Good*. John Martyn (vocals, guitar); instrumental accompaniment. *May You Never; Bless the Weather; Head and Heart; Over the Hill; Spencer the Rover; Glistening Glyndebourne;* and three others. ISLAND ILPS-9484 \$6.98, Ⓢ Y8I-9484 \$7.98, © ZCI-9484 \$7.98.

Performance: **Spaced-out**
Recording: **Mostly very good**

Categorically, John Martyn is the English type of enigma we Americans have in Tim Hardin and used to have in Tim Buckley—the jazz-folkie. Martyn started out as a foikie only, or so people thought, but he lost the purists by doing such things as using a revolving Leslie speaker for his guitar on old Gaelic airs. His singing style had evolved into a jazzy montage of slurrings and bendings by the time he recorded the albums from which these selections are reissued, "Bless the Weather," "Solid Air," and "Sunday's Child." You couldn't call this a greatest hits album, at least not in America—where in most parts of the country it would take a private detective to find one of Martyn's earlier releases—but it will do nicely as a retrospective. And, lo and behold, *May You Never* and *Over the Hill*, this time around, are getting some deserved air play, at least in the area of New England where I live. These two are simpler and more tuneful than the "typical" jazz-period Martyn song, of which *Solid Air* is a good example: a blues progression stretched to sixteen measures and gussied up beyond recognition, where the trick is to listen to the voice as an instrument and to syllables rather than words. "So Far So Good" darts back and forth between the experimental and the recognizable, as Martyn himself has been doing, but its values are musical and its standards are high. If you relax and go where it goes, you'll find the trip invigorating. N.C.

RECORDING OF SPECIAL MERIT

THE METERS: *New Directions*. The Meters (vocals and instrumentals); instrumental accompaniment. *No More Okey Doke; I'm Gone; Be My Lady; My Name Up in Lights; Funkify Your Life;* and three others. WARNER BROS. BS 3042 \$6.98.

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

The Meters are a delightful quintet from New Orleans who worked as studio men and freelancers for a number of years until they hit it on their own in the late Sixties with a string of
(Continued on page 110)



So your listening room won't accommodate a KLIPSCHORN®. Then Klipsch gives you a choice. Large, small, horn-loaded bass, direct radiator bass. All non-corner speakers. Yet all except the HERESY® have the same drive components. Even with it the only difference is a 12" instead of a 15" bass driver. And each Klipsch speaker is individually tested to meet Klipsch standards. Ask your dealer to show you how closely the children approach the father in true sound reproduction. Mail this coupon for information on the complete Klipsch line.

klipsch

P.O. Box 688 S-11 Hope, Arkansas 71801

Please send me your latest brochure and list of dealers.

Name _____

Address _____

City _____ State _____ Zip _____



In Canada: Superior Electronics, Inc.



The Luxman 5T50

The Laboratory Reference Series tuner.

A very remarkable component—by itself
or as part of a complete LRS system.

Although the LUX Laboratory Reference Series was conceived—and introduced—as a completely new concept in systems, we believe you'll find the LRS tuner alone merits special consideration.

At a glance, the 5T50 is strikingly clean and elegant. The tuning display itself is digital, supplemented by what might be considered an advanced touch of nostalgia for the dial of old. One linear dial is calibrated in 1 MHz increments, and another provides for 200 kHz indication. However, instead of a pointer, LED's traverse the dials, giving linear readout of tuned stations.

Electronic tuning and memory.

Tuning is accomplished electronically, by a touch on either of two buttons. Station selection can be switched to either manual or automatic scanning mode, and tuning speed can be adjusted from slow to rapid. A further tuning option is provided through the tuner's C-MOS IC memory system, which stores seven stations in digital code. A touch of the appropriate button provides instant reception, with the station exactly center-tuned.

Tuning accuracy within 0.003 per cent.

Tuning is always exact, no matter how you select the FM station. Using a quartz crystal frequency synthesizer instead of a tuning capacitor and coil assembly, the 5T50 gives a degree of accuracy (within 0.003 per cent) and stability that cannot be found in conventional tuners. The station is received center-tuned and it remains that way—just as accurate and as stable as the FM transmitter frequency itself—which, for reasons of precision, is also referenced to a crystal.

But the utmost in design and performance doesn't stop here. From front end to output terminals, the 5T50 utilizes the best circuitry. For example, dual-gate MOSFET's in the RF amp and mixer. And a buffer circuit—which helps achieve outstanding image, IF and spurious response rejection—follows the crystal oscillator. In the IF section, a ceramic filter plus two pairs of 4-pole block filters provide for excellent

selectivity without sacrificing low distortion characteristics. A double-tuned quadrature detector also keeps distortion low, at the same time protecting against signal overload. And to assure excellent stereo separation (45 dB at 1kHz and at least 40 dB at high and low frequencies), the multiplex section employs a Phase-Locked-Loop circuit.

Special tuning refinements.

To help you take advantage of this advanced internal design—which includes a Dolby* decoding circuit for Dolbyized FM broadcasts—we've included a number of advanced external features. So tuner operation is just as precise as performance. For example, a multipath check button lets you detect multipath distortion audibly—no need for an oscilloscope. There's also an antenna attenuator for adjustment if signals are too strong in your reception area. For quick level adjustment when recording Dolbyized broadcasts, a 400-Hz test tone button is provided. The tuner output level is adjustable, along with interstation muting threshold. A digital display provides easy-to-read signal strength indication. And if incoming signals are weak, there's a high blend noise filter to assure low-noise stereo FM.

Other LRS components.

Of course, only you know if you're considering a new tuner at this time, or an entirely new system. If the latter, we'll simply advise you that the LRS system has carried the separates concept to "an extreme." That is, the preamplifiers have no tone controls—these are provided by the LRS graphic equalizer or separate tone control unit. The power amplifiers are available with or without meters—supplemented by a separate LED peak indicator. And if low distortion is important to you, the total harmonic and IM distortion of the LRS power amplifiers at rated power is no more than 0.008 per cent. That's double-0 eight.

However, if a superb tuner is really all that interests you at this time, that's fine. Chances are you'll see and hear it as part of the complete LRS system—where it will look and sound the most impressive. Suggested price: \$1,495.

*Dolby is a trademark of Dolby Laboratories, Inc.

LUX Audio of America, Ltd.

200 Aerial Way, Syosset, New York 11791 • In Canada: White Electronics Development Corp., Ontario

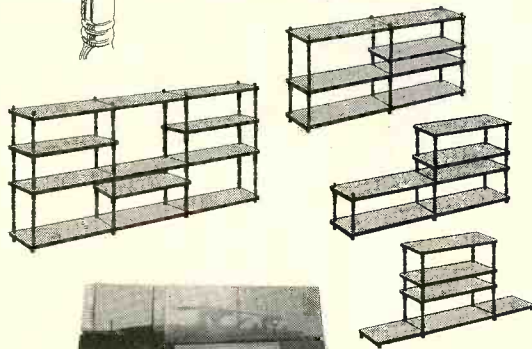
INSTANT SHELVING

You assemble Kirsch Shelving in minutes with just a twist of the wrist. Ring-Lock® construction assures stability.

Modular design lets you start small and add on as your needs grow.

Available in Kirsch kits or components in a choice of stain-resistant, vinyl-laminated finishes.

For shelving brochure and dealers near you, write Kirsch Co., Dept. DR1177, Sturgis, Mich. 49091.



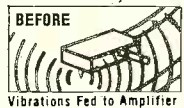
Kirsch

THE GREAT SPACEMAKER

©Registered TM, Kirsch Company

CIRCLE NO. 40 ON READER SERVICE CARD

Now! Clean, Clear Sound At Higher Volume—



Lets You Use **MORE BASS** WITH LESS DISTORTION

Stereo muddy with volume up? Heavy bass causing speaker howl? These are symptoms of acoustic feedback caused by speaker vibrations being coupled to your phono cartridge, via floor and furniture. The result: distortion. Place our handsome vinyl walnut veneer ACOUSTI-MOUNT shock absorbing platform under your turntable for up to 30dB isolation. Helps even higher priced turntables. Hirsch-Houck Laboratories report "a record player on an Acousti-Mount can actually be placed directly on a loudspeaker cabinet with virtually no likelihood of feedback, even at a loud listening level." Julian Hirsch for STEREO REVIEW: "We doubt that any other \$15 investment could make such an improvement in a record-playing system." For further reduction of structure-borne vibration, use our compression-dampening polished aluminum-finish SPEAKER PODS under the four corners of your speakers—for up to 40dB isolation. They let you play your stereo louder without disturbing your neighbors! Use more bass, get less distortion. May allow reduced tone arm tracking pressure for longer stylus life. Guaranteed to increase your stereo's performance or your money back!

SEND TODAY

NETRONICS R&D LTD., Dept. SR-11 Phone (203) 354-9375
333 Litchfield Road, New Milford, CT 06776

Please send: SATISFACTION OR MONEY BACK

— 16x13½ Acousti-Mount turntable platform at \$15 00 plus \$1.50 postage & handling.

— 19x13½ Acousti-Mount turntable platform at \$17 50 plus \$1.50 postage & handling.

— Speaker Pods at \$11.95 per speaker (4 pods) plus \$1.50 postage & handling per order. (Speakers over 45 lbs. Need 2 extra pods per 15 lbs. wgt.)

Total enclosed (Conn. res. add sales tax) \$_____ (Canadian residents please add \$1.00 per item.)

Name _____

Address _____

City _____ State _____ Zip _____

Check to receive information or direct drive turntable kits.

CIRCLE NO. 55 ON READER SERVICE CARD

SAVE
CONSUMER STEREO
PROFESSIONAL STEREO
OVER 80 BRANDS STOCKED

PHASE LINEAR SANSUI
PIONEER BIC
DYNACO TEAC
KENWOOD A-R
AKAI SONY
ALTEC-LANSING

**Wisconsin
Discount
Audio**

Please write or phone for price quotations on your choice of audio equipment

2517 Whalen Lane
Madison, Wisconsin 53713
608 — 271-6889

CIRCLE NO. 85 ON READER SERVICE CARD

popular instrumentals. They were discovered by Allan Toussaint and Marshall Sehorn, main movers in New Orleans, and have released a few albums since the beginning of this decade that are certifiably swell but not too commercial.

"New Directions," an impressive lunge into the mainstream pop market, is the first Meters album not under the control of Sehorn and Toussaint. The Meters' vocals have become much more forceful and bold, but they have lost none of their admirable musicianship. All the material is their own, with three exceptions: Toussaint's *I'm Gone*, Peter Tosh's *Stop That Train*, and *Give It What You Got*, a rollicking, syncopated tune by Steve Cropper, Carl Marsh, and Jimmy Tartbutton. The Meters are long overdue for popular success. If enough people hear this album, the score may yet be put right. J.V.

WILLIE NELSON: To Lefty from Willie. Willie Nelson (vocals, guitar); Bobbie Nelson (piano); Paul English (drums); Dee Spears (bass); Mickey Raphael (harmonica); other musicians. *Mom and Dad's Waltz*; *Look What Thoughts Will Do*; *I Love You a Thousand Ways*; *She's Gone, Gone, Gone*; *A Little Unfair*; *Railroad Lady*; and four others COLUMBIA KC 34695 \$6.98. © CA-34695 \$6.98. © CT-34695 \$6.98.

Performance: **Not quite the point**
Recording: **Good**

You remember how, last summer, when they hit a fly ball toward Lou Piniella it became an *adventure*? Well, that's how songwriting was in the hands of the late Lefty Frizzell. The tune might go spiraling dizzily down the scale like a W.W.I Spad with its rudder shot away, or it might snake back and forth like a buggy whip. The words were sincere to the point of making you grind your teeth, and Lefty was given to putting them in junk-food-jingle rhymes and stretching them into odd contortions to fit his vocal style: "Always la-a-a-yate with your kisses. . . ." The thing about Lefty that everyone respected was his singing, of course (one of my favorite albums is still the one of him singing Jimmy Rodgers songs), and so this Willie Nelson tribute to Lefty, involving songs identified with Lefty—and, alas, many written by him—doesn't quite work. It's interesting enough when Willie's singing something that isn't so arch, say Harlan Howard's *She's Gone, Gone, Gone*, but considerably inferior to a typical Willie Nelson album of typical Willie Nelson songs. The way to remember Lefty, I think, is to reissue Lefty singing, if possible something less bizarre than his own stuff. Willie does a good enough job on most of these, but the only person who ever could put such monstrosities across with a straight face was Lefty. Some projects, though undertaken with the best intentions, are best aborted. N.C.

OLIVIA NEWTON-JOHN: Making a Good Thing Better. Olivia Newton-John (vocals); instrumental accompaniment. *Slow Dancing*; *Ring of Fire*; *Coolin' Down*; *If Love Is Real*; *Sad Songs*; *I Think I'll Say Goodbye*; and five others. MCA-2280 \$6.98, ® MCAT-2280 \$7.98. © MCA-2280 \$7.98.

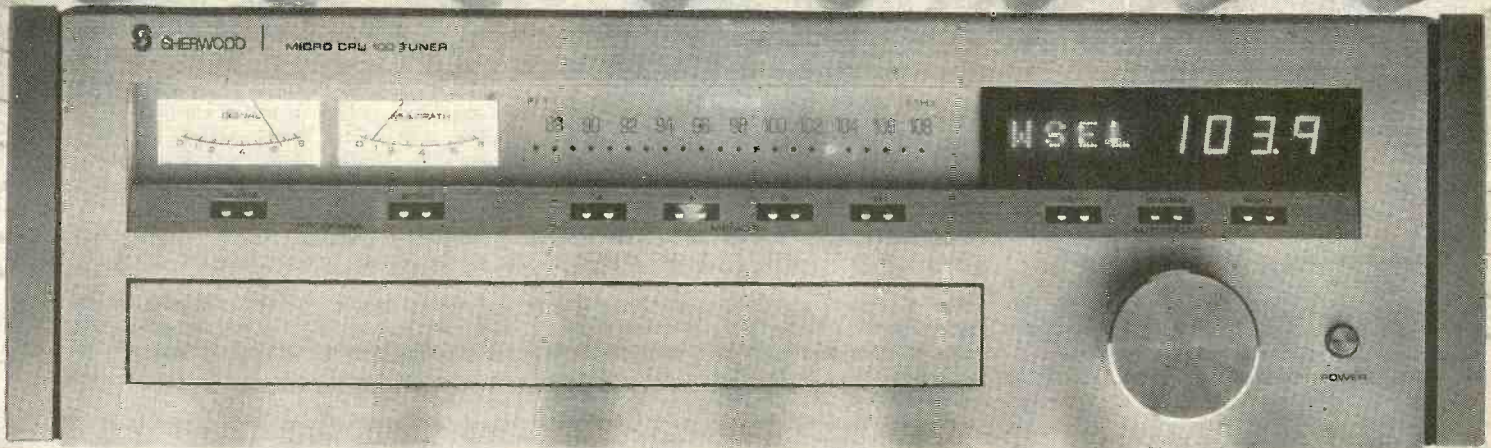
Performance: **One fascinating track**
Recording: **Excellent**

Everyone's favorite little sunshine girl, Olivia Newton-John, is back in another album that
(Continued on page 112)

STEREO REVIEW

Another Milestone

Introducing the MICRO/CPU 100. The tuner that advances the state of the art. Maybe by 10 years.



Not since tubes gave way to transistors has consumer electronics reached so dramatic a milestone:

For the first time ever, State-of-the-Art computer technology has been applied to State-of-the-Art audio equipment.

The result is the incredible Sherwood MICRO/CPU 100™: the world's first fully computer-controlled FM stereo tuner. And, without question, the most sophisticated exam-

ple of high performance engineering currently available.

Among the breakthroughs:

»The first digital frequency synthesized tuning, resulting in an unprecedented tuning accuracy of within 0.0024%.

»Stereo distortion: of less than .06%—comparable to a State-of-the-Art amplifier!

»Capture ratio: 0.5 dB

»50 dB stereo sensitivity: 22 microvolts by a comfortable margin the most sensitive

tuner available.

»Programmable call-letter display of up to 48 stations.

Three years of intensive design and engineering effort went into the creation of the MICRO/CPU 100. Three years which, in turn, were made possible by Sherwood's 24 years of experience in the field of hi-fidelity equipment manufacturing.

The MICRO/CPU 100. The world's most advanced tuner.

New from Sherwood Electronic Labs. And made in the USA.

Its performance level is available now. Its impact will carry over for years.

 **SHERWOOD**
We'll be there first.

Sherwood Electronic Laboratories, Inc.
4300 N. California Avenue
Chicago, Illinois 60618

*MICRO/CPU™ is a trademark of Draco Laboratories, Inc., U.S.A.

FROM the late Forties through the early Sixties, Savoy Records was a white-owned, medium-size label recording and selling black music to a black audience. While the company never had any major national stars, it did well on local and regional bases, and most of its artist roster is now represented on a two-disc archive reissue called "The Roots of Rock 'n Roll."

Side one is devoted to various combos, all led or dominated by tenor-saxophone soloists. Although most of the horn men were bona fide semi-pros playing with Saturday night fervor in a crude honk-and-screach fashion, many dates of this type had the services of real jazzmen—who were told by the recording directors: "Don't play good. This is for the kids. Make it raw." Heywood Henry, a veteran of the great Erskine Hawkins swing

But the prize nuggets of the whole collection are three cuts by the little-remembered Big Maybelle, an enormous woman of searing vocal power and sweltering, bawdy sentimentality. She was practically the only black female vocalist of the era who did not try to sound like Billie Holiday or Dinah Washington. An anecdote related in the liner notes by a former vice president of Savoy tells how Maybelle opened one night for Holiday and worked the crowd up to such a pitch that Lady Day refused to go on. I can believe it, for though Maybelle could burrow into a tune and exploit the text in a precise and sophisticated manner, she would more often blaze away in performance, biting and snarling through the most delicate sentiments. It is remarkable to hear the Twenties tune *Mean to Me*—the lyrics of which reveal the character's

flows as smoothly as lukewarm fudge into a cooling pan. Even that old house-burner *Ring of Fire* gets petted and tucked in with her customary cheerful, cozy, young-nanny style. The exception is the last track on side one. The song is called *Don't Cry for Me Argentina*, from the opera *Evita* by Andrew Lloyd Webber and Tim Rice, and listening to it in Newton-John's performance is a fascinating experience. It is a vivid, highly dramatic set-piece in which Evita (Eva Peron) explains to her countrymen that she seemed to have had no choice in her driven, seeking life: "I had to let it happen, I had to let it change/Couldn't stay all my life down at heel/Looking out of the window staying out of the sun/So I chose freedom running around trying everything new/But nothing impressed me at all, I never expected it to." The way Olivia Newton-John sings this is startling in its intensity, depth, and fire. That one might easily substitute "Australia" for "Argentina" and thereby suggest what must be the singer's own ambivalent feelings about leaving Down Under to become an international star only adds to the song's fascination.

So, for one really incredible track, the Western world's favorite ingenue has dropped her cutesie, adorable mask and shown that she's an actress of considerable force and an even more intriguing woman than we sensed she was all along. P.R.

ALAN PARSONS PROJECT: *I Robot*. Alan Parsons Project (vocals and instrumentals). *I Robot; I Wouldn't Want to Be Like You; Some Other Time; Breakdown; Don't Let It Show; The Voice; Nucleus*; and three others. ARISTA AL 7002 \$7.98.

Performance: **Bland**
Recording: **Bland**

I, Reviewer, quote from the liner notes to this album: "I Robot . . . the story of the rise of the machine and the decline of man, which paradoxically coincided with his discovery of the wheel . . . and a warning that his brief dominance of this planet will probably end, because man tried to create robot in his own image." Pithy. There's nothing like a fresh idea, is there?

Alan Parsons is a producer and engineer who occasionally makes a "concept" album—that is, one in which all the songs are connected, however loosely, to a central character or dramatic theme. "Sgt. Pepper" was the first rock concept album, but most attempts in the genre have not been memorable. At its best, the concept album might have been a kind of phonographic parallel to musical theater, but the form never jelled, and concept albums have generally been more an excuse for ego-speak than anything else. This latest Parsons example is a pseudo-intellectual enterprise in which what was supposed to be the plot is neither supported nor advanced by the performances. It is not really either music or drama. It is not, in fact, much of anything at all. J.V.

TOM PAXTON: *New Songs from the Briarpatch* (see Best of the Month, page 82)

RECORDING OF SPECIAL MERIT

JERRY REED: *Rides Again*. Jerry Reed (vocals, guitar); instrumental accompaniment. *The Bully of the Town; It's My Time; We've Called It Everything Else; Somethin' 'Bout* (Continued on page 114)

Rock-'n'-roll Roots on Savoy Records

BIG MAYBELLE



band of the Thirties and Forties, appeared on many such sessions, once switching horns with a tenor man (Henry played baritone and soprano sax) just for the hell of it. After Henry and his confrere had faked their way through the session, the recording director said, "Great! Just what I wanted, nice and raw." So the liner notes' claim that the sax selections represent a "people's art form" is romantic fantasy at best.

Several vocalists—all of them fine—are featured on the remaining three sides of the album. They include Mel Walker and Little Esther, whose duet in *Cupid's Boogie* has lost none of its original charm and sass. Huey "Piano" Smith, who later recorded *Rockin' Pneumonia and the Boogie Woogie Flu* for the Ace label in New Orleans, had his first two sides issued by Savoy (which was headquartered in New York but picked up out-of-town masters for release). They are included here, and both *You Made Me Cry* and *You're Down with Me* are bluesy items, with Smith playing very much in the style of Professor Longhair and Fats Domino.

Particularly well represented on the album—nine tracks backing a number of different vocalists—is the prolific recording artist Johnny Otis, a singer, drummer, and songwriter who was the Savoy house arranger and bandleader. One of the first of the great black vocal groups, the Ravens, is also prominent here. Out of the Ink Spots mold (as most black vocal groups of that era were), the Ravens featured the warm bass of Jimmy Ricks. Their three tracks—*Old Man River*, *Count Every Star*, and *Marie*—are all excellent examples of smooth soul.

vulnerability, heartache, wounded pride, and shy hopes for the future—as sung by Maybelle. Her bravura performance is like a shotgun blast. *Ring Dang Dilly* is a period rhythm song that she bumps through easily, but her masterpiece is *Candy*, which has to be heard to be believed. The sound comes through her throat, all right, but it seems to have been summoned from the tips of her toes, passing through her entrails and skidding against her heart on the way to her mouth. Arista Records, which owns the Savoy archives and distributes this set under the Savoy name, would be doing the planet a favor if it reissued a two-record set of Big Maybelle alone.

—Joel Vance

THE ROOTS OF ROCK 'N ROLL. The Blue Notes, Luther Bond and His Emeralds, Nappy Brown, Varetta Dillard, Little Esther, Big Maybelle, Big Jay McNeely, Wild Bill Moore, Johnny Otis, Clarence Palmer and the Jive Bombers, Sam Price, the Ravens, the Robbins, Hal Singer, Huey "Piano" Smith, Mel Walker, Paul Williams (vocals and instrumentals). *We're Gonna Rock, We're Gonna Roll; Bubbles; 35-30; The Hucklebuck; Cornbread; Deacon's Hop; Hot Rod; Rib Joint; Head Hunter; Helpless; Cupid's Boogie; Don't Be Angry; Piddly Patter; Deedle I Love You; You Made Me Cry; You're Down with Me; Misery; Lover's Lane Boogie; Lost in a Dream; Mercy Mr. Percy; Promise Mr. Thomas; Candy; Ring Dang Dilly; Mean to Me; Old Man River; Count Every Star; Marie; Double Crossing Blues; If I Didn't Love You So; Our Romance Is Gone; It's Written in the Stars; Bad Boy.* SAVOY © 2221 \$7.98, © SJA 2221 \$9.98.

How to prove Dolby FM to yourself.

Remember the first cassette recorders with the Dolby system, back in the early 70's? The advantages were easy to prove to yourself. You flipped the Dolby NR switch. Now you heard it; now you didn't. You were impressed.

A few years later and along comes Dolby FM, which you'd like to be just as convinced about. The same 10 dB's are still there. But, unfortunately for demonstration purposes, they are used in a more subtle way. Let's face it, the effect is hard to

hear most of the time (that's compatibility for you). To make a convincing test is tough; you can't get your hands at the controls of the local FM station the way you'd like to (Dolby FM is an encode-decode process).

Well, here's how to overcome these problems and make a quick test that will enable you to hear one of the main effects of Dolby FM. The demo is artificial, but technically valid.

1. Using a receiver with full Dolby FM capability, defeat the inter-station muting switch.
2. Tune to a vacant place on the dial to get pure high-level hiss as a test signal (the extreme ends of the dial are usually good for this).
3. Switch back and forth between Dolby FM and conventional FM.
4. Listen to the increased high-frequency content in the Dolby FM mode. The difference should be very obvious.

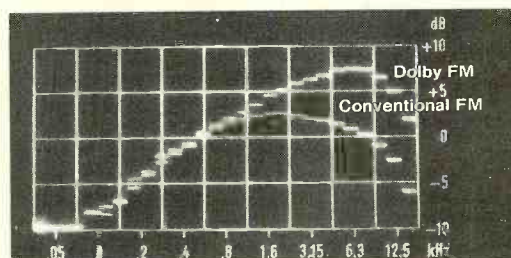
In the Dolby FM position the test signal will have a wide-range, open quality. The conventional FM hiss will be muffled. This is the high-frequency, high-level capability difference between Dolby FM and conventional FM. All the highs on the record at the station can actually get through. This allows the rest of the receiver to do its job properly; the other specs on the unit become more meaningful.

Low-level noise reduction, the other half of Dolby FM, is harder to demonstrate at will. Needless to say, most stations transmit silence as rarely as possible. In any event, you have heard low-level noise reduction before; Dolby FM gives 5 dB worth.

This should help you get a better handle on Dolby FM. Not only a theoretical improvement, but one you can prove to yourself.

Technical Note

The use of wideband noise is becoming increasingly popular in testing audio equipment and acoustical characteristics. Interstation noise is equivalent to an FM carrier which is modulated with high-level white noise. This is a suitable signal for checking the high-level, high-frequency capability difference between Dolby FM and conventional FM. Relating the test result to actual listening, the difference shows how conventional FM muffles loud musical signals containing significant amounts of steady-state or transient high-frequency energy (for example, the steep waveforms of percussion and brassy).



Real-time analysis of Dolby FM receiver output when tuned to interstation noise, using Aitec Hewlett-Packard 8050A analyzer. In a "perfect" FM system the trace would be a continuously rising straight line. Thus the results show that highly modulated high-frequencies can be reproduced with significantly improved accuracy using Dolby FM.

August 1977 Dolby FM statistics: In U.S.A., FM stations in 10 metropolitan areas plus 101 other cities with Dolby FM encoders; 14 in Canada; 17 in other countries. 24 manufacturers with 62

different tuner and receiver models incorporating Dolby FM decoder circuits.

Write us for technical details, lists of products and Dolby FM stations.

 **Dolby**[®]

Dolby Laboratories Inc

'Dolby' and the double-D symbol are trademarks of Dolby Laboratories, Inc.

731 Sansome Street
San Francisco CA 94111
Telephone (415) 392-0300
Telex 34409
Cable Dolbylabs

346 Clapham Road
London SW9
Telephone 01-720 1111
Telex 919109
Cable Dolbylabs London

You Baby I Like; With His Pants in His Hand; Phantom of the Opry; and four others. RCA APL1-2346 \$6.98, © APS1-2346 \$7.95, © APK1-2346 \$7.95.

Performance: **Among his best**
Recording: **Very good**

We New Englanders sometimes find when we're watching Jerry Reed that it's all we can do to keep from laughing. He has a loose, what-the-hell style about everything he does, is fiercely anti-establishment in a ribald sort of way, can tear up the pea patch on the guitar (his version of *Bully of the Town*, for example, is a corker), and can sing better than he realizes. It's been a problem getting him to sing instead of act, as he loves laughter from the audience so much, but this is a bona fide

musical record, and he may show you a thing or two on the low notes. The song selection is quirky to bizarre, about normal for Reed, and it works. The backing is a little slick, but in a quiet way it's also technically dazzling, reminiscent of the way Chet Atkins, co-producer with Reed here, plays a guitar. At times, when Reed's guitar is driving it, it really cooks in spite of its attempted manners. Manners is one thing Reed himself never attempts. He's a caution, all right, and so's most of this album. N.C.

JOHNNY TILLOTSON. Johnny Tillotson (vocals); vocal and instrumental accompaniment. *A Thousand Miles from Home; Toy Hearts; Sunshine in My Morning; Freckles; What's a Little Dirt; Fingerprints*; and four

others. UNITED ARTISTS UA-LA758-G \$6.98, © UA-EA758-H \$7.95.

Performance: **So-so**
Recording: **Good**

Johnny Tillotson has been around longer than I have and isn't much more famous, God help him. He's been vaguely rock and vaguely country, and this time he's more distinctly country with a sort of stationwagon-down-town cast to the arrangements. He... well, he *emotes* in song like an old pro, only you can tell he's emoting. What bothers me more is the way he sings with a smile in his voice so much of the time. It reminds me of an obnoxious radio singer who was on when I was a kid, Smilin' Jack Smith (Dinah Shore and Margaret Whiting were also on that show, in turn, I think). And I don't care much for the bulk of this material, either, as it's mostly froth and bubble. If you want to know the truth, I think this album ought to be beaten into a Frisbee. It would make honest vinyl of it. N.C.

RECORDING OF SPECIAL MERIT

JERRY JEFF WALKER: *A Man Must Carry On.* Jerry Jeff Walker (vocals, guitar); Lost Gonzo Band (instrumentals). *Stereo Chickens; Don't It Make You Wanna Dance; Roll On Down the Road; Song for the Life; Leavin' Texas; Mr. Bojangles; Honky Tonk Songs; Derby Day; Long Afternoons; Rockin' Chair; Luckenbach Moon*; and thirteen others. MCA 2-6003 two discs \$9.98, © MCAT 2-6003 \$9.98, © MCAC 2-6003 \$9.98.

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

This is a bit erratic, but a fair amount of it, if not a fair percentage, is worth spending time with. It's another double album that probably should have been edited down to one disc. It has some nice Texas hillbilly poems read at some length, but I came to it for music, and there is some other stuff that should have been jettisoned too. That doesn't include the live versions of *L.A. Freeway* and *Mr. Bojangles*, though—the former especially swings, adding something to the definition of the song.

Jerry Jeff Walker is a distant but respectable third behind Waylon and Willie in the small so-called "progressive" country field. One of the things that keeps him from narrowing the distance is the gap between the quality of their bands and the quality of his. This album suggests that the closer it comes to rock, the better the Lost Gonzo Band can hack it. The country slant on the fills that comes so naturally to Waylon's and Willie's bands just plain evades the Gonzos much of the time. But the good news here is that the band is getting tighter with riffing and figure-cutting and is getting so it can really propel something it has an affinity for, such as *L.A. Freeway*. And the better news is that Walker, often a lazy singer in the past, is pretty with-it here. He repeatedly goes for the more difficult note the better to shade his interpretations, working harder at being precise. He is an engaging singer, grinning-rascal image and all, and presents some varied and engaging songs. One of the most impressive is Rodney Crowell's *Song for the Life*, which of course Walker identifies with to a tee. Padded though the album is, I think it is Walker's best since "Viva Terlingua." N.C.

(Continued on page 116)

In Playing Golf Or Producing Sound... The Pro's Do It Better -

You're Always On Par With STR



WE AT STR ARE PROFESSIONALS AT MAKING LOUDSPEAKERS, JUST LIKE T.D., HERE, IS AT PLAYING GOLF. NEVER COMPROMISE WITH AMATEUR SOUND! SOONER OR LATER YOUR EARS WILL TELL THE DIFFERENCE. SO, THE NEXT TIME YOU ARE BY YOUR LOCAL AUDIO PRO SHOP, STOP AND TAKE A LISTEN. WE'RE SURE THAT IF QUALITY SOUND IS WHAT YOU'RE AFTER, YOU'LL ...

Buy from the Sound Professionals

Buy STR

STR LOUDSPEAKERS, PRODUCTS OF S.T.A.R. INDUSTRIES, SACRAMENTO, CALIFORNIA

CIRCLE NO. 74 ON READER SERVICE CARD

QUANTA



BRAINS AS WELL AS BEAUTY.

AFTER YEARS OF THINKING, DESIGNING AND TESTING, BSR PRESENTS TWO BRAND NEW IDEAS: TURNTABLES THAT COMBINE THE LATEST TECHNOLOGICAL ADVANCES WITH SPACE-AGE STYLING. QUANTA.

AS WELL AS THE RELIABILITY AND CONVENIENCE YOU'VE COME TO EXPECT FROM EVERY BSR PRODUCT, THE QUANTA 550 TURNTABLE INCORPORATES FUNCTIONS THAT REQUIRE NOTHING MORE THAN THE TOUCH OF YOUR HAND AND OF COURSE THE RECORDS YOU WANT TO HEAR.

FUNCTIONS LIKE SMOOTH, QUIET BELT DRIVE, A PRESSED ALUMINUM PLATTER WITH STROBE LIGHT MARKINGS THAT ASSURE YOU OF
CIRCLE NO. 3 ON READER SERVICE CARD

ACCURATE RECORD SPEEDS, AN AUTOGLIDE™ UMBRELLA SPINDLE, A 24 POLE MOTOR WITH ELECTRONIC OSCILLATOR SPEED CONTROL, A BI-DIRECTIONAL VISCOUS CUEING, AN ADC INDUCED MAGNET CARTRIDGE, AN ALUMINUM CHANNLED TONEARM, DUST COVER, BASE AND MORE.

QUANTA TURNTABLES ARE MORE THAN JUST EASY ON YOUR EARS. THEY ARE FUNCTIONALLY DESIGNED TO PLEASE YOUR EYES, TOO.

QUANTA BY BSR.
BRAINS AS WELL AS BEAUTY.

**WHERE YOU CAN HEAR
THE FUTURE TODAY**

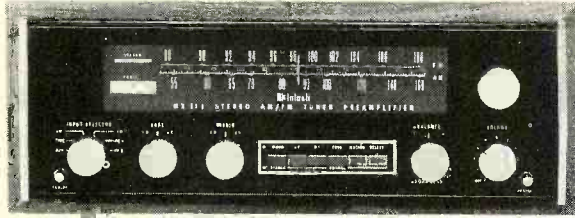


BSR CONSUMER
PRODUCTS GROUP
RT. 303, BLAUVELT, NY 10913

FREE

McIntosh CATALOG and FM DIRECTORY

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



MX 113

FM/FM STEREO - AM TUNER AND PREAMPLIFIER

**SEND
TODAY!**

McIntosh Laboratory, Inc.
East Side Station P.O. Box 96
Binghamton, N.Y. 13904
Dept. SR

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

If you are in a hurry for your catalog please send the coupon to McIntosh..
For non rush service send the *Reader Service Card* to the magazine.
CIRCLE NO. 45 ON READER SERVICE CARD

WAR: *Platinum Jazz* (see Best of the Month, page 85)

DOTTIE WEST: *When It's Just You and Me.* Dottie West (vocals); vocal and instrumental accompaniment. *Every Word I Write; Tiny Fingers; Till I Get It Right; All Night Long; Save a Little for the Morning; The Lovin' Kind;* and five others. UNITED ARTISTS UA-LA740-G \$6.98, © UA-EA740-H \$7.98.

Performance: **C-&W chatter**
Recording: **Good**

Dottie West looks like Sylvia Miles and, in her more dramatic moments, sounds like Gene Autry. She's got a permanent catch in her throat as she prates on and on about one "hawtbrayke" after another. Her accompaniment includes a vocal group that just possibly might be the original Sons of the Pioneers. She reaches an apogee of sorts in *Save a Little for the Morning*, a plea to her lover that is delivered in a voice so throbbing with emotion that she sounds as if she recorded it while lying in one of those "magic fingers" beds. Your move. P.R.

RECORDING OF SPECIAL MERIT

THE WHISPERS: *Open Up Your Love.* The Whispers (vocals); Wah Wah Watson, Lee Ritenour (guitars); Wilton Felder, Alphonso Johnson (bass); Sonny Burke, Joseph Sample (keyboards); Paulinho da Costa (percussion); other musicians. *Make It with You; Chocolate Girl; You Are Number One; Open Up Your Love;* and four others. SOULTRAIN BVL1-2270 \$6.98, © BVS1-2270 \$7.95, © BVK1-2270 \$7.95.

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

This is one of the best balanced and assembled group albums I've heard in quite some time. It's a winner on three counts.

The prime factor is superb singing by the Whispers, highlighted by lead vocalists Walter and Wallace Scott. Though not yet stars, the Whispers have developed the smoothest ensemble sound since the Main Ingredient was at its peak. Each note clearly shines through, and the spirited interplay between the soloists and the rest of the group is based on razor-sharp timing. Of equally high quality are the instrumental backings. From start to finish, the musicians avoid clichés, supplying truly imaginative licks on keyboards, guitar, horns, and percussion. Rather than overwhelming the singers, they blend with them perfectly, and the blend is enhanced by excellent recording techniques.

Finally, there are the songs, a choice mixture. There are irresistibly danceable up-beat numbers such as *I Fell in Love Last Night (At the Disco)* and *Make It with You*, the get-down, gut-level entreaties of *Open Up Your Love*, and melodically attractive ballads such as *Love Is a Dream* and *You Are Number One*. And solid jazz rhythms and arrangements lend an arresting flavor to *You Never Miss Your Water ('Til Your Well Runs Dry)*. The clever cover is a bonus. Inside and out, this is an album bound to satisfy. P.G.

NANCY WILSON: *I've Never Been to Me* (see Best of the Month, page 83)

STEVE WINWOOD. Steve Winwood (vocals and instrumentals); other musicians. *Hold* (Continued on page 118)

TOP Discount AUDIO

Your **NATIONAL HEADQUARTERS**
For Famous Brand Electronics By Mail

1150 N. Powis Rd., West Chicago, Ill. 60185 • (312) 293-1825
All Orders Shipped In Factory-Sealed Cartons
Write Or Call For The Lowest Prices Anywhere!

