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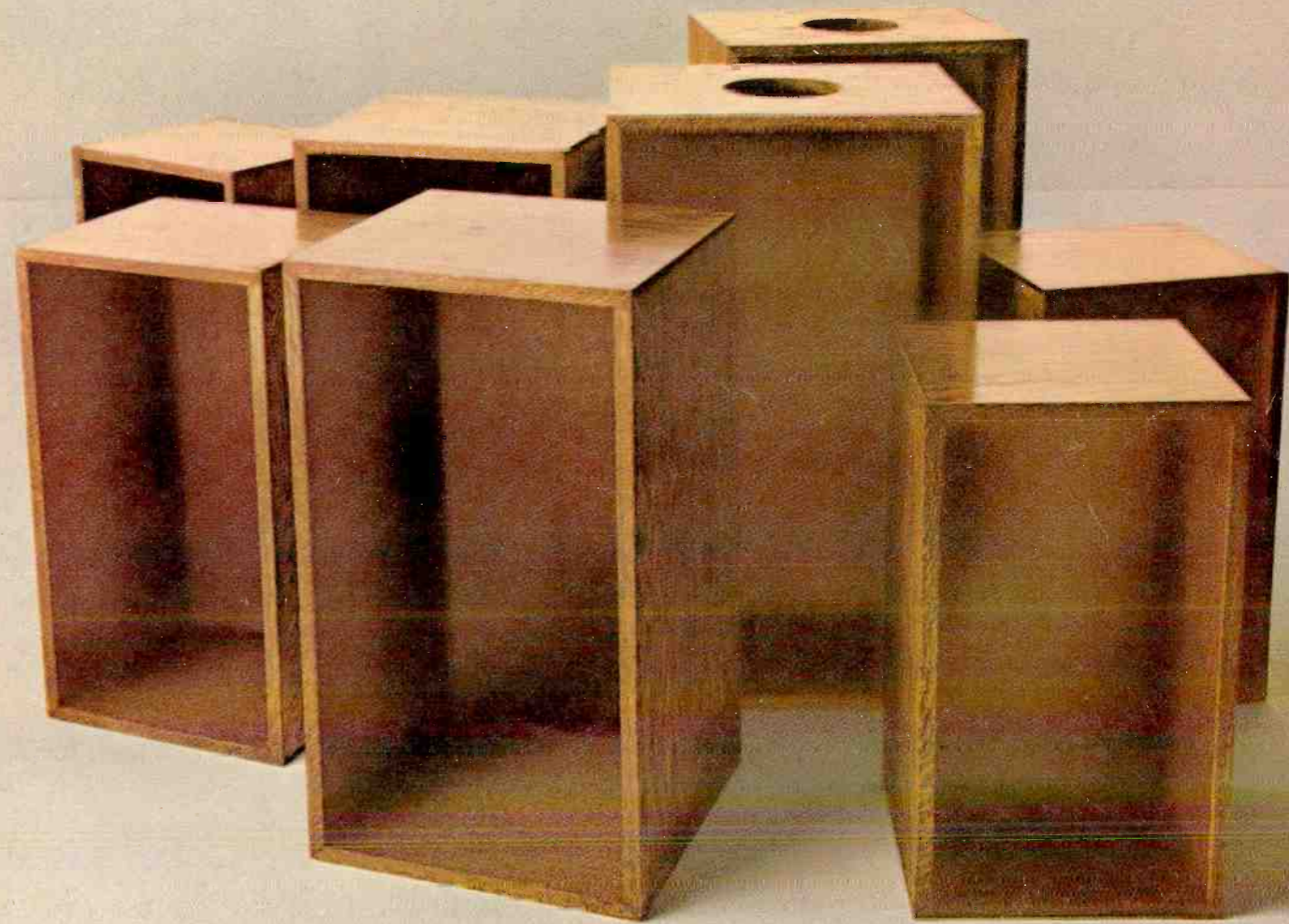
Stereo Review®

Julian Hirsch Discusses MEASURING DISTORTION IN AMPLIFIERS

Noel Coppage Shows How to Practice the New ART OF DOLLYCOLOGY

EQUIPMENT TEST REPORTS: Empire EDR.9 Phono Cartridge
Garrard DD132 Record Player • Kenwood KR-8050 Stereo Receiver
Koss CM/1020 Speaker System • Teac 124 "Syncaset" Cassette Deck

WHAT'S NEW IN AUDIO: the 1979 Summer Consumer Electronics Show



Most speaker companies try to impress you by describing the "wonderful" sound that comes out of their speakers.

At Pioneer, we think the most believable way to describe how good HPM speakers are is to tell you what went into them.

**THE HPM SUPERTWEETER:
SPEAKER TECHNOLOGY RISES TO NEW HIGHS.**

In many speakers, you'll find that the upper end of the audio spectrum is reproduced by an ordinary tweeter.

In HPM speakers, you'll find that the high frequencies are reproduced by a unique supertweeter.

It works by using a single piece of High Polymer Molecular film, (hence the name HPM) that converts electrical impulses into sound waves without a magnet, voice coil, cone, or dome.

And because the HPM supertweeter doesn't need any of these mechanical parts, it can reproduce highs with an accuracy and definition that surpasses even the finest conventional tweeter.

As an added advantage, the HPM film is curved for maximum sound dispersion. So unlike other speakers, you don't have to plant yourself in front of an HPM speaker to enjoy all the sound it can produce.

**MID-RANGE THAT ISN'T
MUDDLED.**

For years, speaker manufacturers have labored over mid-range driver cones that are light enough to give you quick response, yet rigid enough not to distort.

Pioneer solved this problem by creating special cones that handle more power, and combine lower mass with greater rigidity. So our HPM drivers provide you with cleaner, and crisper mid-range. Which means you'll hear music, and not distortion.

WOOFERS THAT TOP EVERY OTHER BOTTOM.

Conventional woofers are still made

with the same materials that were being used in 1945.

Every woofer in the HPM series, however, is made with a special carbon fiber blend that's allowed us to decrease the weight of the cone, yet increase the strength needed for clarity. So you'll hear the deepest notes exactly the way the musician recorded them.

And because every HPM woofer also has an oversized magnet and long throw voice coil, they can handle more power without distorting.

**OTHER FEATURES YOU
RARELY HEAR OF.**

Every HPM speaker has cast aluminum frames, instead of the usual flimsy stamped out metal kind. So that even when you push our speakers to their limit, you only hear the music and never the frames. In fact, our competitors were so impressed, they started making what look like die cast frames, but aren't.

HPM speaker cabinets are made of specially compressed board that has better acoustic properties than ordinary wood.

Their speakers have level controls that let you adjust the sound of the music to your living room. And these features are not just found in our most expensive HPM speaker, but in every speaker in the HPM series.

All of which begins to explain why, unlike speakers that sound great on only part of the music, HPM speakers sound great on all of it.

At this point, we suggest you take your favorite record into any Pioneer Dealer and audition a pair of HPM speakers in person.

If you think what went into them sounds impressive, wait till you hear what comes out of them.

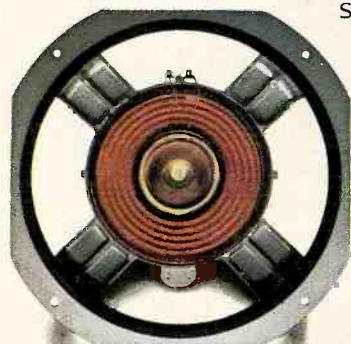
PIONEER®
We bring it back alive.

CIRCLE NO. 85 ON READER SERVICE CARD

**AND IT'S WHAT GOES
INTO HPM SPEAKERS THAT
MAKES THEM SOUND GREAT ON
EVERY PART OF THE MUSIC.**



The High Polymer Molecular Supertweeter. So incredible, we named a whole line of speakers after it.



You'll never hear a sound out of these die cast aluminum speaker frames.



Level controls that let you adjust the sound to your listening area.



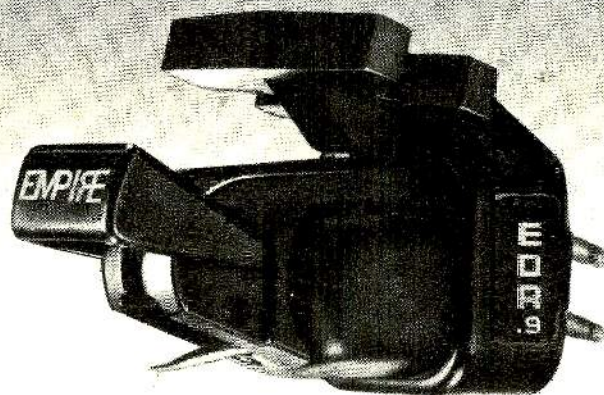
HPM 60

HPM 100

HPM 150

HPM 40

**WHAT COMES OUT
OF A SPEAKER IS ONLY
AS IMPRESSIVE AS
WHAT GOES INTO IT.**



INTRODUCING THE EMPIRE EDR.9 PHONO CARTRIDGE. IT SOUNDS AS GOOD ON A RECORD AS IT DOES ON PAPER.

It was inevitable . . .

With all the rapid developments being made in today's high fidelity technology, the tremendous advance in audible performance in Empire's new EDR.9 phono cartridge was bound to happen. And bound to come from Empire, as we have been designing and manufacturing the finest phono cartridges for over 18 years.

Until now, all phono cartridges were designed in the lab to achieve certain engineering characteristics and requirements. These lab characteristics and requirements took priority over actual listening tests because it was considered more important that the cartridges "measure right" or "test right"—so almost everyone was satisfied.

Empire's EDR.9 (for Extended Dynamic Response) has broken with this tradition, and is the first phono cartridge that not only meets the highest technological

and design specifications—but also our demanding listening tests—on an equal basis. In effect, it bridges the gap between the ideal blueprint and the actual sound.

The EDR.9 utilizes an L. A. C. (Large Area Contact) 0.9 stylus based upon—and named after—E. I. A. Standard RS-238B. This new design, resulting in a smaller radius and larger contact area, has a pressure index of 0.9, an improvement of almost six times the typical elliptical stylus and four times over the newest designs recently introduced by several other cartridge manufacturers. The result is that less pressure is applied to the vulnerable record groove, at the same time extending the bandwidth—including the important overtones and harmonic details.

In addition, Empire's exclusive, patented 3-Element Double Damped stylus assembly acts as an equalizer. This eliminates the high "Q" mechanical resonances typical of other stylus assemblies, producing a flatter response, and lessening wear

and tear on the record groove.

We could go into more technical detail, describing pole rods that are laminated, rather than just one piece, so as to reduce losses in the magnetic structure, resulting in flatter high frequency response with less distortion. Or how the EDR.9 weighs one gram less than previous Empire phono cartridges, making it a perfect match for today's advance, low mass tonearms.

But more important, as the EDR.9 cartridge represents a new approach to cartridge design, we ask that you consider it in a slightly different way as well. Send for our free technical brochure on the EDR.9, and then visit your audio dealer and listen. Don't go by specs alone.

That's because the new Empire EDR.9 is the first phono cartridge that not only meets the highest technological and design specifications—but also our demanding listening tests.

Empire Scientific Corp. **EMPIRE**
Garden City, N.Y. 11530

FORMERLY HI FI/STEREO REVIEW (ISSN 0039-1220)

Stereo Review®

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**No matter how fine the fibers or how soft the "plush"
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Pushers only line up dirt and microdust into an even line of contamination. Run your pusher off the record at a tangent—and you spread these particles into a tangent line. And microdust becomes permanently welded into vinyl by a tracking stylus.

Only the Discwasher system has the patented micro-tipped fibers which are directional—slanted—to pick up, hold and thus remove particles from your discs.

These same directional fibers also remove fluid and solubilized contaminants by capillary action.

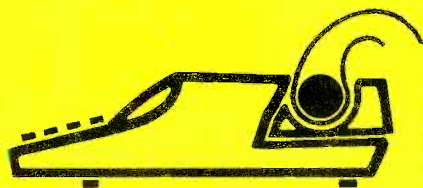
**The superior record cleaner—
better than any pusher.**



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COLUMBIA, MISSOURI 65201

**Now Available with DC-1
Pad Cleaner at no extra charge.**



Stereo Review

BULLETIN

Edited by William Livingstone

● RADIO-RECEIVER PERFORMANCE RATINGS to assist consumers in choosing a radio have been proposed by the National Association of Broadcasters (NAB). The proposal suggests that manufacturers of AM and FM radio receivers submit samples of their products to the NAB or to an independent laboratory which would test them for performance quality and award one of three grades--A, B, or C. The proposal was made to the Electronic Industry Association at this summer's Consumer Electronics Show in Chicago to encourage manufacturers to participate in formulating measurement standards.

● RY COODER'S ALBUM "BOP TILL YOU DROP" (Warner Bros. BSK 3358) was recorded on 3M digital equipment at Warner's Los Angeles studios. The company claims that it is the first multitrack pop album to be digitally mastered by a major label. Says Cooder, "For the first time I was hearing back exactly what I played. Digital gives range. Any musician would be knocked out by the fullness of it."

● LOUISVILLE ORCHESTRA FIRST EDITION RECORDS, until recently available only by subscription, are now sold retail by Composers Recordings, Inc. List price: \$7.98. Celebrating its 25th anniversary, CRI offers its mail-order customers one free CRI recording for every four bought at the regular \$6.95 price. Write CRI, 170 West 74th St., New York, N.Y. 10023.

● THE "MAKER OF THE MICROPHONE" AWARD for this year has been presented to 3M's Mincom Division for "an outstanding contribution to the world of sound," the development of a practical digital audio recording system with electronic editing capabilities. The award is presented annually in memory of Emile Berliner, whose inventions include the microphone, the disc record and record player, and methods of mass producing discs from a single master. Among former winners of the "Mike" award are the late Peter Goldmark, who developed the long-playing record, and Dr. Ray Dolby (details of his new "HX" headroom-extension system are covered in this month's Tape Talk).

● WORKS IN PROGRESS: Bob Seger's follow up to the platinum "Stranger in Town" is to be titled either "No Man's Land" or "Fire Lake" and is scheduled for release

in September...The second effort from rock's premier dada-ist, Tonio K., will be "Cars, Guitars, and Teenage Violence" ...And Pete Townshend is readying a solo LP (his first on Atco) to coincide with the Who's first U.S. appearances since the death of Keith Moon and with the group's feature-film version of their "Quadrophenia" album, starring Sting, front man of the Police.

● THE WORLD OF OPERA series on National Public Radio continues through September with performances of Thomas Pasatieri's Washington Square, Handel's Porro, Baber and Gardner's Rumpelstiltskin, Verdi's Simon Boccanegra, Sessions' Montezuma, and Britten's Paul Bunyan. Dates and times of broadcast vary. Check local NPR stations.

● ESPRIT IS THE BRAND NAME SONY HAS GIVEN a new line of luxury (nothing under \$500) audio products introduced in Tokyo in mid July. Included is the APM-8 loudspeaker with "accurate piston motion" specially designed for use with PCM adapters and PCM recordings. Incorporating new design elements and materials--a ribbon tweeter, separate midrange, a flat honeycomb woofer, and sophisticated new crossover network--its price will be (hold onto your hat) over \$5,000 per speaker.

● RECORDED READINGS OF BEST SELLERS are available to motorists whose cars are equipped with cassette players. Books on Tape rents recordings of books by such authors as Isaac Asimov, Erma Bombeck, Charles Dickens, Kurt Vonnegut, and more than 100 others. Books are recorded in their entirety on a series of cassettes mailed as sets. Rental fees (averaging \$7.50 for thirty days) include postage for delivery and return. For a free catalog write Books on Tape, Box 71405, Los Angeles, Calif. 90071. Someone has obviously given a little thought to what to do while waiting in a gas line.

● PONCHIELLI'S LA GIOCONDA, performed by the San Francisco Opera Company, will be telecast live via satellite September 16 throughout North America and Europe, and stereo simulcast will be available. Renata Scotto and Luciano Pavarotti head the cast. For time, check local listings of the Public Broadcasting Service or the Canadian Broadcasting Corporation.

Speaking of Music...

By William Anderson



ADVICE TO YOUNG COMPOSERS

"WHAT set of circumstances," a reader wants to know, "produced the great composers of the past, and why don't we have those circumstances now?" One is tempted to be brutally direct about it and answer, to the first part, that the circumstances were talent, hunger, and patronage, and to the second part that although there is probably no shortage of any of these three today, they are not being taken advantage of at all or are being used in unfruitful ways.

As far as the talent is concerned, we must assume, in the absence of evidence to the contrary, that no catastrophic genetic firestorm wiped all propensity toward musical composition out of the human race right after, say, Richard Wagner; it is still there waiting to be put to work. Hunger, too, even for composers, has hardly been eliminated, but these days it is usually circumvented: composers once "scorned delights and lived laborious

days" while practicing their art in drafty garrets (I speak, of course, metaphorically), but lately they are nourished by an apparently inexhaustible cornucopia of stipends, grants, and "in residences" that make even a momentary pang unlikely. And there is still such a thing as patronage, though its nature is significantly altered: where it once was an expression of personal taste (Keyserling, Rasoumovsky, Esterházy, Brandenburg), it has become an exercise of corporate whim, a cultural reflex on the part of foundations, institutions of higher learning, or of government that causes them to commission a bit of music from time to time with no more concern or personal involvement than if they were ordering so many yards of bunting to camouflage the underpinnings of a platform. All of which leaves us with a lot of musical talents whose comfortable academic sinecures make it unlikely that they will ever *have* to compose

anything and who need satisfy only themselves if they do.

There is, however, a bit more to it than that. At Broadcast Music Inc.'s award ceremonies for young American composers recently, I met a young Californian whose prize-winning one-movement piano concerto had its genesis in a college composition class. The composer, still a bit awed by his own temerity in undertaking so grand a project, confessed that he had not had the courage to own up to it before his classmates, who were all confining their efforts to humble little sonatas and string trios, but had asked to discuss the matter with his professor after class. Whether you call that painful self-consciousness or becoming modesty, it too is a part of the "circumstances" of modern composing.

And so, composers are not "hungry" enough; they are so insulated from economic pressures that they need compose only what they want to. They are also self-conscious, often too vulnerable (thanks to the ubiquitous print and electronic media) to the news of what their peers are up to all over the world to set down a single note. And finally, more than the rest of us, they must deal with radical egalitarianism, that misreading of the whole idea of Democracy that would have us believe that Beethoven was an "elitist," that the only way to be equal is to be the same.

What, then, is a young composer to do? He should not, first of all, teach at a university; he should get a job in insurance and compose on the side. He should sell his record player, TV, and radio—and move to New Zealand, if necessary, to avoid modern-music concerts and other composers. He should avoid giving his compositions fancy Greek titles, calling them simply "symphony," "concerto," and "quartet" instead. He should not set to music any fragment of Lao-tse or quatrain of Lorca. He should read Milton's *Lycidas* and dare to be arrogant. I can't guarantee that the result will be a great composer, of course; the method hasn't even been tried, as far as I know, since Charles Ives.

Stereo Review

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Ahh. Decisions, decisions.

Metal, three heads, microcomputer.
Auto reverse, detachable remote, logic.

We don't want to complicate your specs life but Sony gives you inspiring cassette decks. There's one exactly right for you.

Consider our new, three-head, two motor TC-K75 that gives you the higher-fi of metal tape compatibility. That's in addition to regular-fi, chrome and FeCr settings.

And Bias Calibration and Record Level Calibration systems let you optimize the performance of the specific tape you use.

The professional three-head system monitors the recorded signal an instant after it's recorded. And individual heads for each function, record, playback and erase, significantly improve performance.

Sony's new microcomputer in the heart of the TC-K75 adds convenience and dramatically increases reliability.

Digital logic control lets you speed through any sequence of operations by merely pressing the appropriate feather-touch bar.

The Ferrite-and-Ferrite heads last virtually forever. Compared to a conventional permalloy head, Sony's F&F head lasts 200 times longer. Micro-polished, ultra-hard ferrite both in the magnetic core and guard portions delivers excellent frequency response and a high signal-to-noise ratio.