MILLION \$\$\$ INVENTORY

LOWEST PRICES ON

RECEIVERS	TURNTABLES	TUNERS
SPEAKERS	CHANGERS	CARTRIDGES
TAPE DECKS	AMPLIFIERS	HEADPHONES
CALCULATORS	COMPACTS	CAR AUDIO

Top Discount Audio, 1150 N. Powis Rd., West Chicago, Ill. 60185 (312) 293-1825
We honor Master Charge and Bank Americard. Date _____
Please send me a quote on: _____

MR. MS. (First) (Initial) (Last)
(Number And Street)
(City) (State) (Zip Code)

CIRCLE NO. 37 ON READER SERVICE CARD

BIG DISCOUNTS

STEREO COMPONENTS
Largest Selection of Top Name Brands

- Phone Orders Shipped Within 24 Hours (No Deposit Required)
- Trade-Ins Accepted
- No-Lemon Guarantees
- Master Charge & VISA Charges Accepted

It's worth a call
(301) 488-9600

INTERNATIONAL WALKER INDUSTRIES

MORAVIA CENTER INDUSTRIAL PARK
6330 FRANKFORD AVE., BALTO., MD. 21206
OPEN DAILY 9 TO 9 - SAT. 9 TO 4

CIRCLE NO. 82 ON READER SERVICE CARD

B-I-C VENTURI.

The art of being way ahead without being way out.

The speaker landscape is dotted with esoteric designs that produce marginal improvements at, unfortunately, very high cost.

We refer here to the not-uncommon practice of being elaborately different without being basically advanced.

At B-I-C, we believe that the finer art is being way ahead *without* being way out.

Our patented application of the venturi principle to speaker design ushered in the high-efficiency era, with many 'leaders' following our lead.

And our introduction of the System Monitor technology redefined the loudspeaker's role, giving it the ability to make the rest of a component system perform better.

Each represented a fundamental advancement in speaker design, *not* reserved for the affluent few.

This year, the addition of new Formula 3 and Formula 6 models underscores that approach. Now there are seven B-I-C VENTURI Formulas, from a 2-way bookshelf to 4-way, monitor-equipped tower.

We offer them as the best examples of the art.



Our new Formula 3 Spec II, shown here without grille. It fills a size and design (and price) slot between the 5 and 7.

The patented B-I-C VENTURI coupled path. Its multiplier effect produces bass energy 14C times greater (and substantially purer) than the same signal measured directly at the woofer cone.

The brains of the system; the monitor control panel with Amplifier Clipping Indicator, Speaker Overload section and Dynamic Tonal Balance Compensation (automatic and manual).

The BICONEX® T-Slot Transducer that expands sound dispersal in treble and upper midrange to 180 degrees. Lower midrange and bass cones mount coaxially, achieving a large (yet compact) 4-way system.



B-I-C VENTURI SPEAKER SYSTEMS

TOMORROW'S TECHNOLOGY TODAY

B-I-C VENTURI, Westbury, N.Y. 11590. B-I-C, B-I-C VENTURI and BICONEX are trademarks of British Industries Co. Division of Avnet, Inc. In Canada: C. W. Pointon, Toronto.

CIRCLE NO. 7 ON READER SERVICE CARD (FOR EARLIEST RESPONSE WRITE DIRECT)



Henry Luthman Assoc.

On; Time Is Running Out; Midland Maniac; Vacant Chair; and two others. ISLAND ILPS-9494 \$6.98, ® Y81-9494 \$7.98. © ZCI-9494 \$7.98.

Performance: **Soporific**
Recording: **Okay**

For those of you out there whose remembrance of Steve Winwood has been dimmed by his long silence, he was the boy genius of the Spencer Davis Group, the one who wrote, played on, and sang their mid-Sixties classics *Keep On Running* and *Gimme Some Lovin'*. After that he joined a group called Traffic, which produced two classic albums in 1968 and then more or less snoozed through the rest of their career—although they were celebrated to excess for a later FM hit called *The Low Spark of High-Heeled Boys*. Just how desperate semi-defunct superbands and product-hungry record companies can get was illustrated when Island resorted to rereleasing a still-available one-record live Traffic album as a two-record set—with the only addition an extended, forty-five-minute version of *Low Spark of High-Heeled Boys!*

The current release is now being touted as Steve Winwood's comeback album. Unfortunately, it is one of the most colorless, energyless, soulless, and generally all-around less LP's in recent memory. The songs plod along aimlessly, the lyrics *might* be about something, and Winwood's once thrillingly rich voice is weak enough here to qualify him as a finalist in a George Harrison sound-alike contest. I know this is the guy who once wrote the song *Sometimes I Feel So Uninspired*, which was an insult in itself, but if this new album shows how uninspired he's been in the nearly half a decade since Traffic did *anything* of note, it might be a good idea for him to re-evaluate his choice of a career. One advantage of starting out as a boy genius is that if you find yourself completely burnt out at twenty-nine there's always dental school to fall back on.

Lester Bangs

TAMMY WYNETTE: *Let's Get Together.* Tammy Wynette (vocals); vocal and instrumental accompaniment. *Let's Get Together (One Last Time); If We Never Love Again; Cheatin' Is; I Can Love You; Your Sweet Lies (Turned Down My Sheets Again);* and five others. EPIC KE-34694 \$5.98, ® EA-34694 \$6.98, © ET-34694 \$6.98.

Performance: **Regular Wynette**
Recording: **Very good**

When I first typed the heading for this review, I typed "Performance: Very good," which can only mean that Tammy Wynette's producer, Billy Sherrill, was weighing heavily on my mind. He's got her firmly under control and on a tight rein again here, with a very slick, very professional gaggle of spangling guitars, muted violins, and quivering steel guitars behind her. Oh yes, and an assortment of cheat-in' and hurtin' songs you'd need a scorecard to know were *this* year's instead of last year's or the year's before that. Dolly Parton may be taking new directions, but Tammy's still taking the direction pointed out by Billy, which is a good, proved, commercial one—as if Tammy needed more money, as if having money solved her problems. And that, ironically, is her strength as a singer: she sounds just as sad rich as she did poor, and therefore she sounds believable to those her songs are pitched to, including the people who work in beauty

(Continued on page 120)

ATLANTIC's original-cast recording of the current Broadway smash *I Love My Wife* arrives dripping with praise and awards for the stage production (two Tonys and four Drama Desks) and sounding cozily brilliant. What is cozy is the plot, which concerns two couples in Trenton, New Jersey, who decide to give the New Morality a spin by staging a Christmas Eve orgy, but at the last moment decide that swinging isn't really their style. What is brilliant is Cy Coleman's score, the best and most eclectic one he's done yet, and Michael Stewart's lyrics, which have all the kinky spit-and-polish of a kinky, latter-day Lorenz Hart.

Coleman's prior credits include the musicals *Sweet Charity* and *Seesaw* as well as several pop classics. Michael Stewart was responsible for the book of *Hello, Dolly*, but instead of being content with dropping postcards from Monte Carlo or St. Moritz for the rest of his richly royaltied life he kept trying his luck on Broadway, though without much success—until now.

I think that for several years hence Coleman's and Stewart's major credits will be their contributions to *I Love My Wife*. One reason for their success here must be their decision to wander, musically and lyrically, and to hell with themes, motifs, and "plot integration." This breaks with a long-standing Broadway tradition. Ever since Oscar Hammerstein II and Richard Rodgers integrated their score for *Oklahoma*, making each song responsible for developing the plot or establishing a character, no serious Broadway composer would admit to throwing in a number just because he'd always wanted to write that kind of song or to satisfy a wait'll-they-hear-*this*-one urge. Even the irrepressible Cole Porter, who was famous for rummaging through his piano bench and pulling out something he thought might be "cute," however irrelevant, finally gave in to the new convention in 1948 (five years after *Oklahoma*) when he brought forth the completely integrated *Kiss Me Kate*.

In breaking with the recent past, Stewart and Coleman provide us with such contemporary delights as the ragtime knee-thumper *Hey There, Good Times* (already a hit) and the graceful, oddly sensuous *Someone Wonderful I Missed*, which is in what can only be de-

scribed as Nashville beguine style (now *there's* a song that—are you ready?—Dinah Shore could make a hit single out of right now in 1977). Stewart's daisy-chain rhyme schemes in *By Threes*, extolling the raptures of six-handed foreplay, are what made me think of the great Lorenz Hart in the first place, and the jaunty *Ev'rybody Today Is Turning On* and the moist-palmed, bawdy *Monica* are additional delights.

All of the songs, of course, do have *some* relationship to the plot, but they aren't *glued* to it. Their freedom and eclecticism make *I Love My Wife* one of the most enjoyable show albums of recent years, for you can relax and enjoy each number at your leisure. There's no need to keep in mind that Emile is telling Nellie that it just can never be between them or that Sally Bowles is really just an unhappy, fatherless child forced into a false gaiety.

UNFORTUNATELY, the people at Atlantic Records seem to have been slightly carried away by all this new freedom. Their liner notes tell us about as much as the contents of a litter bag would. Only a batch of quotes from rave reviews appears on the back of the album, with no sign of such "trivia" as a plot outline or performance credits for the individual songs. In any case, the four singers—Lenny Baker, Joanna Gleason, Ilene Graff, and James Naughton—are all very fine, and the recording was handsomely arranged and produced by Cy Coleman himself. Particularly good are the balance and blend between the small back-up band and Gleason and Graff in *Someone Wonderful I Missed*. Baker delivers the tongue-twisting *Monica* with all the crisp assurance of a Savoyard, and Naughton and Baker do *By Threes* to a fare-thee-well. The four gentlemen who make up the band not only accompany the singers instrumentally throughout but occasionally, admirably, assist with the vocals as well. —Peter Reilly

I LOVE MY WIFE (Cy Coleman-Michael Stewart). Original-Broadway-cast recording. Lenny Baker, Joanna Gleason, Ilene Graff, James Naughton (vocals); John Miller, Ken Bichel, Michael Mark, Joseph Saulter (vocal and instrumental accompaniment). ATLANTIC SD 19107 \$7.98.

Not many tonearms can pass this simple but very revealing test.

Pivot bearing friction is one of the most important elements of tonearm design. It is the major source of resistance encountered by the stylus as it traces the record groove. And it directly affects the way your records sound and how long they last.

While most tests of tonearm performance require sophisticated laboratory equipment, a remarkably precise test of bearing friction can be made with only a $\frac{5}{8}$ " square of paper, such as the corner of a dollar bill.

That piece of paper, placed on the head of a carefully balanced free-floating tonearm, will cause the tonearm to lower—or it won't. It depends on whether the bearing friction of the tonearm pivot is significantly lower than the 25-milligram weight of the paper.

A good place to make this test is at your high fidelity dealer. You can try it on any turntable you may be considering. We believe you'll be surprised how few—even very high-priced ones—can pass this simple test.

We encourage this test with confidence, since even our lowest-priced model, the 1237, has vertical bearing friction well below the test condition.

While making this test, you might examine tonearms in other ways. For example, are they straight (good) or curved (not so good)? Curving the tonearm adds more mass and makes the arm prone to lateral imbalance.

Also, note how smoothly you can balance the arm, the sense of precision you get as you set tracking force and anti-skating and the overall sense of quality in the materials and finish.

Then you'll know why Dual wants you to know more about tonearms. And why others may not.



Dual

For the life of your records

United Audio, 120 So. Columbus Ave., Mt. Vernon, NY 10553

shops, which is what Tammy did when she was poor. The hard core of her audience is working-class, mostly female, and her manager seems to be betting that it's conservative as well, an audience you can't pull radical image changes on. I have my doubts about that assessment; hers is a heavily-into-TV audience that is probably quite sophisticated, in a non-verbal way, about "images." Anyway, Tammy sounds believable again here as she skates around on top of the slick arrangements, and the songs don't have any gaffes in them. (It might, come to think of it, improve things to have some spots of weirdness here and there.) It's just so . . . pretested, guaranteed. But how many times can essentially the same album be guaranteed? How about once in a blue moon taking a *chance*? N.C.

YES: *Going for the One*. Yes (vocals and instrumentals). *Going for the One*; *Turn of the Century*; *Parallels*; and two others. ATLANTIC SD 19106 \$6.98, Ⓟ TP-19106 \$7.98, Ⓞ CS-19106 \$7.98.

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

Yes has claimed to be the best musical conglomerate in the world, which is okay by me though it might miff the New York Philharmonic, the Swan Silvertones, the Thad Jones/Mel Lewis Big Band, the Juilliard String Quartet, and the Who, to name just a few. If you're a Yes fan, you probably agree with the group's high opinion of itself. I'm *not* a fan, but I can see—up to a point—why one might be. They're meticulous craftsmen, gifted and

even individualistic instrumentalists (Steve Howe and Chris Squire in particular), and they've managed to shatter, for better or worse, the rigid structures of the music from which their own material derives. Where fans and I differ is on the "for better or worse" part. Yes strikes me as having achieved its freedom at the expense of compositional logic and discernible emotional content, but Yes fans think the music has Olympian grandeur.

With all that up front, let me simply report that "Going for the One" has a certain boozy brashness that has been absent from the band's last few albums, and it confirms that the Yes-men *do* have a sense of humor after all (which was suggested by reports of their performing *I'm Down* as a concert encore). Nevertheless, the material here is mostly more of the usual sterility masquerading as "serious" music. If you like Yes, of course, you don't have to take my opinion any more seriously than I take the band. S.S.

Lenco Turntables from Switzerland.

Precision made. Affordable.
Good looking, too.

In terms of craftsmanship, in terms of style, Lenco turntables are beautiful. Lenco gives you a choice of belt or direct drive, manual or fully automatic operation. And all four models come with: base and dust cover, precision ball bearing tone arm, shock absorbing viscously-damped tone arm lift, and anti-skating device.

Look for Lenco turntables. Prices from \$129.95 to \$299.95. So even if you don't have a Swiss bank account, you can still afford them. See your Lenco dealer today or write.



Available from
Neosonic Corporation of America, 180 Miller Place, Hicksville, New York 11801.

Lenco

CIRCLE NO. 54 ON READER SERVICE CARD

DISCO



CAROL DOUGLAS: *Full Bloom*. Carol Douglas (vocals); vocal and instrumental accompaniment. *Light My Fire*; *Dancing Queen*; *We Do It*; *I Got You on My Mind*; and six others. MIDSONG BKL1-2222 \$6.98, Ⓟ BKS1-2222 \$7.95, Ⓞ BKK1-2222 \$7.95.

Performance: **Standard**
Recording: **Standard**

Carol Douglas tries valiantly to get in on the action here, but the arranging and conducting of John Davis and the production by Ed O'Loughlin keep her so tightly wrapped in the standard disco groove that she never becomes more than an adjunct to the total sound. It's a very listenable—and danceable—album, but poor Carol's been placed so far out in left field that you'd need binoculars to find her. P.R.

RECOMMENDED DISCO HITS

Ⓟ **ROSE ROYCE: *In Full Bloom*.** WHITFIELD 3074 \$6.98, Ⓟ M83074 \$7.98, Ⓞ M53074 \$7.98.

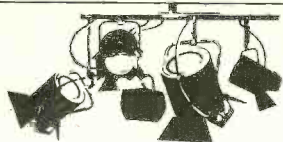
Ⓟ **FIRST CHOICE: *Delusions*.** GOLD MIND GZS 7501 \$6.98.

Ⓟ **EL COCO: *Cocomotion*.** AMERICAN VARIETY INTERNATIONAL AVL 6012 \$6.98.

Ⓟ **BELLE EPOQUE: *Miss Broadway*.** SHADY BROOK 5016 \$6.98, Ⓟ 8314-33009(H) \$7.98, Ⓞ 5314-33009 (H) \$7.98.

Ⓟ **UNIVERSAL ROBOT BAND: *Dance and Shake Your Tambourine*.** RED GREG RG 1001 \$6.98.

(List compiled by David Mancuso, owner of the Loft, one of New York City's top discos.)



THEATER • FILMS

THE BAKER'S WIFE (Stephen Schwartz). Original-cast recording. Paul Sorvino, Teri Ralston, Patti LuPone, Kurt Peterson (vocals); orchestra, Robert Billig cond. TAKE HOME TUNES THT 772 \$8.95 (from Take Home Tunes, P.O. Box 496, Georgetown, Conn. 06829).

Performance: **Charming**
Recording: **Very good**

The Baker's Wife is one of those musicals you read about in theatrical columns which somehow never get around to opening. What went wrong? Usually you never find out, but in this case the producers were enterprising enough to record the score with the original cast before the curtain went up on opening night—which it never did. Judging from the songs by Stephen Schwartz and the way they're performed here, that's a shame. The story itself is a natural for a musical. It is based on that marvelous vintage French movie, with Raimu, about the baker in the little town of Concorde whose wife leaves him for a handsome young villager and who cannot admit that he has really been cuckolded. Taking advantage of the locale of this fable and matching his melodies to the characters with a stunning aptness, Schwartz has supplied both lyrics and tunes for a rather distinguished series of set pieces in an appropriately old-fashioned idiom. They are sung here with skill and fervor, and a thirty-three-piece orchestra performs sparkling arrangements by Thomas Pierson and Don Walker, with the composer himself at the piano. As Genevieve, Patti LuPone, a *real* singer, is quite moving in the beautiful fairy-tale ballad *Meadowlark*. She and Paul Sorvino, who turns out to be not only a strong actor but a singer with a surprisingly true tenor, sing some lovely duets together, including *Merci, Madame*, and *Gifts of Love*. Sorvino himself is affecting in his solos—*If I Have to Live Alone* and *Any-Day-Now Day*—musical interludes that not only convey emotion but manage to further the plot too, so that you can follow the story line from the songs alone. Kurt Peterson, as the seductive Dominique who steals Genevieve away from her baker husband Aimable, is also a superb singer, and Teri Ralston is pleasant to hear in the opening *Chanson*. Whatever the reasons that *The Baker's Wife* never came to Broadway, it certainly makes a charming record album. A complete text of the lyrics is supplied. P.K.

THE BELLE OF AMHERST (William Luce). Julie Harris, monologue. CREDO 5 two discs \$12.96.

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

One-man shows about the lives of famous authors have provided a succession of players

with the opportunity to put on a bravura, tour-de-force performance. A number of these have been recorded—Emlyn Williams impersonating Charles Dickens, Hal Holbrook as Mark Twain, Margaret Webster in a brilliant program about the Brontë sisters, Dorothy Stickney presenting a vivid dramatization of the poems and letters of Edna St. Vincent Millay. With little to look at and much to hear, these are the sort of performances that make good records, and *The Belle of Amherst* is no exception.

The Belle of Amherst places Emily Dickinson, who wrote some of the most superb lyric poetry this country has produced, in her own reclusive setting, mingling passages from her poems with glimpses of her life. The form, with its recurring themes, is almost musical.

Emily offers her recipe for "black cake," tells of quiet days spent with her conventional sister Lavinia, holds conversations with her adored brother Austin and her sister-in-law Sue. She weeps over the remembered deaths of her father and mother and a nephew, the apple of her eye, who died quite young. Suddenly she is speaking the lines of one of her poems—those succinct, impertinent, probing comments on "Life, Love, Nature, Time and Eternity," of which only seven were published ("by stealth") in her lifetime. A box of nine hundred more, written on the backs of envelopes, recipes, and paper bags, was discovered later by her sister.

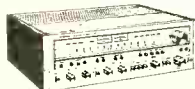
Julie Harris, who won the Tony award as best actress this year for her performance in
(Continued on page 124)

Call The Discount
Sound Hot Line!
Toll-Free!
800-638-6666

IF YOU WANT
THE LOWEST POSSIBLE
PRICE PLUS THE FASTEST
DELIVERY — YOU'LL JUST HAVE
TO SHOP DISCOUNT SOUND.

PIONEER

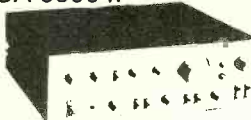
SX-1050



120 watts RMS \$452
per channel

PIONEER

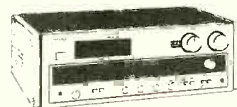
SA-9500 II



80 watts RMS \$307
per channel

SONY

STR-4800SD



Mid-power \$239
receiver, with Dolby

Discount Sound's huge buying power guarantees that we will meet or beat any price! **Discount Sound** will ship it to you fast! Incredible? Call our toll-free number **800-638-6666**. If you're going to buy audio equipment—you can't afford to pass us by! !

Technics
by Panasonic

Call or write for
the lowest prices
on Technics
receivers,
turntables, and
tape decks.

marantz

2330



130 watts RMS \$470
per channel

marantz

HD-77



\$132 ea.

4 speaker system,
12" woofer

marantz

6100



Belt-drive,
semi-automatic \$85



**discount
sound**

301-881-8890
800-638-6666

5618 RANDOLPH RD., ROCKVILLE, MD. 20852
All orders shipped immediately • Phone orders accepted • Use your BankAmericard or Master Charge • Call or write for price quotes on all the top audio brands • Write for free catalog • All merchandise in factory sealed cartons with full manufacturer's warranty.



Bobby Bare, Enigma

A LOT of good old boys aren't so simple when you get to know them, but Bobby Bare, by a good three axe-handle lengths, is the most enigmatic one I've come across in the music business. There's Tom T. Hall, who sometimes seems an odd cross between an Eastern liberal intellectual and a half-drunk redneck, and you could say that's enigmatic, but you only see that contradiction in Hall now and then. There's Merle Haggard doing a put-on and being sincere at the same time in *Okie from Muskogee*, there's Waylon Jennings with all his macho bravado on the outside parting now and then, as if strategically, to reveal gentleness and sensitivity inside, and there are several others too complicated for *People* magazine to ever quite grasp. But Bare has gone Hag one better, several times, in the matter of blurring the distinction between the put-on and old-time, lace-curtain sentimentality, and Bare makes a habit of Hag's occasional contradictory political stances. Bare is enigmatic in a multifaceted way; he's come to look to me like a crazy mosaic of a good old boy—the kind you might get if you were trying to assemble a mosaic in a field with a mean bull.

Bobby Bare has written a number of songs in his day, but lately one album after another has used other people's writing. Bob McDill and Shel Silverstein have been the other people more often than anyone else, many of their songs seemingly written expressly for Bare. The theme of the repertoire is how many plateaus there are to Bare's gadabout curiosity, and at the same time how simple and direct he is. He does the damndest songs in the most incorrigible good-old-boy way. I can't really explain that way—a packaging of nuance—to anyone who's never sat on the porch of a country store and listened to lies for a few hours, who has never been to a roadhouse whose name is stenciled in on the space provided on a tin Coca-Cola sign with rusted buckshot holes in it. Bare's sense of humor, his peculiar style with both overstatement and understatement, vocal mannerisms and techniques, including his sense of timing, are straight out of rolled-up-tee-shirt-sleeves-

ville. Everyone in the pool room can relate to it, as they say (even, nowadays, in Nashville), but it's rather more eloquent than the stuff of their own vocal expression. (Some of them are able to communicate volumes, though, through their handling of a cue stick.) This aspect of Bare, this facet, makes him like the one original you'll find in every crowd of good old boys: the cynical charmer, the funniest one who stays dignified, the closet reader. Hell, shoot the works and call him the D. H. Lawrence figure, the one whose mind secretly ranges far beyond his rugged surroundings. Jim Croce ("Jim Croce don't buy the groceries," McDill has Bare sing to a groupie wife in one song, "Johnny Cash don't take out the trash . . . Ringo Starr didn't buy your new car . . .") flickered the same kind of light under a similar kind of working-class bushel. So did Woody Guthrie, Abe Lincoln, and a few other good men.

WHEN you peer at another facet of Bare, it seems we've something of a populist on our hands. Listen, for instance, to "Hard Time Hungry." the album he and Silverstein got out about the Seventies recession. Johnny Cash (who don't take out the trash) is something of a populist too, if there is such a thing as a rich populist. But, even if it's only image

football, or you could take it to be making fun of the *people* who overindulge in those two opiates. In any case, having gotten his rather more rowdy bunch's attention, he keeps challenging his listeners to question things, in their personal lives as well as in politics and culture. Without being particularly noisy about it, he has given notice that he won't necessarily take the establishment's word on things.

His singing also contains more than at first appears to meet the ear. He makes it seem so easy; his delivery seems so unadorned, his phrasing is Southern conversational (he's from a farm in Ohio), he makes pronouncing every word clearly seem so natural, so routine, you may tend to think while he's doing it that he isn't doing much. He may seem too direct for some people at first. Whatever mannerisms he has are slight and colloquial; he didn't need to cultivate any to cover up flaws, and so he never did. He might do a little better at crossing over into the pop market, in fact, if he had something a little quirky about his voice, but he has been on that chart a few times anyway, first striking long ago with such songs as *Detroit City* (written by Danny Dill and Mel Tillis) and *Miller's Cave* (written by Waylon Jennings' brother-in-law, Cowboy Jack Clement).

HE had already recorded fifteen or so albums before RCA released the double-disc collection "This is Bobby Bare," which apparently is the earliest of his albums now available. Some of the stuff collected there is corny, but some of it also gives insight into the closet reader he is. Of all the cheating songs available, Bare chose Tom T. Hall's (*Margie's at*) *The Lincoln Park Inn*, a song about thinking about cheating and a thinking man's cheating song. *Miller's Cave* is like a lot of ordinary country songs, except that in some small but vital way it's bent—sort of the way *Wolverton Mountain* is, and I'll bet Bare wishes he'd had dibs on that one. Bare likes songs that wake people up, and if they have to go beyond the bounds of propriety to do it, then he'll launch them. They may pile on melodrama, as *Green Grass of Home* did, or they may amount to a stream of jokes, as the whole of "The Winner and Other Losers" just about did, but you'll notice them. And Bare will then proceed to convince you he really is the role he's playing for the next three minutes.

So far so good. But there are lapses—not in

. . . the one original you'll find in every crowd—
the cynical charmer, the closet reader . . .

we're able to get at, Cash identifies with the poor but law-abiding people, being himself a much publicized churchgoer these days. Bare pleases a somewhat more rowdy bunch by having the gall to record "Drop kick me, Jesus, through the goal post of life."

You could read it as a straight statement of a person who loves Christianity and football and expresses himself in clichés, you could view it as making fun of Christianity and/or

his voice, but in his judgment. Before the recent "Me and McDill" album, there was a large-scale outpouring of jokes, mostly created by Silverstein, in "The Winner" and through two discs in "Lullabys, Legends and Lies." The trouble with jokes as Silverstein puts them into song form is that they don't bear too many repeated listenings. They're fine for live performances, these songs, sprinkled here and there in an evening's program,

but they are not the kind of thing to record in wholesale batches. Some time earlier, Bare did an album called "Singing in the Kitchen," with various members of his family, which demonstrated considerable warmth, but which, again, was too public a record of a thing best done in private. The cowboy album, "Cowboys and Daddies," has all the taste of a three-day drunk, meandering ultimately to the subject of a cowboy-cow sexual relationship (he will get your attention, though).

"Hard Time Hungrys" has some jokes in it too, but it's a fairly balanced treatment of its subject and reinforces the feeling I have from growing up among them that the good old boys' native equipment includes a streak of populism, usually dormant. I'm not sure what made it dormant, but I suspect, like the late Harold Ross, that little old lady schoolteachers' more or less constant (though unconscious) use of brainwashing techniques had something to do with it.

"Me and McDill" contains all McDill songs. They're rough and ready, some of them beyond this or that bound of propriety, but they serve Bare better in an album than do Silverstein's cartoons. A few McDill tunes

are bent, too. *Don't Turn Out the Light*, with an irresistible beat, would seem to have the stuff to be a huge hit in both pop and country if it gets the exposure; it's a solid commercial tune, but it's also a little bent. *Wilma Lou* ("Wilma Lou, Wilma Lou, don't let that boy put his hands on you . . .") shows McDill and Bare conveying compassion for the very same poor sucker they're laughing at. And so on. It is a rough, uneven album, and a couple of the songs in it are outright duds. But it isn't boring.

ELLIS NASSOUR, in the liner notes for one of Bare's recordings, came up with a good quote (he can't remember where he got it, apparently) about Bare: "He has never been a singer who played hide-and-seek with reality. His songs are about the crossroads and decisions of life. . . . To the degree that they are (and they often are), they represent a consciousness I find almost always interesting and sometimes fascinating. "Ain't he the awfulest thing?" the womenfolk—delighted Southern womenfolk—would have said twenty years ago. In other parts of the country they'd call him a card or a caution. I just call him that there country-music enigma. —Noel Coppage

THIS IS BOBBY BARE. Bobby Bare (vocals, guitar); instrumental accompaniment. *Bless America Again; Have I Stayed Away Too Long; Long Black Limousine; Four Strong Winds; Long Black Veil; Green, Green Grass of Home; Chicken Every Sunday; Charleston Railroad Tavern; Sing the Blues to Daddy; The Lincoln Park Inn; Houston; I'd Fight the World; The Game of Triangles; Detroit City; Miller's Cave; 500 Miles Away from Home; When the Wind Blows; The Streets of Baltimore.* RCA VPS-6090 two discs \$7.98.

SUNDAY MORNIN' COMIN' DOWN. Bobby Bare (vocals, guitar); instrumental accompaniment. *Sunday Mornin' Comin' Down; The Piney Wood Hills; In the Same Old Way; Come Kiss Me Love; California Dreams; Charleston Railroad Tavern; The Chicago Story; Singer of Sad Songs; Homecoming.* RCA ANL1-0560 \$4.98, © ANS1-0560 \$5.95, © ANK1-0560 \$5.95.

SINGIN' IN THE KITCHEN. Bobby Bare (vocals, guitar); Bobby Jr., Jeannie, Cari, and Shannon Bare (vocals); instrumental accompaniment. *Singin' in the Kitchen; The Monkey and the Elephant; Lovin' You Anyway; Where'd I Come From; Ricky Ticky Song; The Giving Tree; You Are; The Unicorn; Cloudy Sky; She Thinks I Can; Scarlet Ribbons; See That Bluebird.* RCA APL1-0700 \$6.98, © APS1-0700 \$7.95, © APK1-0700 \$7.95.

HARD TIME HUNGRYS. Bobby Bare (vocals, guitar); instrumental accompaniment. *Hard Time Hungrys; The Farmer Feeds Us All; Alimony; Two for a Dollar; Back Home in Huntsville Again; Daddy's Been Around the House Too Long; Warm and Free; Able Bodied Man; \$100,000 in Pennies; Bottles and Boxes; Truck Driver, Truck Driver; The Unemployment Line.* RCA APL1-0906 \$6.98, © APS1-0906 \$7.95, © APK1-0906 \$7.95.

COWBOYS AND DADDYS. Bobby Bare (vocals, guitar); instrumental accompaniment.

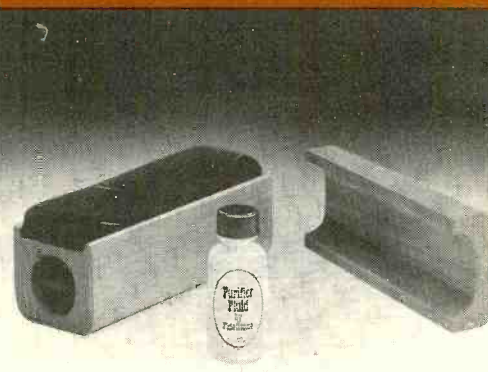
The Cowboy and the Poet (Faster Horses); Cowboys and Daddys; High Plains Jamboree; Chester; Up Against the Wall, Redneck Mother; The Stranger; Amarillo Highway; Speckled Pony; Pretty Painted Ladies; He's a Cowboy; Calgary Snow; Last Dance at the Old Texas Moon. RCA APL1-1222 \$6.98, © APS1-1222 \$7.95, © APK1-1222 \$7.95.

LULLABYS, LEGENDS AND LIES. Bobby Bare (vocals, guitar); Chip Young (guitar); Lloyd Green (steel guitar); Bobby Thompson (banjo); Ron Oates (piano); other musicians. *Lullabys, Legends and Lies; Paul; Marie Leveau; Daddy What If; The Wonderful Soup Stone; The Winner; In the Hills of Shiloh; She's My Ever Lovin' Machine; The Mermaid; Rest Awhile; Bottomless Well; True Story; Sure-Hit Songwriter's Pen; Rosalie's Good Eats Cafe.* RCA CPL2-0290 two discs \$9.98, © CPS2-0290 \$9.98.

THE WINNER AND OTHER LOSERS. Bobby Bare (vocals, guitar); Red Lane (guitar); Henry Strzelecki (bass); Bobby Wood (piano); other musicians. *Climbin' the Ladder and Climbin' the Walls; Baby Wants to Boogie; Keeping Rosie Proud of Me; Bald Headed Woman; Vince; Lost in Austin; Put a Little Lovin' on Me; Yes, Mr. Rodgers; Brian Hennessey; My Better Half; Drop Kick Me, Jesus; The Winner.* RCA APL1-1786 \$6.98, © APS1-1786 \$7.95, © APK1-1786 \$7.95.

ME AND McDILL. Bobby Bare (vocals, guitar); Bill Rice (guitar); Robert Wray II (bass); Randy McCormick (piano); other musicians. *If You Think I'm Crazy Now; Hillbilly Hell; Don't Think You're Too Good for Country Music; Till I Get on My Feet; Don't Turn Out the Light; Wilma Lou; Look Who I'm Cheating On Tonight; You Made a Believer Out of Me; The Woman in Every Man's Life; Can't Seem to Get Nowhere; Tired of the Road Joe.* RCA APL1-2179 \$6.98, © APS1-2179 \$7.95, © APK1-2179 \$7.95.

The most popular way to clean records isn't the best.



The new Record Conditioner by Fidelitone is proving that to more and more people.

Our Purifier Fluid is one reason why. It's a more effective fluid because it leaves no residue, reduces static charge and increases output sensitivity.

And our unidirectional pile pad fits into an exclusive cherry wood handle that's contoured not to slip or roll. It comes with a matching cherry holder you don't pay extra for.

In fact, the Record Conditioner by Fidelitone costs surprisingly less than the most popular brand. Which gives our Record Conditioner the kind of quality and value everyone can buy.

Record Conditioner with Purifier Fluid by Fidelitone

Fidelitone, Inc., 207 North Woodwork Lane, Palatine, Ill. 60067
Fidelitone Products are available in Canada.

© 1977, Fidelitone, Inc.



AMERICA'S #1 VALUE LEADER
STEREO CORPORATION OF AMERICA

WE'RE THE BEST!! AND WE'LL PROVE IT!

Our prices are the lowest! Check with us before you buy any stereo equipment. Give us the opportunity to beat the best deal you've been able to find. We weren't rated #1 for nothing.

WRITE OR CALL FOR FREE, BRAND NEW 32 PAGE, STEREO PRICE CATALOG!

- We discount over 60 major brands!
- We're one of the oldest audio mail-order houses in the U.S.A.
- Largest inventory/lowest prices! We get the best deals from the manufactures, you get the best deals from us.



WRITE US NOW FOR THE LOWEST PRICE QUOTE!

SHOP BY PHONE!
(212) 253-8888
9-5 Mon. thru Sat.
N.Y. time
Master Charge
BankAmericard

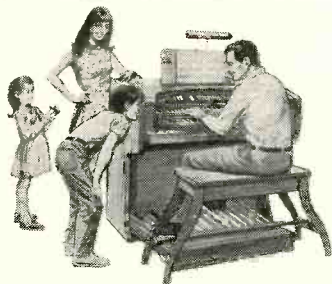
EXCLUSIVE!
Night Owl Order Line!
(212) 253-8911
5-9 P.M. Mon.-
Thurs. only!
Orders/Quotes Only!



STEREO CORPORATION OF AMERICA

SR - 1629 Flatbush Ave.
Brooklyn, New York 11210

CIRCLE NO. 75 ON READER SERVICE CARD



Our whole family helped assemble this wonderful Schober Organ... and now we all play it!

Talk about real family fun! We all worked together, for a few hours almost every day. Almost too soon, our Schober Organ was finished. Our keen-eyed daughter sorted resistors. Mom soldered transistor sockets, although she'd never soldered anything before. And it did our hearts good to see the care with which our son—he's only 12—installed the transistors. Me? I was the quality control inspector—they let me do the final wiring.

Our completed Schober Organ compares favorably with a "ready-made" one costing twice as much! (The five models range from \$650 to \$2850.)

Just send the coupon for the fascinating Schober color catalog (or enclose \$1 for a 12-inch LP record that lets you hear as well as see Schober quality).

The Schober Organ Corp., Dept. HR-55
43 West 61st Street, New York, N.Y. 10023

- Please send me Schober Organ Catalog.
- Enclosed please find \$1.00 for 12-inch L.P. record of Schober Organ music.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CIRCLE NO. 64 ON READER SERVICE CARD

The Belle of Amherst, is an old hand with Dickinson. Some years ago she made a stunning record for Caedmon of *Poems and Letters of Emily Dickinson* (TC 1119), and later an expanded, two-disc version, *Emily Dickinson—A Self Portrait* (TC 2026). On this new set from Credo she grasps the opportunity to deepen and round out that portrait. (Credo is the new adult label from the company in Cambridge that has released all those charming Pathways of Sound records for children.) So perfectly does she capture the puritan yet mischievous and quietly subversive spirit of her subject that the transitions from prose to verse are almost imperceptible. The Harris voice is a supple instrument that can fade to a broken whisper or swell in an ecstatic diapason at some remembered hope or modest joy. A twinkle of devilry enters her tone at the mention of the eccentricities Dickinson deliberately cultivated or some swollen balloon of local pretension she managed to puncture. And when real tears are called for, Harris sheds them. On records, where there is no need to strain to be heard in the balcony, her performance is even subtler, better modulated, and more persuasive than in the theater or in the videotaped production seen over public television. Stereo lends a sense of stage movement to the recording as Harris/Dickinson paces about like a restless bird—a wren with the lyric resources of a nightingale. Excellent notes by Brooks Atkinson are included with the album. P.K.



FOLK

THE BOYS OF THE LOUGH: *The Piper's Broken Finger*. The Boys of the Lough (vocals and instrumentals). *Lady Anne Montgomery; O'Reilly from the County; Colonel Robertson; The Shamrock Shore; Millbank Cottage; The West of Ireland; The Rushes Green*; and six others. PHILO PH 1042 \$6.98.

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

On the average, the closer to "pure" a folk performer is, the more inept he or she will be on the instruments. The super pickers tend to turn professional, no matter how far back in the woods they started. Lately there have been some groups that manage to be both authentic and professional, and notable among them have been the Chieftains, from Ireland, and the Boys of the Lough, whose members come from various parts of the British Isles. My quarrel with this particular album is not over how they play—they are all sharp and quick, and Aly Bain is an exceptionally expressive fiddler—but that this segment of their repertoire seems to be monotonous sometimes and tedious other times. If you must have *all* the folk roots, though, instead of taking the Folk Roots' Greatest Hits cop-out with me, well, they've got all *sorts* of au-

thentic stuff in here. They play it nicely, and little Philo, up in Vermont, has recorded it beautifully. There's even absolute dead silence where it's supposed to be, a simple thing you hear less and less on the big labels' product. N.C.

MADDY PRIOR AND JUNE TABOR: *Silly Sisters*. Maddy Prior and June Tabor (vocals); Martin Carthy (guitar); Danny Thompson (bass); other musicians. *Doffin' Mistress; Burning of Auchidoon; Lass of Loch Royal; The Seven Joys of Mary; Silver Whistle*; and eight others. CHRYSALIS CHR 1101 \$6.98.

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

Maddy Prior, vocalist extraordinaire with Steeleye Span, is also a walking encyclopedia (or perhaps one should say *dancing* encyclopedia, considering her terpsichorean contributions to that group's stage act) of traditional English folk music. In fact, she made several extremely authentic albums with a variety of like-minded musicians before Steeleye got its current style together. Her new duet record with June Tabor, then, is pretty much a return to her roots; the tunes are all by those two immortal giants, Trad. and Anon., the instrumentation is strictly acoustic, and almost half of the album is a *cappella*. Although gorgeously performed by all concerned, it is somewhat rough going for those of us not sufficiently steeped in the subtleties of the genre. Personally, I find Steeleye's electronic revampings of songs like these far more exciting, if only because they represent a living, breathing example of the continuing development of the folk tradition. While I appreciate the reverence and scholarship involved in a project like "Silly Sisters," the recording verges on mummification. Then again, there are some people who still haven't forgiven Bob Dylan for going electric, so this is all pretty subjective. At any rate, if the Real Thing is your . . . er, cup of tea, you're not likely to find it done much better. S.S.

SPOKEN WORD



THE CREDIBILITY GAP: *The Bronze Age of Radio*. The Credibility Gap (comedians). *Who's On First; Tricia's Honeymoon; The L.B.J. Tape; Spots (Tribute to Fred May); The Last "Big Picture"*; and six others. WATERTHOUSE 1 \$6.98.

Performance: **Spotty**
Recording: **Decent mono**

The Credibility Gap was a Los Angeles-based comedy troupe responsible for one of the funniest records ever made, "A Great Gift Idea," which featured devastating parodies of Sly Stone and Rod McKuen and an unbelievable fifteen-minute rape of the *Tonight Show*.

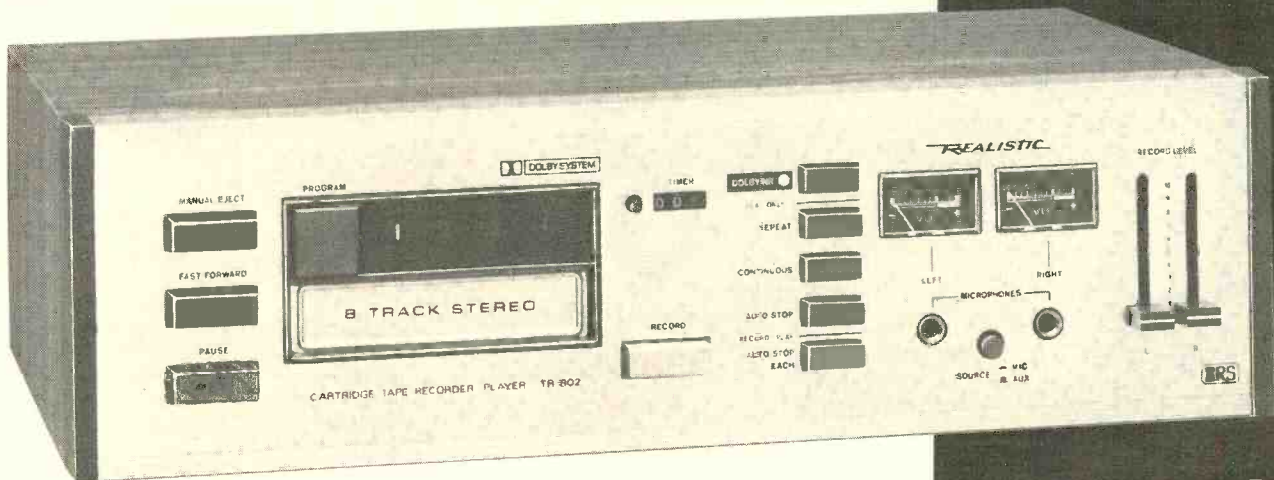
(Continued on page 126)

**CHOOSE A
REALISTIC®
CASSETTE...**



Our new SCT-15 deck sets new standards for stereo cassette recording at a moderate price. Integrated-circuit Dolby reduces tape hiss, preserves treble response, and extends dynamic range. Separate bias and EQ selectors for use with the latest tape formulas, including CrO₂. Convenient front-load design with large VU meters, digital tape counter, and dual mike inputs. Six function controls. 199.95.

DOLBY* TIMES TWO



The new TR-802 gives you total record/play convenience plus Dolby sound — and the Dolby's switchable so you can still make standard tapes for your car's player. Large VU meters, Glide-Path® level controls, and a precise minutes-and-seconds timer for recording ease. Pushbutton pause, program-repeat, continuous-play, and Auto-Stop after each program (record only). Check out the TR-802 at your nearby Radio Shack — 8-track never sounded so good! 179.95.

**OR 8-TRACK
DECK
EACH WITH
DOLBY!**

Prices may vary at individual stores and dealers. *Dolby® is a trademark of Dolby Laboratories, Inc.



FREE! New '78 Catalog

Come in for your copy and see what's *really* new in electronics. 164 pages — 100 in full color. 2000 exclusive items.

SOLD ONLY WHERE YOU SEE THIS SIGN:

Radio Shack®

A TANDY COMPANY • FT. WORTH, TX 76102 • 6000 LOCATIONS IN 9 COUNTRIES

Some members of the troupe have gone on to more lucrative work in TV, and apparently the group no longer appears as a unit. Their "new" album is the comedic equivalent of out-takes, consisting of material they worked up for a daily radio show a few years ago. It's not particularly amusing, especially compared to, say, Bob and Ray. There is, however, one absolute gem, a reworking of Abbott and Costello's old "Who's on first?" routine—this time with a concert promoter who's booked the Who, the Guess Who, and Yes—that is by itself worth the price of the whole album. S.S.

THE WASHINGTON HILLBILLIES. Jeff Altman, Ronnie Claire, George Memmoli, Nellie Bellflower, Michael Mislove, Shep

Menken, Kurt Taylor, Steve Spears, Stuart Dillon, Sharon Obeck, Dave Anderson, Bill Sheridan, Billy Minkin (comedians). *Phone-mate #1; Fireside Chat; TV Offer; Stud Beer; Planning a Vacation; Kentucky Fried Carter; King Pong; Getting Off; Bobby and the Prez; Bedtime Story*; and eight others. CASABLANCA NBLP 7052 \$6.98.

Performance: **Bland but amiable**
Recording: **Very good**

The comedians caught up with the Carter administration some time ago, and I guess we can all look forward to three more years of spoofs on the current occupants of the White House. If none of them are any worse than this entry called "The Washington Hillbillies," we should be able to survive the whole

thing rather nicely. Jeff Altman, whose impersonation of Jimmy Carter is realistic enough to evoke visual images, is heard in cozy conversation with European heads of state, dropping a few drawled French phrases for Giscard d'Estaing and telling Helmut Schmidt "Ich bin das President." But he can't reach anyone in England because "the country's closed." For a neighborhood picnic, he orders "forty-five buckets of chicken wings, seventy-four Cokes, and a beer." The beer, of course, is for Billy, who is described as a man "who plays softball to win" and can be heard delivering a commercial for a product called "Stud Beer."

In one bright episode, the President plays the harmonica for Bob Dylan and talks to him in rhymes stolen from Dylan's own songs. In another, Miss Lillian tucks Amy in for the night and tells her a favorite bedtime story about Jimmy the Giant Killer, who climbs a peanut tree to a white house where he does in a dangerous giant named Ford. *Of course* there's a press conference, in which the President denies that he's appointing Henny Youngman ambassador to Israel, as well as a Sunday school skit, a talk with Brezhnev, and a plug for a product called "Peanutol." In all, it's fairly predictable yet funny stuff, a little blunt-edged as political satire goes but moving along at the amiable pace of its subject and well performed by Mr. Altman and a conscientious supporting cast. P.K.



Old Timer

Meet Crown DC-300 amp, serial number 2131. It's owned by Fanfare, who puts together sound systems for performers.

Since 2131 was built, it has worked hard professionally, most of the time on the road. In and out of trucks, in and out of racks, in and out of dust, wind, rain and sun.

Once it was in a truck that rolled over three times returning from a tour. 2131 went right through the roof and landed in a puddle where Fanfare found it hours later.

That was five years ago. After cleaning and adjustment, it went right back to work, to provide more years of trouble-free, professional service.

Then go talk business with your Crown dealer.



CIRCLE NO. 18 ON READER SERVICE CARD



JAZZ

CARLA BLEY: *Dinner Music*. Carla Bley (tenor saxophone, piano, organ, vocal); Michael Mantler (trumpet); Roswell Rudd (trombone); Carlos Ward (flute, alto and tenor saxophones); Richard Tee (keyboards); Bob Stewart (tuba); Eric Gale, Cornell Dupree (guitars); Gordon Edwards (bass guitar); Steve Gadd (drums). *Dining Alone; Ad Infinitum; Ida Lupino; Song Sung Long*; and four others. WATT 6 \$6.98 (from J.C.O.A., 6 West 95th Street, New York, N.Y. 10025).

Performance: **High-calorie**
Recording: **Excellent**

"Dinner Music" is the sixth serving Carla Bley and her husband, Michael Mantler, have given us on their Watt label, and it is a delicious, slightly naughty dessert. For one thing, it counts among its ingredients Messrs. Tee, Gale, Dupree, Edwards, and Gadd (put them all together and you have the Warner Bros. recording group Stuff), a commercial mixture most cooks would not think of blending with Ms. Bley and her more art-minded colleagues Roswell Rudd, Carlos Ward, and Michael Mantler. The blend works, though. Who says accessible music can't also be music of considerable artistic value?

Carla Bley's vocal on *Dining Alone* might
(Continued on page 128)

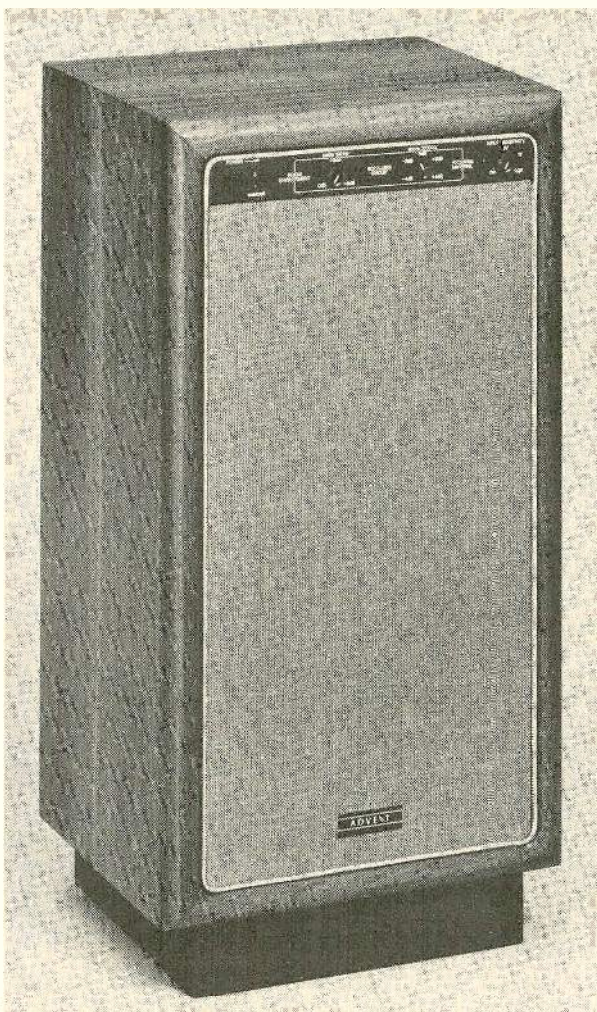
(An Integrated Amplifier-Speaker Using Biamplication.)

The Powered Advent Loudspeaker.

We have felt for quite a while at Advent that the next logical step in speaker design, the one that would combine more real benefits than any other, would be to develop a carefully integrated amplifier-speaker system.

The Powered Advent Loudspeaker is that product — an acoustic suspension speaker system with built-in biamplication that drives its woofer and tweeter separately. It is a product that must be heard by anyone who would like the closest possible approach to “live” sound in a speaker.

■ The Powered Advent will produce very loud, life-like listening levels in a home without sacrificing any of the very wide frequency range needed for ultimate clarity and definition of musical instruments.



(Many of the large conventional multi-speaker systems designed to produce this amount of sound give up a significant amount of frequency range in the process.)

■ At the loudest levels (and all others), the Powered Advent has a totally open, unstrained sense of ease that is the product of very low distortion. Its biamplication overcomes the biggest single obstacle to totally realistic, undistorted sound at high levels. That obstacle has been the audible effects of amplifier clipping, which are generally triggered by mid-bass or mid-range musical material, but which occur in the form of harsh, non-musical harmonics at higher frequencies. With the Powered Advent's use of biamplication, clipping generated at low and middle frequencies has *no* audible effect at high frequencies, which are handled by a separate amplifier.

■ It has unique control features to maximize audible performance, including two active response-contouring controls (operating under 100 Hz and above 3,000 Hz) and a subsonic filter that prevents record warp, feedback and other ultra-low-frequency disturbances from causing IM distortion and robbing available amplifier power.

■ It has four unique circuits (three of them analog computers) that guard against tweeter or woofer damage, output transistor failure and amplifier overheating.

■ It can be driven by a preamp or tuner-preamp (such as the tuner-preamp section of the Advent Model 300 Receiver) or directly from the speaker output terminals of an amplifier or receiver.

■ It provides all of its performance at a cost (\$450*) that is less than most combinations of good speakers and high-power amplifiers, and at a size that fits comfortably into a living room.

For more information on the design and capabilities of the Powered Advent Loudspeaker, please send us the coupon or call us (toll free) at (800) 225-1035. In Massachusetts, the non-free number you should call is (617) 661-9500.

Thank you.

Advent Corporation, 195 Albany Street,
Cambridge, Massachusetts 02139

Please send information on the Powered Advent
Loudspeaker and a list of Advent dealers.

Name _____

Address _____

City _____

State _____ Zip _____

Advent Corporation, 195 Albany Street, Cambridge, Massachusetts 02139.

*Suggested price, subject to change without notice.

Bold, Basic,

The Nakamichi 600 Series components bring a new approach to system high fidelity—a bold concept distinctly ahead of its time. Never has a group of components combined such high standards of excellence in performance and quality, uniquely attractive styling and supreme ease of installation and operation.

The basic Nakamichi 600 Series trio consists of the 600 Cassette Console, 620 Power Amplifier and 630 FM Tuner Preamplifier. Each is a study in human engineering; witness the gracefully sloped front panels with logically positioned controls. All three are timeless design expressions—sculptures worthy of artistic praise. And each performs its assigned function elegantly and flawlessly. But the three together form the nucleus of an incredibly impressive music system that is not likely to be equalled for many years to come. See and hear the trio at your nearest Nakamichi dealer. For complete information, write Nakamichi Research (USA) Inc., 220 Westbury Avenue, Carle Place, New York 11514



600 The highly acclaimed 600 Cassette Console enjoys the established reputation as the world's best two-head cassette deck. And, as such, it actually outperforms other manufacturer's three-head cassette decks! It is loaded with unique features, including Nakamichi's famous Focused-Field Crystal Permalloy head, rock steady DC Servomotor transport, lightning-fast peak level meters with an unheard of 47dB range, front panel calibration controls, phase-corrected electronics, and special IM Suppressor circuitry. Guaranteed minimum frequency response is 40–18,000 Hz \pm 3dB (EX or SX tape, with or without Dolby*). Signal-to-noise ratio is better than 65dB (Wrms at 400 Hz, 3% THD, with Dolby* and SX tape)—a greater dynamic range than today's best records.

help explain why she has to, but worse things have hit the charts, and there's so much good stuff (pardon) here that I'm willing to overlook a slight indiscretion. *Song Sung Long* features wonderful work by trombonist Roswell Rudd, who gives the opening a slight Ellingtonian flavor, and Ms. Bley handles the tenor saxophone admirably on *Ida Lupino* (though she never really takes off on it), which also contains nice solo work by Eric Gale. The very talented Ms. Bley is full of musical surprises, and her creativity never lingers in any one area too long. I wouldn't be surprised if Watt serving number seven turned out to be Senegalese circumcision-ceremony music transcribed—and, of course, specially arranged—for eighteenth-century pipe organ, Lebanese children's choir, seven tambourines, and piano. I wouldn't be surprised, but that's not what I'm hoping for. C.A.

RECORDING OF SPECIAL MERIT

OLIVE BROWN: *Olive Brown Sings!* Olive Brown (vocals); Don Ewell, Mike Montgomery (piano); Gardner Hitchcock, George Brunis (drums); other musicians. *Goodie Goodie; Someday You'll Be Sorry; Nobody Knows You When You're Down and Out; Beale Street Blues; Everyday I Have the Blues; Am I Blue; I Want to Be Somebody's Baby Doll;* and four others. GHB GHBS-86 \$6.98.

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

I was not previously acquainted with Olive Brown but the lady does indeed *sing*—with

experience, flair, and grace. This recording was made in 1972 during a night-club date in Memphis. On the first side she is backed by veteran pianist Don Ewell, who's been active since the Thirties and who played for many years with the sublime Jack Teagarden. Ewell dotes on the "stride" piano style of James P. Johnson and Fats Waller, and his solo on *Beale Street Blues* is delightfully brash. On the second side Miss Brown is accompanied by the Boll Weevils Jass Band, an energetic and skillful group sending out solid traditional jazz to an appreciative audience. The album is a spree for the performers, and their obvious delight in what they are doing is infectious. They are so good-natured and enthusiastic that they manage to take a program of worn-out tunes and give them the tang of fresh mint. From the recorded evidence, I'd say that everybody had a good time, and you most likely will too when you hear it. J.V.

RECORDING OF SPECIAL MERIT

BILL EVANS: *Quintessence.* Bill Evans (piano); Harold Land (tenor saxophone); Kenny Burrell (guitar); Ray Brown (bass); Philly Joe Jones (drums). *Bass Face; Sweet Dulcinea; Second Time Around;* and two others. FANTASY F-9529 \$6.98.

Performance: **Evincesque excellence**
Recording: **Very good**

The release of a new Bill Evans album is always something to look forward to, especially these days when he is playing better than ever. And just look who's with him this time! This is a wonderfully relaxed set of no-non-

sense, no-gimmicks jazz played by men who have few peers on their respective instruments. Everyone involved in this session gives a stellar performance, and it is a delight to hear the magnificent Bill Evans in this context. Producer Helen Keane can take pride in this one, and I hope she explores further Bill Evans small-band dates. C.A.

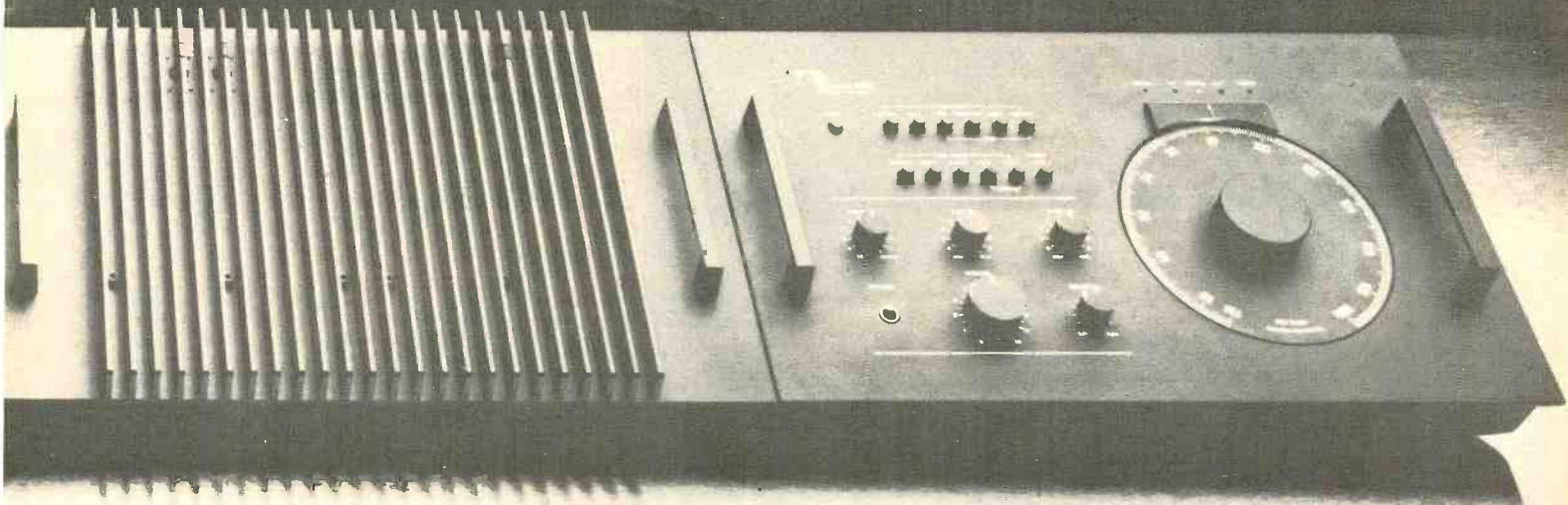
ART FARMER: *Crawl Space.* Art Farmer (trumpet, flugelhorn); Jeremy Steig (flute); David Grusin (keyboards); Eric Gale (guitar); Will Lee, George Mraz (bass); Steve Gadd (drums). *Chanson; Petite Belle,* and two others. CTI CTI-7073 \$7.98, CT8 7073 \$7.98, © CTC 7073 \$7.98.

Performance: **Good Farmer, bad crop**
Recording: **Very good**

If you were into jazz in the late Fifties to early Sixties, you don't need to be told who Art Farmer is, for he was quite prominent during that period as co-leader, with Benny Golson, of the Jazztet. In recent years Farmer has mostly been active in Europe, living in Vienna where the government-sponsored house band of the Austrian Broadcasting System has had the pleasure of his company on a regular basis. Farmer is an imaginative, forceful trumpeter of bop persuasions but with very firm and deep roots in the soil from which jazz grew.

Unlike most CTI productions, this album does not feature half of New York's session men, but it is a shame that it features any at all. Except for the playing of Jeremy Steig and Farmer himself, it sounds very tired. I would be the last to deny that Eric Gale and

Beautiful... Nakamichi!



620 Although the 620 Power Amplifier is distinguished by an unusual exterior, the real story is its impeccable performance, the result of Nakamichi's unique "complete-mirror" push-pull circuitry, which eliminates distortion without the use of high idling current or high negative feedback. A massive toroidal core transformer and two 40,000 μ f filter capacitors assure ample power reserve. The 620 handles all types of loads in stride, and its low operating temperature assures long-term reliability far surpassing conventional designs. Power output is 100 Watts per channel, minimum rms at 8 ohms, 5-20,000 Hz with less than 0.01% THD.

630 The unusual and versatile 630 FM Tuner Preamplifier offers a degree of performance unmatched by receivers and rarely found in complete "separates." The tuner section boasts stereo distortion under 0.08% and separation better than 50dB (1 kHz, normal selectivity). Selectivity can be switched from normal (over 40dB) to narrow (over 80dB). Signal-to-noise ratio is better than 70dB *without* the help of built-in Dolby[®] Noise Reduction circuitry provided for Dolby[®] FM broadcasts. The preamplifier section defies conventional distortion measurement while phono equivalent input noise is an incredible -140dB.

[®]Dolby is a Trademark of Dolby Laboratories, Inc.

Steve Gadd are men of considerable talent, but they do so many sessions that I guess it has all become just a matter of routine—at least that is how it sounds. Pianist Dave Grusin, who arranged *Crawl Space* and *Chanson*, has had considerable success writing for singer Jon Lucien and for television, but he participates here with a minimum of imagination and a total lack of zeal. Too bad, because we don't get much of a chance to hear Art Farmer these days, and even in this lethargic setting he proves that *he's* still got it. C.A.

RECORDING OF SPECIAL MERIT

JAN GARBAREK: *Dis.* Jan Garbarek (wood flute, soprano and tenor saxophones); Ralph Towner (twelve-string and classical guitars); Norwegian Brass Sextet; wind harp. *Vandrerne; Yr; Skygger;* and three others. ECM ECM-1-1093 \$7.98, © 8T-1-1093 \$7.98.

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

In the summer of 1945, I had the experience of sailing down along the Norwegian coast, moving slowly (there was still a mine hazard) in still waters, dwarfed by the overwhelmingly beautiful, mountainous coastline with its gaping fjords and hundreds of islets. It was Midsummer Night, and, in keeping with a tradition the war had curtailed for five years, huge bonfires were lit on mainland and islets as far up and down the coast as the eye could see. I was only fourteen at that time, and the experience has always remained in the back of my memory. Hearing this breathtakingly beautiful album by Jan Garbarek, who had

not even been born then, brought it all back to me with astonishing vividness.

Garbarek's plaintive flute and sax sound and the sensitive acoustic-guitar playing of Ralph Towner go hand in hand, subtly enriched on one selection, *Skygger (Shadows)*, by the funereal voices of the Norwegian Brass Sextet and on three others by a wind harp (or Aeolian harp), the music of which comes from the wind setting its strings in motion. The harp used for these recordings was taped separately on the southern coast of Norway, with the wind sweeping in from the North Sea—the effect is appropriately chilling, especially on *Dis (Mist)*, where its ethereal sound is combined with Garbarek's

wood flute. It's all very Norwegian, but there's a bit of Coltrane in it as well. I like it.

C.A.

RECORDING OF SPECIAL MERIT

KEITH JARRETT: *Staircase.* Keith Jarrett (piano). *Staircase; Hourglass; Sundial; Sand.* ECM ECM-2-1090 two discs \$11.98, © 8T-2-1090 \$11.98, © CT-2-1090 \$11.98.

Performance: **Still climbing**
Recording: **Excellent**

Some five years have passed since Keith Jarrett first faced the microphones alone for ECM's venturesome producer Manfred Eicher, and it has been four years since the release of the extraordinary, highly acclaimed three-record set of his Bremen/Lausanne solo concerts. Since then, Jarrett has made numerous outstanding albums and gained a relatively large world-wide following. I say "relatively" large, but Jarrett's enormous popularity, which is by no means restricted to a jazz following, is really awesome when one considers that he has remained true to his art. Though such crossover pianists as Herbie Hancock and Chick Corea probably sell more records at the moment, the quality and honesty of Jarrett's output will surely give him the edge eventually.

Actually, it is wrong to label Jarrett a jazz pianist, though jazz is part of what he does. His solo performances are best described as contemporary concert music, to be regarded with the seriousness we afford so-called classical music. Jarrett's music attains the lyricism of Chopin and frequently erupts into

JAN GARBAREK
Very Norwegian—with a bit of Coltrane



ECM Records



Introducing Egberto Gismonti

IN this year's February issue I reviewed a record by Paul Horn ("Altura Do Sol," Epic PE 34231) on which he teamed up with Egberto Gismonti. Since Gismonti was not a name familiar to me and since I rather suspected that his musical input had a great deal to do with that album's more prepossessing qualities, I tried to find out who he was and what instrument(s) he played. The album jacket gave no clue, and, as it turned out, no one at Columbia/Epic seemed to have one either. Anyway, I concluded my review by stating that I was now ready to wear an Egberto Gismonti button.

After hearing his new album, "*Dança das Cabeças*," however, I've decided that a mere button will not suffice—I am ready for a whole outfit. What a fantastic artist this man is! I must have played this album about twenty times since I received it, with a few extra plays for side one, which hasn't ceased to dazzle me. Gismonti, who is classically trained (he has written for and conducted the Orquestra Sinfônica de Rio de Janeiro), plays guitar, piano, and flute, has a fine voice, and would look quite at home on the set of a nineteenth-century Italian opera. Now thirty-two, he was born and grew up in Brazil, has worked with Airtó Moreira (whose tour touched base at New York's Bottom Line last year), and is about to begin his first recording sessions under a new Warner Bros. contract.

This background has shaped him into a powerful, eloquent artist whose fingers handle the eight-string guitar with a surgeon's precision and who can extract from it a kaleidoscopic range of emotions. Side one consists of six pieces that form a whole totaling over twenty-five minutes; except for a brief introduction and closing—*Quarto Mundo No. 1* and *Quarto Mundo No. 2*, respectively—in which he plays wood flutes, Gismonti em-

plays the guitar throughout, with simply sensational results.

Side two is his piano side, slightly Corean (Chick, that is), but only slightly. There are four pieces here, and, again, they run together so smoothly that banding the record would have made little sense. This side is also highly interesting, but it is fragmented; although it enjoys an excellence of its own, it does not fully measure up to side one. Percussionist Nana Vasconcelos is a kindred spirit who

*I must have played
this album about
twenty times . . .*

must share credit for the success of this album of undefinable, timeless music. He steps briefly to the foreground on his own composition, *Fé Cega Faca Amolada*, and I hope we hear from him again when Egberto Gismonti returns. That ought to be soon.

—Chris Albertson

EGBERTO GISMONTI: *Dança das Cabeças*. Egberto Gismonti (eight-string guitar, piano, wood flutes, vocals); Nana Vasconcelos (percussion, berimbau, corpo, vocals). *Quarto Mundo No. 1; Porta Encantada; Tango; Bambuzal; Dança das Cabeças; Celebração de Nupcias; Quarto Mundo No. 2; Aguas Luminosas; Fé Cega Faca Amolada; Dança Solitária*. ECM 1089 \$7.98, © 8T-1-1089 \$7.98.

Lisztian flamboyance; also woven into his brilliant patterns are flashes of Coltrane and Bud Powell. But in the end it all bears his own highly individual stamp, and to see him during one of his performances—rising from his seat, undulating to his emotions, his diminutive figure pouring all that sensitivity onto the keyboard—is a memorable experience.

I submit that "Staircase" is a few steps above the three-record "Solo Concerts" set, which I called "the finest new album of jazz piano I have heard in twenty years." If you will allow me a correction, let's make that "improvised" piano. C.A.

RECORDING OF SPECIAL MERIT

KEN McINTYRE: *Home*. Ken McIntyre (alto saxophone, flute, bassoon, bass clarinet, oboe); Jaki Byard (piano); Reggie Workman (bass); Andrei Strobert (drums). *Undulation; Jamaican Sunset; Charlotte; Amy; Cousin Elma; Sea Train*; and four others. INNER CITY IC 2039 \$6.98.

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

Ken McIntyre's notes to this album are a rambling dissertation on nomenclature: three long, confusing columns on the implications the term "jazz" might have. Fortunately, however, there is nothing awkward about McIntyre's music, which draws its inspiration from far and wide and reflects his keen interest in and knowledge of rhythmic roots. This album was recorded in the summer of 1975, and so far as I can determine it is the only Ken McIntyre album in the American record catalogs. It shouldn't be, for he is an excellent musician, equally at home on all his instruments, and he is a composer of admirable originality. The presence of pianist Jaki Byard and bassist Reggie Workman is icing on this cake, and drummer Andrei Strobert—a new name to me—makes it all the sweeter. McIntyre, who spends most of his time teaching, ought to visit a studio more often. C.A.

RECORDING OF SPECIAL MERIT

DON MENZA: *First Flight*. Don Menza (flute, soprano and tenor saxophones); Frank Rosolino (trombone); Alan Broadbent (keyboards); other musicians. *Samba de Rollins; April's Fool; Collage; Groove Blues*; and three others. CATALYST CAT-7617 \$6.98.

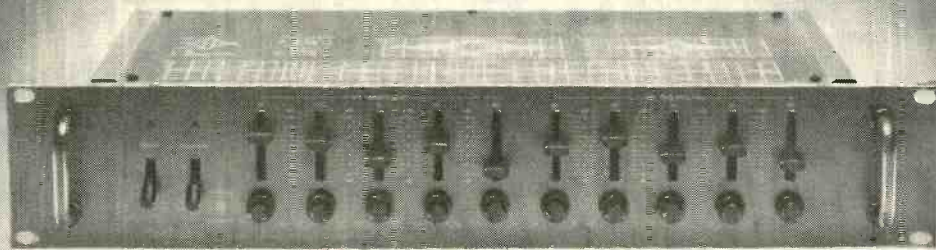
Performance: **Exhilarating**
Recording: **Very good**

It is entirely possible that you have never heard of Don Menza (though you are likely to have heard him), but don't be fooled by the title of this album: the man has recorded on his own before, and he has appeared on numerous recordings. "First Flight" merely alludes to the fact that this is Menza's debut on the Catalyst label, and a good debut it is.

Menza's main inspiration comes from Sonny Rollins—to whom he pays tribute here with a composition called *Samba de Rollins*—but he is no imitator, and his playing is actually more rewarding to listen to than Rollins' own output of late. Capable of enormous swing (you may have heard him with Maynard Ferguson's band), Menza is probably in his prime right now (he's forty-one), and what he does on such numbers as the aforementioned Rollins tribute and *Collage* is simply breathtaking. He is equally impressive in a more re-

(Continued on page 132)

Introducing all the features you'd expect from a graphic and a parametric equalizer. At a price you don't. Under \$450.



A radical departure in circuit principles, Technics SH-9010 stereo universal frequency equalizer offers the experienced technician and demanding audiophile the flexibility of both a graphic and a parametric equalizer.

The five bands of each stereo channel have a center frequency that's independently variable. By turning the control knob below each slide pot, the center frequency can be varied up or down by as much as 1.6 octaves. So, unlike conventional equalizers with a fixed-center frequency, the SH-9010 has no frequency "blind spots." What's more, each band of the SH-9010 can adjust to overlap the adjacent band to further boost or attenuate a selected frequency width.

Incredible for the price? You're right. But what's even more incredible is that variable center frequency is just one of the SH-9010's advantages. Variable "Q" or bandwidth is another. With it you can broaden or

narrow any frequency band. Independently or both at the same time. Which means you can broaden an entire string section or eliminate an annoying little hum.

Technics SH-9010. Compare specifications. Compare prices. And you'll agree there's no comparison.

THD: 0.02%. FREQUENCY RESPONSE: 10 Hz-20 kHz (+0, -0.2 dB), 10 Hz-70 kHz (+0 -3 dB), GAIN: 0 ± 1 dB, S/N: 90 dB (IHF: A), BAND LEVEL CONTROL: -12 dB to +12 dB (5 elements × 2), CENTER FREQUENCY CONTROL: +1.6 oct. to -1.6 oct., BANDWIDTH (Q) CONTROL: 0.7 to 3.0, CENTER FREQUENCIES: 60 Hz (Variable 20 Hz ~ 180 Hz), 240 Hz (Variable 80 Hz ~ 720 Hz), 1 kHz (Variable 333 Hz ~ 3 kHz), 4 kHz (Variable 1.3 kHz ~ 12 kHz) and 16 kHz (Variable 5.3 kHz ~ 48 kHz). SUGGESTED RETAIL PRICE: \$449.95*

Technics SH-9010. A rare combination of audio technology. A new standard of audio excellence.

*Technics recommended price, but actual retail price will be set by dealers.

Technics Professional Series
by Panasonic

New . . . 100D 3-Way
Curvilinear Enclosure System

THE DYNAMIC DOME

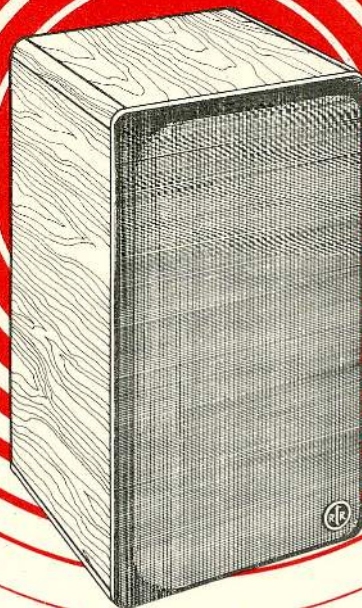
RTR interpolates a significant midrange

Within this striking, acoustically transparent enclosure, lies an exceptional 3-way speaker system. Entirely new. Totally RTR.

The 100D was conceived and executed to display the new, technologically advanced RTR midrange system. Vast midrange capabilities are yielded by a low mass 1.5" soft dome driver, single layer voice coil and 3.4 lb. magnetic assembly. This is the first dome system to successfully integrate smooth response and broad dispersion with outstanding dynamic range and transient response. The key to reproducing music convincingly!

This multi-faceted midrange crosses over at 1.25 KHz to an RTR 12" woofer which is so technically excellent that it will neither destruct nor delaminate. The deep, authoritative bass response is uncolored and precisely defined. Crossing in at 10 KHz, the solid state supertweeter imparts extended crystalline high end reproduction.

All packaged handsomely in a 15 x 26 1/2 x 14D walnut enclosure and bookshelf priced. Audition the 100D now at your RTR dealer.



RTR Industries
For dealer list, write
RTR, Dept. SR, 8116 Deering Avenue
Canoga Park, CA 91304

CIRCLE NO. 59 ON READER SERVICE CARD

laxed tempo, as in *Magnolia Rose*, which also features an interesting solo by trombonist Frank Rosolino and some very lyrical work by pianist Alan Broadbent. More Menza, please. C.A.

RECORDING OF SPECIAL MERIT

Cecil Taylor: *Indent.* Cecil Taylor (piano). *Indent: First Layer; Second Layer (Parts One and Two); Third Layer.* ARISTA/FREEDOM AL 1038 \$6.98.