Another decision: Sony's TC-K96R cassette deck offers the double convenience of auto-reverse ruled by a micro-computer as well

as a detachable remote control unit.

Recording and playback is Sony precise with two newly developed BSL (Brushless & Slotless) motors. Simplified tape transport assures constant tape speed for faithful reproduction.

There's more. A Record Mute, large VU meters with LED peak level indicators, Memory, Timer switch, MIC and LINE input controls and Headphone level control work together to give you impressive value.

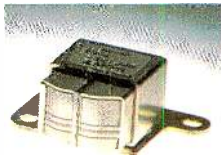
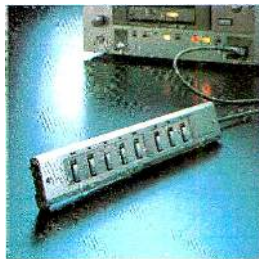
The Sony TC-K75 and the Sony TC-K96R. Your decision? Either way you win.



TC-K75

TC-K96R

The control unit snaps off to become a remote control unit for convenient operation at distances up to five meters.



virtually forever. Compared to a conventional permalloy head, Sony's F&F head lasts 200 times longer. Micro-

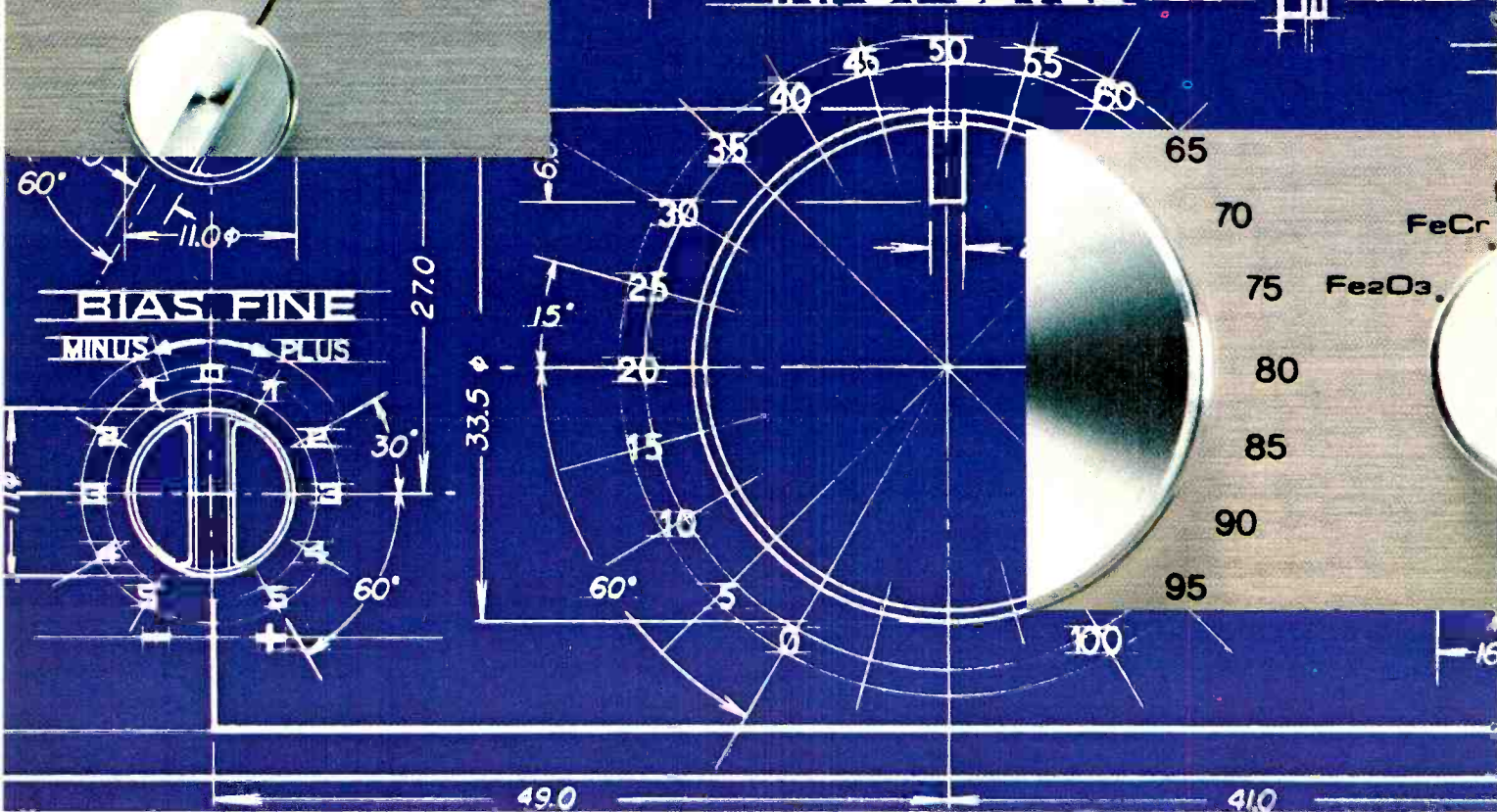


SONY

TAPE SPEED

1 7/8 3 3/4

INPUT LEVEL



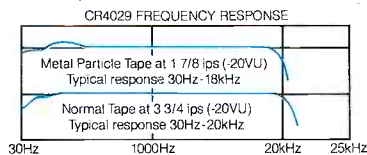
THIS REMARKABLE
CASSETTE DECK
COULD ONLY
COME FROM
THE NEW FISHER.

Recent developments have revolutionized tape technology. The new Fisher CR4029 cassette deck, with an array of features you thought were still in the future, can now make recordings in your home that rival the product of professional studios. Equally important, the CR4029 offers a wide range of choices that, until now, were unavailable. Some of the new cassette decks offer one or two of these technological innovations—Fisher offers them all in one integrated package.

TWO SPEED OPERATION.

You can use the CR4029 at the standard 1 7/8 ips speed and you'll have outstanding recordings. But that's just the beginning. Switch to the new high-speed 3 3/4 ips and the CR4029 delivers an incredible 30Hz-20kHz \pm 3 dB frequency response (using normal tape). What's more, recording at high speed drastically reduces wow and flutter and tape dropout. Off-the-air and off-the-disc recordings will astound you, and even surprise your friends who own reel to reel recorders. (Since a C90 cassette will record a full album at 3 3/4 ips, high speed recording is still economical.) But—there's more.

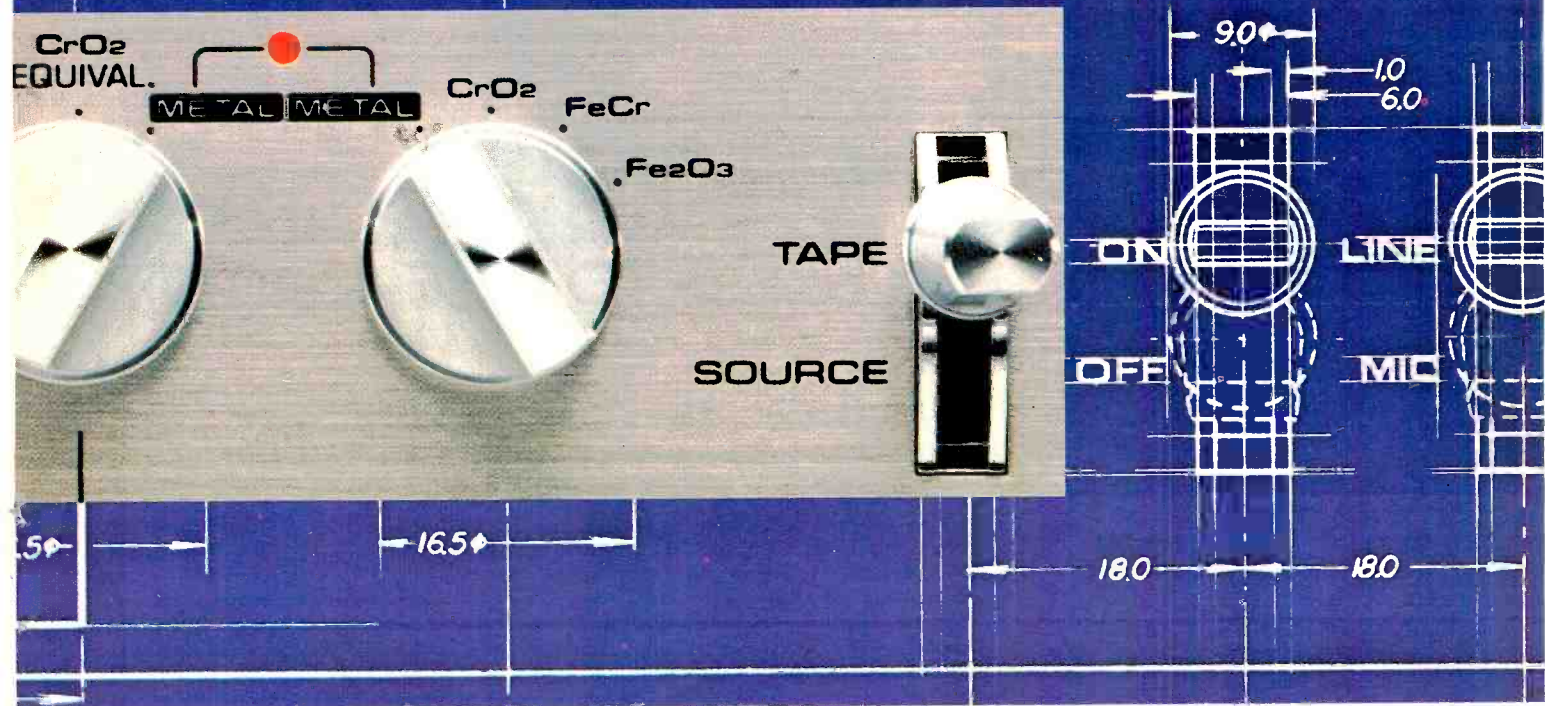
METAL TAPE. Another of the marvelous innovations is metal tape. Why has it become so important? Our chart shows why. Metal tape demonstrably improves frequency response. Combine it with the new high speed and you'll get a hard-to-believe 30Hz-25kHz \pm 3 dB frequency response with virtual freedom from distortion. You'll also be able to record at higher levels. (With normal tape and standard speed, you have to record at lower levels to prevent tape saturation and consequent distortion.)



THREE VHT/SENDUST HEADS WITH DUAL PROCESS DOLBY.

All this new technology requires new recording, playback and erase heads. So Fisher engineers came up with our new VHT heads. Made of a special micro-fine, high density particle formulation, they bring out the best potential of metal tape and high speed. Because the

TAPE SELECT BIAS EQUALIZE TAPE LIMITER INPUT MONITOR

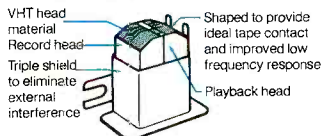


THREE HEAD SYSTEM WITH DUAL PROCESS DOLBY



CR4029 is a three-head design, each head can be optimized for a specific function. There's a wide 4 μm gap VHT record head for the best possible signal-to-noise ratio. A narrow 1 μm gap VHT playback head improves frequency response. And a Sendust alloy erase head overcomes the problem of hard-to-erase metal tape. The separate record and playback heads allow you to monitor as you record — an absolute must for serious record-

VHT RECORD AND PLAYBACK HEADS



ing. And Dual Process Dolby gives you the advantage of Dolby noise reduction in both the record/playback and off-the-tape monitoring mode.

THE CR4029 HAS ALL THE OPTIONS. Why have only part of the new tape technology when you can have all of it? Using the CR4029 three head system you can use metal tape at the standard 1 7/8 ips speed, combining high performance with long play. Or use normal tape at the new 3 3/4 ips speed for both economy and superior performance. Or choose the ultimate: metal tape at high speed 3 3/4 ips, and exceed the expectations of the most critical enthusiasts.

IT'S WHAT YOU'D EXPECT FROM THE NEW FISHER. We invented High Fidelity over 40 years ago. We've never stopped moving ahead. The CR4029 is a perfect example. Part of the new Fisher. Where the only thing about us that's old is our tradition of quality and craftsmanship. See the new CR4029 at your Fisher dealer. Everything you'd want in a technologically advanced cassette deck, and at an under \$500 price.

New guide for buying high fidelity equipment. Send \$2.00 with name and address for Fisher Handbook to: Fisher Corporation, Department H, 21314 Lassen Street, Chatsworth, California 91311.

© Fisher Corp. 1979.



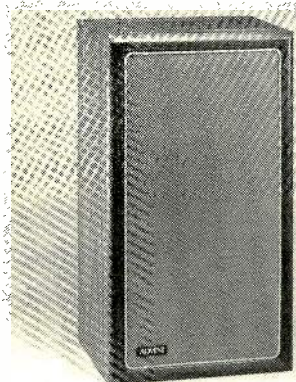
SPECIFICATIONS:

Motor	(1) DC-Servo	Frequency Response 1 7/8 ips
Drive System	(1) Capstan	FeCr Tape (± 3dB) 30Hz-16kHz
Number of Heads	3	Metal Tape (± 3dB) 30Hz-18kHz
Head Material	VHT/Sendust	Frequency Response 3 3/4 ips
Wow and Flutter		Normal Tape (± 3dB) 30Hz-20kHz
1 7/8 ips	0.06% WRMS	CrO ₂ Tape (± 3dB) 30Hz-22kHz
3 3/4 ips	0.05% WRMS	FeCr Tape (± 3dB) 30Hz-22kHz
Signal-to-Noise Ratio		Metal Tape (± 3dB) 30Hz-25kHz
(CCIR Weighted)		Total Harmonic Distortion at OVU
(Dolby Off)	52dB	1 7/8 ips 1.5%
(Dolby On)	62dB	3 3/4 ips 1.2%
Frequency Response 1 7/8 ips		Tape Selector Switch Norm., CrO ₂ , FeCr,
Normal Tape (± 3dB)	30Hz-14kHz	Metal
CrO ₂ Tape (± 3dB)	30Hz-16kHz	Bias Fine Adjustment ± 20%

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The speaker shown above is the New Advent Loudspeaker—a new version of the system that has been this country's best-selling and most imitated speaker for several years.

If you have been thinking of getting, or improving on, a stereo system, the New Advent Loudspeaker can give you performance that's clearly in the "best" category for the price you would normally pay for "something pretty good." Its price is \$155 to \$190*, depending on cabinet finish and how far we have shipped it.

For full information, including a list of Advent dealers, please send us this coupon at the address below. Or call (toll-free) 800-225-1035. (In Massachusetts, the non-free number is 617-661-9500.)

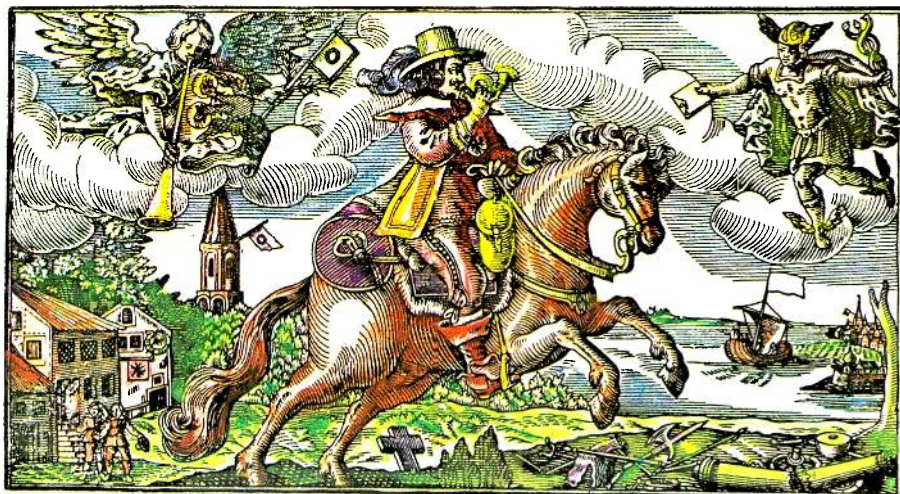
Thank you.

Name _____
 Address _____
 City _____
 State _____ Zip _____

Advent Corporation

195 Albany Street,
 Cambridge, MA 02139

*Suggested prices, subject to change without notice. SR-9/79



LETTERS TO THE EDITOR

Requiem for the '70s

● Noel Coppage's article on the Seventies in the July issue is one of the frankest, most intelligent sociological overviews I've read in some time. Everybody knows there is a relationship between music and history, but few people realize the even more phenomenal relationship between music and society. The current state of music reflects a stupid, self-imposed (?), Orwellian type of discipline. The establishment loves disco because it's a perfectly docile (socially) form of music, about 98 per cent science and 2 per cent inspiration, creativity reduced to a formula. Let the kids turn up the stereo amplifiers, dress up in costumes, get loaded, and think they're really getting away with something. Then they'll be ready to accept and practice the pragmatic ethics being drilled into their heads. The result is a prison of homogenized culture that is growing world wide and is almost impossible to escape.

MATTHEW S. ROUCH
 Erie, Pa.

● Although I agree with much of Noel Coppage's "Requiem for the Seventies," I have to speak up about his attack on the Carpenters, whom (among other things) he called "insufferable." I will be the first to admit that their music is not "progressive" rock and often not very serious, but I still enjoy it immensely. Music doesn't have to be progressive or serious all the time to be good. I hope the Carpenters will continue to make music during the Eighties, not only for my enjoyment but to keep on irritating Noel Coppage.

HALL COONS
 Westover, Md.

● Noel Coppage's excellent "Requiem for the Seventies" in July is without a doubt the finest, most accurate piece on popular music I've read in STEREO REVIEW. Keep surprising me.

MICHAEL WOLF
 St. Louis, Mo.

● I very much enjoyed "Requiem for the Seventies." I grew up listening to my older sister's generation of musicians—Buffalo Springfield, David Bromberg, and others—

and I have generally been disappointed with the Seventies aside from such bright spots as Jackson Browne, Warren Zevon, Emmylou Harris, Neil Young, and the Ozark Mountain Daredevils.

JOEL BRADFORD
 Riverside, Calif.

● I just had to write in to compliment the artist who illustrated Noel Coppage's "Requiem for the Seventies." I think Noel hit the mainstream of music pretty accurately, but one of the best features of the article was the artwork accompanying his text. It is very effective and humorous at the same time. I made a long strip out of the pictures and now have it hanging in my office. Who was the artist?

JONATHAN HOY
 Paducah, Ky.

Lincoln Perry, who is a regular contributor to STEREO REVIEW.

Eulogy for the Sixties

● I can certainly agree with Steve Simels ("Hair and the Hippie Revival," June) that the movie version of *Hair*, the album from it, and its current stage revival (actually, *Hair* never died but crisscrossed the country like an endless flu on the junior-high circuit) will only make Michael Butler richer.

But for Simels to denigrate a whole decade because he was too old to apprehend it (doubtful) or too young to comprehend it (more likely) only proves one thing: in history, position is everything. If "middle Stevie" hadn't crawled out of the sandbox yet, that's the stork's fault and not that of a decade which brought more changes to the texture of American culture (even, some would say, gave it texture after the soporific Fifties) than any other since the Twenties. Simels' problem, besides the usual rock writer's dive into shallowness, is that he's confused the ebullient Sixties with the bitter Seventies, when all the dinosaurs left over from the Fifties (RMN being the prime example) told "the Kids" that it was now time to pay up for the war, the race problems their elders started, and the sick situation in the schools. This was certainly as

(Continued on page 12)

QUALITY IN REVERSE

AKAI's Quick Reverse record cassette decks at popular prices.

Now instead of interrupting great moments in music when it's time to flip the cassette, AKAI's two newest popularly-priced decks automatically reverse the tape and continue to record or play back with virtually the same quality. And with AKAI's unique Quick Reverse — another new feature — directional change is virtually instantaneous.

In addition, the deluxe GXC-735D is loaded with all the other features that make the difference between a good deck and a great one. Things like AKAI's exclusive GX (glass and crystal ferrite) head, guaranteed* for 150,000 hours — the equivalent of playing 24 hours a

day for 17½ years. As well as feather-touch controls, Dolby† memory rewind, Quick Reverse and dramatically recessed red/green illuminated VU meters. Not to mention the kind of specs serious component buyers all over the world depend on AKAI to deliver. (For the more economy-minded, there's the CS-732D. Same great Quick Reverse record/playback feature with Dolby and tape selector — a lot of AKAI quality for not a lot of money.)

Hear them both at your AKAI dealer, or write AKAI, P.O. Box 6010, Compton, CA 90224. They'll reverse your thinking about automatic recording.

GXC-735D: Wow/Flutter — less than 0.045% WRMS; S/N Ratio — better than 56 dB, weighted at FeCr position, with peak level at 3% THD. Dolby on improves up to 10 dB above 5 kHz. Frequency Response — 35-16,000 Hz (± 3 dB) using FeCr tape.

CS-732D: Wow/Flutter — less than 0.06% WRMS; S/N Ratio — better than 56 dB, weighted at FeCr position, with peak level at 3% THD. Dolby on improves up to 10 dB above 5 kHz. Frequency Response — 35-15,000 Hz (± 3 dB) using FeCr tape.

AKAI

You never heard it so good.

*limited warranty
†TM Dolby Labs. Inc.



"fair" as making the carefree flappers of the Twenties responsible for the Great Depression of the Thirties.

PERRY BRASS
New York, N.Y.

Gold Strike

● Barbara Jurin's "How to Strike Gold" in July was right on the mark. However, she made a grave omission in the last paragraph of Hint No. 20. The ultimate masters of the "doobie doobie doobie" form had to be the Byrds with their classic *Turn Turn Turn*.

KENNETH B. CAMPBELL
Portland, Ore.

Patti and the Pope

● I find it difficult to believe that Steve Simels actually interpreted the title cut from Patti Smith's album "Wave" the way he says he did in his July review ("... this unintentionally comic update of Annette Funicello in an American International surf movie"). I can almost understand how he missed the spoken references to an unnamed subject "on his balcony waving to a billion people" and "the edges of his cloth getting wet," but the photograph on the lyric sheet should have been some help. The "guy she's trying to pick up" is Pope John Paul I! Admittedly, even in this context the cut could be viewed unfavorably. Holding a conversation with the late Pope on

the "shores of eternity" (or whatever) is a bit trite (still, I find it kind of touching).

LEITH A. TOMPKINS
Presque Isle, Me.

Steve Simels replies: As a matter of fact, I played the thing several times for several friends who didn't catch the papal reference either. Frankly, I still prefer my version!

Time Flies

● Over the years, a small number of technical terms have commonly been misused in the audio field. Prime examples are "stylus pressure" to mean stylus force, "monaural" to mean monophonic, and "rms watts" to mean continuous-sine-wave watts. Fortunately, these misuses seem to be declining.

There is another incorrect usage that, although old, is only now becoming common throughout the industry and in the pages of *STEREO REVIEW*: "time delay." I was guilty of this misuse myself until it dawned on me that the term makes no sense. There is no such thing as time delay, for we cannot delay time. What is actually delayed is the audio signal or program. Therefore, we should speak of "signal delay," "program delay," "audio delay," or simply "delay" instead.

PETER W. TAPPAN
Bartlett, Ill.

We agree... agree... agree... agree...

Berlioz and the Bard

● I do not wish to make much ado about nothing, but Berlioz's *Béatrice et Bénédict* is not, as Eric Salzman had it in a July review, based upon *As You Like It*.

GREGORY W. PAYNE
Stamford, Conn.

Digital Quad?

● I am gung ho for digital audio, so I was sailing along nicely reading Richard Freed's "The Pizzicato Polka and the Digital Waltz" (June) when I came to this infamous, blasphemous, utterly reckless, and thoughtless remark: "... [London/Decca's] further credit, it abstained from the quadraphonaticism that proved to be one of the less admirable flashes in the audio pan."

Pardon my dramatics, but this is almost tantamount to kicking me in a man's most vital region, for above all else I am a quadraphonatic aficionado—a quadraphonatic, if you will. Nothing, but nothing, goes through my system without being enhanced quadraphonically by my Sansui QSD 1 synthesizer/decoder. More sound comes out of my older stereo recordings, to say nothing of the newer ones, than ever before; two-channel digital discs sound glorious. Now how about some digital quad recordings?

SUMNER KERNAN
Los Angeles, Calif.

Percy Grainger's Sax

● James Goodfriend's "Best of the Month" review in June of RCA's new Percy Grainger (Continued on page 14)

VISIT YOUR DEALER FOR A LIVE DEMONSTRATION — SEE HOW FAST AND ACCURATE EQ'ING CAN BE!

Soundcraftsmen's NEW 'SCAN-ALYZER' EQUALIZER

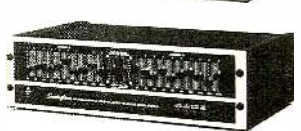
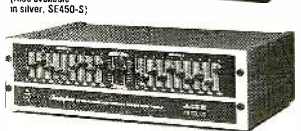
MADE IN U.S.A. \$499
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THE MOST ACCURATE ANALYZER/EQUALIZER—0.1 dB READOUT!

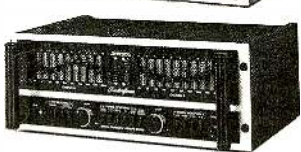
The Patent-Pending DIFFERENTIAL COMPARATOR circuitry of the "SCAN-ALYZER" EQUALIZER IS THE KEY TO HIGH PRECISION ACCURATE EQ analysis. The basic simplicity of the DIFFERENTIAL COMPARATOR circuitry makes it possible for even a novice to accurately EQ his room and his system, yet that same circuitry is so highly accurate it can actually be used for 0.1 dB laboratory measurements in EQ analysis. This combination of equalizer and analyzer creates a functional component that should be an integral part of every high quality home stereo system. The "SCAN-ALYZER" EQUALIZER with its accompanying COMPUTONE CHARTS, can be used in a home stereo system for many important functions—for example... To establish a room EQ curve using its own EQ or external EQ... To

establish a curve for taping so that each tape recording is pre-compensated for any variance in the recording tape's, or in the tape recorder's frequency response characteristic... To establish a curve for any specific cartridge in use... To establish a curve for given sets of room conditions, i.e.: a crowded room, a room with drapes closed and doors closed, an empty room, a room with drapes open and doors open, furniture changes, etc.... To establish the performance characteristics of any new component to be added to the system... To verify the continued accuracy of performance of the entire system or of any individual component in the system, such as a tape deck, turntable, cartridge, amplifier, preamplifier, speakers, etc.... and many more applications too numerous to list!

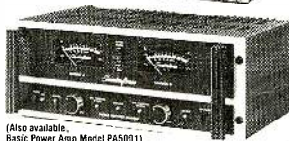
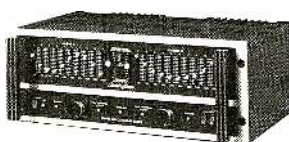
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Utilizing the innovative design techniques which have made our revolutionary line of loudspeakers so popular, Avid introduces a compact Minimum Diffraction Loudspeaker™ for less than \$150.

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Overall system response (48 Hz to 20 kHz ± 3 dB) is truly exceptional for a speaker in this price range, and few loudspeakers in its class offer 88 dB efficiency along with 100-watt power handling capability.

Avid builds its own drivers to meet the specific design objectives of each system, and the Model 110 is no exception.

Power handling of the 1-inch soft dome tweeter is achieved with a design incorporating magnetic fluids and a high-temperature voice coil. Avid's proprietary cone treatment techniques enable the 8-inch woofer to roll off mechanically, eliminating the need for an electronic crossover.

The Model 110 is a totally integrated design yielding a level of performance usually found only in the most expensive loudspeaker systems.

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record was worth more to me than the STEREO REVIEW subscription price. For years I've been telling friends about the best and most amazing solo-piano concert I ever attended, which Percy Grainger gave in Detroit's Masonic Temple sometime between 1936 and 1938. Grainger was at his best, and his interaction with the audience was a real experience also. He didn't tire of playing piano encores until 11:30 p.m., and we still weren't about to let him leave. Grainger held up his hand, disappeared for a few minutes, and then returned with a saxophone. He proceeded to play the wildest, funniest music on that saxophone that anyone has ever heard.

We loved it, roaring with laughter and appreciation until 2:30 a.m. But whenever I tell the story, the doubters say he didn't play that saxophone, it must have been someone else. The photo on page 84 of Percy Grainger holding a saxophone confirms my memory of him, sitting, standing, and parading around on that stage for three hours with a sax after finishing a terrific piano concert.

HAROLD A. SANDERS
Hilo, Hawaii

Record Collecting

● Readers of Paul Kresh's "The Passionate Collector" (June) might be interested in knowing about my *Price Guide to Collectors' Records*. Now in its third edition, the book lists the prevailing market values in 1952, 1967, and 1976 for more than 7,800 classical discs issued on Victor, Columbia, Brunswick,

and other labels during the acoustic era, 1900-1925. Copies may be obtained for \$9.95 postpaid from American Record Collectors' Exchange, P.O. Box 1377, F.D.R. Station, New York, N.Y. 10022.

JULIAN MORTON MOSES
New York, N.Y.

● Ticket to Ryde Ltd. is located in Lacey, Washington, not Lacey, Wales, as Paul Kresh had it on page 75 of "The Passionate Collector" in June. Also, the \$1,500 Beatles disc mentioned in the article was "The Beatles and Frank Ifield" (VJ 1085), issued in 1964 and one of only three unopened, factory-sealed copies of the the second press run known to exist; it is now worth over \$2,000. (Copies of the first pressing of that LP, which has a photo of an old man instead of a drawing of the Beatles on the cover, are valueless.)

MITCHELL McGEARY
Ticket to Ryde Ltd.
Lacey, Wash.

Actually, really valueless?

● Paul Kresh's "The Passionate Collector" in June was entertaining but somewhat misleading. There are many weird birds in the record-collecting field, but collectors' preference for old 78s over LP reissues of the same performances is not caused by old-fogyism or hardening of the eardrums.

Each step in the record-producing process compromises sound quality, hence the recent growing popularity of direct-to-disc recordings. When 78s are dubbed for LPs, sound is

lost in both the taping and remastering. It has only been in the past decade, with the introduction of the Dolby noise-reduction system, that record companies have been able to do an acceptable job of remastering 78s. Before, they would "hype" the original sound with fake stereo, heavily filter the highs and lows to remove surface noise, hiss, and rumble, and as a result often produce a dull, lifeless shadow of the original recording. Moreover, many "pirate" LP reissues used worn originals, cheap tape equipment, and bargain-basement pressing plants.

Finally, it is still impossible, even with today's advanced technology, actually to improve the sound of recordings made forty to fifty years ago. If someone finds a way to do that, I may just decide to sell my originals.

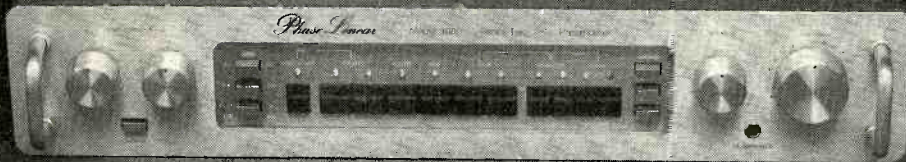
RUSSELL SHOR
Philadelphia, Pa.

Correction

● There is a small error in the August "Bulletin" item concerning United Video's plans to make the broadcasts of WFMT in Chicago available nationwide via satellite. We would very much like to include Hawaii in the service, but unfortunately the satellite transponder we are using does not produce enough signal level there for reception. We do, however, have enough signal level to serve the entire continental U.S. including Alaska.

TOM KEENZE
Engineering Manager, United Video, Inc.
Tulsa, Okla.

A NEW PREAMP FOR THAT DISCERNING PERFECTIONIST WHO CAN APPRECIATE THE DIFFERENCE.



The new Phase 3000 Series Two was designed for that discerning music-lover who has a passion for accurate sound, an eye for elegant, yet functional design, a feel for craftsmanship, and an unflinching determination to maximize return on investment.

The Phase 3000 incorporates the latest technological advancements in preamp design. Transient overloading that plagues preamps has been virtually eliminated, whether amplitude, frequency, or slew induced. Now you can enjoy the flexibility, performance and features that are priced substantially higher in other equipment.

CMOS LOGIC MEMORY SYSTEM

Most preamps use dated mechanical switching devices that force signals to travel long, noisy, circuitous routes from

the inputs, to the front panel, then back to the outputs. *Ours doesn't.* The Phase 3000 uses CMOS-digital logic to energize switching relays located where they belong, at the input jacks. This shortens critical signal paths. Noise, hum, and the "crosstalk" that's characteristic of mechanical switching is virtually eliminated.

PHONO CARTRIDGE FLEXIBILITY

The two independent RIAA Phono Stages eliminate all low-level switching. As a result, noise is reduced to theoretical limits.

Phono 1 is designed for moving-magnet cartridges and has three selectable capacitance values.

Phono 2 is used with moving-coil cartridges and has three selectable resistance values. The expensive outboard head amp usually required for a moving-coil cartridge is already built into the 3000.

WANT MORE?

A listening session with a pair of headphones will convince you just how much of a difference a true headphone amp makes. Turn the 3000 around, and see how easy it is to patch in your noise reduction unit.

Two complete taping circuits allow you to copy between decks while listening to another source.

But we've done enough talking. If you're serious about state-of-the-art performance it's time for you to do some listening. See your Phase dealer.

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And bumps up the power.**



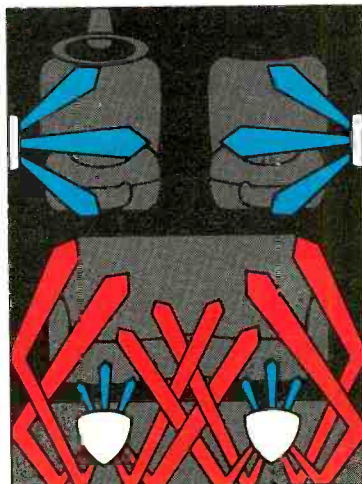
Flat power radiation. That's what the new Bose Model 1401™ Direct/Reflecting® car stereo delivers. On the road.

A compact Booster/Equalizer electronically adjusts the signal from any source to the full-range drivers. Assuring flat power radiation at all frequencies. For accurate reproduction of every musical note . . . in a car.

In addition, an active Spatial Control™ System uses individual amplifiers for each of four speakers. So you can shape the sound for your car. To re-create the spatial realism of a live performance.

Plus, 100 watts of pure power drive the Model 1401 when all four speakers in the system are used. Yet it still fits under the dash.

Two Direct/Reflecting® speakers with an adjust-



able vane let you reflect the sound off the rear window or other hard surfaces of the car. The way sound is reflected in a concert hall.

And two accessory speakers can be mounted on the doors for an even greater dimension and fullness.

The speakers are full-range drivers like those developed for the Bose 901® system. But specially engineered for the car.

The Bose Model 1401 Direct/Reflecting® car stereo. Take the curves out of the sound in your car.

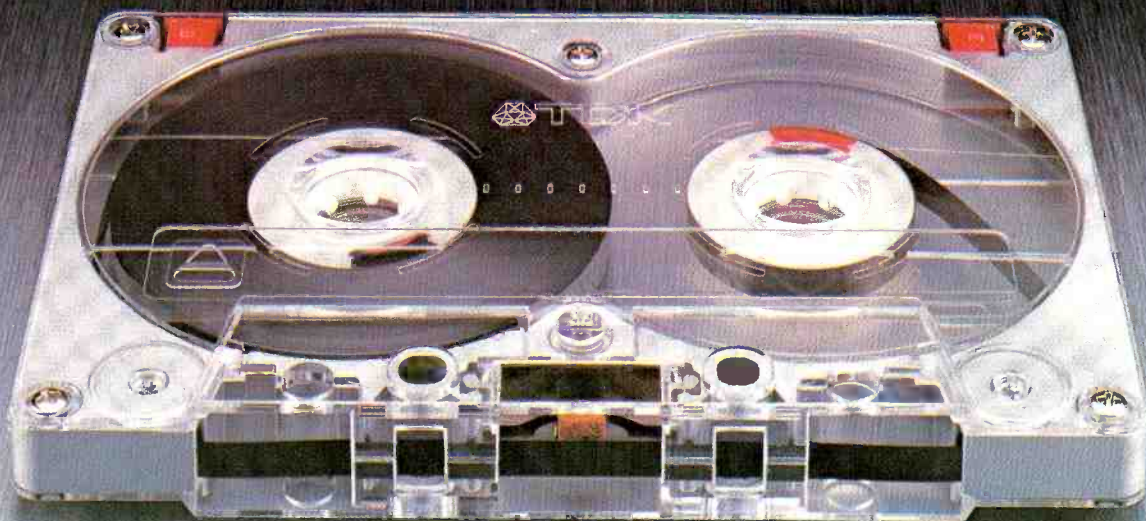
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Covered by patent rights issued and pending.

Introducing TDK metal. The Music Mirror.



The era of metal particle tape has arrived. Metal-ready cassette decks are already in the stores, and more are on their way. There are also a number of metal cassettes on the market, and all of them have a high coercivity and remanence—their magnetic energy is roughly four times that of the best oxide tapes. But that does not mean that all metal cassettes are alike. Not by a long shot.

TDK's metal cassette, MA-R, looks, feels and performs like no other cassette. That's why we call it "The Music Mirror." We've used advanced manufacturing technology to solve the problems inherent in metal tape. If left untreated, metal particles oxidize upon contact with water vapor and oxygen in the atmosphere—they actually "rust." TDK has developed a unique way to coat each and every particle with a process that protects them from the atmosphere, even at the critical exposed edge of the tape. The result is a tape that is resistant to oxidation. In fact, the overall stability of MA-R is well within the limits that have been set for conventional cassettes. But superior tape is only

part of MA-R's story. TDK's new Reference Standard Mechanism is so revolutionary in design and performance, that its influence will be felt for years to come.

For starters, there's the one-piece, die-cast metal main-frame. Metal is far more resistant to warpage than plastic, and unibody construction eliminates performance differences between the A and B sides. The frame and mechanism are sandwiched between two clear covers held in place by six computer-torqued, double-threaded locking screws that will not slip because of vibration.

MA-R's amazing mechanism is visible for all to see, thanks to a transparent slip sheet. Our unique double hub-clamp is an integral part of a strong and circular tape storage system. (MA-R's two clamps are color-coded red and black, as a visual reference).

Our newly-designed, seamless, water-wheel-type rollers rotate around stainless steel pins, which are micro-polished for circularity. Our new dual-spring pressure pad assembly allows for more flexibility, yet provides more hor-

izontal support for uniform tape to head contact. MA-R even includes removable, replaceable erase-prevention lugs, a new standard in protection and flexibility.

Ask your TDK dealer to show you the new MA-R cassette. Hold it in your hands and feel its weight. Look at the ingenuity and precision of the shell and mechanism. Then listen to it perform in one of the new metal decks. All your senses will tell you that this isn't just another new cassette—it's one of the memorable audio products of our time. TDK Electronics Corp., Garden City, N.Y. 11530.

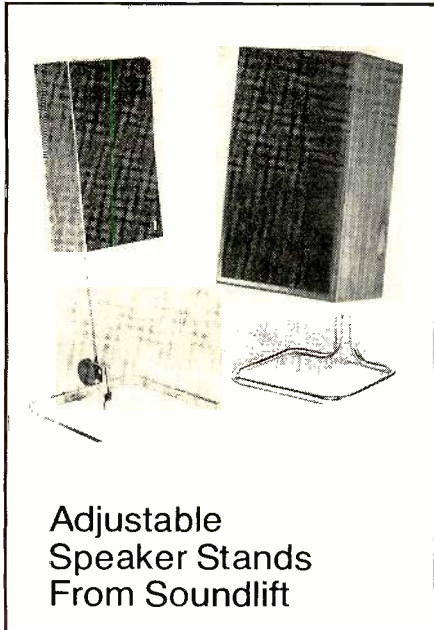
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TDK MA-R

The machine for your machine.