Performance: **Brilliant**
Recording: **Good remote**

Cecil Taylor recorded this album four and a half years ago at Antioch College in Yellow Springs, Ohio, when he was teaching there. It was previously released on Taylor's own Unit Core label, but, as is so often the case with privately issued recordings, it received very limited distribution and no promotion.

There are no chord changes or lilting melodies in this intellectual, sometimes fierce outpouring. Though it is severely rhythmic, Cecil Taylor's music will not set your body in motion. It is accessible the way Keith Jarrett's music is, but, while Jarrett often touches a romantic nerve, Taylor is more apt to bombard his listeners with cascades of notes spewed out in patterns that are both imaginative and dazzlingly logical. Critics and the public continue to associate him with jazz, but Taylor has taken his music far beyond its borders, so far that most club owners and concert producers don't think there's a market for it. Taylor *should* be able to make a living from his music, however. He should be regarded as the major American artist he is, he should not have to produce and release his own albums, and he should not have to share the stage of Carnegie Hall with anyone. Critical acclaim is wonderful, and Taylor has had a lifetime of it, but you cannot eat critical acclaim any more than you can force the public to accept an art form it does not fully understand. The solution for an uncompromising artist like Taylor is, I suppose, subsidy, but . . . Well, we can all go out and buy this album. It's certainly worth it. C.A.

Randy Weston: *Berkshire Blues.* Randy Weston (piano); Bill Wood (bass); Lennie McBrowne (drums). *Three Blind Mice; Lagos; Perdido; Sweat Meat;* and three others. ARISTA/FREEDOM AL 1026 \$6.98.

Performance: **Richly rewarding**
Recording: **Very good**

Randy Weston is now fifty-one. He began playing professionally in 1949, made his Newport debut as one of the "New Faces" in 1958, and established himself firmly on the U.S. jazz scene before going to Africa in 1967. For the next few years, he spent most of his time in Africa exploring his musical roots and running a popular jazz haunt in Tangier. We saw him back here from time to time (but all too infrequently) during those years, and we noted the change in his music as it began to reflect his North African experiences, resplendently blending the influences of Thelonious Monk and Tangier.

Duke Ellington and his sister Ruth produced this album in 1965 for release on a new Ellington-owned label. But the label never saw light and the tapes have remained on the shelf until now. Though Weston had made a short trip to Nigeria in 1961, his African experience hadn't really begun when he record-

ed these trio and solo selections, so what we hear is Randy Weston's Monkish, Ellingtonian rag-bop (to coin a descriptive term), a delightful amalgam that is dated only because Weston himself has moved ahead. Side one, the trio side, is my favorite, especially the very unorthodox, humor-filled version of *Three Blind Mice*, but the solo tracks are not to be ignored. A fine release. C.A.

COLLECTIONS

NEW ORLEANS JAZZ AND HERITAGE FESTIVAL 1976. Allen Toussaint: *High Life; Sweet Touch of Love; Play Something Sweet (Brickyard Blues); Shoorah, Shoorah; Freedom for the Stallion.* Lee Dorsey: *Workin' in a Coal Mine; Holy Cow.* Ernie K-Doe: *Ain't It the Truth; Mother-in-Law.* Robert Parker: *Country Side of Life; Barefootin'.* Irma Thomas: *You Can Have My Husband, but Please Don't Mess with My Man; Cry On; I Done My Part.* Earl King: *Mama & Papa; Trick Bag.* Lightnin' Hopkins: *Mojo Hand; Baby Please Don't Go; All Night Long.* Professor Longhair: *Tipitina; Mardi Gras in New Orleans.* ISLAND ISLD-9424 two discs \$11.98.

Performance: **Very good**
Recording: **Variable**

Here is as complete a package of the principal songs and performers that made up the New Orleans pop and soul sound of the late Fifties and early Sixties as one is likely to find. These live performances were recorded in the spring of 1976 during the rhythm-and-blues showcase portion of the New Orleans Jazz and Heritage Festival, which explores the diversified and always fascinating musical culture of that remarkable city.

The shaping personality of the album is Allen Toussaint, not only for his own performances but because he wrote most of the songs that many of the other artists sing. He also produced, with his teammate Marshall Sehorn, the original hit recordings, which are scattered in the catalogs of half a dozen small labels. His stamp is on the work of the great Lee Dorsey, Ernie K-Doe, and Irma Thomas, all present here.

The exceptions to Toussaint's influence are Earl King, Professor Longhair, and Lightnin' Hopkins. Earl King's material is his own, and it is didactic, sly, and funny, notably on *Trick Bag*. Lightnin' Hopkins is from Texas; he is practically the last of the major Delta blues singers in the classic tradition. His vocals are as crusty and forceful as ever, but I miss his distinctive acoustic guitar playing (he uses an electric model here). Roy Byrd, a/k/a Professor Longhair, was one of the prime musical influences in the city before Toussaint's time; Fats Domino owes chunks of his piano style to Byrd—who, in turn, owes some of his, especially the arpeggios, to the Chicago boogie player Jimmy Yancey. Byrd's *Mardi Gras in New Orleans*, a local anthem, is always exciting to hear.

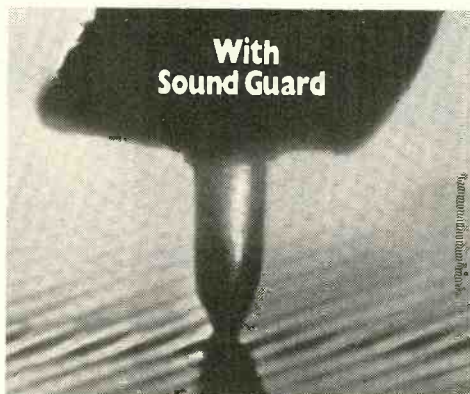
Toussaint's own set includes the charming, joshing *Play Something Sweet (Brickyard Blues)* and the moving *Freedom for the Stallion*. Though Toussaint hasn't won wide popular acceptance as a singer, he is delicate and subtle in his phrasing, and altogether an appealing performer.

The sound quality on this album varies, but these discs are an indispensable showcase and summary of a rewarding and innovative period in American popular music. J. V.

Before Sound Guard®, you only played a record in mint condition once.



Magnification shows the record vinyl wearing away.



Same magnification shows no record wear.

You can see how the picture has changed.

Independent tests* show that records treated regularly with Sound Guard preservative keep the same full amplitude at all frequencies, the same absence of surface noise and harmonic distortion as records played just once in mint condition.

With its patented dry-lubricant film, Sound Guard

preservative maintains sound fidelity by reducing record wear. And with its built-in, permanent anti-static property, it resists dust accumulation.

And now, two new Sound Guard products:

1. Sound Guard™ record cleaner, developed from extensive research into record cleaning problems and

methods, removes all common record contaminants—from dust particles to oily fingerprints.

And whether your records need a light cleaning to remove surface dust or a thorough cleaning to remove deep-seated contaminants, Sound Guard record cleaner does both.

2. Sound Guard™

Total Record Care System puts Sound Guard record preservative and Sound Guard record cleaner in one package—for the best possible total care for all of your records.

Available in audio and record outlets.

*Tests available on request.



Sound Guard® keeps your good sounds sounding good.



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1977. Muncie, IN 47302

CIRCLE NO. 13 ON READER SERVICE CARD



CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • PAUL KRESH
STODDARD LINCOLN • ERIC SALZMAN

J. S. BACH: *Symphonic Bach* (see Collections—Boston Pops)

BEETHOVEN: *Octet in E-flat, Op. 103; March in B-flat (WoO 29); Rondino in E-flat (WoO 25); Sextet in E-flat, Op. 71; Quintet in E-flat.* Netherlands Wind Ensemble. PHILIPS 9500.087 \$7.98.

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

Oboes, clarinets, bassoons, and horns in pairs form the ensemble for this octet and rondino, with oboes omitted for the march and sextet. The quintet fragment was put into performable shape by Viennese publisher Leopold Alexander Zellner, who extrapolated from the materials at hand the missing portion of the first movement. The scoring is for the odd combination of oboe, three horns, and bassoon, though the autograph score does contain an indication—but no music—for clarinet. Despite the opus numbers, the octet, rondino, and sextet all date from the late 1790's and all provide amiable easy listening, with some virtuoso horn work in the end movements of the octet. The rondino is endowed with something of the same lyrical appeal as Beethoven's popular *Für Elise*.

The Netherlands players are both elegant and virile in their approach to the music and have the benefit of first-rate recorded sound. If the \$7.98 price tag seems a bit stiff, London Stereo Treasury series STS 15387 has Jack

Brymer and the London Wind Soloists in the identical repertoire, minus the quintet fragment, at half the price. *D.H.*

BEETHOVEN: *Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor").* Alfred Brendel (piano); London Philharmonic Orchestra, Bernard Haitink cond. PHILIPS 9500.243 \$7.98, © 7300.542 \$7.98.

Performance: **Easy**
Recording: **Darkish**

BEETHOVEN: *Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor").* Rudolf Serkin (piano); New York Philharmonic, Bruno Walter cond. ODYSSEY ® Y-34607 \$3.98.

Performance: **Genial**
Recording: **Good old mono**

These performances, separated by a good chunk of time and distance, are actually quite a bit alike. Both are genial rather than imperial, with a sensitivity to mood and tempo changes that is, I think, effective in this music. Serkin and Walter are wonderful in the first two movements but become a bit sluggish in the last—which, together with the difference in sound quality (you really do hear more on the newly recorded Philips disc), proves that older records are not always better. Brendel and Haitink provide much the same pleasure and in somewhat greater measure. But if you prefer a big, heroic Beethoven style, look elsewhere. *E.S.*

five Beethoven sonatas are, of course, at the core of the solo cello repertoire. Beethoven obviously liked the cello-piano combination, and these works, which span a good chunk of the composer's creative life, contain wonderful music of a particular kind. It is "playing" music in the best sense—the scope of thought is always Beethovenian, but so are the exceptionally good spirits, humor, fluency, and warm feelings throughout. Music like this is made for youthful, exuberant performers like Harrell and Levine, and in their hands it becomes wonderful "listening" music as well. Their pleasure in playing it is transmitted in a most dynamic way in these excellent new recordings from RCA. *E.S.*

BERLIOZ: *Lélio, or the Return to Life, Op. 14b.* Nicolai Gedda (tenor), Lelio; Charles Burles (tenor), Horatio; Jean van Gorp (baritone), Brigand Captain; Jean Topard (narrator). French National Orchestra and Chorus, Jean Martinon cond. ANGEL □ SQ-37139 \$7.98.

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

As a not inconsiderable pendant to a distinguished and wholly authentic realization of Berlioz's *Symphonic Fantastique*, the late Jean Martinon has also left us a recording of the amazing concoction Berlioz dreamt up and flung together as a sequel to it. In this vocal and instrumental work, the young artist is depicted as awakening from his nightmarish narcotic slumber and treating us not only to a lengthy spoken confession but also to a kind of variety concert of works from his desk drawer, ranging from a song setting with piano accompaniment of Goethe's *Der Fischer* (in French) to a full-scale choral-orchestral Fantasy on Shakespeare's *Tempest*. The recall at the beginning and end of the *idée fixe* motif of the Beloved from the *Symphonic Fantastique* and the narrative and commentary between and during the musical numbers hold the whole business together—a business intended by Berlioz to be a *stage* presentation, not a concert item.

In 1969 Pierre Boulez—with John Mitchinson, John Shirley-Quirk, Jean-Louis Barrault

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
- Ⓛ = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- ⓑ = eight-track quadrasonic tape

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Sonatas for Cello and Piano Nos. 1-5, Opp. 5, 69, and 102.* Lynn Harrell (cello); James Levine (piano). RCA ARL2-2241 two discs \$15.98.

Performance: **Special**
Recording: **Nice sound**

Lynn Harrell and James Levine—both products of Juilliard, the Aspen Festival, and the Cleveland Orchestra (the former was principal cellist and the latter an assistant conductor under George Szell)—have been collaborating for many years on various musical matters and make a superb chamber-music team. The

as narrator, and the London Symphony Orchestra and Chorus—gave us the first stereo recording of *Lélio*. I was disturbed then by a sharp contrast between the dead studio ambience accorded Barrault's narration and the spacious acoustics of the musical numbers. In the initial entrance of the chorus and orchestra, however, the change in ambience makes an enormous dramatic effect. This effect is not realized in the Martinon recording, but the overall contrast between narrator and performing musicians is less disturbing.

As narrator, Barrault is an older and perhaps somewhat embittered protagonist, whereas Jean Topard is very much the young poet-composer, hopelessly enamored of his beloved and of his music. Martinon's tenors, Gedda and Burles, are both superior to the rather dry-voiced Mitchinson, and Martinon creates a somewhat more poetic atmosphere than Boulez.

Personally, I'd be very happy to have the *Tempest Fantasy* as a separate piece and to chuck the rest of *Lélio*. It's a fascinating and important period piece, but not one to live with unless you are or a Berlioz "freak" who has to have everything. D.H.

BRAHMS: *Alto Rhapsody, Op. 53* (see WAGNER)

BRAHMS: *Variations and Fugue on a Theme of Handel, Op. 24; Variations on a Theme of Paganini, Books I and II, Op. 35*, Garrick Ohlsson (piano). ANGEL □ S-37249 \$7.98.

Performance: **Big and bluff**
Recording: **Close-up**

In my review of Van Cliburn's very appealing recording of the Handel Variations (RCA ARL1-2280) last October, I mentioned that "the final fugue might have done with a bit more robustness, as in Agustín Anievas' highly competitive version (Seraphim S-60049)." Well, robustness seems the dominant factor in Garrick Ohlsson's performance: he takes a broad-scaled, rather earthy view of the work and builds to greater and greater climaxes. I wonder if the end of the final variation, just before the fugue, ought to be quite so shattering. I wonder too if Ohlsson really meant Variation IX to be quite so stolid; here both Cliburn and Anievas let the music take wing, and in the very first variation both of them (Anievas especially) provide a sense of lift and exhilaration that Ohlsson seems deliberately to eschew, as he does in some of the later variations in which wit is indicated—as if to insist that this is *Brahms* and so ought not to show any trace of the elfin character we associate with Mendelssohn. Little is left in reserve by the time we get to the fugue, which comes off as rather matter of fact, with the counter-melody in its opening bars all but inaudible. The same big and bluff quality characterizes the overside performance of the Paganini Variations, and the close-up recording gives it further gratuitous emphasis. Actually, there is much to enjoy on both sides (in a live recital either of these performances would surely bring the audience to its feet), but there is little of the poetry Ohlsson has shown in his exemplary Chopin and Liszt—except, curiously, in Book II of the Paganini Variations, in which his playing demonstrates exactly what one has missed in the preceding side and a half. Anievas' similar coupling remains for me the most satisfying such package listed in Schwann, and at the Seraphim price it is a genuine bargain. R.F.

BRIDGE: *Phantasm, Rhapsody for Piano and Orchestra*. Peter Wallfisch (piano); London Philharmonic Orchestra, Nicholas Braithwaite cond. **MOERAN: *Rhapsody in F-sharp Major for Piano and Orchestra***. John McCabe (piano); New Philharmonia Orchestra, Nicholas Braithwaite cond. HNH 4042 \$7.98 (from HNH Distributors, Ltd., P.O. Box 222, Evanston, Ill. 60204).

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

Here are two double novelties: not only are they virtually unknown to American listeners, but they are English music that doesn't sound particularly English in any conventional sense. Moeran's *Rhapsody* is a terribly eclectic affair, which here and there suggests certain French likenesses, or Spanish music filtered through a French medium, or even the Gershwin of the Concerto in F, as well as displaying the Delian strain that shows itself in other works of Moeran's (the *Rhapsody* was composed in 1943, seven years before his death). Frank Bridge's *Phantasm*, completed in 1931, has even stronger hints of Gallic influences and still more surprising evocations of early Schoenberg, yet it manages to project a greater individuality and is of a substance that easily sustains its greater length (the dramatic contrasts between episodes help too). Both

works are far from uninteresting, though the Moeran may be a bit of a letdown for listeners expecting the standard of his Symphony in G Minor to be upheld. The Bridge, however, like that composer's Third and Fourth String Quartets (played by the Allegri Quartet on Argo ZRG-714), is good enough to make one wonder why his music is so little known here. Both performances strike me as fully committed as well as technically expert, and the sound is very good indeed. R.F.

CAGE: *27'10.554" for a Percussionist* (see DUCHAMP)

CHABRIER: *Joyeuse Marche; Le Roi Malgré Lui—Fête Polonoise and Danse Slave; Habanera; España; Suite Pastorale*. Paris Opera Orchestra, Jean-Baptiste Mari cond. ANGEL □ S-37424 \$7.98.

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

Listening to a good record of Emmanuel Chabrier's orchestral music is about the surest thing I know to drive away the blues. With Angel's new disc, offering spirited conducting by Algerian-born Jean-Baptiste Mari, there are now four outstanding Chabrier collections from which to choose. All of them overlap in repertoire to a greater or lesser degree. Anser-

Heinrich Schiff: Sensational



HENRICH SCHIFF is an Austrian cellist who had won a number of major competitions by the time he was twenty. He is now only twenty-five, and on the basis of a debut recording that offers three French works for cello and orchestra he must be judged a sensational talent. His technical security alone would command respect, but he also displays a big, handsome tone and a most sensitive feeling for the individual character of the different pieces. No new cellist since Rostropovich was first heard from has even suggested the sort of excitement Schiff generates on this disc. Conductor Charles Mackerras,

the New Philharmonia Orchestra, and the Deutsche Grammophon engineers all acquit themselves nobly as well.

The Lalo concerto, the Saint-Saëns Concerto No. 1, and the Fauré *Elegy* are all popular works often programmed together on records. But no account of any of them currently listed in Schwann is as satisfying as those Schiff gives us here. Outside of Schwann, there is a pairing of the two concertos, without the Fauré, on Musical Heritage Society MHS 3023 that yields still more magic. André Navarra (who was one of Schiff's teachers) and conductor Charles Munch project a greater feeling of spontaneity and fluidity in their reading of the Lalo, which I have always felt was in a class by itself. Hearing it again after this splendid new DG version (with which it is still sonically competitive, as well as cheaper) reconfirms that impression. On the other hand, the Schiff/Mackerras Saint-Saëns is not only equal to the Navarra/Munch but comparable in elegance to the regrettably deleted versions by Starker and Giuliani and by Rostropovich and Sargent. As a whole, this new release offers nothing but pleasure, and it is a stunning introduction to an obviously important musician whose further recordings must be awaited most eagerly. —Richard Freed

LALO: *Cello Concerto in D Minor*. SAINT-SAËNS: *Cello Concerto No. 1, in A Minor, Op. 33*. FAURÉ: *Elegy for Cello and Orchestra in C Minor, Op. 24*. Heinrich Schiff (cello); New Philharmonia Orchestra, Charles Mackerras cond. DEUTSCHE GRAMMOPHON 2530 793 \$7.98.

met's London disc lacks only the innocuous *Habanera* and has by and large the most polished (but not necessarily the most vital) performances and the richest sound. Pierre Dervaux's budget-price Seraphim collection, which gives us the rather bloated *Gwendoline* Overture in place of the *Suite Pastorale*, contains a stunning choral-orchestral version of the *Fête Polonaise*, but the sound is a trifle raw. Paul Paray's Detroit recordings for Mercury include all but the *Habanera* and have the best combination of spirit and sonics.

This new release falls somewhere in the middle as far as performance goes. Mari's Paris Opera players perform well, if not with all the hair-trigger precision demanded by the rowdy syncopations of the *Joyeuse Marche*, and the ambient four-channel sound is most

agreeable. I would not be without the Dervaux disc, simply because of the *Fête Polonaise*, and I prefer Paray's *Suite Pastorale* over all the others, but for the other works I lean toward the Mari versions. D.H.

DIAMOND: Quintet for Clarinet, Two Violas, and Two Cellos (see HARRIS)

DUCHAMP: The Bride Stripped Bare by Her Bachelors, Even (Erratum Musical). **CAGE: 27'10.554" for a Percussionist.** Donald Knaack (percussion). FINNADAR SR 9017 \$6.98.

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

Although it is not very well known, it seems that Marcel Duchamp invented aleatory or

chance music—in 1913! Ironically, only now, years after John Cage (perhaps partly under the influence of Duchamp) reintroduced the notion, has anyone attempted to realize Duchamp's scheme. Scheme is the right word: little numbered balls representing pitches or tone colors are sent down a funnel into little wagons, which stand for intervals of time. From these operations a score is constructed that is meant to be realized on a player piano, mechanical organ, or some new mechanical instrument. Donald Knaack, the talented young percussionist on this release, did not really follow Duchamp's requirement for a mechanical instrument—which Duchamp wanted in order to "suppress the virtuoso intermediary"—but he did come up with new ones. He constructed twenty-four glass instruments, mostly of indefinite pitch, out of which he coaxes various pleasing sounds.

The Cage work—the title is of course its length—was conceived in 1956, the "classical" period of chance music. Cage specifies four categories of percussion instruments: metal, wood, skin, and anything else—as well as generous dollops of silence. Once again Knaack has more or less invented his own instruments. The "anything else" is skillfully blended electronic percussion sounds, and the silences are some very quiet disc surfaces. Since Cage's silences are intended to provoke awareness of the outside world, I'm happy to report that in my listening his silences were filled by the very lovely sound of a gentle summer rain. E.S.

ELGAR: Cello Concerto in E Minor, Op. 85; Enigma Variations, Op. 36 (see Best of the Month, page 82)

GLAZOUNOV: Piano Sonata No. 1, in B-flat Minor, Op. 74; Theme and Variations, Op. 72. Richard Tetley-Kardos (piano). ORION ORS 76233 \$7.98.

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

GLAZOUNOV: Piano Sonata No. 2, in E Minor, Op. 75. MEDTNER: Piano Sonata No. 5, in G Minor, Op. 22. Emil Gilels (piano). ODYSSEY ® Y 34611 \$3.98.

Performance: **Brilliant**
Recording: **Soviet Fifties mono**

Of all the unlikely piano repertoire to turn up at the same time, the Glazounov piano sonatas stand pretty much at the top of my list! Both date from 1901 and show the once-brilliant prodigy well into the epigonic Liszt-Schumann musical language of his later years. The craftsmanship is brilliant and unflinchingly fluent, but the music offers genuine substance only in fits and starts, as in the slow movement of the First Sonata and in the first movement and final pages of the Second (which strikes me as the better of the two). The Theme and Variations is more Slavic in tone than the sonatas but, like them, offers highly effective keyboard writing. The variation treatment, however, is either decorative-melodic or of the genre type (the waltz in No. 8 and the lullaby in No. 9).

West-Coast pianist Richard Tetley-Kardos works his way through the variations and the First Sonata in conscientious if not always technically impeccable fashion, and the recording is respectable enough. However, a far more persuasive case for the music is made by the Viennese-born Canadian virtuoso An-

(Continued on page 138)

Columbia Masterworks: The Sound of Quality

Record of the Month

This Autumn, listen to the great classics on Columbia Masterworks Records and Tapes.

* Not available on tape.

CIRCLE NO. 91 ON READER SERVICE CARD © "COLUMBIA" MARCAS REG. © 1977 CBS INC.

It's time for everybody else to start playing catch-up. Again.

From the very beginning, experts have acclaimed the performance and feature innovations of Yamaha receivers as nothing less than spectacular.

But now, we've outdone ourselves.

Yamaha is introducing a new line of receivers with such unprecedented performance, it's already changing the course of audio history.

Real Life Rated.TM While traditional laboratory measurements provide a good relative indication of receiver performance, they simply don't tell you how a receiver will sound in your living room in actual operation. So Yamaha developed a new standard for evaluating overall receiver performance under real life conditions. It's called **Noise-Distortion Clearance Range (NDCR)**. No other manufacturer specifies anything like it, because no other manufacturer can measure up to it.

We connect our test equipment to the phono input and speaker output terminals, so we can measure the performance of the entire receiver, not just individual component sections like others do. We set the volume control at -20dB, a level you're more likely to listen to than full volume. We measure noise and distortion together, the way you hear them.

On each of our new receivers, Yamaha's Noise-Distortion Clearance Range assures no more than a mere 0.1% combined noise and distortion from 20Hz to 20kHz at any power output from 1/10th watt to full-rated power. **Four receivers, one standard.** On each of our four new receivers, Yamaha reduces both THD and IM distortion to new lows—a mere 0.05% from 20Hz to 20kHz into 8 ohms. This is the kind of performance that's hard to come by in even the finest separate components. But it's a single standard of quality that you'll find in each and every new Yamaha receiver. From our CR-620 and CR-820 up to our CR-1020 and CR-2020.

What's more, we challenge you to compare the performance and features of our least expensive model, the CR-620, with anybody else's most

expensive receiver. You'll discover that nobody but Yamaha gives you our incredibly low 0.05% distortion and -92dB phono S/N ratio (from moving magnet phono input to speaker output).

You'll also discover that nobody else starts out with such a variety of unique features. Independent Input and Output Selectors that let you record one source while listening to another. A Signal Quality Meter that indicates both signal strength and multipath. The extra convenience of Twin Headphone Jacks. Or the accurate tonal balance provided at all listening levels by Yamaha's special Variable Loudness Control.

More flexibility. It's consistent with Yamaha's design philosophy that you'll find the same low distortion throughout our new receiver line. Of course, as you look at Yamaha's more expensive models, it's only logical that you'll find the additional flexibility of more power, more functions, and more exclusive Yamaha features.

For example, there's a sophisticated tuner, with unique negative feedback and pilot signal cancellation circuits (patents pending), that makes FM reception up to 18kHz possible for the first time on a receiver. Plus other refinements like a Built-In Moving Coil Head Amp, Fast-Rise/Slow-Decay Power Meters, and Yamaha's own Optimum Tuning System.

Now's the time to give us a listen. Our new receiver line is another example of the technical innovation and product integrity that is uniquely Yamaha. And your Yamaha Audio Specialty Dealer is an example of uncommon dedication to faithful music reproduction and genuine customer service. It's time you heard them both.

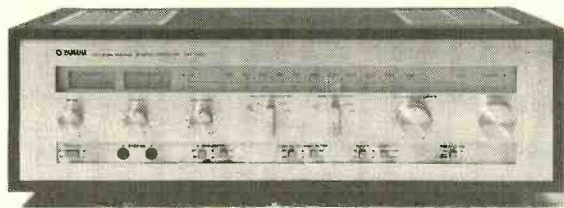
If your Yamaha Audio Specialty Dealer is not listed in the local Yellow Pages, just drop us a line.



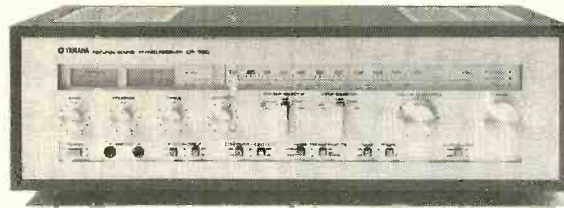
YAMAHA

Audio Division, P.O. Box 6600, Buena Park, CA 90622
©1977 YAMAHA INTERNATIONAL CORP.

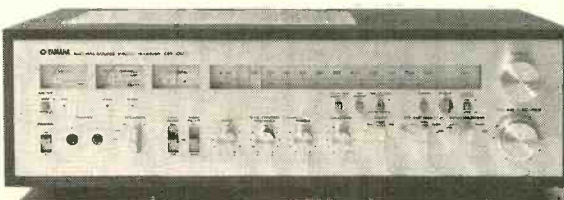
Real Life Rated



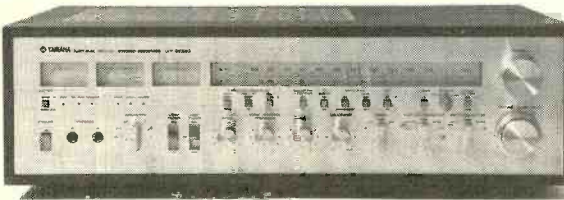
CR-620 0.05% THD 0.05% IM



CR-820 0.05% THD 0.05% IM

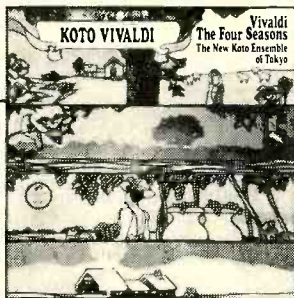


CR-1020 0.05% THD 0.05% IM



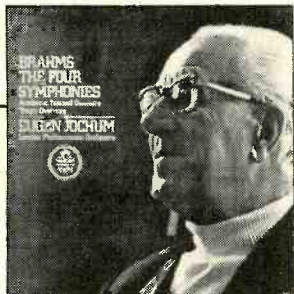
CR-2020 0.05% THD 0.05% IM

A Sonic Change of Climate



5-37450

A Newly Recorded Complete Cycle Generously Priced



SDC-3845 (4 LPs for \$)

An Epic-scaled Declaration of the Jewish Faith



5-37305

A Spectacularly Recorded Program of 4 Sibelius Favorites



5-37408



CIRCLE NO. 9 ON READER SERVICE CARD

ton Kuerti on the small Acquitaine label (based in Don Mills, Ontario). The reverse side of that disc offers a dazzling reading of the Liszt B Minor Sonata, and in general the recorded sound is superior to that of the Orion release.

The young Emil Gilels is heard in peak form on the Odyssey disc of the Glazounov Second Sonata (first issued here in 1955 on Concert Hall CHS 1311), and the fine Nikolai Medtner G Minor Sonata (issued not long after that by Westminster and evidently still part of the Westminster Gold series). The Gilels reading of the Glazounov remains a classic of its kind, equaled only by the pre-LP discs done by Benno Moiseiwitsch in his prime.

Columbia's transfer of the Russian Melodiya tapes is generally decent, though it preserves the somewhat glassy piano sound char-



ROY HARRIS:
undeniable rhythmic
power and expressive
content

acteristic of Magnetophone tapes of the period and despite tiny fluctuations of pitch, most audible near the end of the first and the beginning of the second movements of the Glazounov sonata. Be this as it may, the disc is first-rate as a document of post-nationalist Russian piano music and of brilliant piano performance. At \$3.98 it is also a good buy. *D.H.*

GRIEG: Peer Gynt, Suites Nos. 1 and 2, Opp. 46 and 55; Fra Monte Pincio, Op. 39, No. 1; En Svane, Op. 25, No. 2; Verdens Gang, Op. 48, No. 3; Princessen; Jeg Elsker Dig, Op. 5, No. 3. Elisabeth Söderström (soprano); New Philharmonia Orchestra, Andrew Davis cond. COLUMBIA M 34531 \$6.98.

Performance: **Efficient Peer Gynt, affecting songs**
Recording: **Full-bodied**

There are seven songs on this disc: not only is the vocal part included in Solvejg's Song at the end of Suite No. 2, but Solvejg's other song, the Lullaby, is inserted between the second and third movements of that suite. Both are sung most affectingly by Elisabeth Söderström, as are the five other songs, and Andrew Davis' own orchestrations of *Verdens Gang (The Way of the World)* and *Princessen* are similarly appealing. As for the seven nonvocal sections of the *Peer Gynt* music, they are all very brilliantly executed, but with little of the distinction such conductors as Beecham, Barbirolli, Fjeldstad, and Willem van Otterloo have brought to this material. There is no feeling of repose in *Morning*, no sinuousness in *Anitra's Dance*, and the phrasing in *In the Hall of the Mountain King* suggests efficiency rather than diablerie on the part of the trolls. The recording is quite rich and full, but Söderström's voice seems a bit overamplified in relation to the orchestra. Bilingual texts are provided. *R.F.*

RECORDING OF SPECIAL MERIT

HARRIS: Concerto for Piano, Clarinet, and String Quartet. DIAMOND: Quintet for Clarinet, Two Violas, and Two Cellos. Lawrence Sobol (clarinet); Peter Basquin (piano); Carol Webb, Ira Weller (violins); Louise Schulman, Linda Moss (violas); Timothy Eddy, Fred Sherry (cellos). GRENADILLA GS 1007 \$6.95 (from Grenadilla Records, Inc., P.O. Box 289, New York, N.Y. 10010).

Performance: **Splendid**
Recording: **Very fine**

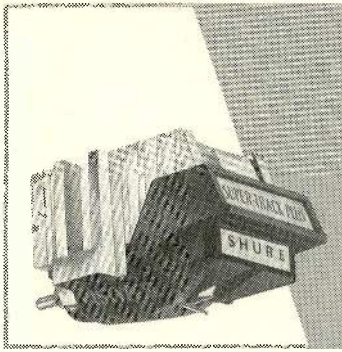
Roy Harris, like the young Brahms, came into serious composing with a fully formed musical language, one that has become more refined and sometimes more elaborate through the years, but which really has not

changed appreciably over the span of half a century. Like that of Brahms, the work of Roy Harris cannot be mistaken for anyone else's. The same devices encountered in the later Harris pieces are found in the four movements of the concerto: contrast between song and dance elements woven into an often modal harmonic texture, considerable use of fugal and variation technique, and a continual searching out of long melodic lines. There are elements of clumsiness and sprawl in this music by the twenty-nine-year-old Harris, who was then still studying with Nadia Boulanger, but there are also undeniable rhythmic power and expressive content presaging much of what was to come in later years, most notably in his Third and Fifth Symphonies.

David Diamond also had a spell of post-graduate study with Boulanger, and, like Harris, he has been an extremely prolific composer. In his forty years of composing, Diamond has worked in a variety of styles, from the open diatonic manner of the deservedly popular Rounds for String Orchestra (regrettably not currently available on records) to the dense post-Bartókian language of the Fourth String Quartet (once available on Epic). After a long hiatus, Diamond's work again seems to be finding its way onto discs.

The quintet on this new release was put to paper just before the Fourth String Quartet and clearly shows, in its use of such devices as snap-pizzicato and pizzicato-glissando, the influence of the Bartók quartets Diamond had been restudying at the time. As Diamond points out in the sleeve notes, scoring for violas and cellos instead of the usual string quartet was intended to darken the string texture—and in consequence, I might add, throw the clarinet into higher relief. While the end movements are fairly dense in texture and need repeated listening for full assimilation,

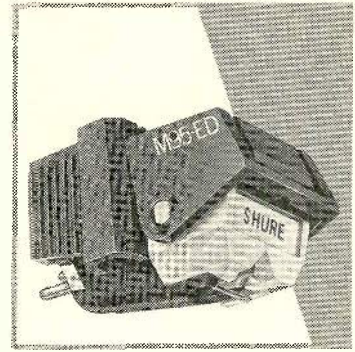
(Continued on page 141)



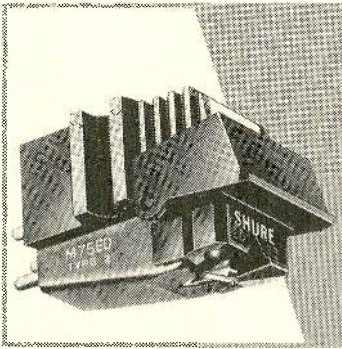
V-15 Type III . . . critics called the Type III the finest cartridge ever when it was introduced. The ultimate test, however, has been time. The V-15's engineering innovations, the uniform quality, and superb performance remain unsurpassed by any other cartridge on the market today. 3/4 to 1-1/4 gram tracking force.



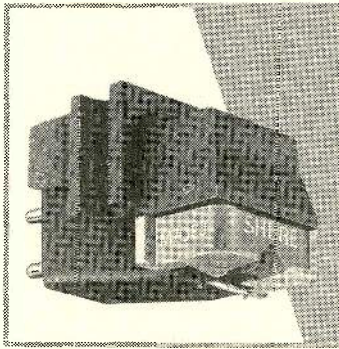
M24H . . . the cartridge that does not compromise stereo reproduction to add four-channel capability. Superb stereo trackability and quadriphonic carrier signal retrieval. New hyperbolic stylus tip, high energy magnet, and low-loss laminated electromagnetic structure. 1 to 1-1/2 gram tracking force.



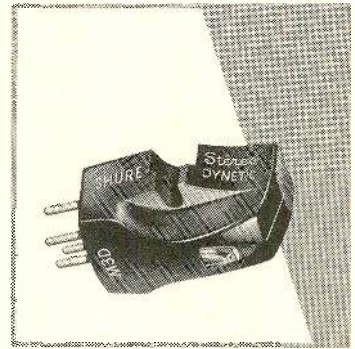
M95ED . . . second only to the V-15 Type III in stereo reproduction. A thinner, uninterrupted pole piece minimizes magnetic losses. Its 20 to 20,000 Hz response remains essentially flat across the entire frequency range for excellent sound quality. 3/4 to 1-1/2 gram tracking force.



M75ED Type 2 . . . excellent trackability at a lesser price. The M75ED Type 2 features a built-in snap-down stylus guard and a smooth 20 to 20,000 Hz frequency response. 3/4 to 1-1/2 gram tracking force.



M70EJ . . . the easiest way to upgrade your hi-fi stereo system without straining your budget. Basically flat response is comparable to other brand cartridges costing twice as much. 1-1/2 to 3 gram tracking force.



M3D . . . the original famous Shure Stereo Dynetic® Cartridge. The M3D provides extremely musical and transparent sound at a rock bottom price. 3 to 6 gram tracking force.

The People's Choice-World-wide.

From Singapore to London to New York, Shure hi-fi pickup cartridges outsell every other brand — according to independent surveys. And for good reason: Shure cartridges, no matter where they're purchased, are guaranteed to meet the exacting published specifications that have made them the Critics' Choice in every price category.



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204
In Canada: A.C. Simmonds & Sons Limited

Rostropovich Conducts the Tchaikovsky Symphonies

MSTISLAV ROSTROPOVICH, one of the world's most admired cellists for nearly three decades, was virtually unknown as a conductor until 1970, when Angel released his recording of Tchaikovsky's opera *Eugene Onegin* (SRC-4115). After making his American conducting debut in an all-Tchaikovsky program with the National Symphony Orchestra in Washington on March 5, 1975, he was invited to succeed Antal Dorati as music director of that orchestra, and he has now begun his first season in that position. His conductorial discography has so far included only four entries in addition to *Onegin*: an Angel disc on which he is both soloist and conductor in a pair of Haydn concertos with the Academy of St. Martin-in-the-Fields (S-37193), a smooth but not especially distinguished recording of Rimsky-Korsakov's *Scheherazade* with the Orchestre de Paris (Angel S-37061), an unfortunate version of Puccini's *Tosca* (Deutsche Grammophon 2707 087), and an impassioned, downright magnificent one of Shostakovich's Symphony No. 14 (Columbia/Melodiya M 34507). Now Angel has brought out a seven-disc set of all the Tchaikovsky symphonies (Nos. 1-6 plus *Manfred*) played by the London Philharmonic under Rostropovich, and on these fourteen sides all the elements alluded to above are present—polish, passion, idiosyncratic indulgences, and also magnificence. The proportions in this mixture will seem different to different listeners, but anyone with ears will find the set intriguing, and parts of it are a good deal more than that.

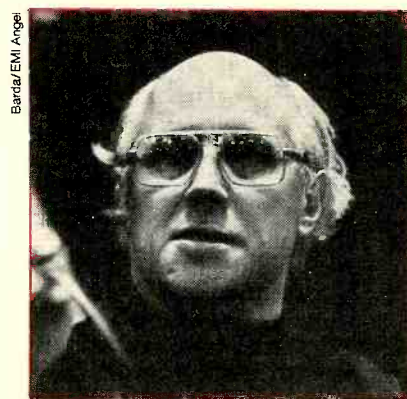
IN comments printed in the annotative booklet with the set, Rostropovich tells us that it is Tchaikovsky whose music he loves best (always an unfashionable notion, but one that will endear him to those of us lucky enough to cut our musical teeth on Tchaikovsky), and also that he is against "computer-like interpretations" and in favor of individuality and the expression of the interpreter's personality. There is nothing "computer-like" in his readings, to be sure; they are individualistic and they exude a strong personality. There is also nothing the least bit superficial in Rostropovich's view of these symphonies, nor any suggestion of difference for the sake of difference. There is a great feeling of involvement—one might even say *immersion*—and the kind of intensity that ignites an audience in the concert hall; whether these are performances to *live* with over the long pull is another question.

The strongest performance in the set is that of the greatest of the seven works, the *Pathétique* (the vehicle, incidentally, for Rostropovich's U.S. conducting debut). It is obviously deeply felt and enormously forceful, but also astonishingly refined, with the musical values never subverted for the sake of drama. Tempos are virtually ideal, phrasing is firm and unfussy, and episodes come together to form an archlike sequence. The march, all too often set forth with ceremonial deliberateness, is fleet and flaming, almost frightening in its sweep, charged with spontaneity but never slapdash, perhaps the closest rival yet to what Karajan achieved in his old Viennese recording on Columbia. In the finale Rostropovich gets every drop of real pathos without distorting the line or stretching the rhythm: there is dignity here as well as intensity and great conviction.

At the other end of the spectrum in terms of persuasiveness is Rostropovich's account of the Fifth, which is off-putting in the extreme because of the maddeningly slow tempos in the first two movements and in the introduction and coda of the finale. "I interpret the music in this way," Rostropovich says, "because it is the interpretation I *choose*—not because I am ignorant." One would never suggest ignorance on the part of so obviously accomplished a musician, but his view of the Fifth is one that I suspect will not go down well with most listeners, for all the beautiful playing and attention to detail. (It must be said that throughout the set the London Philharmonic sounds every bit the virtuoso ensemble it was under Beecham in the 1930's, and the sound is the most gorgeous Angel has given us since the label began pressing in this country—equally impressive, I think, in two channels and in four.)

BETWEEN these two extremes are brilliant, powerful, and poetic realizations of the Fourth Symphony and *Manfred*, both perhaps on the same level as the fine realization of the *Pathétique*, and accounts of the three early symphonies which, if less than ideal, reflect respect for the not inconsiderable substance of these works as well as their charm and the fairy-tale quality that links them with Tchaikovsky's great ballet scores. Of the early works, the First comes off most successfully, the only disappointment being Rostropovich's failure to delineate the melody of the big waltz in the third movement sharply enough (the tempo itself is perfect). The reading is very much like Bernstein's, but even more affectionate and much more sumptuously recorded. Very much like Bernstein's, too, is Rostropovich's handling of the Third, in which an unconvincingly slow tempo for the second movement mars an otherwise most attractive presentation.

In the *Little Russian*, surely the finest of the early symphonies, there is no problem with tempos—they are exceptionally well judged in all four movements—but there is a lot of fussing with dynamics, and I miss the impishness and sizzle various other conductors have brought out in the finale. If the ideal performance of this adorable work seems elusive, the one recorded by Igor Markevitch and the London Symphony Orchestra was surely nothing less than that; whatever possessed Philips to delete it (835.390LY) I can't imag-



ine, but I would urge anyone who wants to enjoy the work to the fullest to scour the cutout bins for a copy.

Markevitch, in fact, is the one conductor whose complete Tchaikovsky cycle has struck me as not only attractive but indispensable. His aristocratic Fifth (Philips 802.703LY) and Sixth (835.126AY) are still listed in Schwann, but I understand they may be hard to find. His *Little Russian* was the performance of a lifetime, his First and Third hardly less, and all of his Tchaikovsky ought to be made available again. Among current alternatives to the Rostropovich set, Dorati's recently reissued set of Nos. 1, 2, and 3 with the London Symphony Orchestra (Mercury SRI 3-77009) lacks the sonic brilliance of some later productions, and his tempo for the waltz in No. 1 is curiously slow; but the healthy solidity, elegant good humor, and all-round professionalism of his performances make one happy to return to them. Of the last three symphonies, of course; there are recordings to every conceivable taste, and more than a few now of *Manfred*. When Angel gets around to making the Rostropovich discs available singly, I would recommend his *Manfred* as at least the equal of any other available now, his *Pathétique* for consideration beside those of Markevitch, Abbado, and Karajan, and Nos. 1 and 4 as also worthy of consideration in fields by no means small. Taken as a whole, the Angel set offers more rewards than disappointments (anyone who buys it, though, would probably want an additional version of No. 5), and it serves to validate Rostropovich's credentials as a conductor of seriousness and skill as well as making a case for an exceptionally intense, personal approach. His first American recording, scheduled for taping in Washington in mid-November, is more Tchaikovsky—the Violin Concerto with Isaac Stern for Columbia. But it will be interesting to hear later what he and the orchestra Dorati built can accomplish together in a broader repertoire.

—Richard Freed

TCHAIKOVSKY: Symphony No. 1, in G Minor, Op. 13 ("Winter Dreams"); Symphony No. 2, in C Minor, Op. 17 ("Little Russian"); Symphony No. 3, in D Major, Op. 29 ("Polish"); Symphony No. 4, in F Minor, Op. 36; Symphony No. 5, in E Minor, Op. 64; Symphony No. 6, in B Minor, Op. 74 ("Pathétique"); Manfred, Op. 58. London Philharmonic Orchestra, Mstislav Rostropovich cond. ANGEL □ SGE-3847 seven discs \$39.98.

the bitter-sweet scherzo and eloquent adagio speak very well for themselves on the first hearing.

With this first in a series of discs by musicians of the Long Island Chamber Ensemble of New York, Grenadilla Records has made a most auspicious start, not only in the choice of repertoire, but also in the performance and recording. This is just what unfamiliar music needs to become familiar. *D.H.*

RECORDINGS OF SPECIAL MERIT

LISZT: *Années de Pèlerinage—Première Année: Suisse.* György Cziffra (piano). CONNOISSEUR SOCIETY □ CSQ 2141 \$7.98.

LISZT: *Années de Pèlerinage—Deuxième Année: Italie.* György Cziffra (piano). CONNOISSEUR SOCIETY □ CSQ 2142 \$7.98.

LISZT: *Années de Pèlerinage—Troisième Année; Venezia e Napoli.* György Cziffra (piano). CONNOISSEUR SOCIETY □ CSQ 2143 \$7.98.

Performance: **Grand**
Recording: **Very good**

Cziffra's discography now includes a good deal of Liszt, but in none of his other recordings does the combination of composer and interpreter seem so nearly ideal as in this grand realization of Liszt's epic travelogue in its entirety. In both style and technique the performance is consistently fascinating and convincing throughout the six sides. At every point the poetry, the fantasy, the flair and vastness of Liszt's inspiration are fully projected, making what is surely the strongest case for this cycle in recorded form to date, and for most of the individual numbers as well. The expansive *Vallée d'Obermann*, in the first book, may not boast the last degree of aristocratic understatement brought to that piece by Claudio Arrau (Philips 802.906LY), but it hangs together beautifully, reaching its dramatic crest with a convincingly natural momentum. Comparisons with Cziffra's own Philips recordings of the *Sonetto 123 del Petrarca* (from the second book) and *Tarantella* (from *Venezia e Napoli*) illustrate the progress he has made in terms of subtlety and refinement in the new complete recording of the *Années*: while both pieces are actually played a little faster and are more tightly controlled in the new versions, the overall effect is of greater freedom and fluidity. But everywhere one feels the real Lisztian character in full bloom—plenty of color, flexibility, and apparent freedom (a downright improvisatory feeling at times) based on scrupulous control and regard for both technical and expressive detail. The series is a winner, there are no two ways about it. The sound (barring a bit of tape hiss in the *Dante Sonata*) is good in either two-channel or four-channel (SQ) playback, and Royal S. Brown's notes are a further enhancement to a notable release. *R.F.*

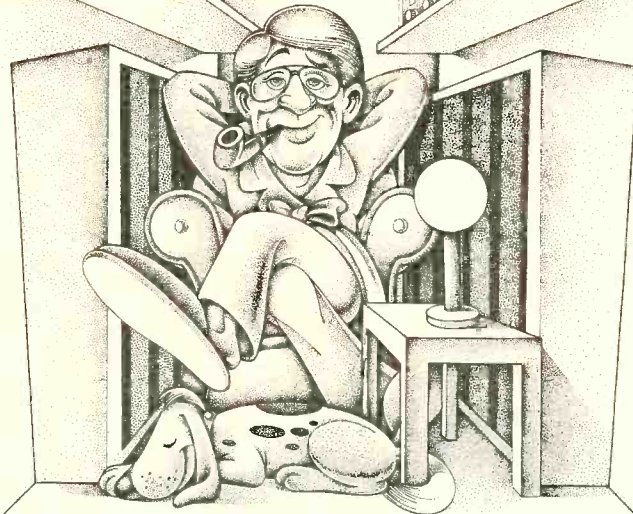
RECORDING OF SPECIAL MERIT

LISZT: *Piano Concertos No. 1, in E-flat Major, and No. 2, in A Major.* Emil von Sauer (piano); Paris Conservatoire Orchestra, Felix Weingartner cond. TURNABOUT THS 65098 \$3.98.

Performance: **Impressive**
Recording: **Good old sound**

Why do the covers of historical recordings so generally lack the information we really

The Sound Shaper. Because all rooms are not created equal.



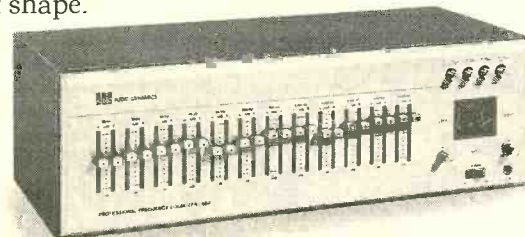
You can own the finest component system and still be getting inferior sound.

Because unless you happen to have an acoustically perfect listening room, your system and space probably don't match. Hard walls, soft carpets, glass tables, even the size of a room can change sounds.

So ADC developed the new ADC 500 Sound Shaper Frequency Equalizer.

By adjusting the twelve frequency levels you can actually shape your sound to fit the shape of the room, and compensate for spaces and textures that interfere with sound. You can even tinker with the sound just for the fun of it: bring up a singer, lose a violin, actually re-mix your recording.

The new ADC 500 Sound Shaper can get your system into great shape.



The Sound Shaper

ADC Professional Products Group. A division of BSR (USA) Ltd., Route 303, Blauvelt, N.Y. 10913

want? Emil von Sauer and Felix Weingartner were almost exact contemporaries (Sauer, born in 1862, was a year older than Weingartner; both died in 1942). Instead of the standard *Grove's Dictionary* liner-note stuff, I would like to know why this Teutonic two-some was in Paris recording the Liszt concertos with the Paris Conservatoire Orchestra in December 1938—almost on the eve of Hitler's invasion of France!

Whatever the circumstances, this is an impressive pair of recordings. Liszt's expansive orchestrations are a little cramped sonically, but, even so, the orchestra has plenty of presence. Anyway, the piano sound and the piano playing are what carry the day. Sauer was one of those big-time Lisztian pianists of the old school, and the scope of his playing comes through magnificently without any phony or phonographic rhetoric. *E.S.*

MAHLER: *Symphony No. 2, in C Minor* ("Resurrection"). Marilyn Horne (mezzo-soprano); Carol Neblett (soprano); Chicago Symphony Chorus; Chicago Symphony Orchestra, Claudio Abbado cond. **DEUTSCHE GRAMMOPHON 2707 094** two discs \$15.96.

Performance: **Flery**
Recording: **Resplendent**

But for two considerations, this album would have rated a "Special Merit" tag. First, the playing surfaces of my review pressings were afflicted with an ungodly amount of grit and swish. Second, the off-stage band in the final movement is distant to the point of virtual inaudibility.

These complaints aside, however, this is



Arthur Paxton/CRI

INGRID DINGFELDER
First-rate flute in Martinů and Rorem

yet another remarkable recorded performance of Mahler's *Resurrection* Symphony. The opening movement is imbued with a Toscaninian fierceness and a taut discipline in performance that matches Solti's yet doesn't sound quite so up tight—there is just a shade more air between the notes. The *Ländler* is exquisitely detailed in its realization, with a fine flexibility of phrasing. Great care is taken in the phrasing of the scherzo and in the minutest details of contrapuntal interplay that separate the full orchestral outbursts. Marilyn Horne may not achieve quite the rapt quality of Janet Baker in *Urlicht*, but she comes very

close in the nuanced delicacy of feeling that she displays. Abbado has the great sprawling finale under superb control from beginning to end (except for the apparent miscalculation with placement of the off-stage band), but it is the vocal portion of the rendition that is truly outstanding. Not only does Carol Neblett perform beautifully in the soprano part—both solo and with Marilyn Horne—but Margaret Hillis' Chicago Symphony Chorus does itself proud from the hushed opening to the great male-choir summons, "*Bereite dich. . . !*"

I trust that the final production pressings of this recording are better than what I received, for otherwise this set ranks with the finest. Prospective purchasers are going to have a very hard time choosing even the best two recorded performances of this score, let alone the best one. *D.H.*

MARTINŮ: *Trio for Flute, Cello, and Piano*. Ingrid Dingfelder (flute); Jerome Carrington (cello); Anita Gordon (piano). **ROREM: *Book of Hours*.** Ingrid Dingfelder (flute); Martine Géliot (harp). **CRI SD 362** \$6.95.

Performance: **First-rate**
Recording: **Very good**

Bohuslav Martinů's warmhearted trio, one of his most ingratiating works, has not been available on records for nearly a decade; it is especially welcome in this first-rate performance by Dingfelder, Carrington, and Gordon, who sound as if they have been playing it together all their lives and long ago fell completely in love with it. Dingfelder and Géliot have been playing Rorem's *Book of Hours* all
(Continued on page 144)

"The Audio Pulse Model One . . . the high-fidelity highlight of the past twenty-five years . . ."
Hi-Fi Stereo Buyers' Guide

"... nothing less than astounding ..."
— Julian Hirsch, *Stereo Review*
"... astonishingly realistic ..." — *High Fidelity*
"... a substantial step in the direction of sonic realism." — Larry Klein, *Stereo Review*
"... it goes beyond anything I have heard ..."
— E.T. Canby, *Audio*

The Audio Pulse has taken a leap into another audio dimension. It does what no conventional stereo, regardless of price, could ever do before — create a live listening experience. At the touch of a button, you can produce a jazz club, a music hall, or a coliseum . . . in your own living room.

The Audio Pulse Model One is a digital time delay system, (actually a small computer), programmed to develop any acoustic environment you choose. Designed for use with standard hi fi systems, the Model One adds multiple time delays to the original sound of a record, tape, or broadcast, and feeds them through a second amplifier to a second pair of speakers.

Most people who have heard music with an Audio Pulse can't be without one. Listen for yourself and find out what all these people are exclaiming about. *Please write to us for the name of your nearest demonstrating dealer.*

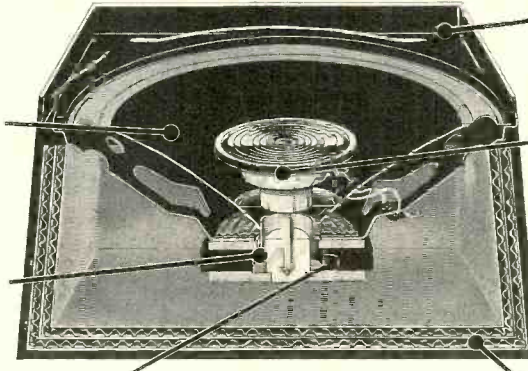
A Division of Hoffman Electronics Corp., Bedford Research Park, Crosby Drive, Bedford, Mass. 01730

Audio
Pulse

Here's why **SERIES 6000™** car stereo speakers sound so much better than any others you can buy ...

1. They're built better.

- 6" x 9" air suspension bass element delivers rich, deep lower frequencies and all the mid-range frequencies up to tweeter crossover.
- 1" high temperature voice coil features increased winding to provide substantially greater power handling capability while assuring continued reliable operation.

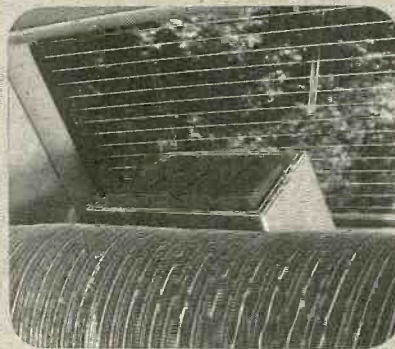


Model 6079

- Exceptionally powerful precision-ground molded ferrite faultless single unit construction 20 oz. magnet provides peak flux density and increased high efficiency.
- Impact and temperature-resistant Dylark covering assures performance stability in all weather conditions.
- 3" center pole piece mounted treble element assures crisp, distortion-free high frequencies with superior sound dispersion while eliminating bounce-back waves and unclear sound common to speakers with basket suspended tweeters.
- Patented **WORKING WALL®** baffle provides air suspended, sealed speaker enclosure duplicating home speaker construction and providing unique home stereo sound quality.

2. They're designed for surface or flush mount.

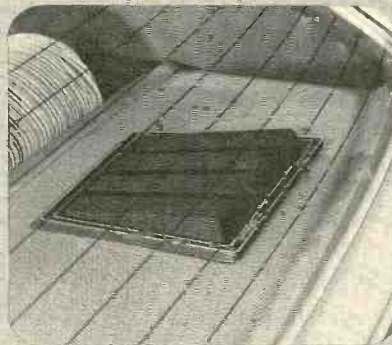
- **SERIES 6000™** speakers are the only ones on the market that can be mounted above or below the rear deck.
- They are ideal for mounting in a van, pickup truck or car, where you cannot cut a hole and mount out-of-sight because there's not enough room, or maybe it's a rental car or whatever.



Surface mount

3. Only **afs®/KRIKET®** speakers feature **PERFECT BALANCE™** construction.

- We build our speakers with great care one at a time so every component in every **SERIES 6000™** speaker has been exhaustively tested to work in harmony, each with the other. Outstanding speaker performance depends on what each component is made of, how it works in relation to every element in the speaker, and passing rigid



Flush mount

testing standards.

- Only **KRIKET®** speaker design assures consistently smooth, highly accurate extended frequency response throughout the audible spectrum, no matter where they are mounted. What you get is a select speaker unmatched in performance, quality and value.
- ## 4. **SERIES 6000™** speakers represent years of R & D.

- Our sound engineers have worked to eliminate the mistakes of the past. The totally modern **KRIKET® SERIES 6000™** speaker represents the culmination of years of fruitful, effective research.

Now you can have the best of the past, the present and the future for some time to come. The **PERFECT BALANCE™** car stereo speaker, **SERIES 6000™** from the **afs®/KRIKET®** people.

innovators in great autosound

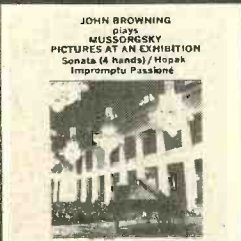
afs® Kriket®

Acoustic Fiber Sound Systems, Inc.
Indianapolis, Indiana © 1977

DELOS expanding your musical experience



The Royal Philharmonic, De Preist and Rosenberger reveal astonishing beauty in this music — a stunning disc that is already causing excitement in the music world.
DEL-25440



Browning's Pictures are powerful canvases — the Impromptu Passione and the Sonata in C are delightful surprises.
DEL-25430



"an inspired and marvellous interpreter of our noble guitar" Joaquin Rodrigo's tribute to Celodonio Romero
DEL-25441



"The definitive standard of musical excellence in theremin performance has been set by Clara Rockmore." Robert Moog
DEL-25437



The ranking clarinet-piano-cello trio in two companion albums featuring Romantic music (d'Indy — DEL-25431; Bruch and Griika — DEL-25433.)



Aaron Copland wrote to Charles Fierro: "the assurance and musicality you bring to it is quite a feat!"
DEL 25436



DELOS RECORDS
855 Via de la Paz
Pacific Palisades,
CA 90402



ANDRÉ PREVIN, RADU LUPU: fine craftsmanship in Mozart's Concerto for Two Pianos

of its life: they commissioned the work, introduced it in New York in February 1976, and recorded it three days after the première. The title, as the headings of the eight subdivisions indicate ("Matins" through "Compline"), alludes to the canonical hours of Catholic worship; Rorem refers to the work as "songs-without-words about memories of the Roman Church which, having been taboo to my Protestant childhood, always vaguely gave off a sense of sin." This performance must be regarded as uniquely authoritative and is unquestionably committed. Both sides benefit from fine sound.

R.F.

MEDTNER: Piano Sonata No. 5, in G Minor, Op. 22 (see GLAZOUNOV)

MOERAN: Rhapsody in F-sharp Major for Piano and Orchestra (see BRIDGE)

MOZART: Flute Concerto No. 1, in G Major (K. 313); Flute Concerto No. 2, in D Major (K. 314); Andante in C Major for Flute and Orchestra (K. 315). Eugenia Zukerman (flute); English Chamber Orchestra, Pinchas Zukerman cond. COLUMBIA M-34520 \$6.98, © MT-34520 \$6.98.

Performance: **First-rate**
Recording: **Troublesome**

These are first-rate performances; the soloist's contributions are as good as the best, and the orchestral playing is especially refined. The sound quality of my copies was disappointing, however, with a suggestion of background waver and uncomfortable highs. As it happens, RCA has released two similar packages recently in which the performances yield even deeper pleasure and the sound is downright sumptuous: one by Jean-Pierre Rampal (whose cadenzas Zukerman plays) with Theodor Guschlbauer conducting (FRL1-5330) and the other by James Galway with Rudolf Baumgartner (ARL1-2159).

R.F.

MOZART: Concerto No. 10, in E-flat, for Two Pianos (K. 365); Piano Concerto No. 20, in D Minor (K. 466). André Previn (piano); Radu Lupu (piano, in K. 365); London Symphony Orchestra, André Previn cond. ANGEL □ SQ-37291 \$7.98.

Performance: **Two pianos better**
Recording: **Excellent**

Among the nine current recorded versions of Mozart's lightweight but altogether enchant-

ing Two-Piano Concerto, this one ranks with the best. Radu Lupu is one of the best young Mozartians at the keyboard today, and Previn is a first-rate craftsman both at the piano and conducting. The composer's own cadenzas are used in the end movements.

In the great D Minor Concerto, Previn as soloist is fine in the end movements but a bit heavy-handed in the central Romance. (He uses the Beethoven cadenza for the first movement and his own somewhat more elaborate one for the finale.) Either Serkin/Szell on Columbia MS-6534 or Rubinstein/Wallenstein on RCA LSC-2635 offer both a lighter hand and more just pacing. Angel's recording job is excellent throughout, especially in the two-piano work.

D.H.

MOZART: Sonatas for Violin and Clavier in F Major (K. 376), E Minor (K. 304), and E-flat Major (K. 380). Sonya Monosoff (violin); Malcolm Bilson (fortepiano). PLEIADES P 104 \$7.98 (from University of Southern Illinois Press, Carbondale, Ill. 62901).

Performance: **Fine**
Recording: **Dry**

Here is a good opportunity to hear two splendid artists performing Mozart sonatas on instruments from the collection of the Metropolitan Museum of Art. Sonya Monosoff is armed with a violin by Antonio Stradivari (Cremona, 1692) and Malcolm Bilson plays a fortepiano attributed to Johann Schmidt (Salzburg, ca. 1790-1795). The Stradivari instrument is a lovely one, and Miss Monosoff sounds at ease with it. It is a treat to hear her sensitive phrasing and lyrical sound, and her fine discrimination between those sections in which she functions as soloist and those in which she is the accompanist deserves applause. Mr. Bilson seems to be handicapped by the Schmidt fortepiano, however. In allegro movements and rapid passage work he sounds his usual brilliant self, full of sparkle and wit, but in the slow movements his treble line is too dry. The instrument simply does not have the sustaining power or presence required in the melodious slow movement of the F Major Sonata or the poignant minuet of the E Minor Sonata. Under ordinary circumstances Mr. Bilson is extremely wary of the sustaining pedal. Perhaps a more generous use of it here would have dispelled some of the dryness. Certainly the trio of the E Minor Minuet cries out for more pedal in order to flatter the repeated chords. Nonetheless, the

performance is a good one considering the difficulties involved in performing on old instruments, especially those harbored in museums where the performers scarcely have time to become familiar with them before they begin recording. S.L.

MOZART: *Songs* (see JILL GOMEZ, Best of the Month, page 84)

NIELSEN: *Clarinet Concerto, Op. 57; Flute Concerto; Violin Concerto, Op. 33; Symphonic Rhapsody* (see Best of the Month, page 81)

OFFENBACH: *La Grande Duchesse de Gérolstein*. Régine Crespin (soprano), Grand Duchess; Alain Vanzo (tenor), Fritz; Charles Burles (tenor), Prince Paul; Claude Meloni (baritone), Baron Puck; Robert Massard (baritone), General Boum; François Loup (bass), Baron Grog; Mady Mesplé (soprano), Wanda; Tibert Raffali (tenor), Nepomuc; others. L'Orchestre et Chœurs de Toulouse, Michel Plasson cond. COLUMBIA M2 34576 two discs \$13.98.

Performance: **Lively and Idiomatically**
Recording: **Good**

La Grande Duchesse de Gérolstein is prime Offenbach, and an up-to-date version idiomatically performed by an expert cast is, of course, most welcome.

This is a good performance, but I have some reservations. Régine Crespin would have been ideal in the title role ten to fifteen years ago. Her characterization of the eternally flirtatious Grand Duchess, who delivers outrageous lines with childlike innocence, is virtually perfect. Her spoken delivery is, in fact, a triumph of insinuating Gallic sexiness. Vocally, alas, much of her singing is labored and unsure in intonation, and it sometimes borders on Wagnerian heaviness.

The supporting roles are in excellent hands, and with artists of the caliber of Mady Mesplé and Charles Burles in relatively minor roles the casting is almost luxurious. Robert Massard imparts a dashing profile to General Boum, whom I have always regarded as a *buffo* character. The results are questionable dramatically but unexceptionable vocally.

Michel Plasson obviously has the skill to serve up Offenbach with spirit and style, but he does not yet have the flair to make the music sparkle with irresistible zest. Nor is this performance a model of choral and orchestral precision, though the offenses are never too damaging. The album comes with full text, translation, and unusually informative annotations by Richard Traubner. G.J.

RECORDING OF SPECIAL MERIT

PALESTRINA: *Missa Aeterna Christi Munera; Oratio Jeremiae Prophetae; Sicut Cervus Diserat; Super Flumina Babylonis; O Bone Jesu*. Pro Cantione Antiqua, London, Bruno Turner cond. DEUTSCHE GRAMMOPHON ARCHIV 2533 322 \$7.98, © 3310 322 \$7.98.

Performance: **Unworldly**
Recording: **Beautiful**

This is one of the most beautiful performances of Palestrina ever to reach records. It is sober and somber in its evenly paced tempos yet at the same time reveals an inner glow through phrasing and word expression. The *Mass Aeterna Christi Munera*, one of Palestrina's finest, is sung by only nine singers. The
(Continued on page 148)



Model AT15Sa/H Dual Magnet Stereo Cartridge pre-mounted in Universal tone arm head shell.

To find out how much better our cartridge sounds, play their demonstration record!

There are some very good test and demonstration records available. Some are designed to show off the capabilities of better-than-average cartridges... and reveal the weaknesses of inferior models. We love them all.

Because the tougher the record, the better our Dual Magnet™ cartridges perform. Bring on the most stringent test record you can find. Or a demanding direct-to-disc recording if you will. Choose the

Audio-Technica cartridge that meets your cost and performance objectives. Then listen.

Find out for yourself that when it comes to a duel between our cartridge and theirs... we're ready. Even when they choose the weapons!

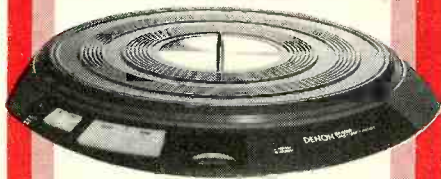
What you'll hear is the best kind of proof that our Dual Magnet design and uncompromising craftsmanship is one of the most attractive values in high fidelity. For their records... and yours!



audio-technica
INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., INC.
Dept. 117F, 33 Shiawassee Avenue, Fairlawn, Ohio 44313
In Canada: Superior Electronics, Inc.

DENON
DENON
DENON
DENON
DENON



AC DIRECT DRIVE

The best of both worlds: smoothness of belts, accuracy of direct drive.

AC Direct Drive is an exclusive DENON system that senses the moving platter with a tape-recorder head.

The actual platter speed is then clocked and made perfect—with a smooth-running AC motor.

Advantages?

No DC motor pulsing. No heavy flywheel platter needed for motor smoothing. (A lighter platter means faster starts and quicker response to speed correction as well as less wear on bearings). No cartridge sensing of tiny motor jerks. No belt to wear out.

AC Direct Drive.

On all DENON turntables from \$298 to \$930.

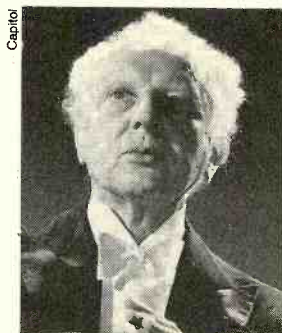
Distributed by

**American
Audioport, Inc.**
1407 N. Providence Rd.
Columbia, MO 65201

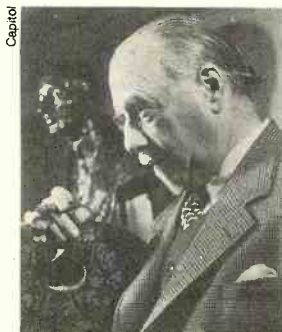
Quintessence: a Rich Lode of Reissues



MONTEUX: especially welcome Debussy



STOKOWSKI: sensationally attractive Liszt



BEECHAM: a place of honor on any list

UNTIL about five years ago the Pickwick label served as a vehicle for reissues from the Capitol catalog. But now Pickwick International has come up with a new assortment of recordings from various sources, and R. Peter Munves (formerly marketing director for Columbia Masterworks, more recently head of RCA's Red Seal) has created a new label for them—Quintessence—with a list price of \$3.98 per disc. Of the twenty-two discs in the initial Quintessence release, half come from RCA and almost as many are drawn from the intriguing series RCA produced for *Reader's Digest* between 1962 and 1968. A collection of music by Julius Fučík (1872-1916) comes from Supraphon by way of Telefunken, and a Beecham overture package is an EMI production that Pickwick circulated earlier (as SPC-4035) after its deletion as Capitol SG-7251. A few of the RCA items are of pre-stereo vintage, but among those as well as the later recordings there are some exceptional performances, and the loving care that has gone into their preservation becomes more stunningly evident as one proceeds from one disc to another.

Especially welcome is Monteux's Debussy, and no matter that *La Mer* is not genuine stereo; it is too good a performance to be lost. The Nocturnes, in a most successful early stereo recording, are also outstanding. The third of Barbirolli's three recordings of the Sibelius Second is not only his best, but by all odds one of the finest versions of that much-recorded work ever committed to tape.

All of the Horenstein material is worthwhile. The Dvořák at last supersedes Horenstein's memorable 1952 version for Vox; the straightforward, patrician Brahms and the brilliant Rachmaninoff with Earl Wild are among the best at any price, and the Tchaikovsky Fifth is gratifyingly sensible and dramatic. Neumann's performance of Fučík's *The Entry of the Gladiators* can only be compared with Toscanini's of *The Stars and Stripes Forever*. The tuneful *Marinarella* Overture and *Donausagen* Waltz and the humorous piece called *The Old Bear with a Sore Head* are delightful discoveries on this disc.

Fiedler's Johann Strauss assortment, originally called "Mr. Strauss Comes to Boston," is notable for the otherwise unrecorded *Jubilee* Waltz, which ends with a citation of *The Star-Spangled Banner*. Stokowski's *Swan Lake* is rather faded now, but his Enesco/Liszt package is sensationally attractive, and Sir Thomas Beecham's overtures collection commands a place of honor on any list.

It may seem odd that RCA has ceded the *Digest* material to Pickwick instead of issuing it on its own Gold Seal label as it did in Britain (the Brahms Fourth under Fritz Reiner issued here on AGLI-1961 is from this source), and even more curious that some of the items on Quintessence continue to be available elsewhere—Boult's *Marche Slave* on Odyssey 32 16 0238, Beecham's *Gazza Ladra* and *Corsaire* overtures on Seraphim S-60134 and S-60084, respectively—but such things need not trouble us. What may annoy some shoppers is the misleading nature of some of the puffery on the jackets. "As happy a record as you will ever find," reads the streamer on Boult's Tchaikovsky ballets, but the November 1975 *Gramophone*, listed as the source of

The surfaces are,
for the most part,
exceptionally silent

that line, contains no mention of this recording. A closer reading reveals that the quotation is from a review of a different Boult recording of a different Tchaikovsky work.

There is also a generous sprinkling of misspelled names and titles, and for some curious reason the Brahms First and the Berlioz and Mendelssohn overtures are the only works identified by opus number. The annotation for the *Hungarian Rhapsodies* implies that the one listed as "No. 2" is indeed the orchestral No. 2 ("that is, No. 12 in the keyboard edition"), but it is in fact the one that is *really* "the most celebrated of all," properly orchestral No. 4 but invariably designated by its original position as No. 2 in the enumeration of the piano series.

These documentary lapses are probably no worse than what happens on most labels these

days, and in the more important matter of what is in the grooves this is an extremely worthwhile series. Whoever did the remastering deserves congratulations for a superb job. Martinon's excellent *L'Arlésienne* (now minus the first three movements of Suite No. 2) sounds much smoother than in its previous incarnations on RCA, and the aforementioned Berlioz and Rossini under Beecham show an even more dramatic improvement over the still-current Seraphim editions. The surfaces, too, are for the most part exceptionally silent. No timings are printed, but dates are given for many of the recordings.

By the time these words appear in print there will have been subsequent Quintessence releases; if the high standards of these first discs are maintained, the label should be a safe bet for good listening. —Richard Freed

QUINTESSENCE: INITIAL RELEASE

[All recordings are true stereo except for Monteux's *La Mer* and the recordings conducted by Stokowski (with members of the NBC Symphony) and by Fiedler, which are in artificial stereo. Each disc is \$3.98.]

BIZET: *L'Arlésienne, Suites Nos. 1 and 2 (excerpts)*. Chicago Symphony, Jean Martinon cond. *Carmen, Suites Nos. 1 and 2*. Orchestra, Morton Gould cond. PMC 7024.

BRAHMS: *Symphony No. 1, in C Minor, Op. 68*. London Symphony, Jascha Horenstein cond. PMC 7028.

DEBUSSY: *La Mer; Nocturnes*. Boston Symphony, Pierre Monteux cond. PMC 7027.

DVOŘÁK: *Symphony No. 9, in E Minor, Op. 95 ("New World")*. Royal Philharmonic, Jascha Horenstein cond. PMC 7001.

ENESCO: *Roumanian Rhapsodies Nos. 1 and 2, Op. 11*. **LISZT:** *Hungarian Rhapsodies Nos. 1, 3, and 4*. Members of the NBC Symphony, Leopold Stokowski cond. PMC 7023.

FUČÍK: *Marches, Waltzes, etc.* Czech Philharmonic, Václav Neumann cond. PMC 7038.

GRIEG: *Peer Gynt, Suites Nos. 1 and 2, Opp. 46 and 55*. Oslo Philharmonic, Odd Gruner-Hegge cond. *Norwegian Dances Nos. 2 and 3, Op. 35; Symphonic Dance No. 3, Op. 64*. Orchestra, Morton Gould cond. PMC 7016.

OFFENBACH/ROSENTHAL: *Gaîté Parisienne, Suite*. **CHOPIN/FISTOULARI:** *Les Sylphides*. Royal Philharmonic, Anatole Fistoulari cond. PMC 7029.

RACHMANINOFF: *Piano Concerto No. 2, in C Minor, Op. 18; Rhapsody on a Theme by Paganini, Op. 43*. Earl Wild (piano); Royal Philharmonic, Jascha Horenstein cond. PMC 7006.

RESPIGHI: *The Pines of Rome*. **R. STRAUSS:** *Don Juan*. Royal Philharmonic, Rudolf Kempe cond. **R. STRAUSS:** *Salome, Dance of the Seven Veils*. Royal Philharmonic, Antal Dorati cond. PMC 7005.

SIBELIUS: *Symphony No. 2, in D Major, Op. 43*. Royal Philharmonic, Sir John Barbirolli cond. PMC 7008.

SIBELIUS: *Finlandia; The Swan of Tuonela; Valse Triste; Pohjola's Daughter; Lemmin-*

kainen's Return. Orchestra, Morton Gould cond. PMC 7022.