New Products latest audio equipment and accessories



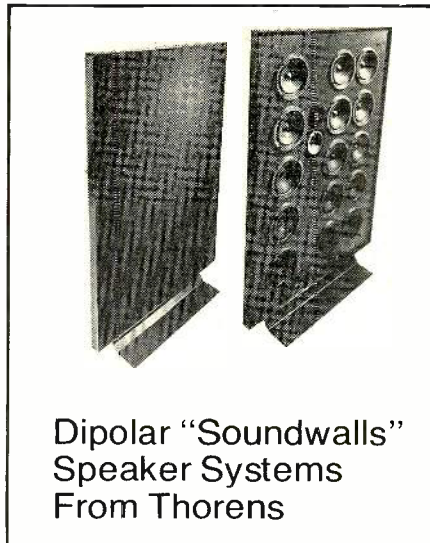
Adjustable Speaker Stands From Soundlift

□ Soundlift, a New York City company, has introduced two models of a tubular-steel speaker stand, both featuring adjustable height (from floor level to 14 inches high) and angle of tilt (0 to 22 degrees above the horizontal). The stands, which are made in West Germany, hold speakers up to 28 inches high between two rubber-lined clamps; no mounting holes are necessary. They are available with either open (left) or closed (right) bases in black or chrome finishes. Available for \$91 per pair, postpaid, directly from Soundlift Inc., Dept. SR, 595 Fifth Avenue, New York, N.Y. 10017.

TMC 63 fits the TP 11MKII and TP 16MKII arms, the TMC 70 fits the TP 30 arm. A pre-amplifier, the PPA 990, must be used with these cartridges.

Specifications of the two cartridges include a frequency response of 20 to 20,000 Hz ± 2 dB, channel separation of 25 dB at 1,000 Hz, a vertical tracking angle of 20 degrees, and a vertical compliance of 12×10^{-6} centimeters per dyne. Termed by Thorens "Fine-line," the stylus is said to have a pressure index such that the cartridge's recommended tracking force of 2 to 3 grams is equivalent to approximately 1¼ grams of tracking force with a conventional elliptical stylus. Prices: TMC 63 and TMC 70, \$550; PPA 990, \$335.

Circle 120 on reader service card

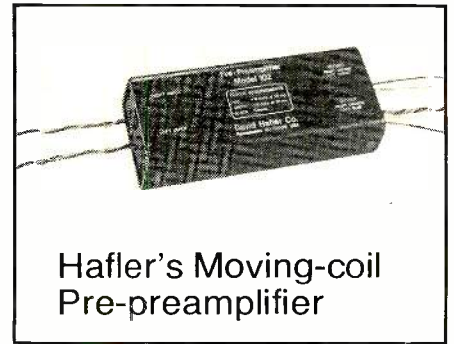


Dipolar "Soundwalls" Speaker Systems From Thorens

□ Thorens has introduced two slim dipolar-array loudspeakers. The bass drivers in both units are not enclosed at the rear and hence radiate in a classic dipole (figure-eight-shaped) pattern. This arrangement is claimed to have a number of advantages, including the reduction of room-resonance excitation by the speaker and better stereo imaging.

Two speaker systems make up the present "Soundwalls" series: the HP360, which uses nine 8-inch bass drivers, a 4-inch midrange, and a 1-inch dome tweeter, and the HP380 (shown), which uses fifteen 8-inch bass drivers and the same midrange and treble units as the HP360. Both systems have crossover frequencies of 600 and 5,000 Hz and 4-ohm nominal impedances. Both units also have a sensitivity of 95 dB output, measured at 1 meter, for a 1-watt input and a DIN-rated power capacity of 80 watts. Frequency response is 45 to 22,000 Hz for the HP360 and 35 to 22,000 Hz for the HP380. Dimensions of the speakers without stands are: $34\frac{1}{4} \times 22\frac{1}{8} \times 3\frac{1}{8}$ inches for the HP360 and $47\frac{1}{4} \times 31\frac{1}{2} \times 3\frac{1}{8}$ inches for the HP380. The stands extend the depth dimension to 11 inches. Prices: HP360, \$750; HP380, \$1,100.

Circle 121 on reader service card



Hafler's Moving-coil Pre-preamplifier

□ The David Hafler Company's DH-102 pre-amplifier is a step-up device for moving-coil cartridges designed primarily for use in conjunction with that company's DH-101 preamplifier, although it can also be used with other preamplifiers capable of providing a ± 18 -volt, 30-milliamp direct-current supply. The unit is enclosed in a metal box and is connected to the other circuits of the preamplifier by soldering eleven bare-wire leads into place. Complete instructions for installation are included; the process takes approximately one hour.

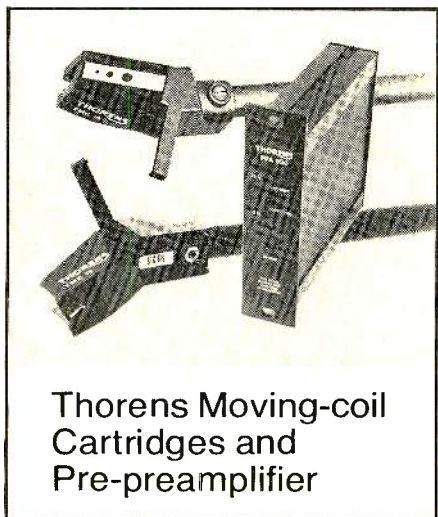
The DH-102 has a rated total harmonic distortion of less than 0.005 per cent at its rated output of 300 millivolts. The gain of the unit is switch-selectable to either 20 or 34 dB; its input impedance is 600 ohms, its output impedance 50 ohms, and its equivalent input noise (with input shorted) is 85 nanovolts when measured using the IHF A-weighting curve. Dimensions are approximately $6\frac{1}{2} \times 2\frac{1}{2} \times 1\frac{1}{2}$ inches, weight is 30 ounces, and price is \$75. For further information write the David Hafler Company, Dept. SR, 5817 Roosevelt Avenue, Pennsauken, N.J. 08109.



Nagatronics Phono Cartridge Uses Boron Cantilever

□ The Nagatronics Model 9600 is a moving-iron phono cartridge that uses an unusual stylus assembly having a cantilever of boron and a stylus tip of "semi-line contact" shape. Boron is a metal-like element having an extremely high ratio of stiffness to mass. Among the 9600's other distinctive characteristics are a cartridge body made of a cast-aluminum alloy

(Continued overleaf)



Thorens Moving-coil Cartridges and Pre-amplifier

□ Thorens has introduced two moving-coil cartridges, the TMC 63 and TMC 70, designed exclusively for use with Thorens "Isotrack"-series turntables. Both use integral arm tubes that plug into the Isotrack connector. The

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New Products

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and a magnetic circuit that uses samarium cobalt “rare-earth” magnets. Specifications of the cartridge include a frequency response of 20 to 30,000 Hz, channel separation of 27 dB at 1,000 Hz, and a recommended tracking-force range of 0.9 to 1.3 grams. Vertical tracking angle is 20 degrees (± 4 degrees), dynamic compliance is 15×10^{-6} centimeters per dyne at 100 Hz, and output voltage is 2 millivolts for a 5-centimeter-per-second groove modulation. A few amplifiers may have insufficient gain to use this cartridge, and Nagatronics therefore offers the Model 9500, a battery-powered pre-amplifier with a 10-dB gain. Prices: Model 9600, \$229; Model 9500, approximately \$175. Nagatronics Corp. Dept. SR, 2280 Grand Avenue, Baldwin, N.Y. 11510.

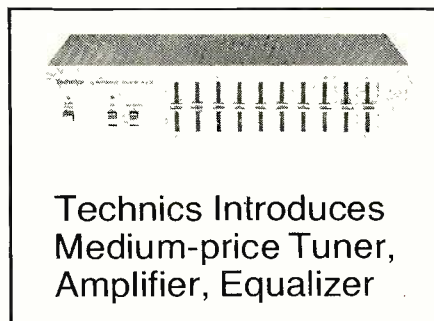


KEF Speaker Has Overload Protection, Matched Driver Pairs

KEF's Model 101 speaker system incorporates a number of features not usually found in a small loudspeaker system, including left and right driver pairs that are matched to within ± 0.5 dB in frequency response and an electronic circuit called “S-STOP” that substantially reduces the input signal to the speaker under excessive input-power conditions. A red LED on the speaker's front panel is illuminated when this circuit is activated.

The Model 101 employs a 4¼-inch bass driver with a Bextrene plastic cone that crosses over to a 1-inch plastic-dome treble unit at 3,500 Hz. The system, which uses the acoustic-suspension principle for bass-driver loading, has a nominal 8-ohm impedance, a rated frequency response of 90 to 30,000 Hz ± 2 dB, and a sensitivity rating of 81 dB output for a 1-watt input measured at 1 meter. Minimum power requirement is 20 watts, and power-handling capacity is 100 watts.

The 101's enclosure is finished in walnut veneer with black grille fabric. Dimensions of the speaker are 10½ x 7½ x 7½ inches. Price: \$250 per matched pair. For further information write: Intratec, P.O. Box 17414, Dept. SR, Dulles Airport, Washington, D.C. 20041.



Technics Introduces Medium-price Tuner, Amplifier, Equalizer

Three new Technics electronic components, sharing the same dimensions and a similar appearance and finish, have been introduced as part of that company's expansion into medium-price components. The three units are the SU-8011 integrated amplifier, the ST-8011 AM/FM tuner, and the SH-8010 stereo frequency equalizer (shown).

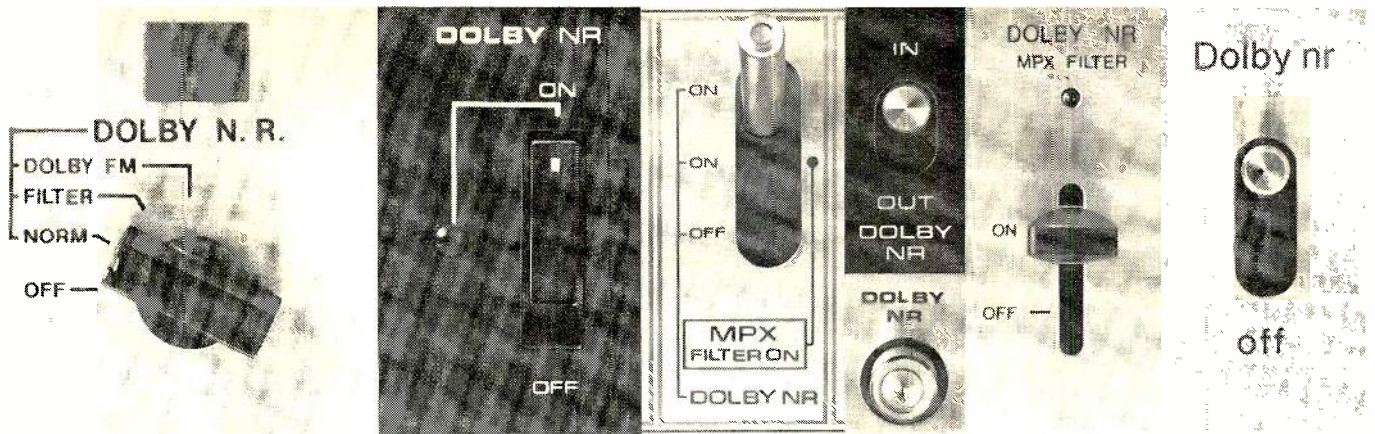
The SU-8011 integrated amplifier has a power rating of 25 watts per channel, measured into 8 ohms, with total-harmonic and intermodulation distortion figures of 0.08 per cent or less. The dynamic headroom of the amplifier, measured under IHF conditions, is 2.5 dB. The phono section of this amplifier has a signal-to-noise ratio of 75 dB (IHF), an overload level of 100 millivolts at 1,000 Hz, and RIAA equalization accuracy to within ± 1 dB. Its bass and treble controls have ranges of ± 10 dB at 50 and 20,000 Hz, respectively, and the switchable loudness-compensation circuit boosts response by 8 dB at 50 Hz (with a volume-control setting of -30 dB). The amplifier's controls include main and remote loudspeaker switches, a dual LED array that reads power referred to 8 ohms, and inputs for one phono and two line-level sources.

The ST-8011 tuner uses a distinctive dial pointer that contains a row of LED's in two colors to indicate relative signal strength. The ST-8011 has a usable sensitivity of 1.9 microvolts (10.8 dBf), a sensitivity of 47 microvolts for 50-dB quieting in stereo, and total harmonic distortion in stereo of 0.4 per cent or less. Capture ratio is 1 dB, alternate-channel selectivity is 60 dB, and ultimate stereo signal-to-noise ratio is 70 dB.

The SH-8010 is a graphic equalizer that uses ten slider controls (five per channel) to alter frequency response by ± 12 dB at 100, 330, 1,000, 3,300, and 10,000 Hz. The equalizer has a maximum output of 4 volts, total harmonic distortion below 0.05 per cent, a signal-to-noise ratio of 95 dB, and an input sensitivity of 0.5 volt. In addition to the slider controls, the unit incorporates a tape-monitor switch that permits comparison of the equalized vs. unequaled program. Dimensions of all three units are approximately 17 x 3½ x 9½ inches, and all three are finished in brushed silver with grey enclosures. Prices: SU-8011, \$175; ST-8011, \$170; SH-8010, \$180.

Circle 122 on reader service card

(Continued on page 22)



When what's built-in is not enough.

Still hearing some "SSSSSSSS," even though you're using good tape and the noise reduction system in your deck? Don't blame the tape. Chances are, that noise reduction system doesn't have what it takes to give you totally noise-free recordings.

The answer: a dbx II tape noise reduction unit. All of our models give you 30 dB of noise reduction at all frequencies, plus 10 dB extra recording level headroom. Without altering the sound of your music, either. The best that Dolby* B can offer is 7-10 dB of noise reduction. Besides, Dolby and other typical systems operate only at high frequencies, allowing low frequency noises to remain. And as experts know, they require level matching. dbx II doesn't require any level matching whatsoever, because its true mirror image compression/expansion operates linearly on all frequencies and your music's entire dynamic range.

*Dolby is a registered trademark of Dolby Laboratories, Inc.

This all means that the live performances, FM broadcasts and record albums you tape will have their full dynamic range preserved, with no audible tape noise added. So, if you're unhappy with the noise reduction system in your tape deck, consider a dbx II. We make 3 models: the 122, for two-channel tape noise reduction; the 124 for four-channel tape noise reduction, or simultaneous off-tape monitoring of the noise-reduced signal; and the 128 combination tape noise reduction system/dynamic range expander, which lets you make tape copies of your recordings that sound better than the original.

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This guarantee is transferable. If you ever sell your Thorens turntable, the unexpired portion of the guarantee stays in effect for the new owner.

It's that simple!

What's the hitch?

A five-year guarantee on turntables is unheard of in the component industry. Most manufacturers limit their guarantees to one year. So we can't blame you if you look for something tricky in the fine print — and here it is:

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make a five-year guarantee without worrying about the cost. Also we have a sneaky motive. We just hope one or more of our competitors tries to copy our 5-year guarantee. They could find it very expensive trying to keep some turntables working.

Every model covered.

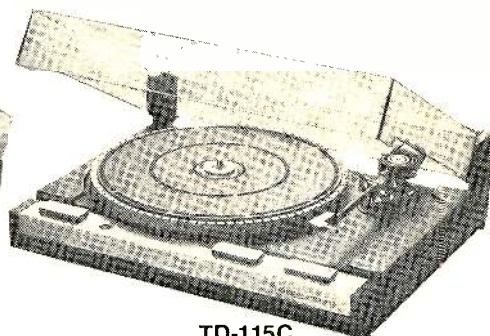
All Thorens turntables now offered carry our five-year guarantee — irrespective of the price you pay. While the more expensive models offer extra features, there is never any compromise with Thorens quality. And, dollar-for-dollar, you can't get better sound.

Before making any buying decision on a turntable, don't you think it might make good sense to see the Thorens 5-year guaranteed models? If you don't happen to know the location of the nearest authorized Thorens dealer, mail us a card and we will send you his name.

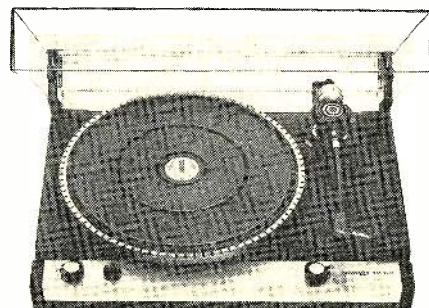
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TD-105C



TD-115C



TD-110C

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5 YEARS



Limited Five Year Warranty

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All Thorens turntables now offered are covered by this guarantee for five full years from the date of purchase. The Isotrack tonearms are included in the guarantee. If anything should go wrong, the only cost to you would be for shipping to a Thorens technical service center.

TD-105C

- Extremely low price for Thorens quality and performance.
- Servo-controlled electronic belt-drive.
- Low effective mass, low resonance TP22 Isotrack tonearm for maximum tracking ability with minimum record wear.
- Friction-free velocity-sensing auto shut-off/return.

Suggested retail \$300.00

TD-104C

- Identical to TD-105 less auto shut-off/return.

Suggested retail \$250.00

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- Servo-control DC motor with load correcting automatic pitch control.
- 4 point "ortho-Inertial" suspension decouples virtually all motor vibrations from both the turntable and tonearm.
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- Thorens transcription quality 2-speed turntable for use with separate tone arms.
- 16 pole synchronous motor; dynamically balanced platter; anti-resonance mat; shock free tone arm mounting and anti-feedback suspension systems.
- Pre-drilled boards available for wide selection of arms.

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TD-126 MK III C

- Electronic servo controlled DC motor with load correcting automatic pitch control. Three speeds 33.3, 45, 78 RPM.
- Unique floating suspension system for the very lowest rumble on the market.
- Isotrack TP 16 MK III tone arm with ultra low mass, low bearing friction, and low resonance.
- Friction free velocity sensing electronic shut-off; separate tone arm lift motor.

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TD-126 MK III B

- The TD-126 MK III with mounting board to accept separate tone arms.