J. STRAUSS, JR.: *Favorite Waltzes*. Boston Pops, Arthur Fiedler cond. PMC 7015.

TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23*. Earl Wild (piano); Royal Philharmonic, Anatole Fistoulari cond. **FRANK:** *Symphonic Variations*. Earl Wild (piano); Philharmonic Symphony of London, Massimo Freccia cond. PMC 7003.

TCHAIKOVSKY: *The Nutcracker, Suite, Op. 71a; Swan Lake, Op. 20 (excerpts)*. New Symphony Orchestra of London, Sir Adrian Boult cond. PMC 7010.

TCHAIKOVSKY: *Swan Lake, Op. 20—Acts II and III*. Members of the NBC Symphony, Leopold Stokowski cond. PMC 7007.

TCHAIKOVSKY: *Symphony No. 5, in E Minor, Op. 64*. New Philharmonia, Jascha Horenstein cond. *Marche Slave, Op. 31*. London Philharmonic, Sir Adrian Boult cond. PMC 7002.

BEECHAM'S FAVORITE OVERTURES. **Rossini:** *La Gazza Ladra; La Cambiale di Matrimonio*. **Mendelssohn:** *The Fair Melusina; Midsummer Night's Dream*. **Berlioz:** *Le Corsaire*. Royal Philharmonic, Sir Thomas Beecham cond. PMC 7004.

FIEDLER'S FAVORITE OVERTURES. **Rossini:** *William Tell*. **Suppé:** *Light Cavalry*. **Hérold:** *Zampa*. **Thomas:** *Mignon*. **Offenbach:** *Orpheus in Hades*. **Nicolai:** *The Merry Wives of Windsor*. Boston Pops, Arthur Fiedler cond. PMC 7013.

CLAIRE DE LUNE AND OTHER CLASSICS IN A ROMANTIC MOOD. Orchestra, Morton Gould cond. PMC 7025.

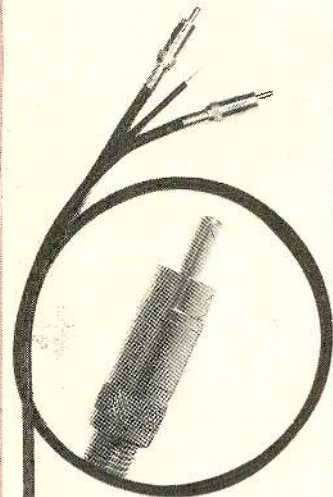
JALOUSIE AND OTHER CLASSICS IN A LATIN MOOD. Boston Pops, Arthur Fiedler cond.; orchestra, Morton Gould cond. PMC 7018.

HALLELUJAH AND OTHER FAVORITE CHORUSES. Orchestra and Robert Shaw Chorus. Robert Shaw cond.; Norman Luboff Choir and New Symphony Orchestra of London, Leopold Stokowski cond.; Cleveland Orchestra and Chorus, Robert Shaw cond. PMC 7019.

DISCWASHER

presents

Improved
Gold-ens™



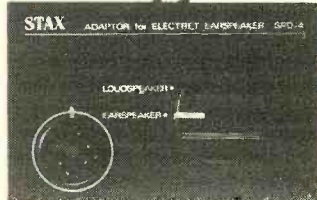
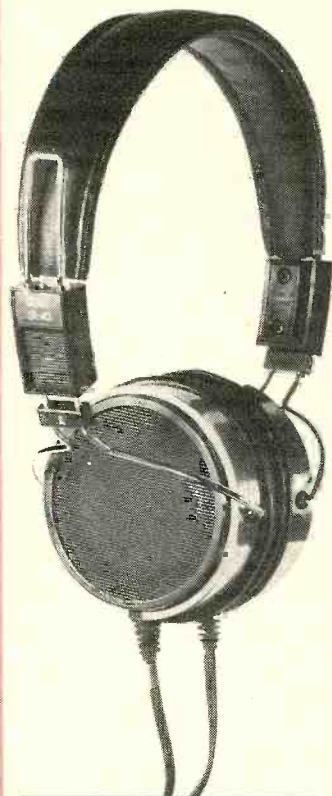
- High-conduction gold-plated audio connectors.
- Heavy-duty low-capacitance cables and soldered joints.
- "Super cable" that is incredibly flexible and has a third grounding wire.
- Steel spring "flex-protectors".

- 1 and 2 meter lengths; also DIN and extension connectors.

discwasher® inc.
1407 N. Providence Rd.
Columbia, MO 65201

You Can't Do Better For Twice The Price

STAX SR-44—Incomparable frequency response, efficiency and transient rise time for \$85.



The Stax SR-44 earspeaker system uses the electret principle to achieve superb performance with comfortably low weight and low cost.

The SR-44 has the lowest distortion of any headphone in its class.

(Write us for proof.)

**American
Audioport, Inc.**
1407 N. Providence Rd.
Columbia, MO 65201

use of countertenors rather than boy sopranos or women for the treble line produces a rich, velvety timbre, and the purity of the voices maintains the clarity of the part writing. The motets are sung by combinations of from four to six voices. Everything is heard but everything blends. This is a model performance of vocal chamber music. S.L.

PROKOFIEV: *The Gambler*. Vladimir Makhov (tenor), Alexis; Nina Poliakova (soprano), Pauline; Anna Matiushina (mezzo-soprano), Blanche; Gennady Troitsky (bass-baritone), the General; Andrei Sokolov (tenor), the Marquis; other soloists. Chorus and Orchestra of the All-Union Radio, Gennady Rozhdestvensky cond. COLUMBIA/MELODIYA M3 34579 three discs \$20.98.

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

Prokofiev wrote *The Gambler* in Russia in 1916 on the very eve of the Revolution. The story, from Dostoevsky's novel, takes place at a Central European gambling spa where decadent aristocrats pursue their pleasures—mainly gambling and women. Prokofiev's musical setting, though very much in the old Russian tradition of the novel-turned-opera, was long considered ultra-modern and dissonant, and it is only recently that the work has gained any kind of foothold in the repertoire. It hardly seems far out today, but it is still strong stuff, composed—perhaps over-composed—in a hard-driving, intense idiom that mirrors the inner turmoil of the idle rich in a disintegrating society where personal indulgence is the rule. The panorama of the music lifts up the unsympathetic characters and creates a kind of anti-epic very much in the Russian mode.

The work is through-composed at a very high level of intensity that doesn't really hold up at all points (it's a pity that Prokofiev didn't use a more formal structure of set-numbers in his operas, as it would have suited his style so much better). Nevertheless, *The Gambler* is a powerful opera, and it is good to have a Russian-made version of such a Russian work. I would characterize the singing in this performance as strong, not beautiful, but very idiomatic; the playing, direction, and sound are similarly satisfactory. Try the gambling scene and the subsequent final scene for some of the best dramatic music Prokofiev ever wrote. E.S.

RECORDING OF SPECIAL MERIT

RACHMANINOFF: *Francesca da Rimini*. Makvala Kasrashvili (soprano), Francesca; Vladimir Atlantov (tenor), Paolo; Yevgenii Nesterenko (bass), Lanciotto; Mikhail Maslov (baritone), Shade of Vergil; Alexander Laptev (tenor), Dante. Bolshoi Theater Orchestra and Chorus, Mark Ermler cond. **VLADIMIR ATLANTOV. *Aria Recital*.** *Naprvnik: Dubrovsky; Vladimir's Recitative and Romance. Borodin: Prince Igor: Vladimir's Recitative and Cavatina. Tchaikovsky: Pique Dame: Arioso, Act I; Forgive me, heavenly creature; What is life? It is a game!* Vladimir Atlantov (tenor); Bolshoi Theater Orchestra, Mark Ermler cond. COLUMBIA/MELODIYA MS 34577 two discs \$15.98.

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

There are only three Rachmaninoff operas, and, with *Francesca da Rimini* (his last opera,

composed in 1904), we have them all on disc. Concise to the point of being *underwritten*, this is by no means a great opera. And yet, what is captured in its sixty-five minutes is decidedly worth hearing. Rachmaninoff handled both vocal and orchestral elements masterfully. The Prologue is reminiscent of the turbulent Tchaikovsky tone poem in both mood and musical detail to the point of outright imitation, but the richness and aptness of the writing cannot be denied. Lanciotto's declamatory music, full of menace, is supported by a passionate orchestral underpinning. The love music is as torrid as the situation calls for. Rimsky-Korsakov's complaint that "the dense orchestral sound stifles the voices" (quoted in the annotation) appears totally unjustified from *our* historical vantage point.

The music is very effectively paced by the experienced Mark Ermler: he slights neither voices nor orchestra, though the engineering fails to create a truly impressive ambiance for the infernal Prologue. Lanciotto is the only character in this opera who comes across with some dimension, and Yevgenii Nesterenko portrays him vividly, menacingly, and with powerful vocal resources. Vladimir Atlantov's pealing tones suggest a Russian Franco Corelli in his prime, and Makvala Kasrashvili creditably copes with Francesca's difficult, high-lying part. Baritone Mikhail Maslov also makes a worthy contribution. I suppose the shaky tone of tenor Alexander Laptev is the price we have to pay for the rest.

On side four of the set, Atlantov performs five standard Russian tenor arias in his characteristically robust style. More subtlety and tonal variety would be welcome, but the tenor's forthright manner, vigorous tones, and imposing breath support, as well as the sheer visceral excitement he communicates, are not commodities to value lightly. G.J.

RACHMANINOFF: *Piano Concerto No. 3, in D Minor, Op. 30*. Tamás Vásáry (piano); London Symphony Orchestra, Yuri Ahronovitch cond. DEUTSCHE GRAMMOPHON 2530 859 \$7.98, © 3300 859 \$7.98.

Performance: **Eloquent**
Recording: **On the dry side**

Tamás Vásáry's earlier Chopin recordings for Deutsche Grammophon, especially his Debussy collection on 139 458, identified him as a musician with first-rate technical equipment at the service of an elegant and poetic nature. It is good to find him actively recording again, particularly when well-partnered, as he is here by the sensitive Yuri Ahronovitch in their Rachmaninoff cycle. This eloquent (and uncut) performance of the Third Concerto, like those of the First and Second on DG 2530 717, is conceived and executed on the highest level and in its own right would seem to call for a "Special Merit" heading. But it is outshone by the no less eloquent and appreciably more powerful one by Vladimir Ashkenazy with Eugene Ormandy and the Philadelphia Orchestra on RCA ARL1-1324, which benefits, too, from richer sound. DG's piano sound is dryer and steeper than it ought to be, and the violins are a little pinched in some passages. While the new disc offers a great deal of pleasure, those interested in supplementing the Ashkenazy/Ormandy with a second stereo version might do well to wait for the Berman/Abbado recording, due about now from Columbia. R.F.

(Continued on page 150)

Special \$1 Offer

Recordings of World's Great Artists
from Musical Heritage Society



Any 3 Recordings of Your Choice—only \$1 Each

PLUS ALL THESE ADDED BENEFITS:

1. FREE CATALOG

of records and cassettes spanning our entire musical heritage: Medieval, Gothic, Renaissance, Baroque, Rococo, Classical, Romantic, Modern!

2. A SUBSCRIPTION FREE

to Musical Heritage Review magazine, an 18 times a year periodical. It offers you 8 to 15 new recordings per issue. *It's cover price is \$18.00 annually.*

3. CHARGE ACCOUNT

This permits you the convenience of charging your purchases—of paying for your recordings *after* you have received and tried them.

AND NO PURCHASE OBLIGATION—EVER!

You'll enjoy these and many other benefits if you accept *Complimentary Membership in Musical Heritage Society.*

World Renowned Composers, World's Greatest Artists on the Society's Recordings

You can enjoy the superb artistry of such musical luminaries as **Maurice Andre, Jean-Pierre Rampal, Lily Laskine, Jean Martinon, Ralph Munch, Alicia De Larrocha, Franco Gulli, Helmuth Rilling, Marie-Claire Alain, Jorg Demus, Nicolas Harnoncourt** and many others. All recording the works of the world's great composers.

And the Society offers you not only the more popular works of the best-known composers, but perhaps more important to many music-lovers (and to schools, colleges and libraries) it also offers a large selection of works *not* available elsewhere.

Some composers, notably **Telemann, Pachelbel, Fasch, Gilles** and many others have become noteworthy in today's music world due almost solely to the Society's efforts!

Special Membership Prices

As a member you'll enjoy substantial savings. Members' prices are \$3.75 per LP and \$4.95 per Cassette. *This is more than 25% below regular retail prices of \$4.95 per LP and \$6.95 per Cassette.*

How the Society Operates

The Society's recordings are not sold in stores. They are offered directly through the **MUSICAL HERITAGE REVIEW** magazine at three week intervals.

When the Society receives your request, it sets up an account in your name,

sends you its latest catalog and includes a certificate entitling you to buy up to three records of your choice for \$1.00 each plus shipping. (Or you may buy up to three cassettes for \$2.00 each.)

The Society will begin sending you **MUSICAL HERITAGE REVIEW** magazine for your edification and delight. There is no purchase obligation and you may discontinue the complimentary subscription at any time. As a subscriber two outstanding selections will be scheduled for shipment to you from each issue.

If you wish to audition the scheduled selections, do not return the advice form always provided. Or you may order only the recordings you'd like to audition or

you may advise us to ship no recordings at all.

ENJOY OUTSTANDING AWARD-WINNING PERFORMANCES

Would you like to enjoy Tchaikovsky's immortal ballet Swan Lake in a definitive performance? Or Gounod's Faust in a Grand Prix winning edition? Or Monteverdi's monumental opera Orfeo in the most acclaimed rendition of all time?

Of the Society's more than 2,300 LPs, nearly 200 have received top honors from around the world. Why not ask for a complimentary membership today?

Complimentary Membership Request Form

MUSICAL HERITAGE SOCIETY
Musical Heritage Society Building
14 Park Road
Tinton Falls, New Jersey 07724

**OFFER OPEN TO NEW
MEMBERS ONLY**
**OFFER VALID IN U.S.A.
ONLY.**

Ladies and Gentleman of the Society,

Please enter my complimentary membership in the Society. I am interested in—

12" Stereo Records Dolbyized Stereo Cassettes Both Records and Cassettes

Also, please set up an account in my name, send me your catalog and enter my free subscription to **MUSICAL HERITAGE REVIEW** magazine. It is understood that I am under no purchase obligation and may discontinue at any time. I understand that, as a subscriber, two outstanding new selections from each issue will be scheduled for shipment to me. I further understand that I may opt to audition these selections by not returning the response form; that I may order what I want or I may decline everything by returning the response form.

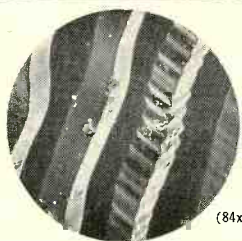
NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

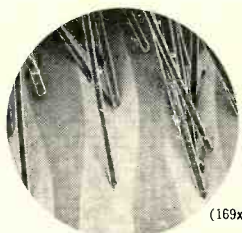
SR-II

Take a close look at a better record cleaner. Audio-Technica AT6002



(84x enlargement)

This is an A-T scanning electron microscope photo of the dirt that must be removed if your records are to sound clean. It's dirt that is falling on your records even as you listen.



(169x enlargement)

Our unique carbon fiber brush sweeps each groove literally hundreds of times as the record plays, just before the stylus touches the groove. The carbon fiber brush helps conduct static charges away, making groove cleaning easier. And the incredibly small 6 micron diameter reaches deep into the groove for the smallest particles.



(844x enlargement)

Immediately behind the brush, our velvet pad captures and holds dust particles as you play. And moisture released from an inner reservoir helps to dissolve stubborn deposits to prevent static build-up.



This 4-way attack on dirt (brush, pad, liquid, and conductive path to ground) is uniquely effective. For proof, clean a record with any other system. Then "play" it with the AT6002. You'll find dirt removed by the AT6002 that was left behind by other cleaners. Try it today. Just \$9.95 at all Audio-Technica dealers.

audio-technica
INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., INC.
Dept. 117F/1, 33 Shiwasse Ave.
Fairlawn, Ohio 44313
In Canada: Superior Electronics, Inc.

REVUELTAS: Janitzio; Caminos; Redes; Sensemayá; Itinerarios. New Philharmonia Orchestra, Eduardo Mata cond. RCA ARL1-2320 \$7.98.

Performance: **Good to excellent**
Recording: **Not enough presence**

Not since the demise of the MGM classical series has it been possible to obtain on a single disc a decently representative selection of the music of the gifted Mexican composer Silvestre Revueltas (1899-1940). If you can imagine Chabrier and Bartók combined, musically speaking, you will have a rough idea of what Revueltas' music is all about. The Chabrier aspect comes out in the brilliant, garish picture-postcard pieces like *Janitzio* and *Caminos* (a first recording here). The Bartókian side comes through in the great *Homenaje a García Lorca* (not currently available on records) and the "geometric dance" *Planos* (once recorded on MGM). Having worked in theaters in the U.S., Revueltas well understood the requirements of the film and wrote a fine score for Paul Strand's *The Wave*, depicting life among impoverished Baja California fishermen, from which *Redes (Nets)* was extracted. The incantatory *Sensemayá (Song to Kill a Snake)* and the darkly brooding *Itinerarios (Routes)* display yet another facet of this remarkable musical creator. I would go so far as to guess that Aaron Copland, who spent much time in Mexico during the early 1930's, would not have written certain things into his Short Symphony or *El Salón México* without some exposure to the work of Revueltas.

The performances here are well conceived and vital, but they lack impact because of a microphone placement that deprives Revueltas' ferocious rhythms and rowdy dissonances of the necessary cutting edge. *Janitzio* and *Caminos* suffer most, *Redes* and *Itinerarios* fare best. But don't let my reservations deter you. Revueltas' music is fascinating, and this disc is a good starting point. **D.H.**

ROREM: Book of Hours (see MARTINU)

RECORDING OF SPECIAL MERIT

SCHMELZER: Sacro-profanus Concentus Musicus (1662). Concentus Musicus of Vienna, Nikolaus Harnoncourt cond. TELEFUNKEN 6.42100 \$7.98.

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

Here is an excellent group of nine middle-Baroque sonatas that are more akin to the patchwork canzonas of Frescobaldi than to the comparatively clear-cut church and chamber sonatas of Corelli. Made up of dramatically contrasted little sections, they are the very devil to hold together. Perhaps the most fascinating feature of these works is the marvelous sonorities they call for. The sonatas range from orchestrally conceived pieces contrasting three different choirs of instruments to soloistic works that approach the late-Baroque trio sonata.

Using original instruments, the Vienna Concentus Musicus produces a wide range of unusual and arresting timbres. There is not only a wonderful blend of pithy Baroque sounds, but also a wide variety of solo playing by Alice Harnoncourt on the violin, Don Smithers on the zink, and Otto Fleischmann on the dulzian. Despite some problems of intonation on the part of the brass, the historical



Teleduc/Bilgarchy

NIKOLAUS HARNONCOURT
A Viennese understanding of Viennese music

style of playing of the Concentus Musicus is perfect for this music. One feels, in fact, that there is some kind of spiritual kinship between this Viennese group and this early Viennese composer. **S.L.**

SCHMIDT: Piano Quintet in G Major; Variations on a Theme by Josef Labor. Vienna Philharmonia Quintet. LONDON STS 15401 \$3.98.

Performance: **Comfortable**
Recording: **Very good**

The Vienna Philharmonia Quintet would appear to be as flexible in its make-up as the Vienna Octet: Eduard Mrazek is the pianist in both works here, but in the Labor Variations second violinist Alfred Staar is replaced by clarinetist Alfred Prinz, the other strings being Wolfgang Poduschka (violin), Josef Staar (viola), and Wolfgang Herzer (cello). Poduschka, in his annotation, gives a very clear background for the music: Schmidt had not written much chamber music for the piano until he was prevailed upon by his friend Paul Wittgenstein, the famous one-armed pianist for whom Ravel, Strauss, Prokofiev, and others composed various works. Schmidt decided that the restrictions implicit in one-handed playing gave the strings a better chance of balancing against the piano and he turned out some lovely works, including this piano quintet and two other quintets with clarinet instead of second violin, one of the latter being the source of the variations recorded here. After the Nazi takeover Wittgenstein could no longer perform in Austria, and Friedrich Wührer arranged these works for two-handed performance; Wührer's arrangements are followed in the performances recorded here. While neither work is especially remarkable, both are quietly and intimately attractive. "Agreeable" is probably the most fitting adjective for the quintet; the variations come across as a somewhat stronger work, but no less endearing, with reminders of Schubert and Brahms in the ingratiating theme itself, in the expansive nature of the five variations, and in the gorgeous writing for the clarinet. Both works receive comfortable, affectionate performances and benefit further from an exceptionally rich sonic frame. **R.F.**

RECORDING OF SPECIAL MERIT

SCHUMANN: Album for the Young; Kinderszenen. Alexis Weissenberg (piano). CON-

NOISSEUR SOCIETY CS2-2110 two discs \$15.96.

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

As David Hall points out in his copious notes for this album, there are two types of children's music: the kind that is meant to remind us of children and perhaps also to afford pleasure to young listeners, and the kind composed specifically for children to perform. Both are to be found here. First come the thirteen pieces known as the *Kinderszenen*. These familiar melodic treasures, with their tonal pictures of hobby-horses, flickering firelight, games of hide-and-seek, and the popular *Träumerei*, were written to evoke the special moments and moods of childhood. The *Album for the Young*, on the other hand—at least the first eighteen of the forty-three miniatures in the series—was written specifically for seven-year-old Marie Schumann, one of the composer's three children, to encourage her to practice. But you don't have to be seven years old to enjoy listening to the *Album for the Young*. It abounds in small-scale delights: marches for toy soldiers, humming songs, spring songs, harvest songs, a sprightly number called *Echoes from the Theater*, a spooky episode called *Bogey Man*, and so on.

Alexis Weissenberg plays all of this with a tender affection and an alertness to shifting moods, making the long program seem less long than it is. Every once in a while, too, when the opportunity arises, he comes out with one of those bursts of pianistic power that have made his reputation. Best of all, he is never the least bit sloppy or sugary, which could be fatal to the pristine beauty of these musical moments. *P.K.*

SCHUMANN: *Piano Sonata No. 1, in F-sharp Minor, Op. 11; Piano Sonata No. 2, in G Minor, Op. 22*. Lazar Berman (piano). COLUMBIA/MELODIYA M 34528 \$6.98.

Performance: **High Romantic**
Recording: **Good**

Lazar Berman captures splendidly the nervousity and violent mood contrasts in Schumann's fast movements. His interpretations are in the high-Romantic manner, without going overboard into mere mannerism. Perhaps the recording is to blame, but I would have liked a bit more warmth of tone in the slow movements; certainly there is no lack of warmth in his phrasing, either in the charming aria of Op. 11 or in the "song without words" andantino of Op. 22. Berman does a marvelously mercurial job with the scherzo of Op. 22, by the way. I am not myself a passionate enthusiast of the Schumann piano sonatas, finding the terse Op. 22 by and large the most successful of the three, but it should be noted that this is the only currently available single disc that pairs Op. 11 and Op. 22, certainly a logical coupling. *D.H.*

SHOSTAKOVICH: *String Quartet No. 14, in F-sharp Major, Op. 142; String Quartet No. 15, in E-flat Minor, Op. 144*. Taneyev Quartet. COLUMBIA/MELODIYA M 34527 \$6.98.

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

Shostakovich's last string quartet, which consists of six adagios, is a stark, death-obsessed work. This is grim stuff: no ray of light, no redemption, no affirmation of the spirit. How ironic that the greatest Soviet composer *(Continued on page 156)*

The Delights of Gerald Finzi



FROM the British Lyrita catalog HNH Records has secured a lovely collection of concerted works by Gerald Finzi (1901-1956), heretofore known chiefly for his songs and the exquisite cantata *Dies Natalis*. Combine the English folk quality of the George Butterworth orchestral rhapsodies with the arioso lyricism of early Baroque music and you will have some idea of the tonal language of the music on this disc. The *Eclogue*, dating from the Twenties, is a beautifully executed neo-Bach essay. The *Grand Fantasia and Toccata* begins with an extended piano solo—a kind of take-off on the Bach Chromatic Fantasy—and then launches into a contest of free contrapuntal fun and games with the orchestra. The 1949 *Clarinet Concerto* is sheerest delight from beginning to end, with a contrast of assertive and idyllic elements in the first movement, intense lyricism in the second, and quiet exuberance in the finale. The performances are the last word in elegance and the recording is faultless, as are the playing surfaces (*mirabile dictu!*). *—David Hall*

FINZI: *Concerto for Clarinet and String Orchestra, Op. 31; Grand Fantasia and Toccata for Piano and Orchestra, Op. 38; Eclogue for Piano and String Orchestra, Op. 10*. John Denman (clarinet); Peter Katin (piano); New Philharmonia Orchestra, Vernon Handley cond. HNH 4031 \$7.98 (from HNH Distributors, Ltd., P.O. Box 222, Evanston, Ill. 60204).

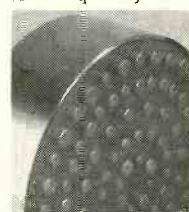
Introducing the new AT605 FEEDBACK FIGHTER!



Now, enjoy freedom from acoustic feedback with the new AT605 Audio Insulator System from Audio-Technica.

Add the AT605 System and stop howling from feedback at high sound levels, reduce distortion or cartridge mistracking from sound energy conducted from speaker to turntable.

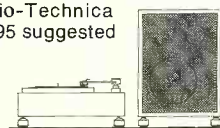
Solve problems of outside vibration like subways, heavy trucks, or jarring footsteps. Or reduce transmission of annoying sound to adjacent apartments with the AT605 System under your loudspeakers. Gain new freedom of speaker placement, and improve performance especially of high-energy, low-frequency transients.



The slightly-curved bottom surface of each AT605 flattens as weight increases so that only the right number and size of resilient rubber projections support your equipment. Four insulators support up to 36 lbs. (9 lbs. each).

The felt-covered upper support is easily adjusted for accurate leveling. A precision bubble level is included. And each unit is enclosed in an attractive brushed chrome housing.

If feedback limits the quality of your system, or restricts your choice of equipment location, the AT605 Audio Insulator System can help. At all Audio-Technica dealers for just \$24.95 suggested retail. Win the fight against feedback today!



audio-technica
INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., INC.
Dept. 117F/2, 33 Shawassee Avenue
Fairlawn, Ohio 44313
In Canada: Superior Electronics, Inc.

At Videoton We Took 200 Years To Make Your Speakers.

Forests cover one-third of the earth's land surface, yet the majority of the world's slow growing hardwoods come from certain areas of central Europe. These European hardwood forests are where Videoton handcrafts your speakers. You see, all Videoton speakers use genuine European woods and European wood veneers in their construction. All Videoton speaker components are patiently handmade and carefully hand fitted by individuals who would never hurry while building your speaker. But our care goes further. Inside, all Videoton speakers use proven designs based on our fifty years of electronic experience. Acoustically, all Videoton speakers use a patented suspension system we've developed to reduce the most unpleasant form of distortion common to speakers: intermodulation distortion.

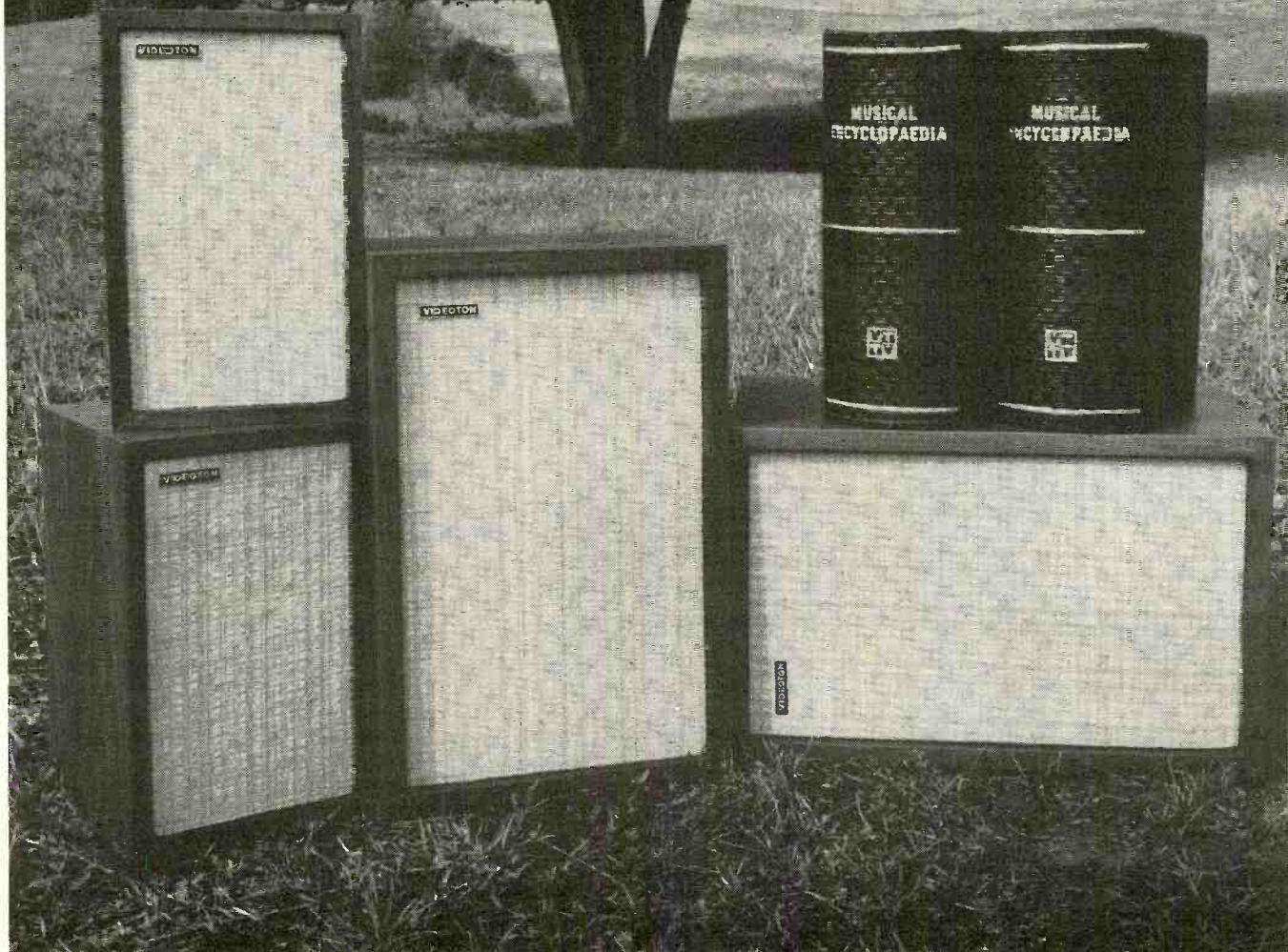
At Videoton we take the time to hand build your speakers, every single part... so that you hear the music, every single note. Visit your local audio dealer, if he's really into sound, he'll know about Videoton. Speakers shown (left to right) D-132a, \$59.95, D-202, \$79.95, D-93, encyclopedia speakers, \$49.95 each.

Videoton is imported by Kelso Imports, 41 Madison Avenue, New York, N.Y. 10010.

Videoton—where we hand build every single part, so that you hear every single note...

VIDEOTON

"Voice of the Danube"



The most spectacular demonstrations of stereo fidelity ever available

Offers you a greater variety of sound than has ever before been included on a single recording . . .



This recording is the result of two years of intensive research in the sound libraries of Deutsche Grammophon, Connoisseur Society, Westminster, and Cambridge Records. The editors of Stereo Review have selected and edited those excerpts that best demonstrate each of the many aspects of the stereo reproduction of music. The recording is a series of independent sonic demonstrations, each designed to illustrate one or more aspects of musical sound and its reproduction.

RANGE OF DEMONSTRATIONS

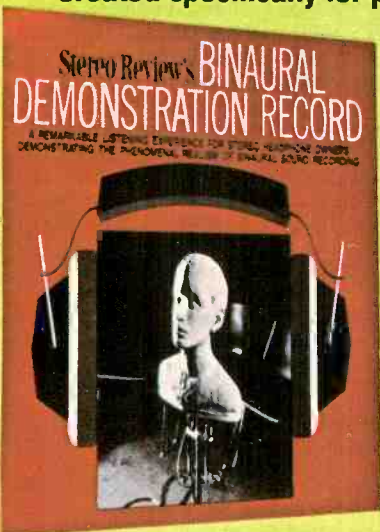
The recording includes the following: Techniques of separation and multiple-sound sources... Acoustic depth... The ambiance of concert halls... Sharp contrasts of dynamics... Crescendo and diminuendo... Very high and very low pitched musical sounds... Polyphony (two or more melodies at once) with both similar and contrasting instruments... Tonal qualities of wind, string, and percussion instruments... Sounds of ancient instruments... Sounds of oriental instruments... Sound of the singing voice, both classically trained and untrained... Plus a large sampling of finger-snapping, hand-clapping, foot-stamping, and other percussive sounds.

THIRTEEN SELECTIONS

STRAUSS: Festive Prelude, Op. 61 (excerpt) DGG. DEBUSSY: Feux d'artifice (excerpt) Connoisseur Society. BEETHOVEN: Wellington's Victory (Battle Symphony), (excerpt from the first movement) Westminster. MASSIMO: Canzona XXXV à 16 (complete) DGG Archive. CORRETTE: Concerto Comique Op. 8, No. 6 "Le Plaisir des Dames" (third movement) Connoisseur Society. KHAN: Raga Chandranandan (excerpt) Connoisseur Society. RODRIGO: Concerto—Serenade for Harp and Orchestra (excerpt from the first movement) DGG. MANITAS DE PLATA: Gypsy Rhumba (complete) Connoisseur Society. MARCELLO: (arr. King): Psalm XVIII "The Heavens are Telling" (complete) Connoisseur Society. PRAETORIUS: Terpsichore: La Bourree XXXII (complete) DGG Archive. BERG: Wozzeck (excerpt from Act III) DGG. BARTOK: Sonata for two pianos and percussion (excerpt from the first movement) Cambridge. BEETHOVEN: Wellington's Victory (Battle Victory) (excerpt from the last movement) Westminster.

RECORDS
\$6.95 each
CASSETTE
\$7.95

Created specifically for playback thru stereo headphones



Binaural recording re-creates the directions, distances, and even the elevations of sounds better than any other recording method. The super-realism of binaural recording is accomplished by recording the acoustical input for each ear separately, and then playing it back through stereo headphones. Thus the sound intended for the left ear cannot mix with the sound for the right ear, and vice versa.

Binaural recording offers the listener the identical acoustical perspective and instrument spread of the original. The sound reaching each ear is exactly the same as would have been heard at the live scene.

"MAX" — GENIE OF BINAURAL RECORDING. "Max," a specially constructed dummy head, cast in silicone rubber, duplicates the role of the human head as an acoustical absorber and reflector of sound. Super-precision capacitor microphones were installed in Max's ears so that each microphone would pick up exactly what each human ear would hear. The result is a demonstration of phenomenal recorded sound.

STARTLING REALITY. The record offers 45 minutes of sound and music of startling reality. You'll marvel at the eerie accuracy with which direction and elevation are re-created as you embark on a street tour in binaural sound—Scuds Of The City . . . Trains, Planes & Ships . . . a Basketball Game, a Street Parade, a Street Fabrication Plant. The Bird House at the Zoo—all demonstrating the incredible realism of binaural sound reproduction.

MUSIC IN BINAURAL. The musical performances transport you to the concert hall for a demonstration of a wide variety of music. Selections total 23 minutes, and include examples of jazz, organ, and chamber music.

Although headphones are necessary to appreciate the near-total realism of binaural recording, the record can also be played and enjoyed on conventional stereo systems.

Records, Consumer Products Division,
595 Broadway, New York, New York, 10012
Please send the following:

- Stereo Demonstration Record @ \$6.95 (\$8.95 outside U.S.A.).
For Demonstration Record orders only check one:
 33 1/3 RPM 45 RPM
- Stereo Demonstration Cassette @ \$7.95 (\$8.95 outside U.S.A.).
- Binaural Demonstration Record @ \$6.95 (\$8.95 outside U.S.A.).
- Enclosed is \$ _____ *

- CHARGE BankAmericard Master Charge
- American Express Diners Club

SR117

Charge your order to



Account # _____ Exp. Date _____
Master Charge Interbank # (4 #'s over your name) _____
Signature _____
Print Name _____
Address _____
City _____ State _____ Zip _____

*Residents of CA, CO, FL, IL, MI, MO, NY STATE, DC, and TX add applicable sales tax

should produce a work of such gloom and negativity despite the optimism that "socialist realism" presumably demands. In this case, I'm afraid I must line up with the socialist realists and, for all the power of the work, reject the gloom and defeatism of a dying man. I find it unhealthy music by any standard.

The Fourteenth Quartet is a different sort of work—only one adagio surrounded by two allegrettos!—and it even has a bit of humor here and some lyricism there. It is, in fact, also an eccentric work, but it is one of considerable character.

The performances by an outstanding Russian quartet bring to this music the particular virtues of Russian string playing—not sloppy Slavic but a modern, intense kind—and they are very well recorded. E.S.

SIBELIUS: *Symphony No. 2, in D Major, Op. 43.* Boston Symphony Orchestra, Colin Davis cond. PHILIPS 9500.141 \$7.98, © 7300.518 \$7.95.

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

Davis is becoming a more persuasive Sibelian as his recorded cycle of the symphonies progresses. This is quite a good account of the Second, with well-judged tempos, unfussy phrasing, and an altogether fine sense of the organic whole, as well as a most alert response from the orchestra. The scherzo, which I've always felt to be the least attractive section of the work, here shows an unusually convincing sense of natural momentum; the beloved finale has ample breadth and

real dignity. Philips has not provided here anything like its current best in recording, and it may well be that the sound, neither as spacious nor as finely detailed as in several earlier recordings of this symphony, militates against the effectiveness of Davis' performance. But the music-making itself seems to lack the spontaneity and undercurrent of subdued nervousness that vivify the most memorable versions, such as those of Koussevitzky, Szell, and Monteux. R.F.

RECORDING OF SPECIAL MERIT

R. STRAUSS: *Burleske for Piano and Orchestra; Violin Concerto in D Minor, Op. 8.* Malcolm Frager (piano); Ulf Hoelscher (violin); Staatskapelle Dresden, Rudolf Kempe cond. ANGEL □ S-37267 \$7.98.

Performance: **A-11**
Recording: **Superb!**

Little by little the remarkable Richard Strauss cycle that Rudolf Kempe committed to tape before his untimely death is finding its way onto the Angel label, and each new release reveals his superb attributes as a Strauss interpreter. It is no easy matter to achieve complete communication in the *Burleske*, which tends to be long for its content, but here—thanks to Malcolm Frager's fleet fingers and Kempe's fine conducting—the work emerges as the mercurial romp Strauss surely meant it to be.

The Violin Concerto, composed when Strauss was still in his teens, is in some ways a tougher proposition, for it is not characteristically Straussian except in a few isolated passages that point the way toward the mature lyric master. If we take the piece on its own terms, however, dismissing Bruch, Goldmark, and Mendelssohn from our minds, we find that the young Strauss produced a very effective virtuoso vehicle, and Ulf Hoelscher with his big tone and nimble fingers is able to make much more of it than his predecessors on disc.

The recording is a model of fine balance between soloist and orchestra, and in four-channel playback it delivers a most realistic facsimile of the concert-hall listening experience. D.H.

R. STRAUSS: *Songs* (see WAGNER)

STRAVINSKY: *Petrouchka.* Tamás Vásáry (piano); London Symphony Orchestra, Charles Dutoit cond. DEUTSCHE GRAMMOPHON 2530 711 \$7.98, © 3300 711 \$7.98.

Performance: **Heartless**
Recording: **Wonderful**

This recording of Stravinsky's *Petrouchka* has the distinction of featuring a piano soloist—and a noted one at that. *Petrouchka* was originally conceived as a work for piano and orchestra and was only later converted into the ballet score. As a result it has a few prominent solo piano passages—mostly in the second scene. It is no concerto, though, and Vásáry's contributions here, exciting though they are, don't help matters much. This is a brilliantly played, fabulous-sounding, precisely conducted, strait-jacketed performance that I find ugly. I don't think the ugliness is accidental; it sounds to me as though Dutoit wants *Petrouchka* to sound like age-of-steel modern music and knows just exactly how to go about getting it to happen. Not even Stra-

(Continued on page 158)

INTRODUCING THE ADC LMF CARBON FIBRE TONEARMS.

WE CHOSE CARBON FIBRE BECAUSE OF ITS LOW MASS TO HIGH TENSILE STRENGTH RATIO.

WE FURTHER LOWERED THE MASS BY ABANDONING THE TRADITIONAL TUBULAR SHAPE AND ENGINEERING THE FULLY TAPERED PROFILE.

THE COMBINATION OF AN LMF TONEARM AND A FINE CARTRIDGE WILL NOT INTERACT WITH TYPICAL BUILDING RESONANT FREQUENCIES OR WITH TYPICAL RECORD WARP FREQUENCIES.

CUEING IS VISCOUS DAMPED IN BOTH DIRECTIONS AND TRACKING FORCES ARE CALIBRATED IN 1/10TH GRAM INCREMENTS. ANTI-SKATE ADJUSTMENTS ARE VARIABLE TO 2 GRAMS.

THE LMF TONEARMS EACH COME WITH THREE COUNTERWEIGHTS TO ENABLE YOU TO ACHIEVE ZERO BALANCE WITH

MINIMUM TONEARM MASS, REGARDLESS OF THE WEIGHT OF YOUR FAVORITE CARTRIDGE, EVEN UP TO 11 GRAMS. LMF TONEARMS UTILIZE INSTRUMENT TYPE STAINLESS STEEL BALL BEARINGS, FACTORY ADJUSTED FOR MAXIMUM STABILITY AND LOW FRICTION ANGULAR CONTACT.

THE LMF-1 HAS AN INTEGRATED HEAD FOR LOWEST MASS.

THE LMF-2 HAS A REMOVABLE HEAD. THIS ALLOWS CHANGING OF PRE-MOUNTED CARTRIDGES IN SECONDS.

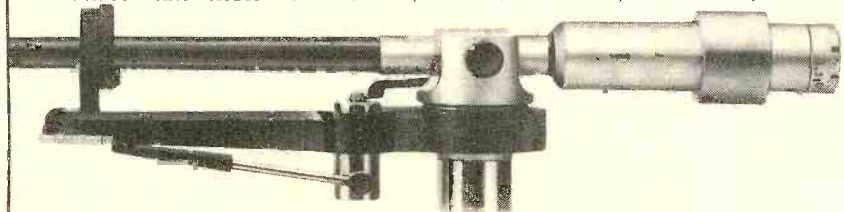
BOTH TONEARMS PERMIT THE USE OF THE HIGHEST COMPLIANCE CARTRIDGES WITH LOWEST TRACKING FORCES.

ONLY BETTER AUDIO DEALERS CAN SHOW YOU THE ADC LMF TONEARMS. VISIT THEM OR WRITE TO US FOR MORE INFORMATION.



ADC TONEARMS

A BSR COMPANY • AUDIO DYNAMICS CORP., PICKETT DISTRICT RD., NEW MILFORD, CT 06776



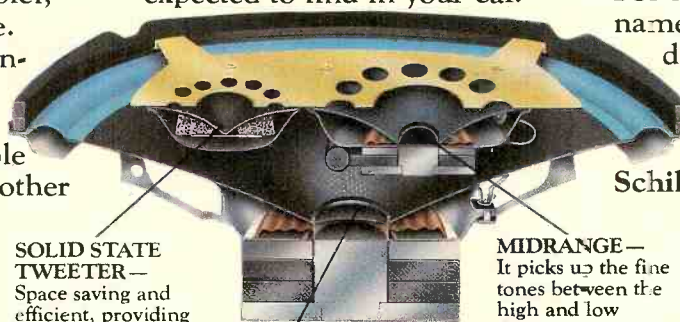


Jensen's Triaxial[®] 3-Way Speaker... Quite simply, the most advanced car stereo speaker ever.

For the best sound ever in your car. The first car stereo speaker with a woofer, a tweeter and a midrange.

Identical in principle to the best home stereo speakers. Jensen's midrange picks up a whole range of tones lost to any other car speaker.

The result: warm, rich, full sounds you never expected to find in your car.



SOLID STATE TWEETER — Space saving and efficient, providing distortion-free high frequency response.

WOOFER — Designed to reproduce lower frequency tones just as you would hear them in person.

MIDRANGE — It picks up the fine tones between the high and low frequencies that other speakers miss.

From Jensen's Triaxial[®], the first 3-way car stereo speaker. For more information and the name of your nearest Jensen dealer, write

**Jensen Sound Laboratories, Dept. SR-117
4136 N. United Parkway
Schiller Park, Illinois 60176.**

"Triax" and "Triaxial" are registered trademarks identifying the 3-way car stereo speaker of Jensen Sound Laboratories, Division of Pemcor, Inc.

JENSEN
SOUND LABORATORIES
Division of Pemcor, Inc.

Hi-Fi Buys

ON PIONEER SONY

Technics marantz
by Panasonic We sound better

AND OTHER FAMOUS BRANDS

 <p>SONY STR-6800SD 80 watts per channel, minimum RMS at 8 ohms from 20Hz to 20kHz with no more than 0.1% THD \$379</p>	 <p>PIONEER Hi-Fi 100 pair \$330</p>
 <p>The SL-23 F.G. Servo Belt-Drive Turntable by Technics ...</p>	 <p>MARANTZ MODEL 2325 125 watts rms per channel, with no more than 0.1% thd at 8 ohms \$456</p>
 <p>PIONEER KP-500</p>	<p>THE PIONEER SUPER TOWERS</p> <p>CASSETTE WITH FM STEREO SUPER-TUNER PUSH-TO-STOP WITH OVER-REPRODUCTION EQUALIZATION SWITCH</p> <ul style="list-style-type: none"> Automatic Level Locking Switch Reel Separate Bass & Treble

Save on other famous brands. Quotations answered same day. Write or call for free catalog. All units factory sealed. Full manufacturer's warranty.

PHONE TO ORDER BY COD, BANKAMERICARD, MASTER CHARGE

For shipment within 48 hours send money order or certified check. Two week delay on personal checks. 20% deposit requested on C.O.D. shipments. Shipping cost is collected C.O.D. unless paid in advance.

master charge **Hi-Fi Buys** BANKAMERICARD
1362 HOLTON LANE
LANGLEY PARK, MD. 20783
(301) 434-5330

CIRCLE NO. 36 ON READER SERVICE CARD

Warning:

Any resemblance between most build-it-yourself speakers and hi-fi is purely accidental.

Good sound is no accident. Yet most do-it-yourself speakers and even enclosure plans are based on guesswork, not engineering. That's why most home-brew speakers sound so bad. They're little more than "boom boxes." They are efficient and they play loud, but their frequency response is rough with very little really deep bass.

But now there's an alternative. We at Electro-Voice have put our knowledge of sophisticated, computer-aided speaker design into an easy-to-understand booklet. It tells you how to pick the right E-V speaker and exactly how to build your own enclosure...without guesswork. It's the only way you can get really accurate sound and build-it-yourself savings.

The booklet also describes the full line of E-V component speakers—woofers, tweeters, midranges and crossovers. There's even a 30" woofer with the cone area of four 15" speakers!

So send us a check for one dollar and we'll send you all the information you need to design a great-sounding speaker system. It's an inexpensive way to avoid an "accident."

Electro-Voice, Dept. SRN
600 Cecil St.
Buchanan, Michigan 49107



YES, enclosed is a check for \$1.00, please send me information on how to design and build my own speaker systems.

Name _____
Address _____
City _____ State _____
Zip _____

vinsky himself, with all his supposed bloodlessness, ever succeeded in making his early ballets sound so heartless. Wonderful sound in a bad cause. E.S.

VIVALDI: The Four Seasons, Op. 8, Nos. 1-4. Zagreb Soloists, James Galway cond. RCA LRL1-2284 \$7.98.

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

Here is another performance of *The Seasons* to add to the already formidable catalog listing of that work. But this one has a new twist: the solo part is taken by flute, not violin. In defense, James Galway rightly points out in the notes that there is a long tradition of transcription: Bach himself transcribed Vivaldi string concertos for harpsichord and organ, Beethoven arranged his violin concerto for piano, and so on through the ages to the present day. Some pieces were transcribed for study purposes, some out of performing necessity; some transcriptions work, some do not. Today, in fact, with our virtuoso performers and highly sophisticated instruments, it is possible for virtually any instrument to play virtually any music.

Despite all this, however, it seems questionable to transcribe or arrange Vivaldi. The Venetian master was a pioneer in idiomatic writing for specific instruments. In composing for an instrument, he caught its very essence and based his writing on a subtle interplay between technique and inherent timbre. To substitute a flute for the violin specified in *The Seasons* is to deny the listener one of the work's basic strengths. Compared with the violin the flute is glib and facile; the ruggedness of the solo writing is lost. Accompanied by strings, the violin weaves in and out of the texture, now blending with the ensemble and now leaping out of it in a display of dazzling pyrotechnics. The flute, in contrast, always stands out, so the interplay effects of a string concerto are missing.

This is a brilliant performance. Unfortunately, brilliant is all that it is. The Baroque spirit is entirely lacking, for Galway uses a nineteenth-century legato that negates the clarity of small but essential articulations. Also lacking is the ornamentation in the slow movements that Vivaldi counted on the soloist to furnish. *The Seasons* has an indestructible charm no matter how one tinkers with it, but I would still recommend one of the other recorded versions. S.L.

WAGNER: Wesendonk Songs. **BRAHMS: Alto Rhapsody, Op. 53.** **R. STRAUSS: Liebeshymnus, Op. 32, No. 3; Ruhe, Meine Seele, Op. 27, No. 1; Das Rosenband, Op. 36, No. 1; Muttertändelei, Op. 43, No. 2.** Janet Baker (mezzo-soprano); John Aldis Choir; London Philharmonic Orchestra, Sir Adrian Boult cond. ANGEL □ SQ-37199 \$7.98.

Performance: **Wagner, Brahms best**
Recording: **Very good**

Wagner's lush, lovely settings of five poems by Mathilde Wesendonk, with their Tristanesque overtones, have not gone begging for distinguished recorded performances, whether with the original piano accompaniments or with Felix Mottl's expert orchestrations. Dame Janet Baker's rendition belongs right up there with the best, which is to say with the likes of Flagstad and Tiana Lemnitz. Brahms' deeply affecting Goethe setting has likewise had memorable recorded performances from Marian Anderson and Kathleen Ferrier, and more recently from Aafje Heynis and Christa Ludwig. Dame Janet's comparably fine interpretation has been available since 1971 as a filler on the Adrian Boult disc of the Brahms Second Symphony. Heard against the Heynis and Ludwig recordings, hers emerges as the most effective in emphasizing dramatic detail, as in the stress she puts on "Menschenhass" (the key word in the second verse of Goethe's text and one which the two other singers throw away). In all the Richard Strauss songs but the *Liebeshymnus*, however, Dame Janet finds herself in direct competition with Elisabeth Schwarzkopf (Angel S-36347, S-36643), and her more heavy-bodied voice is no match for Schwarzkopf's in the expressive flexibility and mercurial agility this music calls for.

Sir Adrian Boult is, as always, the ideal artistic collaborator, and the recorded sound is altogether superb. D.H.

RECORDINGS OF SPECIAL MERIT

WEBER: Symphony No. 1, in C Major, Op. 19 (J. 50); Symphony No. 2, in C Major (J. 51). Prague Chamber Orchestra, Dean Dixon cond. SUPRAPHON 1 10 1635 \$7.98.

Performance: **Expansive**
Recording: **Warm**

WEBER: Symphony No. 1, in C Major, Op. 19 (J. 50); Symphony No. 2, in C Major (J. 51);
(Continued on page 160)

DEAN DIXON (1915-1976): expansive, ingratiating Weber symphonies



Audrey Michalis

Select what you want in a record cleaner.

Convenience in use and storage.

You shouldn't need a separate shelf, elaborate motions or an act of Congress to clean your records. A comfortable, hand-held instrument that works best on a rotating turntable is ideal.

Effectiveness against micro-dust.

Tiny, invisible dust particles hide in delicate record grooves and can be ground into the vinyl. Only a slanted (directional) fiber using special ultra-small fiber tips can scoop up, rather than rearrange, this micro-dust contamination.

Effectiveness against chemical contamination.

Fingerprints and vapor-borne oils will deposit into channels of a record groove. Such contamination hides from adhesive rollers and all dry cleaning systems. Only a special fluid plus micro-fibers can safely remove such audible, impacted deposits.

Total removal of contamination/fluid.

Capillary action—the lifting of fluid by small fiber surface tension—is totally effective. You want to get contamination off the record, along with any fluid traces.

Lasting construction.

You want quality. A record cleaner can last a lifetime. A plastic wonder can crack into oblivion—or you can purchase the hand-rubbed elegance of milled walnut befitting the rest of your audio system.

Ultimate economy.

The value of a truly fine record cleaner is justified by the cost of replacing your record collection. Fifteen dollars is a small investment in long-term protection.

All of the above.

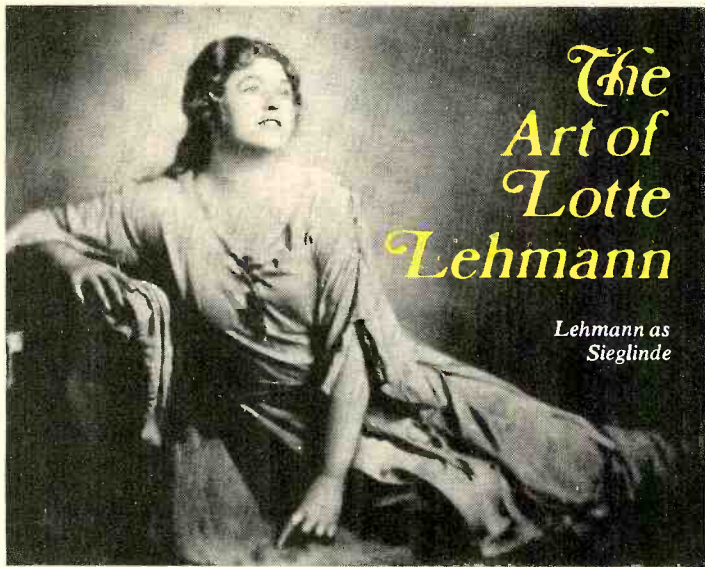
DISCWASHER, the Superior Record Cleaner.

See the finer audio dealers for a demonstration.



discwasher, inc. 1407 N. Providence Rd., Columbia, MO 65201

CIRCLE NO. 23 ON READER SERVICE CARD



SERAPHIM'S "The Art of Lotte Lehmann" is the most generous collection ever assembled—in the U.S., at least—of, well, the art of Lotte Lehmann (1888-1977). It is still far from being truly representative, with its emphasis heavily slanted toward opera, but for a singer of Lehmann's exceptional versatility and abundant recorded legacy, anything on a broader scale would require several volumes.

The recordings included here cover the period from 1916, when Lehmann joined the Vienna Opera after six successful seasons at Hamburg, to 1933, the year before her Metropolitan debut. These were certainly among her peak years vocally, and these recordings already display the cherished earmarks of her interpretive style as well.

Perhaps the first quality that emerges from hearing the entire sequence is Lehmann's unerring command of style: her Mozart was as distinctively *right* as was her Wagner or Massenet. That virtually all the selections are rendered in German does not seem to matter. Lehmann's way of singing was not particularly Germanic; rather, it was—if such a word may be applied—*humanistic*. A classic legato was its underlying strength, assuring a smooth joining of notes and phrases. But there was also the very personal way she attacked a note, her special way of rolling or leaning on consonants for emphasis, and her way of handling recitative passages to make them not only clear but poetic.

Besides the unique warmth and humanity that shine through these brief characterizations of Agathe, Eva, Sieglinde, Mignon, Charlotte, and other long-admired roles in her repertoire, we rediscover Lehmann's special brand of femininity and her total involvement in the characters she portrayed. Her "Adieu, notre petite table" from *Manon* is delivered through audible tears that can no longer be fought back at the final phrase. Remarkable, too, is the "Dahin, dahin möchte ich" passage in Mignon's "Kennst du das Land," in which a childlike character seems to awaken to mature womanhood. It should be added that those who cherish memories only of Lehmann's final performing years, when she sang with undiminished art but fading vocal resources, may be surprised at the tonal free-

dom and security of the younger Lehmann—the high tessitura of Eva's "O Sachs, mein Freund" is only one example.

There are a few duplications here of earlier LP releases (Seraphim 60060 and Angel COLO 112, deleted), but also several LP firsts. Neither "Du bist der Lenz" (*Die Walküre*) nor the two Marschallin monologues (*Der Rosenkavalier*) come from the respective complete recordings, but were made several years earlier. Two rare duets are also included. The one from *Die Meistersinger's* second act, dimly recorded in 1916, combines Lehmann's coquettish Eva with the wise and jovial Sachs of the colorful and at times irrepressible Michael Bohnen. The duet from *Tosca's* third act (recorded in 1927) is perhaps the weakest entry in the lot: Lehmann's contribution is merely routine, and Jan Kiepura's Cavaradossi is opulent but undisciplined.

The vocal richness noticeable in the operatic recordings is apparent in the songs too. Unfortunately, following the quaint preferences of the period, these are accompanied by a trio (piano and strings) or a string ensemble—very discreet, to be sure, but still objectionable. The recorded sound is acceptable; I doubt the fairly primitive masters could have yielded anything better. John Coveney has supplied affectionate recollections of Lehmann in the notes, and the listings, for once, include the recording dates. A fine tribute indeed.

—George Jellinek

THE ART OF LOTTE LEHMANN. Arias from *The Marriage of Figaro* (Mozart); *Der Freischütz* (Weber); *Tannhäuser, Lohengrin, Die Walküre, Die Meistersinger von Nürnberg* (Wagner); *Mignon* (Thomas); *Faust* (Gounod); *The Tales of Hoffman* (Offenbach); *Andrea Chénier* (Giordano); *Jocelyn* (Godard); *Die Tote Stadt* (Korngold); *Die Fledermaus* (Johann Strauss); *Manon, Werther* (Masse-net); *Manon Lescaut, La Bohème, Tosca, Madama Butterfly, Turandot* (Puccini); *Der Rosenkavalier, Arabella* (Richard Strauss). Songs by Richard Strauss, Brahms, Schumann, and Schubert. Lotte Lehmann (soprano); various orchestras, ensembles, and conductors. SERAPHIM IB-6105 two discs \$7.96.

Turandot, Op. 37 (J. 75), Overture and March. London Symphony Orchestra, Hans-Hubert Schönzeler cond. *Piano Concerto No. 1, in C Major, Op. 11 (J. 98); Piano Concerto No. 2, in E-flat Major, Op. 32 (J. 115).* Malcolm Frager (piano); North German Radio Symphony Orchestra, Hamburg, Marc Andrae cond. RCA CRL2-2281 two discs \$8.98.

Performance: **Crisp and affectionate**
Recording: **Very good**

The late Dean Dixon left us few recordings, and none other as rewarding as this lovely valedictory disc. "Ingratiating" would seem to be the operative term here, for Dixon's expansive approach stresses the Schubertian qualities in the music (written before Schubert reached his tenth birthday, when Weber himself was only twenty), and it is aptly complemented by the Czech engineers' warm, if not particularly bright, sonic frame. Like Victor Desarzens and Wilfred Boettcher before him, Dixon paces the andante of the First Symphony more like an adagio, and the broader tempo seems to suit the texture of the piece more effectively than Schönzeler's true andante—which, curiously, makes for heaviness. Both conductors are abetted by fine playing from their respective associates.

Dixon's expansiveness serves the Second Symphony less well; except for the slow movement, Schönzeler's greater drive and crispness are more fetching. In the minuetto Dixon is simply too slow, as if perhaps he felt the proportions of that tiny movement had to be enlarged. Schönzeler, using his own edition of the score (Eulenburg, 1970), takes a different tack, performing the minuetto very briskly and proceeding to the finale without pause. He gives his reasons for the *attacca* and they make sense, though I can't see that it makes a great deal of difference one way or the other. What will make a difference, in terms of swaying a decision to buy, is the additional material in the specially priced RCA set. The overture and march from Weber's incidental music for Schiller's *Turandot* are both built on the theme Hindemith used in his Weber *Metamorphosis*, and Weber's own use of it proves to be no less enchanting. And there is the Frager disc of the concertos.

Malcolm Frager is one of the very few pianists active now, and probably the only one of his stature, to include the Weber concertos in his repertoire. He has been playing them for years (the tasteful cadenza in No. 2 is his own) and has shown himself a spirited and affectionate advocate. Here he enjoys first-rate collaboration from the North German Radio Orchestra under Marc Andrae, and the recording itself, originated by SEON, is richer than the bright but hard sound RCA provides for Schönzeler's symphonies. I would not want to be without Dixon's warm-hearted realization of the First Symphony, but Frager's concertos and the *Turandot* items make the RCA set quite irresistible. R.F.

COLLECTIONS

VLADIMIR ATLANTOV: *Aria Recital* (see RACHMANINOFF)

BOSTON POPS ORCHESTRA: *Symphonic Bach. Toccata and Fugue in D Minor; Fugue à la Gigue; Jesu, Joy of Man's Desiring; Easter Oratorio, Sinfonia; Violin Partita No. 3, Praeludium and Gavotte; Violin Sonata No. 3, Adagio; Sheep May Safely Graze; Little Fugue in G Minor.* Boston Pops Orchestra,

Arthur Fiedler cond. DEUTSCHE GRAMMOPHON 2584 001 \$7.98.

Performance: **Fast but felicitous**
Recording: **Excellent**

The weary old argument about whether the works of Johann Sebastian Bach should be transcribed for the modern orchestra or played only on the instruments indicated by the composer would seem to be outmoded by now. You can have your Bach on records these days however you prefer him, and for those of us who relish those supposedly inappropriate transcriptions by Stokowski and others this album of "Symphonic Bach" is bound to be enjoyable. Actually, Stokowski was more faithful than most arrangers when it comes to respecting the effects Bach wanted, as in his famous version of the Toccata and Fugue in D Minor, originally for organ. Holst's string treatment of the *Fugue à la Gigue*, in contrast, lends the music a distinctly English accent, while Lucien Cailliet's setting of the Little Fugue in D Minor sounds rather Gallic in style. The garb in which Sigismund Bachrich clothes passages of works for violin strives to evoke the period without really succeeding, and Walton's arrangement of *Sheep May Safely Graze*, drawn from his ballet score *The Wise Virgins*, speaks in Walton's own idiom with little of the Baroque texture. No matter. Bach's perfectly proportioned inventions sound good wearing almost anything, and the Boston Pops is at its brisk—perhaps too brisk—best in these lively performances under Arthur Fiedler, whose hallmark, as usual, is the vital sheen he manages to cast over all the music. Not for purists, certainly, but a pleasant program from start to finish. P.K.

A CONTEMPORARY ELIZABETHAN CONCERT. Dowland: *Five Dances*. Williams: *Sonata in Imitation of Birds*. Purcell: *Chaconne*. Paisible: *Sonata for Four Recorders*. Vaughan Williams: *Greensleeves; Suite for Pipes*. Warlock: *Capriol Suite, Bransles*. Rubbra: *Meditazioni*. Richardson: *Beachcomber*. Anon.: *Greensleeves to a Ground*. Early Music Consort of London, David Munrow cond. ANGEL □ S-37263 \$7.98.

Performance: **Delightful**
Recording: **Clarion clear**

Despite the misleading album title (for "Elizabethan" read "English" and extend "contemporary" to include a span from Dowland to Vaughan Williams), this is a delightful collection of original music and arrangements for recorders, alone and supported by piano, lute, or harpsichord. Perhaps the most attractive feature is the solo recorder playing of the late David Munrow, which is characterized by an utter purity of sound, precision of pitch and rhythm, appropriate ornamentation, and subtle expressive nuance. His style was simple and straightforward, rigorously avoiding the "cute" frills so often applied to this instrument and its repertoire. The miracle is that Munrow was able to instill this style in his colleagues, so that his spirit is always present in their playing.

Munrow sounds best here accompanied by harpsichord or lute. Particularly enjoyable are the rare and charming sonatas by William Williams and James Paisible, both fine composers who bridged the gap between Purcell and Handel's arrival in England. When Munrow is playing over the thick modern piano writing of Ralph Vaughan Williams and Edmund

phase 3

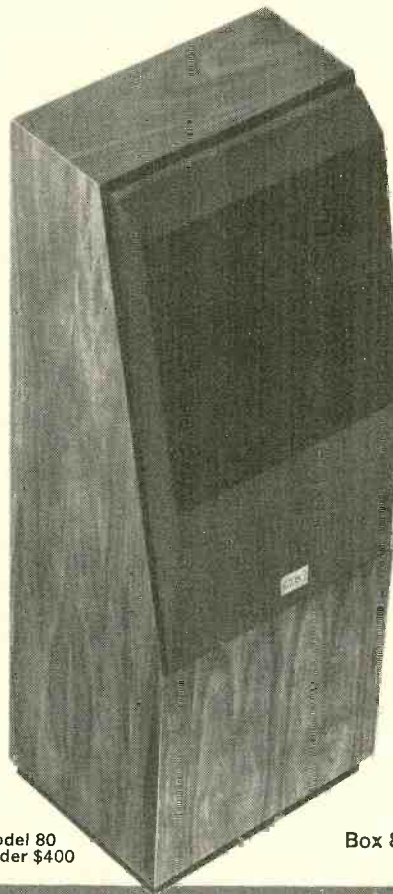
BY DYNACO

For over two years, Dynaco has been investigating the degree to which accuracy can be attained in loudspeaker design. Our selection of a **Phase Coherent** design—where all elements contributing to the sound are precisely in phase—is based on three factors: 1. Computer technology; 2. Advanced instrumentation and testing (the facilities of a complete acoustics laboratory); 3. Controlled listening to all types of music.

Our basic concept—**fidelity to the original**—has been so fully realized that Phase 3 will be your **only** choice if the sound of music live is your preference. Phase 3 is a new expression of Dynaco craftsmanship; a significant contribution to the art of high fidelity.

- Coherent design. Critical step mounting of individual drivers and a special crossover insure all sounds arrive at the ear at the correct time.
- Extremely smooth integrated power and frequency response with low distortion.
- Excellent transient response. Emphasis on clarity and definition. Complex program material remains unmuddied.
- Relatively high efficiency for today's modern, low distortion amplifiers.

Quality is everywhere . . . in the drivers, crossover, cabinet, and finish detailing . . . but especially in the sound.



Model 80
under \$400

Coherent Sound

Ask for an in-depth demonstration. Don't be switched. If not available at your dealer, phone Mike Patrick collect at 609/228-3200, or write, Dept. SR-11.

DYNACO
Box 88, Blackwood, N.J. 08012



PIONEER

PIONEER ELECTRONICS

SX-1250	\$545.00
SX-1050	454.00
SX-950	382.00
SX-850	330.00
SX-750	260.00
SX-650	194.00
SX-550	165.00
SX-450	136.00
SA-9500 II	\$307.00
SA-8500 II	237.00
SA-7500 II	169.00
TX-9500 II	\$273.00
TX-8500 II	186.00

PIONEER TURNTABLES

PL-570	\$255.00
PL-550	220.00
PL-530	159.00
PL-510A	132.00
PL-117D	114.00
PL-115D	88.00
PL-112D	70.00

PIONEER CASSETTE DECKS

CTF-9191	\$293.00
CTF-8282	258.00
CTF-7272	208.00
CTF-6262	187.50

PIONEER LOUDSPEAKERS

HPM-200	\$330.00
HPM-100	160.00
HPM-60	120.00
HPM-40	80.00
CS-63DX	185.00
CS-99A	155.00
CS-700G	132.00

OTHER BARGAINS

SONY STR-6800SD	386.00
TECHNICS SL-2000	108.00
TECHNICS SA-5370	225.00
SHURE V-15 TYPE 3	57.00
TEAC A-170S	161.00

- * THESE AND FORTY MORE MAJOR COMPONENT BRANDS.
- * PRICES ARE WITHOUT FREIGHT.
- * WRITE OR PHONE YOUR NEEDS - ALL QUOTES MAILED SAME DAY.
- * ALL UNITS FACTORY SEALED.
- * FULL MANUFACTURER WARRANTY.

send for free catalog

name _____
 address _____
 city _____
 state _____ zip _____

illinois audio
 12 East Delaware Place, Chicago 60611
ia
 Phone Now!
 (312)
 664-0020

CIRCLE NO. 86 ON READER SERVICE CARD

Rubbra, however, his instrument seems weak and overshadowed. All in all, though, the program is well balanced and the music is beautifully performed. S.L.

JILL GOMEZ: French Songs; Mozart Songs (see Best of the Month, page 84)

GREAT SOPRANOS OF THE CENTURY.

Boito: Mefistofele: L'altra notte (Claudia Muzio). **Canteloube: Chants d'Auvergne: Le Fiolairé** (Madeleine Grey). **Debussy: Green** (Maggie Teyte). **Meyerbeer: Dinorah: Ombra leggiera** (Luisa Tetrizzini). **Puccini: Madama Butterfly: Un bel di** (Toti dal Monte). **Schubert: Ave Maria** (Elisabeth Schumann). **Valverde: Clavelitos** (Conchita Supervia). **Verdi: Aida: O patria mia** (Eva Turner). **Un Ballo in Maschera: Morrò, ma prima in grazia** (Maria Caniglia). **La Traviata: Ah, fors'è lui . . . Sempre libera** (Nellie Melba). **Wagner: Träume** (Kirsten Flagstad). **Tristan und Isolde: Liebestod** (Lotte Lehmann). **Die Walküre: Hojotoho!** (Frida Leider). Gerald Moore (piano); various orchestras and conductors. SERAPHIM © 60274 \$3.98.

Performance: **Irresistible**
 Recording: **Varied**

This collection is a worthy counterpart to Seraphim's "Great Tenors of the Century" (60206), though the selections are less imaginatively chosen. In fact, they are all drawn from various Angel discs once available in the "Great Artists of the Century" series. No matter. Every one of these singers qualifies as "great," though not all of them are sopranos—Conchita Supervia was a mezzo.

Characteristic samples of the art of the legendary divas Luisa Tetrizzini and Nellie Melba illustrate the exuberance and glittering technique of the former and the somewhat mechanical perfection of the latter. Neither was noted for faultless musicality, but theirs was a tolerant age in such matters. I would have welcomed a musically more substantial memento of Frida Leider's art, but what is offered is good for what it is. The Maria Caniglia and Toti dal Monte offerings come from still-available complete recordings (this is what I mean by little imagination) and reveal tonal imperfections along with intense, committed, and exciting dramatic gifts.

The rest is unmitigated joy for the vocal connoisseur: exquisite Schumann, deep-felt and poetic Lehmann (in a *Liebestod* that is indescribably moving), plush-toned Turner, gripping Muzio, voluptuous Flagstad, sensitive Teyte, unique Grey, and inimitable Supervia. The technical quality varies—recording dates range from 1904 to 1948—but the totality is irresistible. G.J.

ANNA MOFFO: Coloratura Arias. Donizetti: Lucia di Lammermoor: Il dolce suono . . . Ardon gl'incensi. Rossini: The Barber of Seville: Una voce poco fa. Bellini: I Puritani: Qui la voce . . . Vien diletto. La Sonnambula: Ah! non credea mirarti . . . Ah! non giunge. Verdi: Rigoletto: Caro nome. La Traviata: Ah, fors'è lui . . . Sempre libera. Anna Moffo (soprano); Philharmonia Orchestra, Colin Davis cond. SERAPHIM S-60281 \$3.98.

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

This record (a reissue of Angel 35861, deleted) captures the Anna Moffo of 1961, an exceptionally attractive vocalist destined for bright stardom. The repertoire is familiar, and

Moffo brings no revelatory insights to it, but she does offer an abundance of vocal charm, tenderly spun phrases, and a vocal quality that is often haunting. Her phrasing is sensitive, her attention to textual nuances noteworthy, and her intonation unwaveringly true. There is a certain caution in her singing when dealing with passages calling for agility: the notes are there, but the carefree abandon suggested by the texts is sometimes missing. This could be ascribed to the conducting of Colin Davis, who provides neatly executed accompaniments but whose true métier lies elsewhere. G.J.

JOAN PATENAUDE: Songs of the Great Opera Composers. Saint-Saëns: L'Attente; Aimons-nous; Pourquoi Rester Seulette? Massenet: Crepuscule; Première Danse; Le Poète et le Fantome; Ouvre Tes Yeux Bleus; Le Sais-tu?; Sérénade. Bizet: Pastorale; Ouvre Ton Coeur; Vielle Chanson; Chanson d'Avril. Joan Patenaude (soprano); Mikael Eliassen (piano). MUSICAL HERITAGE SOCIETY MHS 3433 \$4.95 (plus 95¢ handling charge, from Musical Heritage Society Inc., 14 Park Road, Tinton Falls, N.J. 07724).

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

This is a thoughtfully planned and useful disc: the three opera composers represented here were masters of the *mélodie*, but recorded documentation in that category is far from adequate. The songs chosen for the present program are all brief, graceful, elegantly turned—and largely unknown. Indeed, the only familiar item here is Bizet's *Ouvre Ton Coeur*, but this edition of it is unfamiliar to me, involving departures from the vocal line as usually rendered.

Canadian soprano Joan Patenaude brings to all these songs impressive vocal gifts and a refined stylistic command. One could wish for a more pointed enunciation and perhaps more dynamic variety, but both singer and accompanist offer too much laudable artistry to undergo more hairsplitting criticism. G.J.

TOMMY REILLY: Music for Harmonica and Orchestra. Moody: Little Suite. Jacob: Five Pieces. Tausky: Concertino. Vaughan Williams: Romance. Tommy Reilly (harmonica); Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 856 \$7.98, © KZRC 856 \$7.98.

Performance: **Airily attractive**
 Recording: **Excellent**

Tommy Reilly (in company with others) has been trying for years to gain respectability for the harmonica as a solo instrument. In the course of this crusade he has been able to persuade some fine composers to write works especially for him. This is a program made up of some of them, with a strong reliance on sensuous sound and charm rather than adventurous experiment. James Moody's *Little Suite* for Harmonica is a breezy, ingratiating work in the impressionist tradition. Gordon Jacob's *Five Pieces* are also light in mood, ranging from a touching cradle song to a bustling Russian dance. Vilem Tausky's *Concertino* is more solemn and doesn't work as well, though it's cleverly arranged. The most substantial item on the program is Vaughan Williams' pastoral *Romance*, written originally for Larry Adler. By and large, Reilly is a magician with his instrument who can indeed make it sound like a legitimate member of the

Stokowski's Wagner



LEOPOLD STOKOWSKI (1882-1977)

Stokowski's Wagner! What a thrill! The late maestro's programs and recordings of excerpts from the music dramas introduced a whole generation of Americans to the German master's fire and poetry. I remember a 78 of the *Tristan* music that enthralled me long before I could or would have been able to get into an opera house. Stokowski was often criticized for his musical infidelities, his emphasis on lush sound, his romanticism. But Wagner was, of course, the man who introduced that kind of music-making; he is said to

have been the first to conduct rubatos (and in *Beethoven*, no less). There never was any question in my mind about the rightness of Stokowski's kind of Wagnerism.

Well, Stoky was still at it right up to the end, and I am happy to report that it sounds as right as ever. Time, taste, and, no doubt, RCA did not permit him to indulge himself in one of his old "symphonic syntheses"; except for the *Meistersinger* sections, which are interwoven, these are straight-up excerpts—and choice ones they are. Working with top English musicians, Stokowski is here as good at Tristanesque passion as he is in the cornball thriller music of *Rienzi*. Best of all is the Act III Prelude from *Die Meistersinger*, music associated with Sachs' world-weary resignation. It is exquisitely rendered here with all of Stoky's magic. This is orchestral sound and phrase in the service of a very humanistic poetry. It might almost serve as a monument to the late conductor—had not so many fine ones already been raised in the past.

—Eric Salzman

WAGNER: *Rienzi: Overture. Die Walküre: Magic Fire Music. Die Meistersinger: Prelude to Act III; Dance of the Apprentices; Entrance of the Meistersingers. Tristan und Isolde: Prelude and Liebestod.* Royal Philharmonic Orchestra, Leopold Stokowski cond. RCA ARL1-0498 \$7.98, © ARS1-0498 \$7.98, © ARK1-0498 \$7.98.

woodwind family, and the program, with Neville Marriner drawing exquisite sounds from his Academy of St. Martin-in-the-Fields, works in his favor. What might have been a reedy bore becomes, thanks to agile teamwork, a real musical experience. P.K.