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TD-160 II B



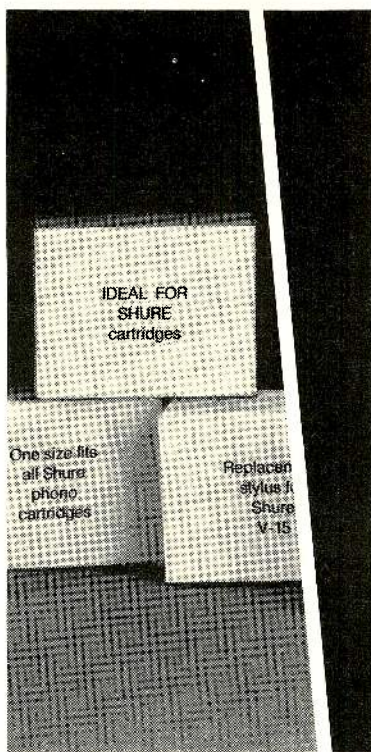
TD-126 MK III C

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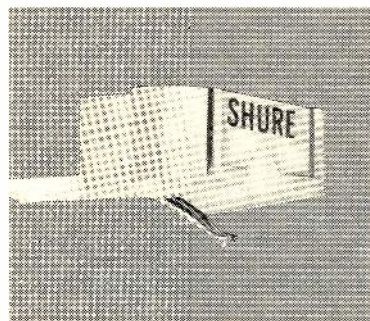
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Needle in the hi-fi haystack

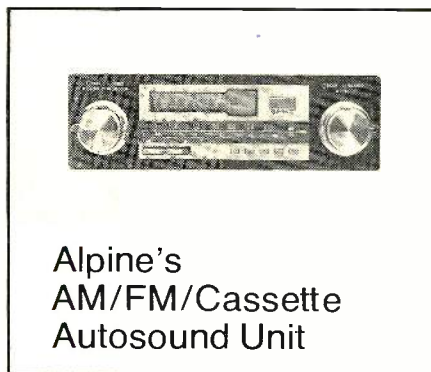
Even we were astounded at how difficult it is to find an adequate other-brand replacement stylus for a Shure cartridge. We recently purchased 241 random styli that were not manufactured by Shure, but were being sold as replacements for our cartridges. Only ONE of these 241 styli could pass the same basic production line performance tests that ALL genuine Shure styli must pass. But don't simply accept what we say here. Send for the documented test results we've compiled for you in data booklet # AL548. Insist on a genuine Shure stylus so that your cartridge will retain its original performance capability—and at the same time protect your records.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
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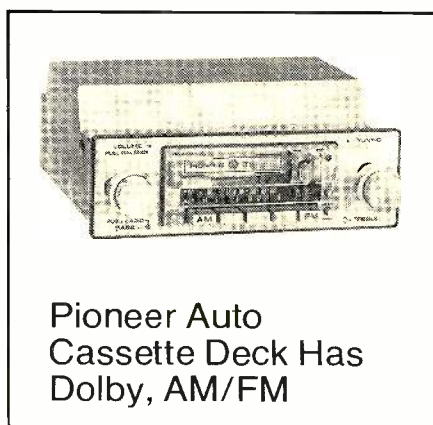
Manufacturers of high fidelity components, microphones, sound systems and related circuitry

CIRCLE NO. 57 ON READER SERVICE CARD



Alpine's
AM/FM/Cassette
Autosound Unit

Alpine, a Japanese supplier of autosound equipment to European car manufacturers such as Lamborghini, has entered the American automotive market. Among their new products is the 7212, an AM/stereo-FM unit with an auto-reverse cassette player. It features a 20-watt-per-channel power output and Dolby noise reduction for both FM and cassettes. Its FM-tuner specifications include a sensitivity of 1.4 microvolts, a capture ratio of 1.5 dB, and an FM signal-to-noise ratio of 72 dB (with Dolby in use). Cassette-player specifications include a frequency response of 40 to 11,000 Hz, a signal-to-noise ratio of 65 dB, and wow and flutter of 0.14 per cent or less. Front-panel controls include: concentric bass and treble, a front-rear fader, loudness, and an FM muting switch; there is a stereo indicator light. Price: \$359.95. Alpine Electronics, Dept. SR, 3102 Kashiwa Street, Torrance, Calif. 90505.

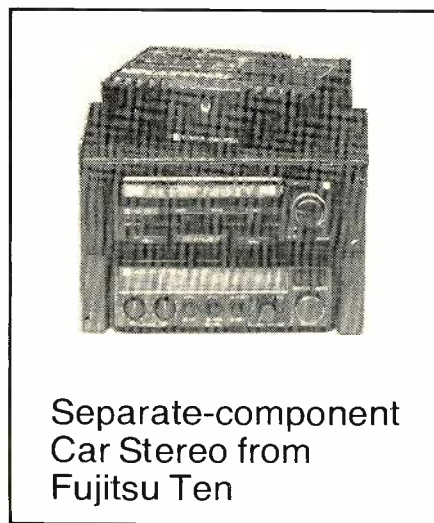


Pioneer Auto
Cassette Deck Has
Dolby, AM/FM

The Pioneer KPX-9500 is an in-dash cassette deck (without power amplifier) equipped with an AM/FM tuner and Dolby noise-reduction facilities usable both on FM and tapes. The tuner section of the unit features a phase-locked-loop multiplex decoder and an FET front end; five stations can be mechanically preset by pushbutton. Automatic interstation muting on FM, a stereo light, and a mono switch are also included. The cassette-player portion of the KPX-9500 has a locking fast-

forward/rewind switch and an electronically governed motor. Additional features and front-panel controls include adjustable shaft spacing (with concentric controls for volume, balance, tuning, bass, and treble), a Dolby-indicator lamp, a spring-loaded cassette door, a loudness-compensation button, and automatic replay after rewind. Price: \$329.95. Pioneer Electronics of America, Dept. SR, 1925 East Dominguez Street, Long Beach, Calif. 90810.

Circle 123 on reader service card



Separate-component
Car Stereo from
Fujitsu Ten

Fujitsu Ten's Audio Compo line consists of two power amplifiers, a control amplifier, a graphic-equalizer/preamplifier, a time-delay unit, two tuners, and a cassette deck. The PA-130F (top) is a two-channel power amplifier with an output of 20 watts per channel into 4 ohms, a signal-to-noise ratio of 80 dB, and channel separation of 50 dB. Price: \$87.95. The four-channel PA-150F (not shown) also has a 20-watt-per-channel output and the same performance specifications as the PA-130F. Price: \$119.95.

The CA-100 (not shown) is a control center without power amplifier. It accepts four line-level input sources as well as a microphone, has bass and treble controls and a level attenuator. Price: \$89.95. The SP-711S1 cassette deck (center) has Dolby noise reduction, automatic reverse, bass and treble slide controls, tape-direction lights, and concentric volume and balance controls. Specifications include a frequency response of 30 to 14,000 Hz, wow and flutter of 0.15 per cent or less, and a signal-to-noise ratio of 50 dB or greater. Price: \$199.95.

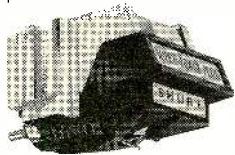
The CA-200Q (not shown) is a five-band graphic equalizer that incorporates a fader control for front/rear balance, an illuminated front panel, and remote controls for tape program and search tuning. Price: \$144.95. The RV-130EX-1 (not shown) adds time delay be-

(Continued on page 24)

fact: there's a Shure cartridge that's correct for your system —and your checkbook:



V15 Type IV—The perfectionist's pickup—overcomes such ever-present problems as warp, static electricity, and dust. Ultra-flat response. Reduced distortion. Unprecedented trackability $\frac{3}{4}$ to $1\frac{1}{4}$ grams tracking. Premium-priced.



V15 Type III—Second only to the Type IV. Ultra-flat, wide range response. Super trackability $\frac{3}{4}$ to $1\frac{1}{4}$ grams tracking. Best-buy pricing.



M95HE—New mid-priced cartridge with distortion-reducing Hyperelliptical stylus. Flat response. $\frac{3}{4}$ to $1\frac{1}{2}$ grams tracking.



M95EJ—Superb performance for heavier tracking ($1\frac{1}{2}$ to 3 grams) systems. Biradial (Elliptical) stylus. Moderately priced.



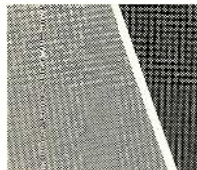
M70 Series—Modestly priced cartridges with truly noteworthy performance. $1\frac{1}{2}$ to 3 grams tracking. Biradial or Spherical styli.



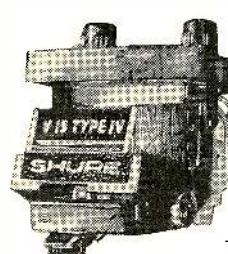
M3D—The low-cost cartridge that began it all nearly two decades ago! 3 to 6 grams tracking. Replacement styli still available as they are for virtually all Shure stereo cartridges ever made.



Manufacturers of high fidelity components, microphones, sound systems and related circuitry.



**fact:
the phono
cartridge
is the
heart of
hi-fi...**



The hi-fi phono cartridge functions as the *source of sound* (the point at which the recording is linked with the hi-fi system) — therefore, its role in high fidelity is absolutely critical. Just as the camera can be no better than its lens, not even the finest hi-fi system in the world can transcend the limitations of an inferior cartridge. The cartridge represents a relatively modest investment which can audibly upgrade the sound of your entire record playback system.

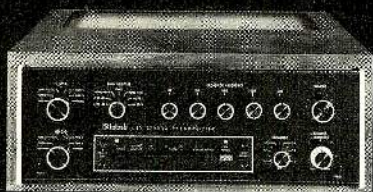
Consult with your nearby Shure dealer who will help you select the Shure phono cartridge that is correct for your system and your checkbook. We especially recommend that you audition the Shure V15 Type IV. Discriminating critics throughout the world praise this cartridge as the new standard for faithful sound re-creation. It overcomes such ever-present problems as dust, static electricity, "hot" signals, and record warp that cause "clicks" or "pops," and distorted record reproduction. May we send you our brochure?

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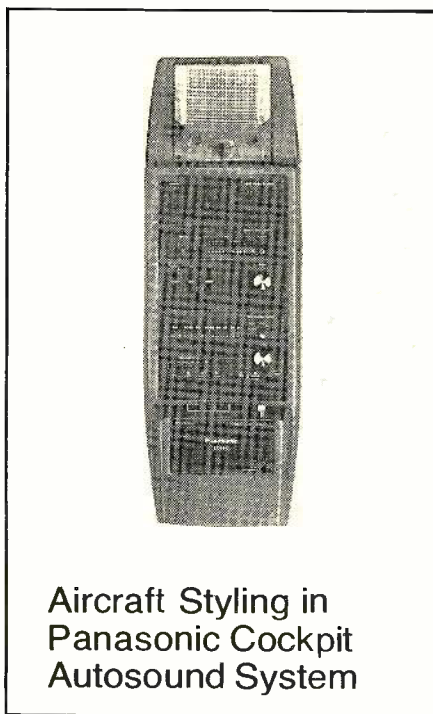
CIRCLE NO. 40 ON READER SERVICE CARD

New Autosound Products

latest audio equipment and accessories

tween front and rear speaker pairs, controlled by a continuously adjustable front-panel knob. The delay device is of the charge-coupled type. Price: \$179.95.

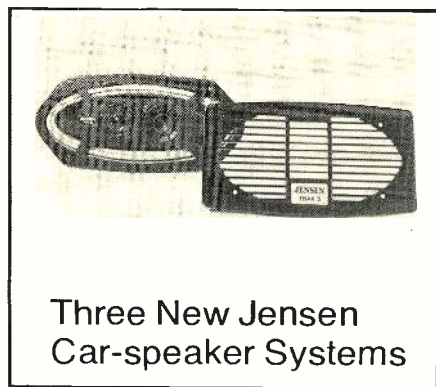
Two tuners, the AM/stereo-FM AT-7831 (bottom) and the stereo-FM-only AT-372/EX-1 (not shown), round out the Audio Compo line. Both have FET front ends and phase-locked-loop multiplex decoders. Specifications include usable sensitivity in stereo of 18 dBf, selectivity of 64 dB or greater, and channel separation of 25 dB or more. Prices: AT-7831, \$279.95; AT-372/EX-1, \$229.95. Fujitsu Ten, Dept. SR, 19281 Pacific Gateway Drive, Torrance, Calif. 90502.



Aircraft Styling in
Panasonic Cockpit
Autosound System

□ The Panasonic RM-610 "Cockpit" system is an overhead-mounted console that contains a separate cassette deck, stereo FM tuner, and amplifier/control center as well as a dome light and two spotlights. The system's power-amplifier section has a power output of 60 watts total and a harmonic-distortion rating of 0.5 per cent or less. The FM tuner, which can be electronically preset to three station frequencies, has a usable sensitivity of 18 dBf and stereo separation of 40 dB at 1,000 Hz. Its front-panel controls include an FM stereo/mono switch, a sixteen-LED dial-frequency indicator, a muting switch, a DX/local sensitivity selector, and a built-in impulse-noise quieting circuit. The cassette player of the RM-610 features auto-reverse, locking fast-forward and rewind controls, a normal/chromium-dioxide tape-type selector, and a tape-direction indicator. Specifications include a frequency response of 30 to 14,000

Hz, a signal-to-noise ratio of 60 dB (with Dolby in use), and weighted rms wow and flutter of 0.2 per cent or less. Preamplifier section features include bass and treble controls, a front/rear fader, loudness control, and LED output-level meters. Price of the system: approximately \$1,000. Panasonic, Dept. SR, 1 Panasonic Way, Secaucus, N.J. 07094.



Three New Jensen
Car-speaker Systems

□ Jensen has added three multiple-driver speakers to its extensive line of auto components. The 4 x 10-inch Triax II (shown) is a three-way oval system, intended for the new Detroit compact cars, with a 2-inch cone midrange and a 2-inch piezoelectric tweeter. Maximum power-handling capacity is 50 watts, frequency response is 65 to 12,000 Hz (-6 dB), impedance is 4 ohms, and sensitivity is 100 dB for a 4-volt input measured at a 1-meter distance. Price: \$139.95 per pair.

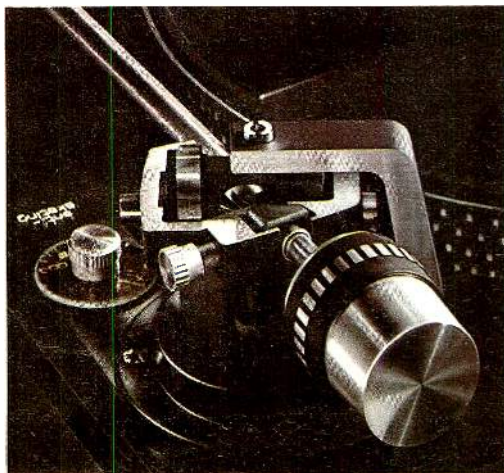
The 5¼-inch Triax II separates system includes a 5¼-inch roll-surround woofer and a separate tweeter/midrange module containing a 2-inch cone midrange and a 2-inch piezoelectric tweeter intended to be mounted close to the listener on a door or liner panel. Frequency response of the system is 70 to 20,000 Hz (-6 dB), power-handling capacity is 75 watts for the woofer and 40 watts for the tweeter/midrange module, system impedance is 4 ohms, and sensitivity is 100 dB for a 4-volt input measured at 1 meter. Price: \$139.95 per pair.

The 4½-inch Coax II is a two-way system with a 2-inch piezoelectric tweeter. Frequency response is 75 to 12,000 Hz (-6 dB), impedance is 4 ohms, and power-handling capacity is 50 watts. Price: \$79.95 per pair. Jensen, Dept. SR, 4136 N. United Parkway, Schiller Park, Ill. 60176.

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

Domestic inflation and fluctuations in the value of the dollar overseas affect the price of merchandise imported into this country. Therefore, please be aware that the prices quoted in this issue are subject to change.

We'll match the tonearm on our lowest-priced turntable against the tonearm on their highest-priced turntable.



We'd like to be very clear about what we have in mind. By "their" we mean everyone else's. And, our lowest-priced turntable is the new CS1237.

The CS1237's tonearm is mounted in a four-point gyrosuspension system—widely acknowledged as the finest suspension system available. The tonearm is centered, balanced and pivoted exactly where the vertical and horizontal axes intersect.

From pivot to tonearm head, the shape is a straight line, the shortest distance between those two important points. (Curved tonearms may look sexier, but at the cost of extra mass, less rigidity and lateral imbalance—none of which is consistent with good engineering practice.)

Tracking force is applied by a flat-wound spring coiled around the vertical pivot, and this force is maintained equally on each groove wall whether or not the turntable is level. The tonearm's perfect balance is maintained throughout play.

By contrast, tonearms which apply tracking force by shifting the counterweight forward are actually unbalanced during play and prone to mistracking. For example, on warped records the stylus tends to dig in on the uphill side of the warp and to lose contact on the way down.

Vertical-bearing friction in the CS1237 tonearm is astonishingly low—less than 8 milligrams. It can track as low as 0.25 gram—which means it will allow *any* cartridge to operate at its own optimum tracking force.

There's still more. The counterweight is carefully damped to attenuate tonearm resonances. Anti-skating is separately calibrated for all stylus types. Cueing is damped in both directions to prevent bounce. And because the CS1237 can play up to six records in sequence, the stylus angle can be set for optimum vertical tracking in either single-play or multiple-play.

To find any other tonearm that seriously matches the CS1237's, you have two choices.

You can consider one of the more exotic separates. But you'll find they cost as much as the entire CS1237. (Price: less than \$180, complete with base and cover.)

Or you might compare it with one of the higher-priced Dual turntables. You'll find a few additional refinements, but no difference in design integrity or manufacturing quality. Which is why no other turntable quite matches a Dual. Any Dual.

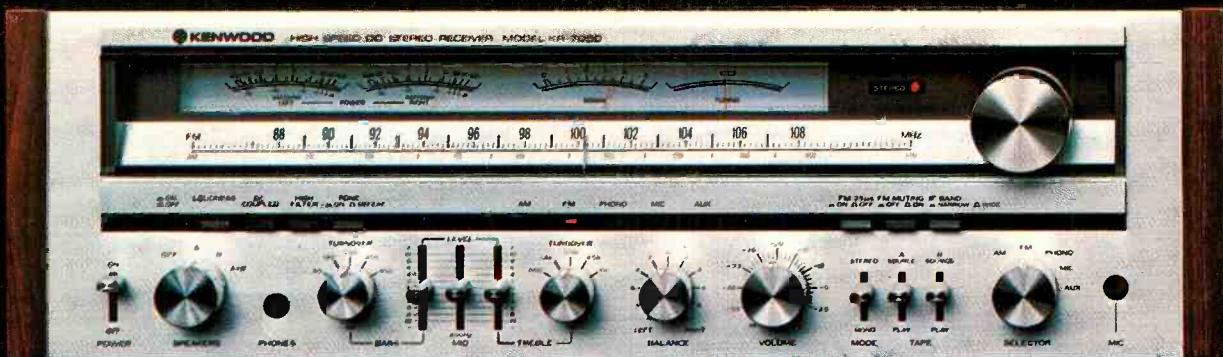


For the life of your records

Dual®

United Audio, 120 So. Columbus Ave., Mt. Vernon, NY 10553

HIGH SPEED RECEIVERS: FASTER RESPONSE MEANS MORE ACCURATE SOUND.



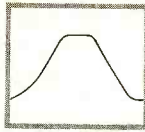
The new Kenwood receivers actually outperform all other receivers, as well as our competitors' separate amplifiers and tuners in transient response.

The reason is Kenwood's exclusive technical breakthrough: Hi-Speed. It allows our receivers to react more quickly to musical changes. So what comes out of your receiver matches precisely what went in.

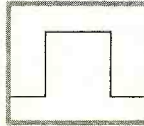
You'll hear the difference as dramatically accurate, open sound with superior imaging and detail. Like hearing an individual singer in a vocal group.

Hi-Speed is available in four models, all DC-amplified for clean bass response. Each one also has switchable wide and narrow IF bands for low-distortion FM reception, plus dual power meters.

And each Hi-Speed receiver has unique individual features that make a real difference in the tonal quality of music. Like dual power supplies that eliminate crosstalk distortion. Or a pulse count detector that digitally reduces FM distortion by half



Distorted waveform response produced by conventional receiver.



Square waveform response of Hi-Speed receiver.

while significantly reducing background noise. Or a built-in equalizer with ten turnover frequencies for full acoustic control.

Whichever model you choose, you'll be getting the most advanced receiver technology and performance available today. Advances far beyond the competition.

Your Kenwood dealer will be happy to demonstrate Hi-Speed, now.

HI-SPEED™

Hear the future of high fidelity

KENWOOD®

For the Kenwood dealer nearest you, see your Yellow Pages, or write Kenwood, P.O. Box 6213, Carson, CA 90749
In Canada: Magnasonic Canada, Ltd.



By Gary Stock

The 4.5-inch-diameter Philips "Compact Disc" gleams with iridescence because its tiny pits are light diffractors.



Larry Klein

A DIGITALLY ENCODED AUDIO DISC

THE Dutch-based international manufacturing giant Philips made a cautious sortie into unknown territory last year with the introduction, through its Magnavox subsidiary, of the first consumer videodisc system. While more than a half-dozen videodisc formats have been sporadically demonstrated in prototype form, Magnavox's Magnavision is to date the only system actually on sale (though in limited quantity) to the public.

This year, Philips appears ready to undertake a similarly cautious introduction of a digital audio disc format. In showings at New York's Plaza hotel and at various European audio shows, they have been demonstrating a box, about the size of a portable cassette tape machine, that plays 4½-inch-diameter discs. The device is the Philips "Compact Disc" player, a digital system that may just possibly become the dominant music-storage medium for the remainder of this century.