WHERE HOME IS: *Life in Nineteenth-Century Cincinnati, Crossroads of the East and West. Root: Where Home Is. Root/Grannis: The Old Canoe. Morris/Russell: A Life in the West. Peters (attrib. or arr.): Old Rosin the Bow; Frankfort Belle; Louisville March and Quick-Step. Larcom/Pease: Ho! For Kansas. Howard: You Never Miss the Water Till the Well Runs Dry. Holman: Wake Up Jake. Bliss: Sounds of the Singing School. Fillmore: Ohio; The Blessed Bible; Henry; Firmament. Oves: Ives. Murray: Galop; Who'll Buy (Temperance). Anon.: Sweet Home; The Jovial Farmer Boy.* Clifford Jackson (baritone); John Aler (tenor); Peter Basquin (piano, harmonium); Harmonieon Singers. John Miner cond. NEW WORLD NW 251 \$6.98.

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

What was life like in nineteenth-century Cincinnati, Ohio? Maybe you'd rather not know, but you may enjoy this album of period songs gleaned from the musical past of that city anyway. If you really care, it comes with profuse socio-historical notes by Kathryn Kish Sklar, a history professor at UCLA, and a long essay on the music itself by Jon Newsom of the

Library of Congress. Neither makes for light reading. If the accompanying prose makes for heavy going, though, the music on the record is easy enough to take. In those days music was something the whole family took part in, gathering around the family piano. A good tune was highly prized, and most of these are good.

Cincinnati was considered a part of the West, yet the works of its songwriters reflected a yearning for further frontiers and some of the songs its citizens sang, such as *A Life in the West* and *Ho! For Kansas*, glorify wide-open spaces and the life of the soil as compared with that of the claustrophobic city. But home—which meant home with your family where you belonged—is strongly celebrated in the ballads *Where Home Is* and *Sweet Home* (both variations on *Home, Sweet Home*). The hardened modern listener is liable to feel stifled just thinking about it, but, again, these are good tunes. Other ballads concern the pleasures of paddling canoes, tilling the soil, abiding with Jesus, and staying away from strong drink. The key item in the collection is Rowland Howard's *You Never Miss the Water Till the Well Runs Dry*, which is at the same time an admonition to "waste not, want not" and an encouragement to be bold and take risks in seizing economic opportunities—practically a little musical handbook for the aspiring businessman. Everything here is splendidly sung and played with a firm sense of style, and complete texts of the songs are supplied. P.K.

STEREO REVIEW ADVERTISERS' INDEX NOVEMBER 1977

READER SERVICE NO.	ADVERTISER	PAGE NUMBER
8	Acoustic Research	57
90	Acousti-Phase	104
2	ADC	141
3	ADC (Accutrac)	115
1	ADC (Equalizer)	156
5	ADS	58
	Advent Corporation	127
6	AFS Systems	143
	Akai America Ltd.	80
9	Angel Records	138
10	Audio Discount Warehouse Sales	88
	Audio Pulse	142
	Audio Technica U.S., Inc.	145, 150, 151
12	Audiovox	24, 25
13	Ball Corporation	133
14	Bang & Olufsen of America	88
7	BIC Venturi	117
	Bose Corporation	53
16	British Industries Co.	41
4	BSR	107
17	Chrysler/Dodge	99
91	Columbia Records	136
18	Crown International	126
20	Delos Records	144
30	Discount Music Club	12
22	Discount Sound	121
24	Diswasher, Inc.	8
25	Diswasher, Inc.	9
26	Diswasher, Inc.	26
27	Diswasher, Inc.	27
28	Diswasher, Inc.	146
29	Diswasher, Inc.	147
87	Diswasher, Inc.	148
23	Diswasher, Inc.	159
	Dixie Hi Fi	102
	Dolby Laboratories, Inc.	113
50	Dual	119
31	Dynaco Inc.	161
32	Electro-Voice, Inc.	59
	Electro-Voice, Inc.	158
21	Empire Scientific Corp.	2
99	Empire Scientific Corp.	47
	ESS	95
33	Fidelitone	123
34	Fisher Corp.	69
35	Ford Motor Company	45
	Harman-Kardon, Inc.	96, 97
36	Hi Fi Buys	158
	Howard Sams Co., Inc.	13, 14, 15
86	Illinois Audio	162
37	International Hi Fi Dist.	116
38	J&R Music World	88
	Jensen Sound Laboratories	157
39	JVC America	51
	Kenwood Electronics	43
40	Kirsch	110
42	Klipsch & Associates	108
19	Koss Electronics	6, 7
43	Koss Electronics	Cover 4
	Lux Audio of America Ltd.	109
44	3M Company	36, 37
46	Maxell Corp. of America	89
47	Maxell Corp. of America	100
45	McIntosh Laboratory, Inc.	116
48	Memorex Corporation	31
49	Miida	35
51	Motorola Inc.	49
52	Musical Heritage Society	149
	Nakamichi Research & Development	128, 129
	National Dist. Tequila Souza	104
54	Neosonic Corp. of America	20
55	Netronics Research & Development	110
56	Onkyo	21
57	Ortofon	101
58	Phase Linear	106
41	Pickering & Company	19
	Radio Shack	125
60	Rank Organization	5
59	RTR Speakers	132
62	S.A.E.	10, 11
63	Sansui Electronics Corp.	32, 33
64	Schober Organ Corp.	124
108	H. H. Scott Inc.	39
65	Setton International Ltd.	79
66	Sharp Electronics	23
53	Shure Brothers	111
67	Shure Brothers	139
68	Sonic Research, Inc.	54
69	Sony Corporation of America	28, 29
70	Soundcraftsmen	16
71	Sound Machine	102
72	Sound Reproduction, Inc.	94
73	Spectro Acoustics, Inc.	94
74	Star Industries	114
75	Stereo Corp. of America	124
76	Studer Revox America, Inc.	75
77	Supertex Electronics	30
	Superscope	166, Cover 3
81	TDK Electronics	17
78	Teac Corporation	103
79	Technics by Panasonic	55
80	Technics by Panasonic	131
82	Top Discount Audio	116
83	U.S. Pioneer Electronics	Cover 2, 1
50	United Audio Products, Inc.	119
84	Videoton	152
85	Wisconsin Discount Audio	110
	Yamaha International Corp.	137

STEREO REVIEW MARKET PLACE

REGULAR CLASSIFIED: COMMERCIAL RATES: For firms or individuals offering commercial products or services, \$2.10 per word. Minimum order \$31.50. **EXPAND-AD CLASSIFIED RATE:** \$3.15 per word. Minimum \$47.25. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance. **READER RATE:** For individuals with a personal item to buy or sell, \$1.25 per word. No minimum! **DISPLAY CLASSIFIED:** One inch by one column, \$265.00. Two inches by one column, \$530.00. Column width 2-1/4". Advertiser to supply film positives. Please write or phone for frequency rates. **GENERAL INFORMATION:** Payment must accompany copy except when ads are placed by accredited advertising agencies. First word in all ads set in caps. All copy subject to publisher's approval. All advertisers using Post Office Boxes in their addresses MUST supply publisher with permanent address and telephone number before ad can be run. Ads are not acknowledged. They will appear in the first issue to go to press after closing date. Closing Date: 5th of the 2nd month preceding cover date (for example, March issue closes January 5th). Send order and remittance to: Classified Advertising, STEREO REVIEW, One Park Avenue, New York, New York 10016, Attn: Hal Cymes.

EQUIPMENT

WRITE for quotation on any HI-FI components: Sound Reproduction Inc., 460 Central Avenue, East Orange, N.J. 07018. 201-673-0600.

WRITE FOR DISCOUNT PRICES on your choice of components. District Sound, Inc., 2316 R.I. Ave, N.E., Wash., D.C. 20018. (202) 832-1900.

STEREO TV

The TE-200 TELEADAPTER EASILY CONNECTS TO ANY TV & STEREO SYSTEM. Using our coupling and matrix circuit, teleadapter takes a low impedance output from the television and delivers two HIGH IMPEDANCE CHANNELS OF SIMULATED STEREO, to drive any amplifier. Frequency response is maintained so you can hear the tinkle of bells or booming bass sounds as it happens on TV. With service warranty and hookup instructions \$21.95 ppd. Guaranteed to make your TV 100% more enjoyable.

TE-300 UHF-VHF TV HI FI Audio Tuner for the best TV sound. - Solid state - mono and simulated stereo outputs - use with any amplifier. Anodized front panel - simulated walnut case. Dare to be 100% entertained - \$199.95 ppd.

SEND CHECK, M.O., MASTERCARD or BANKAMERICAN NO. and Expiration date TO: RHOADES NATIONAL CORP. DEPT. A BOX 817, HENDERSONVILLE, TENNESSEE 37075. (615) 824-1735

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 SEND COMPLETE CATALOG

DIAMOND NEEDLES and STEREO CARTRIDGES at DISCOUNT PRICES for SHURE, PICKERING, STANTON, EMPIRE, GRADO and ADC. Send for free catalog. LYLE CARTRIDGES, Dept. S, Box 69, Kensington Station, Brooklyn, New York 11218. For Fast Service call Toll Free 800-221-0906.

SAVE UP TO 69% on over 100 top brand audio components from Carston Studios, New England's Audio Supermarket, one of the oldest mail order firms (Est. 1952) and certainly one of the most reliable. All orders shipped from stocked warehouse. Send for price quote and price list. Carston Studios, Old Brookfield Rd., Danbury, Conn. 06810.

PROFESSIONAL HI-FI COURSE—Instructors include Len Feldman, Julian Hirsch, Larry Klein, and Larry Zide. Home study course also available. Send \$2.00 for full color AUDIO PRIMER and full information on joining Society Audio Consultants (SAC), 49 E 34th St., Dept. SR, New York, New York 10016.

PERFECTIONISTS PREFER DYNAKITS. Before Purchase You Owe Yourself Our Quote. Mainline Ilr, 971 Fronheiser, Johnstown, PA 15902.

BUILD YOUR OWN SPEAKERS AND SAVE UP TO 50%

Send for our free, fact-packed 44 page catalog manual and learn how to assemble your own multi-element stereo speakers from scratch or from kits. Our catalog includes chapters on design, construction, crossovers, enclosures, midranges, woofers, tweeters and horns. Write us today.

SPEAKERLAB
 Dept. SR-A, 5500 35th N.E.
 Seattle, Washington 98105

SUBSTANTIAL SAVINGS on most High-End lines. The Sound Affair, 364 Mission Court, St. Louis, MO 63130.

LOWEST PRICES on stereo-esoteric components!!! Over 150 brands. Audio Unlimited, 338)B Golf, San Jose, CA 95127. (408) 251-8776.

TASCAM, Sound Workshop, dbx, MXR, Otari, Eventide, etc. Send for price quotes. ZIMET PRO AUDIO, Dept. SR, 1038 Northern Blvd., Roslyn, N.Y. 11576.

MAYWARE Formula 4 PLS4/DII The best sounding universal tone arm, at U.S. Audio Dealers. Literature \$1 (bill). Mayware Ltd., 15 Heather Walk, Edgeware, Middlesex, England.

New Lambda Series from SpeakerKit

Featuring the newest Philips and Electro-Voice drivers with computer-assisted crossover design. Outstanding quality at a surprisingly affordable price. Assemble it yourself. Write for details.

SpeakerKit Box 125, Route 2, Menomonie, WI 54751

The Comfortable Alternative to Headphones

YEAPLE
Stereopillow™

Model 900—reviewed in High Fidelity, \$79.95 Stereo Review
 Model 400—New \$34.95 compact version

FREE reviews and dealer list from: Yeaple Corp., Dept. SR, 1255 University Ave., Rochester, NY 14607



RECOGE YOUR SPEAKER? Send SASE. Speaker Clinic, 84-860 D Farrington Hwy., Waianae, HI 96792.

NEEDLE IN A HAYSTACK specializes in stereo styli and cartridges, accessories, special albums. All major brands and many hard-to-find replacements available. Free catalog. Dept. S, P.O. Box 17436, Washington, D.C. 20041.

AUDIO STEREO COMPONENTS and SONY TV's at rock bottom prices. Why pay up to 40% more? Arkay Audio, 68-A Watertown Street, (Route 16), Watertown, Mass. 02172.

A SINGER'S DREAM!



The Thompson Vocal Eliminator can actually remove most or all of a solo vocalist from a standard stereo record and yet leave the background music virtually untouched! Not an equalizer! We can prove it works on the phone. Write for a brochure and demo record. Include \$1.00 to cover costs (refundable with order). Write to: L T SOUND, Dept. B3, 1833 Second Avenue, Decatur, GA. 30032 (404) 377-9595. COST: \$149.95

BUY HI-FI COMPONENTS THE MODERN WAY:
 ADC • AKAI • AR DUAL • KOSS • SONY SHERWOOD • SHURE TEAC • TDK • HY-GAIN (CBS) MANY OTHERS

PHONE & MAIL

Call TOLL FREE or write for LOW PRICES

Nationwide 800/854-7769
 California 800/472-1783



Approved by Phone

MCK SALES

250 N THOMAS, PO BOX 2100
 POMONA CA 91766

CLEARANCE — Shure V-15 III \$53.00 ppd, M24H \$28.50 ppd, SME 3009/S2 \$104.50 ppd, Speaker stands \$20.00 pair, DYNAKITS. Underground HiFi Sales, 324a Broadwater Road, Arnold, MD 21012. (301) 647-0919.

ROTEL QUALITY COMPONENTS: Immediate Delivery All Units. National Sound Company, Ft. Lauderdale, Florida (305) 462-6862.

BRITISH and EUROPEAN HI-FI from England's Hi-Fi mail order specialists. Save on B&O, LS3/5A, KEF, Radford, Tandberg, Tannoy, etc. Shipping list free or send \$3 to include literature. Goodwins, 7 The Broadway, Woodgreen, London N22. Phone: 888 0077.

BIG DISCOUNTS ON STEREO COMPONENTS

BOSE SAE Technics INFINITY Dual GML harman kardon JVC PIONEER SONY

Phase Linear TANDBERG DOKORDER KENWOOD B+C TEAC AR SONY

To order call toll free

(800) 421-8537

Henry's CAMERA HI-FI VIDEO

SPEAKERS—Save 60%. Factory assembled or kits, Free catalog. Quality Acoustics, 15428 Center, Harvey, Illinois 60426.

CANADIAN Discount Catalog. Name brand stereo and 4-channel gear. Etco-3, 521 5th Ave., NYC 10017.

GO TO BED with Music. Let the music turn you on: Control 1 will turn your system off. \$49.95. Electromedia, P.O. 26R, Livingston, N.J. 07039.

how to become a speaker engineer

Let us show you how to... DO IT YOURSELF



Now... from the only authorized distributor of RECTILINEAR SPEAKER KITS you can save a bundle by simply putting together the assembled components. You DO NOT have to do any wiring or soldering. The units are fully assembled and TESTED at the factory in Semi-Kit-Form.

For free information and literature on this and all other RECTILINEAR Semi-Kits and Kits... write to:
VALUE KITS INC. Dept. SR
 107 Bruckner Boulevard
 Bronx, New York 10454

LOWEST PRICES and Biggest Mail Order Business in California: California Natural Sound, P.O. Box 99147, San Francisco, Calif. 94109.

THE HI-FI GAME is an exciting new board game. Players compete to build audio empires and to assemble their ultimate dream systems. Money-back guaranteed delight. \$12.00, plus \$2.00 postage and handling, to: Penijon Games, Box 2129, Martinez, CA 94553 (Calif. residents add appropriate sales tax).

SEEKING ORIGINAL JAPANESE TRANSISTORS FOR STEREO REPAIR? Request list. Compare 1 to 9 prices: 2SC789 \$1.00, 2SC793 \$2.80, 2SC1000 59 cents, 2SC1116 \$4.40, 2SD188 \$3.00, 2SD325 \$1.10, TA7205P \$3.90, BA521 \$3.70. Fuji-Svea Enterprise, Dept. SR, P.O. Box 40325, Cincinnati, Ohio 45240. (513) 874-0220.

SPEAKER KITS

BEFORE YOU INVEST HUNDREDS OF DOLLARS IN A HI-FI SPEAKER SYSTEM, SPEND \$1 ON OUR CATALOG.

Learn how you can save 50% and more by ordering for our comprehensive catalog with information on pre-constructed speaker kits, raw components, X-Overs, cabinets and guarantees.

Send \$1 (refundable with purchase) to: ACUSTA CRAFT dept. SR

P.O. Box 12030
 Shawnee Mission, Ks. 66212



QS/SQ? The Best in Quadraphonic Sound... fantastically priced add-on decoders! Free Information. PHOTOLUME CORP., 118 East 28 Street, New York, NY 10016.

LEACH AMPLIFIERS, Decca Ribbon Tweeters, Bextrene raw speakers. TA, Box 90, RR, Surry, ME 04684.

Sansui Dual PICKERING

BELOW mail order prices! Send to:
GSH Super Savings
 P.O. Box 86, Eden, N.C. 27288

WE SHIP FREE*

TEAC A-400 SPECIAL PURCHASE!
 PROFESSIONAL CASSETTE DECK

• 30-16,000Hz
 • S/N -65 db
 • Peak, Dolby

Best transient response deck. 2-year warranty! List \$275. Usually sells \$230-\$329

BUY THE PAIR SAVE BIG BUCKS! BOTH FOR \$358.86

FREE BONUS! Order by November 20 and receive a \$90.00 value SHURE M95ED cartridge, FREE! Top-line M95ED has better separation, tracks 3/4 gram.

Garrard DD75 TRANSCRIPTION TURNTABLE

• Wow/flutter 03%
 • S/N -70 db
 • Tusk base, cover

Semi-auto, Photo electric shut-off 3-year warranty! List \$230. Usually sells \$169-\$199

Call for individual pricing

EMPIRE DE-STAT GUN FOR DISC

Better built than Zerostat. Never wears out. \$40. \$18.93

*UPS truck \$1.85 insurance/handling. Other transport 50% free. VISA/BA or MC by phone O.K., or send money order/cashier check. Ship in 24 hrs. Limited supply. Subject to correction. Hours: 8am-2pm M-F Pacific time
Crystal Sound 535 N. BRAND BLVD. GLENDALE, CA 91203
 Stereo by Mail (213)240-7311

UNBELIEVABLE tool runs speaker leads across room underneath installed carpet. \$5.00. Karpel-Snake, Dept. 2, Box 1150B, Garden Grove, Calif. 92642.

SPEAKERKITS. Free Catalog of professional quality stereo speakers built from kits. **SOUNDMOVE**, P.O. Box 236, Jericho, N.Y. 11753.

TAPE AND RECORDERS

GOLDEN AGE RADIO—your best source for radio tapes. Box 25215-T, Portland, Oregon 97225.

OPERA CLASSICAL MUSIC Open Reels. Rare mostly live free catalogue. K. Lohan Tapes, P.O. 298, Mastic Beach, N.Y. 11951.

TDK, BASF, Memorex, Maxell, cassettes, reels, 8-tracks. Lowest prices, new guaranteed. S&S Audio, P. O. Box 56039, Harwood Heights, Ill. 60656.

SCOTCH RECORDING TAPE, exclusively, all new, lowest prices. **TAPE CENTER**, Box 4305, Washington, D.C. 20012.

RADIO'S GOLDEN DAYS on tape. Reel, Cassette, Cartridge catalog. Radio Memories, Box 2297, Newport News, VA 23602.

EVERYTHING ON OPEN REEL! Classical. Popular. Dolby. Quadraphonic. Latest releases. For "Reel News," send \$1.00. Barclay-Crocker, Room 857 S, 11 Broadway, New York 10004.

1930-1962 RADIO PROGRAMS. Beats Television!! Tapes, \$1.00 Hour! Established esteemed dealer. Informative 175 page catalog, \$1.25. Cassette Samples, \$2.00. AM Treasures, Box 192SR, Babylon, N.Y. 11702.

SONAR'S OPEN REEL TAPES. Duped one-to-one from master. All Formats. Highest quality anywhere! Send \$1.00 for catalog and mini stereo sample tape. Sonar Records, P.O. Box 455S, Kingsbridge Sta., Bronx, N.Y. 10463.

RADIO RERUNS best source for radio shows, remotes, chronologies, jazz, personalities. Box 724-SR, Redmond, WA 98052.

HISTORICAL OPERA DISC & TAPE—Magnificent quality, speedy service. Greatest live performances of past 50 years. Reel, cassette, disc. Free catalog. Historical Recording Enterprises, Box 12, Kew Gardens, N.Y. 11415.

LIVE OPERA TAPES. Reels — CASSETTES. Unbelievable treasure since 1926. Over 2,500 selections. Free **DELUXE** Catalog: Mr. Tape, Box 138, Murray Hill Station, N.Y. 10016.

BASF TAPE: All widths 40-55% off. All tapes guaranteed. **INTERGALACTIC**, 1043 Kirts, Troy, Michigan 48084.

YOUR MAIL-ORDER Tape Specialist in Wash., D.C. Same day shipment — Discount Prices. BASF, Scotch, Maxell, TDK & Capitol. Free Price List. Saxitone Tape Sales, 1776 Columbia Rd., N.W., Washington, D.C. 20009.

3600' NEW L/N Scotch or Ampex tape, 10-1/2" metal reel 5 for \$38.00. 24 page booklet on tape editing 80 cents. Sound, POB 88338, Atlanta, GA 30338.

RECORDING TAPE — Outstanding Values. Cassettes, 8-Tracks, Open Reels, Accessories. New, fully guaranteed. Free Catalog. Write: Magne House, 2015-A, 17th Street, San Francisco, CA 94103.

TAPE SPECIAL — TDK SA-90 10/\$30.00, SD-C-120 10/\$28.20, SD-C-60 10/\$14.20. MEMOREX C-90 MRX2 C-90 12/\$25.00. MAXELL UDC-90 10/\$29.75. Shipping Prepaid (IL only sales tax 5%). S & S Audio, P.O. Box 56039, Harwood Heights, IL 60656.

VIDEO TAPE brand new 1/2in. \$10.50/hour. Free information. Oregon Magnetics, P.O. Box 13374S, Portland, OR 97213.

VIENNESE WALTZES, Polkas, Overtures on imported Dolby cassettes. Most non-Schwann. KC Company, Box 793 Augusta, Maine 04330.

LIVE PERFORMANCE TAPES. Opera, conductors, instrumentalists. Open reel only. Emphasis on superior sound. Good Sound Associates, P.O. Box 263, Planetarium Station, New York, N.Y. 10024.

QUALITY RECORDING TAPES. Maxell, TDK, BASF, and Ampex (Grandmaster). Lowest prices and fast service. **Tape World**, 220 Spring St., Butler, PA 16001.

1930-1950 RADIO PROGRAMS. Comedy, Mystery, Big Bands, Country and Western Music, Children's shows and more. Catalogue \$1.00. Remember Radio, Dept. SR08, 951 West Pipeline, Hurst, Texas 76053.

YESTERDAYS RADIO ON TAPE. Reels-Cassettes. Quality Sound, Reliable Service. Catalog \$1.00 refundable with first order. **ADVENTURES**, Box 4822-S, Inglewood, California 90302.

THRILLING LIVE OPERA TAPES, CASSETTES. Thousands of performances since 1930's. Personal, immediate attention guaranteed. Special bonuses. Magnificent free catalogue. **LIVE OPERA**, Box 3141, Steinway Station, L.I.C., New York 11103.

QUALITY BLANK TAPES. Maxell: UDXL-C60 (I or II)-\$2.20, UDXL-C90 (I or II)-\$3.09, UD-C90-\$2.55, LN-C90-\$1.94, UD35-90-\$4.45. TDK: SA-C90-\$2.85, SA-C60-\$1.98, AD-C90-\$2.39, D-C60-\$1.14, D-C90-\$1.54. BASF: Studio 90 cassette-\$2.39. Shipping \$2.00 per order. Minimum order 12 cassettes or 10 reels. PA add sales tax. Give us a try. **Tape World**, 220 Spring St., Butler, PA 16001.

TUBES

TV and Radio Tubes 36 cents. Free 48 page color catalog. Cornell, 4215-H University, San Diego, California 92105.

INSTRUCTION

LEARN Electronics Organ Servicing at home. All makes, including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento, Calif. 95820.

RADIO BROADCASTING: Become DJ, engineer, owner. Start your own station — receive free tapes, records. Learn Details Free. "Broadcasting", Box 5516-AK, Walnut Creek, CA 94596.

MUSICAL INSTRUMENTS

UP TO 60% DISCOUNT. Name brand instruments Catalog. Freeprot Music, 114 Q. Mahan St., W. Babylon, N.Y. 11704.

WANTED

GOLD, silver, platinum, mercury wanted. Highest prices paid by refinery. Ores assayed. Free circular. Mercury Terminal, Norwood, MA 02062.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

SLEEP LEARNING. Hypnotic Method. 92% effective. Details free. EARL Foundation, Box 23429 EG, Fort Lauderdale, Florida 33307.

AMAZING self-hypnosis record releases fantastic mental power. Instant results! Free trail. Write: Forum (AA11), 333 North Michigan, Chicago 60601.

RUBBER STAMPS

RUBBER STAMPS, BUSINESS CARDS. Many new products. Catalog. Jackson's, Dept. K, Brownsville Rd., Mt. Vernon, Ill. 62864.

RECORDS

SHOW ALBUMS, Rare, Out-of-Print LP's. 64 pg. list. \$1.00. Bakers Wife cast LP \$9.95. Broadway/Hollywood Recordings, Georgetown, Conn. 06829.

PROTECT your LP's—Poly sleeves for jackets 8 cents; Round Bottom Poly Inner sleeves 7 cents; Poly lined paper 15 cents; white jackets 35 cents. Postage \$1.50. Record House, Hillburn, N.Y. 10931.

COLLECTORS' Soundtracks. Mint. List 50 cents (refundable). Jemm's, P.O. Box 157, Glenview, Ill. 60025.

OLDIES oldies, 45rpm. Also current hits. Free Catalog. Corry's Record Shop, Box 166HK, Mason, Ohio 45040.

RARE RECORDS, 45's, 78's, 33's, Soundtracks, Original, Cast Personalities, all kinds, mostly mint, 5,000 record lists, \$2.00. Refundable. Dealers Welcomed. Gurley, Box A72, Princeton, N.C. 27569.

CLASSICAL RECORDINGS for collectors. Bi-monthly lists. Collections bought. **ARS MUSICA**, 13 Dante St., Larchmont, N.Y. 10538.

PROTECT YOUR ALBUMS. White cardboard replacement jackets 35 cents. Plastic lined sleeves 15 cents. Postage \$1.25. Opera Boxes, 78 Sleeves. Free Catalog. CABCO 400-1, Box 8212, Columbus, Ohio 43201.

THOUSANDS of like new LPs and prerecorded tapes catalogue \$1.50. Records, Hillburn, New York 10931.

NOTICE: RECORD RATERS WANTED

(No experience required) Each month you will receive nationally released albums to rate. **THERE IS NO EXTRA CHARGE** for the LP's you receive. You pay a small membership fee which covers all costs of the LP's. We pay postage. In return for your opinion, build your LP collection. "First come basis." For application write: **EARS, INC. DEPT. SR** Box 10245, 5521 Center St., Milwaukee, WI 53210.

FILM — **STAGE SOUNDTRACKS!** Monthly Listings! Many rarities. Over 1,000 listings! **AJLSR**, Box 557342, Miami, Fla. 33155.

CLASSICAL MUSIC ENTHUSIAST — The **SLOVAK PHILHARMONIC ORCHESTRA** of CZECHOSLOVAKIA. Sensational recorded two album set, yours for \$12.98. Limited offer available only from the distributor of the finest Classical Music for over ten years. Dr. Kenneth H. Smith, Box 25400, Los Angeles 90025.

NEW BESTSELLING RECORDS & TAPES! Our unique catalog lists sales and all songs on every album. Send \$1 to: **SOUNDSCO**, Box 1539-E, Bellevue, NE 68005.

78 COLLECTORS, free monthly lists, all types. Lane Audio & Records, Box 29171, Los Angeles, Calif. 90029.

DAYBREAK EXPRESS RECORDS imports from Europe and Japan. Write for free catalogue. P.O. Box 582, Cathedral Street Station, New York, N.Y. 10025.

OLDER JAZZ, Swing, LP's — lowest prices. Monthly lists. Soundtracks, Auctions! Records, Box 1138SR, Whittier, Calif. 90609.

SEARCHING? LP's! **DISContinued Records**, 216 North Rose, Burbank, California 91505

BUSINESS OPPORTUNITIES

I MADE \$40,000.00 Year by mailorder! Helped others make money! Free Proof. Torrey, Box 318-NN, Ypsilanti, Michigan 48197.

MAILORDER MILLIONAIRE helps beginners make \$500 weekly. Free report reveals secret plan! Executive (1K11), 333 North Michigan, Chicago 60601.

GET RICH with Secret Law that smashes debts and brings you \$500 to \$5 Million cash. Free report! Credit 4K11, 333 North Michigan, Chicago 60601.

STEREO REPRESENTATIVES NEEDED!!! Lowest Possible Prices!! Over 100 Brands!!! **Krasco-Rep**, 998 Orange Ave., West Haven, Conn. 06516.

NEW LUXURY Car without cost. Free Details! **Codex-ZZ**, Box 6073, Toledo, Ohio 43614.

MAKE BIG MONEY in spare time selling: Tubes, Antennas, Speakers, Test Equipment, Lite Bulbs, Hi-Fi, etc. No investment. Free information: **Allied Sales, Pimento**, IN 47866. (812) 495-6555.

HI-FI ENTHUSIASTS WANTED!! Earn more than just spare money in your spare time. We need campus representatives to sell name brand stereo components at discount prices in your area. High commission, no investment required. Serious inquiries only, please. Contact: Mail Order Dept. K&L Sound Services Co., 75 No. Beacon St., Watertown, Mass. 02172. (617) 926-6100.

FREE REPORT: Big Money in Mail! **Transworld-9K**, Box 6226, Toledo, Ohio 43614.

AUDIOPHILES WANTED!! Put your knowledge to use, earn an excellent spare time income. We need campus Dealers to sell name brand stereo equipment at substantial discounts in your area. No investment necessary. For information and application please write: **ABCO**, Dept. SR, 1201 East Main Street, Meriden, Conn. 06450. Call (203) 238-7979.

100% LEGITIMATE \$500/Thousand Stuffing Envelopes! Send stamped, addressed envelope. **Dacotah-SRA**, 611 3rd Ave., NW, Mandan, N.D. 58554.

\$500.00 WEEKLY! IMMEDIATE Home Income Stuffing Envelopes. FREE Supplies! Guaranteed! Send 25 cents, stamp. **ALCO**, B19110-SRN, Las Vegas, NV 89119.

I MADE \$15,000 with my stereo rig. For complete instructions showing how you can easily do the same, send \$10.00 to: **RA Research**, Box 588, Steward, B.C., Canada VOT 1W0. U.S. Inquiries welcomed.

GET RICH!! Secret law erases debt. Free report exposes millionaire '\$\$ secrets. **Blueprints**, No. DD11, 453 W 256, NYC 10471.

EARN \$1,000 MONTHLY

Work one hour daily in the privacy of your home and in your spare time. **"GUARANTEED," "FREE DETAILS"** write: **UNICORN, ZR11 7350 NUGGET COURT, COLORADO SPRINGS, COLO. 80911.**

\$3,000.00 MONTHLY. Immediate income. Stuff envelopes at home. Information, send self-addressed stamped envelope. **Cottage**, Box 730-HGK, Baldwin Park, CA 91706.

MOVIE FILMS

16mm SOUND Features, Shorts, New, Used for Sale. Free Catalog. **National Cinema**, 333 W. 57th St., N.Y., N.Y. 10019.

MAGAZINES & BOOKS

ABJURE FOUL DISCS! Order the very best from EURO-DISC GAZETTE's bi-monthly reprints of GRAMOPHONE, HI-FI NEWS reviews. Fast service, send for free sample. **EURO-DISC**, Box 337-S, Peterborough, NH 03458.

EDUCATIONAL OPPORTUNITIES

LEARN WHILE ASLEEP. Hypnotize! Astonishing details, strange catalog free! **Autosuggestion**, Box 24-ZD, Olympia, Washington 98597.

EMPLOYMENT INFORMATION

ROCKY MOUNTAIN JOBS!! Colorado, Idaho, Montana, Wyoming! Free details... **Intermountain-WII**, 3650 Upland, Boise, Idaho 83705.

PERSONALS

MAKE FRIENDS WORLDWIDE through international correspondence. Illustrated brochure free. **Hermes-Verlag**, Box 110660/D, Z-1000 Berlin 11, Germany.

MISCELLANEOUS

MPG INCREASED! Bypass Pollution Devices, easily. **REVERSIBLY!!** Free details — **Posco GDD11**, 453 W. 256, NYC 10471.

The Revolutionary

Wow & flutter: .04%*. Signal/noise ratio: 62 dB.**

Introducing the incredible Elcaset system. Developed by Sony to bring you unsurpassed cassette sound.

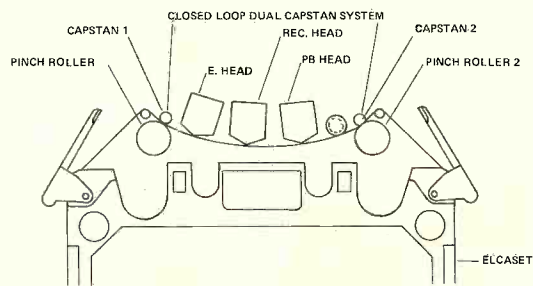
1. The Elcaset tape is as wide as reel-to-reel tape: $\frac{1}{4}$ "
2. Tape moves twice as fast: $3\frac{3}{4}$ ips. Result: the widest dynamic range, the widest frequency response, the cleanest sound ever offered in a cassette format. Unlike the standard cassette, the Sony Elcaset sound is not compressed, constrained. It's expansive and full. It "breathes." It's true high fidelity.
3. The tape is lifted out from the cassette and guided across the heads by a stabilizing pin in the deck

itself — just as in reel-to-reel.

Result: lowest wow and flutter, superior tape/head alignment, even better frequency response. (See diagram).

4. All-new tape formulation with thicker oxide coating and thicker polyester for highest quality sound.

5. Automatic tape formulation adjustment. Small holes encoded on the cassette case "tell" the Elcaset deck what type of tape is being used (SLH, FeCr). The Elcaset then automatically adjusts both bias and EQ for optimum performance.



Tape (Actual Size)



Sony Elcaset System

Frequency response: 25 Hz-22 kHz, ± 3 dB***

An engineering triumph, the Sony EL-7 Stereo Elcaset Deck was designed exclusively for the new Elcaset tape.

1. Closed-loop dual capstan tape drive. One of the most advanced tape drive systems now available, it assures constant tape-to-head contact pressure, low wow and flutter and virtually nonexistent modulation noise.

2. The 3-motor system starts with a DC servo motor for utmost reliability. A sophisticated feedback circuit corrects for line voltage fluctuations, and other speed-altering factors. This is the finest tape recorder motor system money can buy. Proof? Wow and flutter of only .04%.

3. Sony's 3-head system offers the most precise tape/head alignment possible. All three heads are made of ferrite and ferrite—a super-strong formulation that lasts up to 200 times longer than standard perm-alloy. Head surfaces are mirror-smooth for friction-free tape travel and optimum tape/head contact. Incredibly close tolerances in the head gap assure widest frequency response.

4. Direct coupling of playback head with the FET first-stage reproduction amplifier significantly reduces distortion, improves signal/noise ratio and frequency response linearity.

Also available: The Sony EL-5 Stereo Elcaset Deck. Includes many of the same high performance features of the Sony EL-7, at a lower price.

Deck

Brought to you by
SUPERSCOPE



Memory tape counter provides automatic sequential rewind and playback immediately after recording from a specific spot on the tape.

Timer activating capability, in conjunction with an external timer, turns on/off playback or record mode unattended.

Illuminated "feather-touch" solenoid operation. Logic-controlled system allows instantaneous mode change, bypassing stop.

Air-cushion eject: slowly, softly opens tape compartment door, thus minimizing wear on eject system.

Dolby Noise Reduction System includes 25 μ s de-emphasis circuit for Dolby FM, as well as controls for standard Dolby applications.

We just raised the standard of the industry.



© 1977 Koss Corp.

The new Koss PRO/4 Triple A.

We did it again. We took the incredible sound and precision craftsmanship of the Koss PRO/4AA that has long made it the standard of the industry and made it even better. Because the PRO/4 Triple A's extra large voice coil and oversized Triple A diaphragm reproduce a dynamic, full bandwidth Sound of Koss that carries you back to the live performance like nothing you've ever heard before. You remember it all: the expectant hush of the crowd . . . until suddenly . . . the night explodes with the glittering splendor of the all engulfing

performance. You're drawn to the full blown fundamentals and harmonics of each instrument. To the spine-tingling clarity of the lead singer's magical voice. To the rhythmic kick of the drum and the throbbing of the bass.

You see it and hear it all again, yet you're relaxed at home in your own private realm of listening pleasure. The PRO/4 Triple A's extra light construction and unique Pneumalite® suspension dual headband make wearing them as much of a pleasure as listening to them. And all the while, the Triple A's special, human-

engineered, direct-contoured Pneumalite® earcushions create a gentle yet perfect seal for flat, low bass response to below audibility.

It's a whole new experience in stereophone listening. A new performance standard for those who set their standards high. Write c/o Virginia Lamm for our free full-color stereophone catalog. Or better yet, take your favorite records or tapes to your Audio Dealer and listen to them like you've never heard them before . . . live on the new Koss PRO/4 Triple A.

 **KOSS**® stereophones
hearing is believing™

KOSS CORPORATION, 4129 N. Port Washington Ave., Milwaukee, Wisconsin 53212
Koss International/London, Dublin, Paris, Frankfurt • Amsterdam • Koss Limited/Ontario • Koss K.K./Tokyo

CIRCLE NO. 43 ON READER SERVICE CARD