Like the Magnavision videodisc, the audio-only Compact Disc is optically read. A beam of light from a miniature laser is focused on the aluminum-plated center layer of the disc, and tiny pits in this surface modulate (continuously alter) the reflected beam. A photodiode then converts this reflected beam into a varying electrical signal. In the Magnavision videodisc, this signal is decoded into a picture and an accompanying soundtrack having more or less conventional frequency response, noise, and distortion specifications. In the Compact Disc, however, where the entire disc is devoted to audio information, the digitally encoded output of the photodiode is converted into an audio output signal of truly superb sonic quality—significantly better than could be achieved by any conventional long-playing analog record.

Philips claims a potential dynamic range of 85 dB, harmonic distortion of 0.05 per cent or less, and unmeasurable wow and flutter. The discs are recorded on one side (though there is no reason why they could not be recorded on both sides), are about as thick as a dime, and have a one-hour playing time. The output of the player is compatible with the auxiliary inputs of any present-day receiver or amplifier. The astonishing playback quality is possible because the musical information is encoded in groups of numbers that can be recorded and processed without significant deterioration.

This concept of digital (or number group) storage of music is widely believed to be an integral part of the future of high fidelity.

Philips would like to "get there firstest with the mostest" and thereby set the disc standard for that future, just as they set a standard for popular audio recording with their development of the cassette more than a decade ago. (It is this intent, perhaps, that is responsible for Philips' plan to market the Compact Disc through the larger Magnavox division rather than the smaller, more hi-fi-oriented Philips High Fidelity Laboratories division.) But, as with the videodisc, the possibility of a long, involved commercial struggle for public acceptance between incompatible digital-audio formats looms.

Two competitors, RCA and JVC, are said to be preparing outboard adaptors that will permit their soon-to-be-introduced videodisc players to play digital audio discs as well. Projected prices are under \$500 for the players and under \$200 for the adaptors, and Philips may therefore be concerned about consumer resistance to the Compact Disc, since the initial expenditure necessary to acquire both videodisc and digital-audio playback capabili-

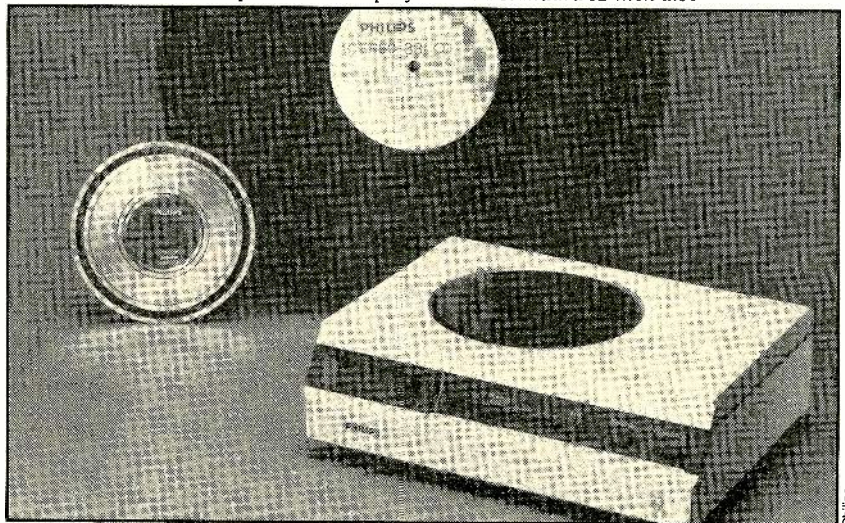
ties will probably be more than \$1,000 for a Compact Disc player plus a Magnavision, as against less than \$700 for either the RCA or JVC videodisc players with adaptors. Sony, Matsushita (parent company of Panasonic), Pioneer, and a number of other Japanese firms have all demonstrated working digital audio disc systems too, though they seem further from actual commercial introductions than the others.

The four-channel debacle taught an expensive lesson in the disastrous impact that incompatibility and confusion can have on consumer acceptance of a new technical concept, and that lesson is still very much on the minds of the executives of all of these companies. Everyone, therefore, is moving slowly, testing, conferring, occasionally teasing the press and public with demonstrations of their capability of developing these new devices. (Philips cagily defines their date of introduction only as "the early Eighties.") There are rumors of high-level negotiations, involving various manufacturers as well as record companies, that presumably seek to head off an expensive format war through the establishment of informal alliances willing to accept a given system.

ALL of the digital audio discs shown thus far fall into two basic categories with respect to principle of operation. They are either optically read laser systems (Sony, Philips, Pioneer), which are likely as a category to be the more complex and perhaps ultimately the more expensive, or contacting systems (RCA, JVC, Matsushita), which use a stylus or electrode in contact with the disc surface and consequently, though less expensive to produce, are subject to disc and stylus wear. It would therefore be possible for members within either of these two technological groups to agree on a common system in the interest of uniformity without necessitating major retooling for any of the companies. The obvious and sticky question, of course, is whose system should be adopted.

And so the international jockeying for position continues. Meanwhile, audiophiles wait impatiently for the digital audio disc, an exotic fruit they have seen glowingly described, whose delights they have sampled through digitally mastered analog records, but, alas, have not yet really tasted. □

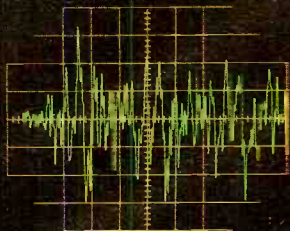
The Compact Disc and player with a standard 12-inch disc



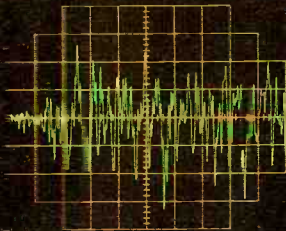
Philips

When you hear Technics new Linear Phase Speaker Systems you won't believe your ears.

Take a look at the two piano waveforms and you won't believe your eyes either. The waveform reproduced by Technics SB-L300 is virtually a mirror image of the original.



Live Piano Waveform.



Piano Waveform reproduced by SB-L300.

It's difficult to tell them apart. And how did we achieve this level of waveform fidelity? We started by giving each driver unit, including the wide-dispersion radial-horn tweeter, a frequency response that's as flat as it is wide. Then we developed a unique phase-controlled crossover network that compensates for the characteristics of each driver. Finally we staggered the driver units for optimum acoustic position.

Technics new Linear Phase Speaker Systems. Whether you choose the 3-way SB-L300 or SB-L200, or the 2-way SB-L100, you'll notice a big difference. Because, as you can see, there's very little difference between Technics Linear Phase and "live."

Cabinetry is simulated woodgrain.

Technics

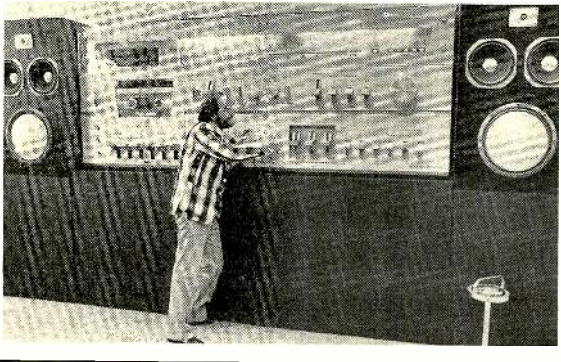
Waveform Fidelity: The big difference is how little difference there is.



CIRCLE NO. 68 ON READER SERVICE CARD

Audio Q. and A.

By Larry Klein



Technical Director Klein turns up the volume on Panasonic's answer to the minicomponent trend.

Crossover Design

Q. I would like to build two three-way crossover networks with crossover frequencies at 2,000 and 6,500 Hz for a music system that has an output of 125 watts. How do I design such a crossover?

SIMON KENT
Baltimore, Md.

A. It is impossible for anyone to design a crossover network optimized for a specific speaker system without having far more information about the drivers to be used in it than is available to the home constructor. A designer has to know the resonances, relative efficiencies, power-handling capabilities, dispersion characteristics, and impedances for each driver, and not just at one frequency but throughout their individual operating ranges. Most engineers design their crossovers with this mass of information as a starting point—and then, nevertheless, adjust the parameters of the crossovers on the basis of acoustic-output measurements of the entire system. In other words, knowing the electrical characteristics of the crossover without knowing the pertinent electrical, mechanical, and acoustical characteristics of the drivers—and having the ability to make acoustic measurements—makes your plan very much a hit-and-miss proposition.

Flat Response

Q. Exactly what is this "flat frequency response" that audiophiles and speaker advertisements keep referring to?

E. MILHAN
New Orleans, La.

A. A speaker system with a flat frequency response converts each frequency fed to it (in electrical form by the amplifier) into an exact acoustic equivalent. If a series of tones ranging in frequency from 20 to 20,000 Hz, each of equal electrical strength, were fed to the speaker, then a "flat" speaker would reproduce all those tones with equal acoustic strengths. If you were to graph the speaker's frequency response, plotting the strength of every tone against frequency, the result would be a straight or "flat" line—hence, "flat" response. Of course, it doesn't matter

practically whether all the tones are of equal strength; test tones almost always are, music never is. What does matter is that all the frequencies be amplified equally so that their relative strengths will be reproduced accurately and in the same proportions.

Unfortunately, the matter is really far more complicated than that, since (1) no speaker has the same acoustic radiation pattern in all directions or at all frequencies, and (2) all speakers react to their environment in some measurable way. Since the frequency performance of every speaker is environmentally dependent, this means that any specific measurement in any special or specific normal environment is unlikely to correlate very well with a measurement taken at some other time and place.

It is possible to specify the characteristics of the measuring environment precisely, and those wishing to make their measurements in an equivalent environment will achieve a reasonably similar result. But how accurately does a speaker's measured performance in such a special acoustic environment describe the way it sounds in a normal room? This is the crucial question that has been vexing designers and listeners from the very beginning of speaker measurements, and it has yet to be resolved.

Car-speaker Equalizer

Q. How does one accurately set a car stereo equalizer for flat response from the speakers? I don't trust my ears, so I'd like some way to set the equalizer objectively.

BARRY TRIFILETTI
Louisville, Ky.

A. Flat response where? Since many car speaker systems are installed with the woofers in the rear deck radiating into the back of your neck, the tweeters into your elbows, and perhaps the midrange into your knee caps, it's a little difficult to know how or where to make a frequency-response measurement, assuming that you have the equipment to do so. Since there's no way to set your equalizer for a flat response "objectively," here's how to do it *subjectively*. First, carefully make a cassette recording of a good-sounding, wide-range disc that you listen to frequently on your home system. Play the

cassette back at home, comparing it with the disc to make sure that they sound reasonably similar. Now play the cassette in your car, adjusting the equalizer until you hear close to the same tonal balance on the tape as you heard at home. If you check back and forth between your car and home system (assuming both have reasonable quality), you should be able to get very close. For future reference, mark the settings right on the equalizer panel with a thin strip of white adhesive or masking tape. The FM band may require a different equalization for satisfactory results (probably more treble boost), but the adjustments for the cassette will at least put you in the right part of the ballpark.

The best way to make the adjustment, of course, would be to get your car into your living room somehow, since that would make possible an instantaneous A-B comparison of the home/disc and car/tape sound. Although it might be easier, it won't work to move your home speakers into your car or garage (assuming that the garage is attached to your house), since the acoustics of that environment would be different enough from your living room to produce misleading results.

Jammed Cassettes

Q. Cassettes are now certainly more reliable than they once were, but is there any way to reduce the possibility of their jamming in my player?

CALVIN RUTLEDGE
Silver Springs, Md.

A. Jamming can occur because of a problem in either the machine or the cassette. However, things are a lot better in that regard than they once were. If you have a good machine and refrain from feeding it five-year-old (or 69¢) cassettes, jamming should not be a problem.

In any case, in respect to day-to-day care, shield your cassettes from extremes of temperature or humidity and stray magnetic fields. (In regard to temperature, that means keeping them off your dashboard where they would be exposed to the sun.) And you might consider the advice provided on a slip of paper packed with a low-end Japanese cassette machine that passed through my office recently. It read exactly as follows:

To Use Cassette Tape for a Long Time

When the same cassette tape is played several sound trips, pat it some times on both sides and then set into the slot.

If the same tape is played several times continuously, some cassette tape (especially a thin tape such as a C-90) might be wound too tightly at the inside of the cassette or be overlapped, and causes an injury on the tape, an uneven rotation and a trouble on winding mechanism.

Disregarding the language difficulty, the advice seems sound. "Patting," as illustrated on the slip, means slapping the flat side of the cassette gently against a hard surface, which should help loosen up a binding tape pack.

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

**It takes a computer to get bass this big
into a cabinet this small.**



Great bass used to mean great furniture.
But KLH just changed the rules.

The KLH-3 gives you clean bass,
flat down to 40 Hz (-3dB),
in a cabinet just 8" x 12"
x 6". The reason is one of the most sophis-
ticated components ever integrated into a
speaker system:

The KLH Analog Bass Computer.™*

The computer is a separate
module that sits next to your
receiver. It continually
monitors the bass signal
and controls woofer excu-
sion to deliver bass equal to
speakers four times larger.
Bass you feel, as well as hear.

The KLH-3 also makes

*Pat. applied for.

**Manufacturer's suggested retail price.

**Introducing
the Computer Controlled
KLH-3.**

use of the latest technology in speaker cone
material: polypropylene.* For a clear,
uncolored mid-range and high end.

The KLH-3. \$450 the
pair, with Analog Bass
Computer.** Don't think of it as a
great small speaker. Think of it as the
first great speaker that happens to
be small. To find out where you

can hear the full line
of KLH Computer

Controlled speakers, call
800-225-6042 (in Mass.

800-532-9566). KLH

Research and Development
Corp., 145 University Ave.,
Westwood, MA 02090.



KLH

CIRCLE NO. 35 ON READER SERVICE CARD

Yamaha, the industry

When we set out to improve on our industry-acclaimed receivers, we knew we had a tough task ahead of us. How do you top being the first in such precedent-setting developments as built-in moving coil head amp, negative feedback MPX demodulators, pilot signal cancellation circuits, and the same amazingly low distortion throughout our entire line? After much continuing research, effort and unique care in design, we have the answer. It's called the CR-2040, the first in Yamaha's new line of receivers that does what only Yamaha could do. Oudo ourselves.

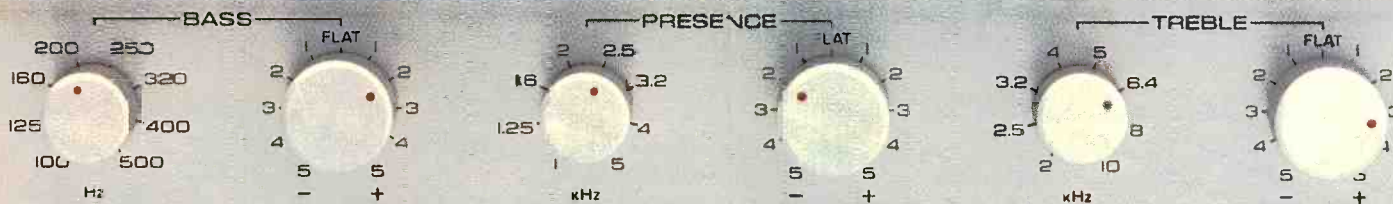
Unique continuously variable turnover tone controls. This unique Yamaha innovation gives you the total tailoring characteristics of both a parametric and a graphic equalizer. Without the added expense of having to purchase either. For instance, in addition to boosting or cutting the bass control ± 10 dB, you can also vary the turnover frequencies between 100 & 500 Hz to compensate for speaker deficiencies, room anomalies, etc., for unparalleled tonal tailoring flexibility. The same is true for the presence and treble controls.

Built-in moving coil head amp. More and more listeners are discovering the beautiful experience of music reproduced with a moving coil cartridge, such as Yamaha's newly introduced MC-1X and MC-1S. Discover this exquisite pleasure for yourself with the CR-2040's built-in moving coil head amp. This ultra-low noise head amp provides an ultra-quiet 66dB S/N ratio

Continuously variable loudness contour.

This control compensates for the ear's decreased sensitivity to bass and treble tones at low volume levels. And you're not just limited to compensation at only one specific volume setting as with other manufacturers' on/off-type loudness switches. The Yamaha continuously variable loudness contour assures you of full, accurate fidelity at any volume setting you choose. Another Yamaha exclusive!

Automatic operation. Without a doubt, the Yamaha CR-2040 is one of the most automated receivers in audio history. Instead of fiddling with dials and meters, you can sit back and let the automatic circuits do the work. Or, if you choose, manually override the circuits. Take the AUTO-DX circuit, for instance. We developed IF bandwidth switching for our world-acclaimed CT-7000 tuner. Now we've gone even further by improving this circuit so the receiver automatically chooses the correct bandwidth (local or DX) for the least noise. Working with this circuit is the AUTO BLEND circuit which eliminates annoying FM hiss to

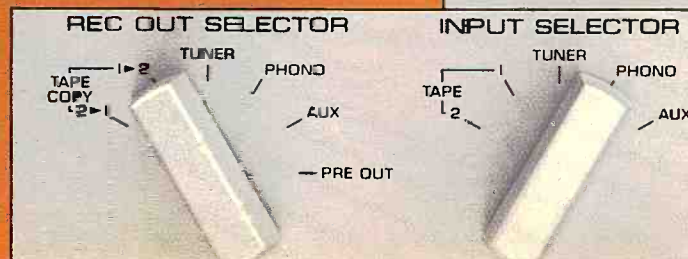
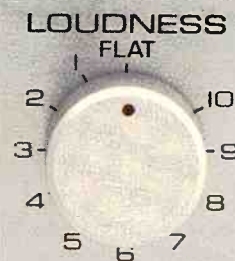


to assure you of capturing all the high-end detail and imaging the MC experience affords. All you'll miss is the extra expense and added noise of an outboard head amp or step-up transformer.

Independent input and record out selectors.

If you're a tape recording enthusiast, this feature is something you won't want to be without. It lets you select the signal from one program source to send to the REC OUT terminals for recording while you listen through your speakers to an entirely different program chosen on the INPUT selector. You can also dub from one tape to another even while listening to an entirely different program. It's another example of why Yamaha is the industry leader. We build in what the others can't even figure out.

make previously unlistenable stations more clearly audible. All without your lifting a finger. And Yamaha's exclusive OTS (Optimum Tuning System) automatically locks in and holds the desired station when you release the tuning knob.



leader...leads again!

Advanced circuitry. All these advanced features are backed by the most advanced internal circuitry imaginable. Like the auto tracking pilot signal canceller. Yamaha invented pilot signal cancellation and now we've improved it further. A special circuit not only senses the incoming 19kHz pilot signal (which is a part of FM broadcasts), it also automatically tracks any signal fluctuation which might occur. This assures you of complete pilot signal cancellation for interference-free FM listening. Yamaha does it again!

The all DC power amp section pours out a massive 120 watts per channel, both channels driven into 8 ohms, from 20Hz to 20kHz, with THD and I.M. an astronomically low 0.02%. That's a new low, even for Yamaha. And to keep tabs on all this pure power there's a twin LED power-monitoring system—green to indicate half power, red to indicate an overload condition.

The tuner section has a Yamaha-exclusive Direct Current-Negative Feedback—PLL MPX IC providing excellent phrasing of the high frequencies for superb stereo separation and clearer sound. Our efforts to bring you the finest sound possible know no limits.

Human engineering. As incredibly advanced and complex as the CR-2040 is, it is incredibly simple to operate. The front panel is arranged in a clean and logical manner with the large primary operational controls located on the central forward panel, and the smaller tone-tailoring controls located on the lower panel. It takes a minimum of effort to set up the CR-2040 for maximum listening pleasure.

The functionally beautiful front panel is complemented by a real wood cabinet with simulated ebony finish—the perfect finishing touch to the extraordinary CR-2040.

And the CR-2040 is just one of a whole new line of receivers from Yamaha. Each one offers, in its class, the ultimate in features, performance and pure musical pleasure. Visit your local Yamaha Audio Specialty Dealer and see and hear for yourself how we've outdone ourselves. He's listed in the Yellow Pages. Or write us: Yamaha, Audio Division, P.O. Box 6600, Buena Park, CA 90622.

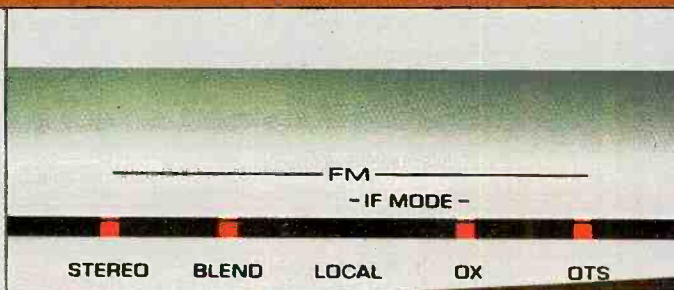
From Yamaha, naturally.

0.02% THD



YAMAHA

Yamaha, Audio Division, P.O. Box 6600, Buena Park, CA 90622





THE ONE-STOP
MUSIC SHOP
AT WHOLESALE PRICES

BLANK TAPES

CASSETTE TAPES

AmpeX Grand Master II C-90	\$3 11
AmpeX Grand Master I C-90	\$2 71
BASF Studio C-90	\$2 69
BASF Pro I C-90	\$2 88
BASF Pro II or III C-60	\$2 10
BASF Pro II or III C-90	\$2 99
Faj FX I or II C-90	\$2 99
Maxell UD C-60	\$1 37
Maxell UD C-90	\$2 63
Maxell UD C-120	\$3 78
Maxell UD XL I or II C-60	\$7 50
Maxell UD XL I or II C-90	\$3 47
Scotch Low Noise Dynarange C-90 3pk	\$4 99.3
Scotch Master I C-90	\$2 84
Scotch Master II or III C-90	\$3 29
Sony Low Noise C-90	\$1 64
Sony Hi-Fidelity C-90	\$2 42
Sony Ferrichrome C-90	\$3 58
TDK D C-60	\$1 20
TDK D C-90	\$1 68
TDK D C-120	\$2 10
TDK D C-180	\$2 99
TDK AD C-60	\$1 74
TDK AD C-90	\$2 52
TDK AD C-120	\$3 48
TDK SA C-60	\$2 22
TDK SA C-90	\$3 16

MINIMUM ORDER 12 TAPES 100% GUARANTEED

CARTRIDGES

audio-technica

AT-20SS	\$129.50
AT-15SS	\$89.90
AT-14 SA	\$49.95
AT-12 SA	\$4.90
AT-10	\$12.90

STANTON

881S	\$17.50
681EE-S	\$55.00
681EE	\$42.50
680EE	\$24.90
500E	\$12.60

EMPIRE

2000Z	\$59.90
2000T	\$31.50
2000EH	\$19.50
4000D1	\$29.90

REEL TO REEL

AmpeX Grand Master 1630 II	\$6 17
Maxell UD 35-300 1800 ft	\$5 49
Maxell UD 15-180 3600 ft (10%)	\$5 75
Scotch 212 1800 ft	\$4 35
Scotch 201 1800 ft	\$4 35
TDK S-1800 1800 ft	\$4 32

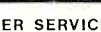
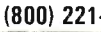
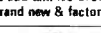
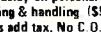
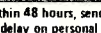
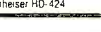
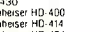
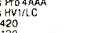
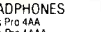
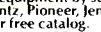
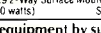
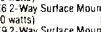
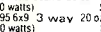
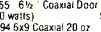
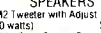
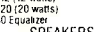
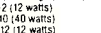
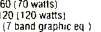
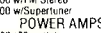
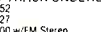
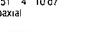
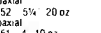
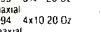
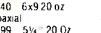
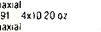
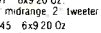
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Zenith L-500 (2 Hour)	\$13.95
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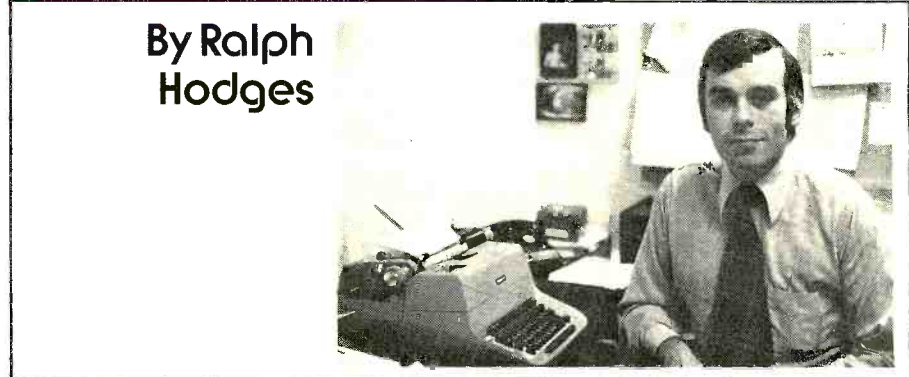
VHS FORMAT

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JVC T-120 (4 Hour)	\$18.75
TDK T-120 (4 Hour)	\$19.50
Fuj T-120 (4 Hour)	\$17.95
RCA VK-250 (4 Hour)	\$18.95
RCA VK-125 (2 Hour)	\$14.95
Panasonic NV1-120 (4 Hour)	\$18.95
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Audio Basics

By Ralph
Hodges



THE DAWN OF DIGITAL

RECORD companies have by now made enough digital master tapes—and conventional analog disc pressings from them—to give audiophiles an opportunity to sample and to get enthusiastic about the process. There have, however, been relatively few recording sessions involving very large performing forces, such as symphony orchestras, with their wide frequency and dynamic ranges. Fewer still have been sessions in which major symphony orchestras have been recorded by major labels. But there have been a couple, and the release of one of the first is scheduled for just about the time this is being written. It is the Bartók Concerto for Orchestra as performed by the Philadelphia Orchestra under Eugene Ormandy and produced by Jay Saks for RCA Red Seal.

RCA records the Philadelphia in the Scottish Rites Cathedral, better known by its former name, Town Hall. The auditorium is a medium-size space with room for the orchestra and not too much more (the orchestra occupies the main-floor seating section; the stage is not used). In such an intimate, live acoustic environment, the power and grandeur of a large-scale work can be almost overwhelming. String basses produce a full-bodied roar you can feel through the soles of your

shoes, the brass rattles your ribs, and the sonorities of the mixed string choirs tingle throughout your entire body. The sound at the Bartók session was no exception, and the performance was equally impressive.

When recording-session guests arrived at mid-morning, final microphone placements had been made and the digital recorder was set up and operating in the control room. The machine was the largest of the Soundstream instruments developed by Dr. Thomas Stockham to demonstrate the potential of digital recording, and it has been used in a number of other digital productions already available on records. "Largest" here means that it is capable of recording four simultaneous tracks rather than the minimum of two required for normal stereo. From the viewpoints of the major record labels, however, this is still far from being large enough.

Spotted around and within the Philadelphia Orchestra on this occasion were upward of two dozen microphones. These were connected to a mixing console capable of controlling the output of each individually and of combining the contributions of certain selected microphones together in any proportions desired. In a normal recording session, the con-

(Continued on page 36)

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Engineer Paul Goodman (left) and RCA vice president Thomas Z. Shepard at the console.





An acknowledged world leader in loudspeaker design and engineering, KEF has developed a monitor-standard speaker system that is both small—only ¼-cubic foot in size—and truly “high” fidelity. While these objectives are not new, the Reference Series Model 101 speaker system represents the first time that both are available in one product.

The Model 101 is, therefore, ideal for use in locations where an accurate small speaker is required in keeping with the rest of a high quality audio system.

System Design

Despite all the ingenious ideas that have been proposed by various speaker manufacturers over the years, the three basic parameters of Enclosure Volume, Bass Response and Efficiency are still related by unchanged physical laws. What is different is the thorough manner in which KEF engineers have, with the use of advanced technology, optimized the relationships between these parameters.

Starting with the premise that prospective Model 101 users will have substantial amplification available, KEF engineers achieved a response from this small enclosure of 90Hz–30kHz \pm 2dB (–10dB at 47Hz).

KEF's leadership in computer-aided digital analysis techniques enabled them to optimize the design of the drivers, crossover network and enclosure to achieve a Target Acoustic Response without repetitious trial and error experimentation. Much of this technology, which did not previously exist, has been applied to the design and production of a small high fidelity speaker system for the first time in the Model 101.

Once the desired prototype was completed, KEF applied the same unique computer-aided techniques developed for the production of the critically acclaimed Model 105, so that the sound quality originally achieved in the laboratory prototype will be available to every user.

In addition, the high standards of the computer-aided production and assembly procedures enable precision-matched pairs of stereo loudspeakers to now be offered. For example: every Model 101 driver is tested and matched to tolerances of better than 0.5dB, and crossover networks to tolerances of 0.1dB; each pair of drive units is matched not only to each other, but to the other components in the system as well.

Loudspeaker Protection

The major problem with small, relatively less efficient loudspeakers is thermal overloading of the voice coils. KEF engineers have developed a unique self-powered electronic overload protection circuit, S-STOP (Steady State and Transient Overload Protector).

Musical peaks are generally of short duration, so tweeters can handle far in excess of their normal program rating. A similar situation exists with low frequencies and their effect on the bass unit. Consequently any form of fuse protection can reasonably limit the instantaneous peak handling ability of the system, yet fail to protect the system against a very high average power level. KEF's solution is to incorporate a protection circuit which takes into account the instantaneous power applied to each drive unit and also computes the length of time the signal is applied. The law under which it operates resembles very closely the temperature rise within the voice coil. A potentially damaging signal is immediately attenuated by about 30dB, and the full signal is automatically reconnected when it is safe to do so.

As a result, the Model 101, although only ¼-cubic foot in size, is fully protected against fault conditions when used with amplifiers of up to 100 watts per channel.

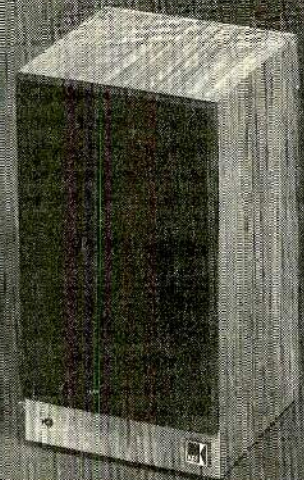
The Model 101 is obviously not your average “miniature” speaker system where the quality of sound or power handling capacity is compromised by the small size of the enclosure. Nor is it inexpensive. If you require a speaker system that

is both small and truly high fidelity, visit your authorized KEF dealer for a thorough demonstration. For his name, write: KEF Electronics, Ltd., c/o Intratec, P.O. Box 17414, Dulles International Airport, Washington, DC 20041.



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sole would in turn feed a conventional studio tape recorder offering at least sixteen separate recording tracks. These would enable the producer to keep the contributions of most of the microphones separate on the tape if he chose so that he could fuss over them as long as he liked after the actual recording session before deciding on the final "mixdown" to two tracks that would become the ultimate stereo recording.

This flexibility is not available to the producer using the Soundstream system, however. Four tracks provide very little in the way of subsequent mixdown options for a session employing so many microphones—so little, in fact, that the RCA production team at first decided to use the available four tracks for two different stereo "live mixes" in the hope that at least one of them would come out satisfactorily. A live mix means that all balancing and combining of microphone outputs must be performed *as the music is being played*. If you decide you don't like the result a week later, all you can do is call the orchestra back and have it play the piece over again. Since doing that is a logistically and financially unacceptable procedure to major labels and orchestras, you can readily understand how much tension there was in the control room as the Philadelphia Orchestra addressed itself to the Bartók.

How did it go? Well, initial technical difficulties cost at least an hour of actual recording time. Because of the time pressures it was decided to abandon work on mix number two and simply concentrate on the first. Once all the recording equipment was operating properly, progress was surprisingly rapid. The energetic outer movements of the music were dispatched almost in single run-throughs. The three inner movements expose solo sections to a greater degree and therefore required a few retakes—but not many. The session was actually wrapped up some minutes ahead of schedule, testimony to the degree of professionalism applied to the project.

As for the musical success of the end result, I'll leave that to record reviewers and readers. In terms of frequency response, wow and flutter, tape-induced noise, and conventional distortions, I am sure most listeners will find the disc the equal of anything they have ever put on their turntables, assuming that their copy is free of production and pressing defects. The miking and mixing, which will most directly affect perceived stereo perspectives, ambiance, and instrumental balances, are more likely to be controversial. Achieving a live mix with two dozen microphones is no easy trick, and RCA deserves credit for even attempting the feat. Multiple miking and subsequent mixing, however, is the only recording method that really provides the flexibility producers feel they require. This is provided by the 3M thirty-two-track digital recorder, and the coming general availability of such units (and others like it) will surely usher in the digital-recording era.

Incidentally, RCA is already preparing further digital releases, among them three by Eduardo Mata and the Dallas Symphony: Ravel's *Daphnis et Chloé*; Stravinsky's *Firebird Suite* (1919), *Two Suites for Small Orchestra*, and *Symphony in Three Movements*; and the Mozart *Concertos Nos. 20 and 22* with pianist Emanuel Ax. Interestingly enough, these were recorded *before* the Bartók but will not be released until fall. □



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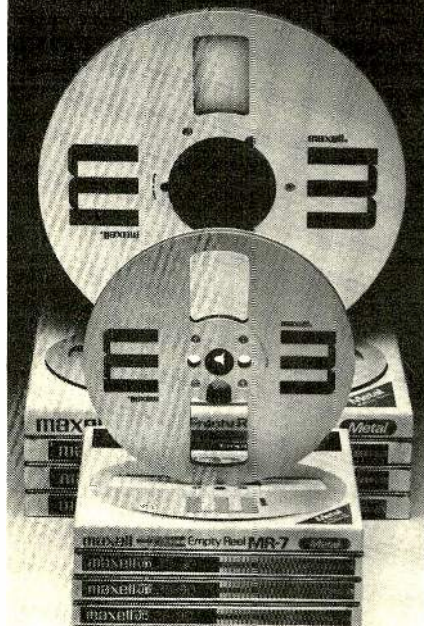
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Tape Talk

By Craig Stark



Larry Klein

THE DOLBY HX SYSTEM

MOST serious recordists would probably agree that the greatest limitation of the cassette medium lies in its inability to handle high-level, high-frequency signals. If the record level is kept low enough—say, -20 dB—frequency response can be made impressively flat throughout the audio-frequency spectrum. But recording at that low a signal level would provide an intolerably poor signal-to-noise ratio. Specifically, tape hiss would be so prominent that it would overwhelm the soft parts of the music and would be annoying even during loud passages. But when the record level is raised to a level at which the loud sections register 0 dB on the indicators, appreciable high-frequency content in the music easily saturates the tape, reducing the actual high-frequency output and creating prodigious amounts of high-frequency distortion. The difference in available output at various record levels is shown in the accompanying figure, which is based on data derived from a top-quality deck and tape.

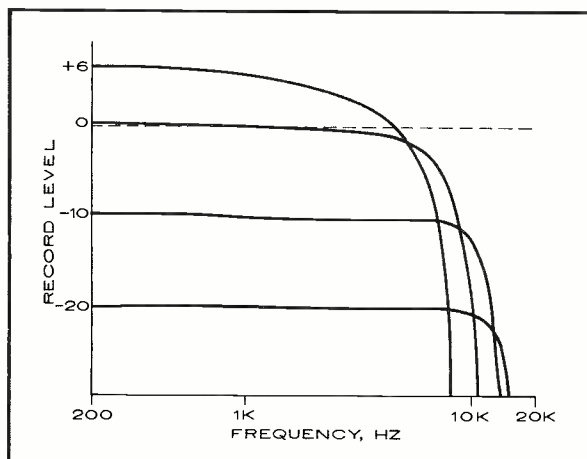
While most music dubbed from FM or conventional discs does not contain enough high-frequency energy (relative to the low frequencies which tend to show up more on the record-level meters) to cause serious treble saturation, the increasing numbers of digitally mastered, direct-to-disc, and disco LPs, with their characteristically "hot" high end, can easily drive cassettes into severe overload.

One solution to the problem is the newly introduced "metal-particle" cassette tapes, which have an inherently higher storage capacity for high-level high frequencies. But two very interesting *electronic* approaches to alleviating this traditional cassette problem were demonstrated at the recent Consumer Electronics Show in Chicago—one from Dolby Laboratories and the other from Tandberg. While these two new systems differ in principle, either can be used with any type of tape (metal or conventional), and neither requires any additional coding/decoding apparatus, so the recorded tapes can be played back on any normal deck. This month I'll discuss the Dolby "HX" headroom extension system, and I'll take up the Tandberg Dyneq circuit next month.

Readers familiar with the operation of the regular Dolby-B noise-reduction system are aware that it works by selectively boosting very *low-level* high-frequency signals during recording, thus raising the *recorded* level of the highs in comparison with the fixed residual hiss contributed by the tape. In playback, *all* treble frequencies (including the tape hiss) are reduced by precisely the same amount. The playback decoding thus simultaneously restores the original high-frequency levels of the music and lowers the residual tape hiss (which came in *after* the treble

(Continued on page 40)

Because of tape limitations, a typically biased cassette deck exhibits "normal" high-frequency losses as recording level increases. Reducing bias would, among other things, reduce losses.



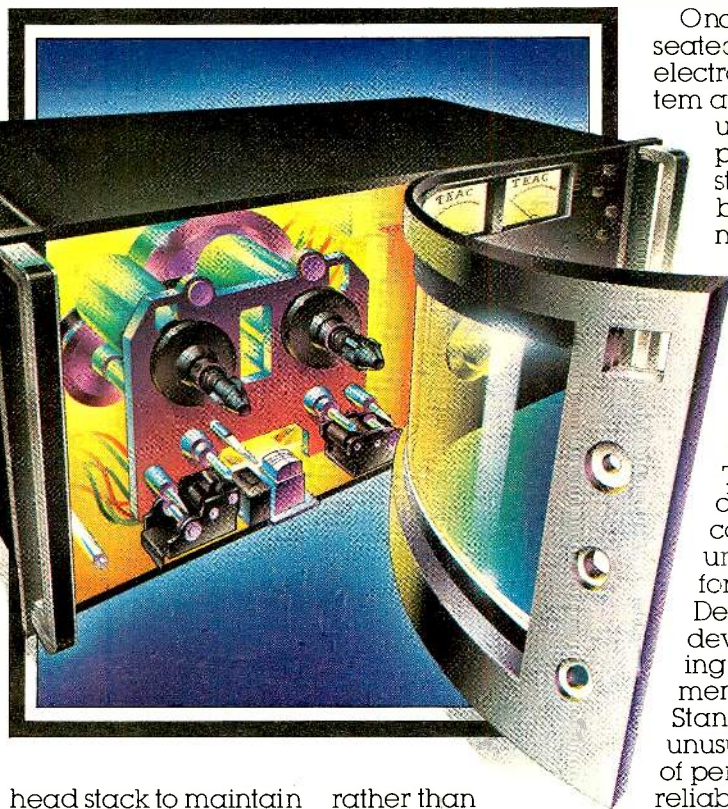
PEEL AWAY THE BELLS AND WHISTLES.

Behind the face plate lies the heart of every tape recorder. The transport mechanism. Its accuracy and stability are crucial. Its weaknesses audible. When it errs, no amount of electronic wizardry can retrieve the lost fidelity.

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boost) by a maximum of approximately 8 to 10 dB.

One reason the Dolby-B system works so well is that it is both frequency-sensitive and level-sensitive. *High-level* high frequencies are not boosted at all, or treble saturation would undoubtedly occur. In general, the less the high-frequency content of the material being recorded, the greater the record treble boost, and the boost also varies with frequency (the higher the frequency, the greater the amount of treatment). This kind of variable-level, variable-frequency control of the Dolby encode/decode operation calls for a detection system that responds quickly and accurately to the frequency content and level of the original music signal.

THAT, in essence, is how the Dolby-B noise-reduction system operates. However, since the control signal is already there in any Dolby-equipped deck, could it not be used for a *second* purpose as well, in addition to its primary function of controlling Dolby encoding of the low-level high frequencies? This was the question that occurred to Kenneth Gundry, senior engineer at Dolby, and his answer is the Dolby HX headroom-extension system.

To understand the Dolby HX system requires one additional piece of information about the way tape behaves. When a tape-deck manufacturer adjusts the "proper" bias of his machine for a given tape, he normally does so on the basis of the maximum output and/or minimum harmonic distortion obtained at a rather low frequency, such as 315 Hz. This bias level is somewhat greater than that which would produce maximum output at a high frequency such as 10,000 Hz. The result is that "normal" bias actually doesn't take advantage of much of the high-frequency signal capacity of the tape. Reduce the bias a bit, and the treble sensitivity goes up, which is desirable under certain circumstances.

As you may have guessed, this is precisely what the Dolby HX headroom-extension system does. Working with the same control signal that operates the Dolby encoding process, the HX system *lowers* the bias at those *instants* when high-level high frequencies (which would normally cause tape saturation) are present and the Dolby system is, in effect, being bypassed. At the same time that the bias is lowered and treble sensitivity is increased, the normal record boost (equalization) is correspondingly reduced. The net result is that overall flat response is maintained, but more high frequencies can actually be "fitted" onto the tape.

The HX circuit design is being made available, without any additional royalty payments, to all Dolby-licensed recorder manufacturers, though it will probably not appear in any decks before late fall. The parts and the manufacturing costs of adding the HX function are relatively slight, adding approximately one-third to the expense of the conventional Dolby-B processing circuitry.

WILL everyone jump on the bandwagon, so that, at the cost of only a few dollars, the next generation of Dolbyized cassette decks will be HX-equipped? Time will tell. There still remains some question as to whether, during those moments when the bias is lowered, low-frequency distortion will be sufficiently increased to become audible. Before we can answer that, we need HX-modified machines to measure and, above all, to listen to. □

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to-right balance control, Mitsubishi provides a built-in front-to-rear fader for complete control of a 4-speaker system. Match all that to a powerful 8 watts RMS per channel and a bass boost switch. You've got 8-track at its finest.

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First Chair

That's the Jensen Separates car stereo speaker system.
That's the thrill of being there.

First Chair. What better way to describe the Jensen Separates?

The finest, most accomplished car speaker system to date. With a revolutionary design that makes your car seat the best seat in the house.

It's a total departure from conventional car speaker design. Because acoustically, the interior of your car is nothing like your living room.

The Separates include two 6" x 9" woofers to be mounted in your car's rear deck. In this manner they utilize the large volume of the trunk to provide solid, deep bass response.

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The Jensen Separates even come with an under-dash control/crossover unit with individual controls for each tweeter and each mid-range. This speaker system is also ideally suited for the advanced function of bi-amplification.

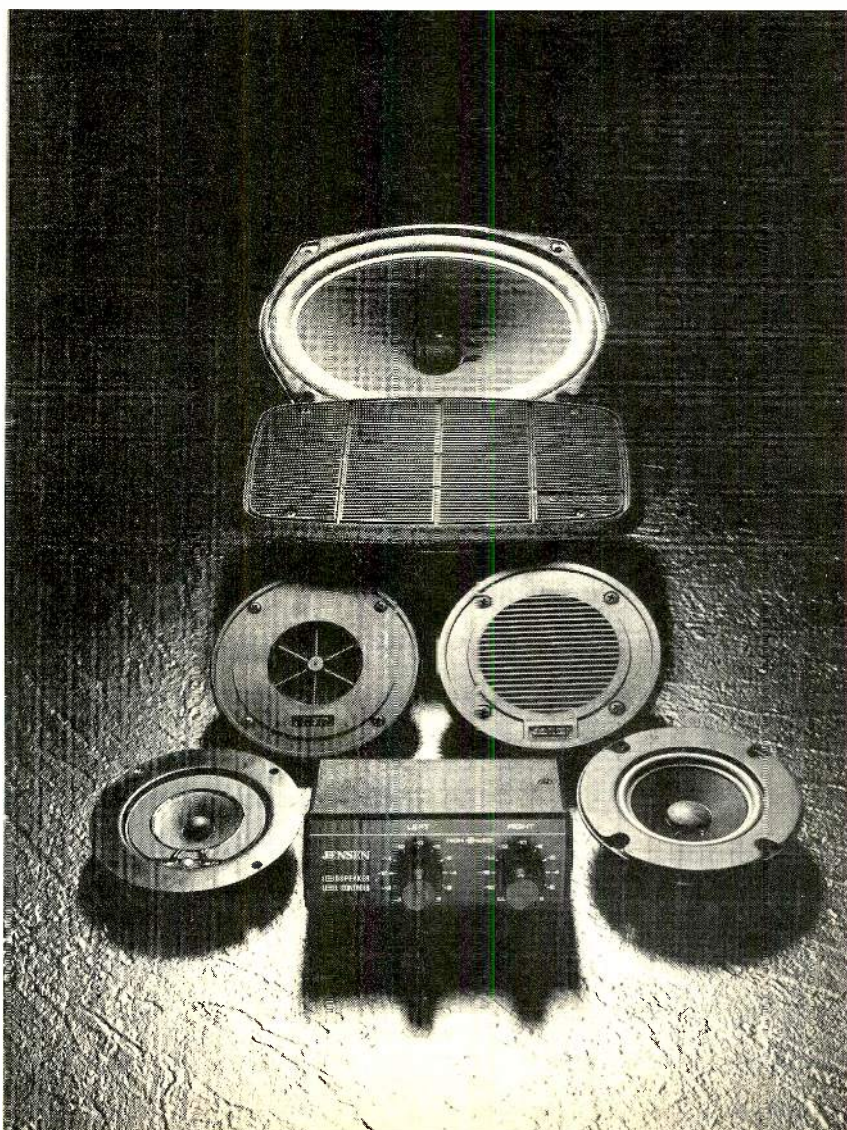
The Jensen Separates. The undisputed master of car stereo sound reproduction.

Artful, ever-faithful music. That's the thrill of being there. That's the Jensen Separates.

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CIRCLE NO. 30 ON READER SERVICE CARD





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Have you ever considered what it would cost to replace your record collection at today's prices? With that kind of investment at stake, it's no wonder that many music lovers have become more aware of record care. Regular cleaning of your records is important and necessary, but cleaning alone won't prevent them from wearing out. To protect your investment you need more than cleaning. You need both Sound Guard Cleaner and Sound Guard Preservative.

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Before and after you preserve your records, be sure to use our superior cleaner to remove the dust and oily films that can further mar

performance. (The cleaner will not remove the preservative's protective coating.)

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Sound Guard. Everything else is a lot of noise.



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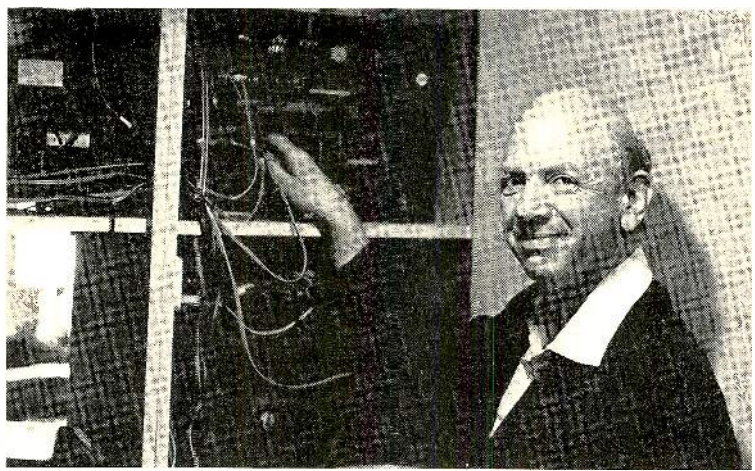
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*We have the test results to prove it—write us and we'll send them to you

Technical Talk

By Julian D. Hirsch



• Modified Amplifier Distortion Measurements •

OUR measurements of amplifier performance (as well as that of other types of components) have evolved over a period of many years, with the goal of describing the objective performance of the component in the most meaningful way possible, consistent with available time and test equipment (and whenever possible in accordance with accepted measurement standards). Unfortunately, we must constantly choose between what we would like to measure in an amplifier's performance (just about everything!) and what it is practical to measure.

Although many people feel that the ultra-low distortion achieved by many recent amplifier designs has no practical advantage and may even be undesirable (in cases where it is obtained by using very large amounts of overall negative feedback), we cannot dismiss harmonic-distortion measurements out of hand. The achievement of distortion levels too low to measure with any accuracy (without special hand-built instruments) is at the very least a technical tour de force (especially in a consumer product). And we do think that the manner in which the distortion varies with frequency and power output does, in fact, tell us something useful about the inherent quality of the product.

Lately, much has been written about various types of transient (or slew-induced) distortions associated with amplifiers having limited high-frequency power-output capability but whose frequency response has been extended by use of large amounts of overall negative feedback. These types of distortion result (for electronically complex reasons) if an early stage of an amplifier is overdriven with a very-high-frequency transient signal that is beyond its basic capability.

We do not attempt to measure "transient

intermodulation distortion" (TIM) for several reasons. First, there is no universally accepted test for it. One suggested test proposed by the Finnish engineer Matti Ojala (now associated with Harman Kardon) involves a mixture of sine and square waves, an examination of the output signal with a spectrum analyzer, plus a large number of calculations for each value of power output. The time required for such a series of measurements is simply prohibitive in view of the scope of the tests we have to make on all types of audio components. We have, however, tried another measurement system, one proposed by Sansui; it uses a modified triangle-wave signal and is much simpler to use than the Ojala sine/square-wave technique. As might be supposed, the numerical results from the two measuring techniques are totally unrelated. However, if either of these (or any other) measurement techniques were to be accepted by the IHF or another standardization body, we would give serious consideration to adding it to our test program.

As of now, I simply do not believe that whatever TIM distortion occurs in modern amplifiers is audible when they are reproducing recorded music. I have yet to encounter TIM demonstrated in any form that I could hear, and I doubt that its occurrence is possible given the frequency limitations of even the best phonograph records. Until I am proved wrong by an actual demonstration, I will take a dim view of adding another time-consuming test to our program merely because of the possible effects such distortions might introduce. Almost any test is possible, but the test of a test, so to speak, is how well its results correlate with the sound quality of an amplifier.

Far more important than the presence or absence of minute amounts of TIM is the behavior of an amplifier driving very low load impedances or certain highly reactive loads. The latest IHF standard on amplifier measurement does define a standard reactive load to check the performance of an amplifier near the low-frequency speaker resonance. Since its impedance can never fall below 5.4 ohms, it will not necessarily check out the behavior of an amplifier's protective circuits, some of which are notorious for misbehaving when one attempts to drive high levels into very low loads. The fact that some speakers, even though rated at 4 ohms, may have an impedance as low as 2 ohms or less at some frequencies underscores the practical importance of checking amplifiers with very low load impedances. Just because an amplifier manufacturer rates his unit for operation into 4 ohms and a speaker manufacturer assigns a nominal 4-ohm rating to his product does not necessarily mean that the two are compatible.

Our recent test of the NAD Model 3020 amplifier brought this matter to our attention rather dramatically, since the amplifier could deliver (for very short periods) a very high power to 2-ohm loads without serious distortion or damage. Some other amplifiers we have checked have behaved very differently. Therefore, we are modifying our test procedure slightly so as to evaluate the performance of an amplifier into unusually low load impedances.

Previously, we measured both the total harmonic distortion (THD) at 1,000 Hz and the intermodulation distortion (IM) into 8-ohm loads over a wide range of power outputs (from 0.1 watt to the clipping level). The IM measurement was included largely because of the ease with which it can be made using the

Tested This Month

Koss CM/1020 Speaker System • Kenwood KR-8050 Stereo Receiver
Garrard DD132 Record Player • Empire EDR.9 Phono Cartridge
Teac 124 "Syncaset" Cassette Deck

Crown IM analyzer, but in fact it tells us little about an amplifier that is not revealed by harmonic-distortion measurements. The same nonlinearities are responsible for both forms of distortion, whereas TIM results from entirely different amplifier characteristics.

In future amplifier test reports we will plot the THD at 1,000 Hz, and from 0.1 watt to the clipping level, with load impedances of 2, 4, and 8 ohms, as well as IM distortion over the same power range into 8 ohms only. The family of THD curves will show at a glance how the amplifier's protective circuits (or other limiting means) control the natural increase in

output power as the load impedance is reduced, and also how the low-level distortion is affected by load impedance. Although few amplifiers are rated for 2-ohm operation, we think the added information from this test justifies our going outside most manufacturers' recommended operating conditions.

Many amplifiers will not take kindly to driving 2-ohm loads, especially at high power levels. We would expect in many cases to find the maximum power output determined by the tripping of the protective circuits or even by the blowing out of a fuse or two. We hope that it will *not* be determined by destruction

of the output transistors! Of course, we will modify the details of the test as seems warranted by the specific amplifier being tested.

As always, this test will follow the preconditioning period of operation with the amplifier delivering one-third rated power to 8-ohm loads, immediately followed by full-power operation for five minutes. This usually results in an operating temperature as high as will ever be encountered in normal use, and it is a "worst-case condition" for maximum power output. Any amplifier that meets its specifications after this treatment should comfortably surpass them in home use.

Equipment Test Reports

By Hirsch-Houck Laboratories



Koss CM/1020 Speaker System

THE Koss CM/1020 speaker was designed with the aid of a Koss-developed computer program. It was conceived as a three-way system (Koss prefers to call it a "three-bandpass" system) based on a vented woofer. When the cabinet size, frequency response, and efficiency of the system were specified, the computer program determined its specific design details.

The CM/1020 has a 10-inch (nominal) woofer vented through two identical ducted ports. Koss points out that, while a single large port could have been used, the two smaller ports resulted in a stiffer cabinet structure. The lower design limit of the woofer's response is 31 Hz at the -3-dB response point.

There is a 6-dB-per-octave crossover at 300 Hz to a 4½-inch-cone midrange driver, which operates up to 3,500 Hz and is therefore re-

sponsible for most of the fundamental audible output of the system. The second crossover, at 18 dB per octave, is to an acoustically loaded 1-inch-diameter dome tweeter. On the front of the cabinet, behind the dark-brown grille cloth (which is held in place by plastic snap fasteners and is easily removable), are a pair of three-position switches that provide level adjustments of ± 3 dB at mid and treble frequencies.

The handsomely finished walnut-veneer cabinet of the Koss CM/1020 is 33 inches high, 15½ inches wide, and 13¾ inches deep. Brass "handles" are recessed into the sides near the top of the cabinet where they are both ornamental and useful for lifting the 60-pound speaker. The binding-post terminals are recessed into the rear of the cabinet, together with the holder for the protective

fuse. The suggested retail price of the Koss CM/1020 is \$325.

● **Laboratory Measurements.** The frequency response of the Koss CM/1020 was tested in our usual manner. A reverberant-field measurement was made about 12 feet from the speakers in the listening room above 100 Hz, and a separate, close-miked measurement from 20 to 1,000 Hz was made of the woofer and port output.

Normally, the woofer and port curves can be combined (after allowance for the different areas of the two sources) and spliced to the reverberant-response curve to yield a composite frequency-response curve that is a reasonable approximation to what the speaker will deliver to a listener in a normally furnished room. We encountered an apparent "bump" in the bass curve at about 55 Hz when we combined the port and cone measurements, but since we heard no audible evidence of its presence and since this method of combining curves is subject to certain errors in the range where the port takes over from the woofer (about 40 to 50 Hz in the case of the CM/1020), we tend to question the reality of the bass "bump."

With or without it, however, the overall frequency response of the CM/1020 was impressively wide and generally uniform. The bass, in particular, was remarkable for a relatively small woofer cone, extending to 20 Hz with little attenuation (as we noted earlier, most of the output below 40 Hz is from the ports). Although Koss refers to their woofer as a "10-inch" unit, it has an effective cone diameter of about 8½ inches.

The response curve, which was flat within ± 2 dB over most of the range from 20 to 5,000 Hz, rose at higher frequencies—to about +7 dB at 10,000 Hz (relative to the midrange level)—before dropping back slightly at 20,000 Hz. These measurements were made with the midrange and tweeter switches set to "normal." The switches had the specified effect on the system response; the midrange output could be adjusted ± 3 dB between 200 and 5,000 Hz, and the tweeter level could be shifted by the same amount above 3,000 Hz.

(Continued on page 48)

**Super-Dome™
high
performance
tweeter
to match
a high
performance
speaker
system.**

Massive 1.6-lb. magnetic structure provides quick response to short-duration signals and contributes to high efficiency, 2 to 4 times that of conventional dome radiators.

Lightweight aluminum voice coil on large 1½" high-temperature polyimide form dissipates high input power.

High-density Acoustifoam™ lens for the wide dispersion associated with smaller, low-output dome radiators.

Foam damper smoothes response in the upper octave.

Two layers of phenolic-impregnated linen, bonded together with wave patterns intersecting at 45°, produce a dome of high stiffness, dimensional stability, and strength.

Ferro fluid held magnetically in the voice-coil gap damps coil motion for smooth response in the lower octaves.

The Super-Dome™ tweeter in the new generation of Interface speakers represents an extraordinary development in speaker design. Electro-Voice engineers have developed the first high-performance tweeter capable of matching the high efficiency and extended bass response found in our optimally vented, computer designed Interface:A. Super-Dome has the sonic excellence normally associated with a dome tweeter and the efficiency heretofore found only in cone tweeters – two to four times that found in a standard dome. Plus, its voice coil will withstand a full 25 watts power input long term. That's *five times* the power handling capacity of other standard dome or cone tweeters.

While the angle of dispersion narrows at high frequencies with conventional tweeters, the high-density Acoustifoam™ lens in Super-Dome helps keep dispersion constant in the upper octaves. Acoustically transparent at lower tweeter frequencies, the lens becomes opaque at higher frequencies, reducing the effective diameter of the radiating surface, thus increasing the angle of dispersion.



Interface:A Series III

The result is the wide, uniform high-frequency dispersion necessary for precise localization of sound, both lateral and front-to-back.

Super-Dome is found in six of seven speakers in the new third-generation Interface line. No matter which model you decide to buy, you are assured of outstanding performance and model-to-model sonic integrity. Our goal remains the same as it was in 1973 when we introduced the first Interface speaker – to offer you a speaker that sounds like music.

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The high-frequency dispersion of the tweeter was extraordinary, with virtually no difference between the response curves measured on-axis and 30 degrees off the speaker axis, even at 20,000 Hz. The woofer distortion at 1 watt (based on a 4-ohm impedance) was among the lowest we have yet measured from a speaker: under 0.25 per cent from 100 to 60 Hz and only 4 per cent at 30 Hz. At 10 watts the distortion was less than 0.6 per cent down to 60 Hz, increasing to about 7 per cent at 35 Hz. These figures were measured at the port below 40 Hz and at the cone above 40 Hz.

The speaker impedance exactly agreed with its ratings of 5 ohms nominal and 4 ohms minimum. Between 2,000 and 7,000 Hz it was about 4 ohms, rising to about 15 ohms at 50 Hz and 20 ohms or more at 20 Hz and below. Elsewhere, it was a very uniform 5 ohms over the full audio range.

The tone-burst response of the speaker was reasonably good, though as with most speakers the shape of the acoustic-burst waveform was quite dependent on the relative locations of the speaker and microphone and on the exact frequency used.

With the speaker driven by 2.83 volts of random noise in the octave centered at 1,000 Hz, the acoustic output was 88 dB at a distance of 1 meter measured on the axis of the midrange driver. This sensitivity figure is slightly less than the rated 92 dB (which is based on a sine-wave measurement at an unspecified frequency). Although relatively low for a vented speaker system, it is appreciably higher than that for most acoustic-suspension systems.

● **Comment.** Two salient characteristics of the Koss CM/1020 were evident to us at first hearing, and they still dominated our subjective impression of the speaker after extended listening tests. Its sound is basically very smooth and uncolored, with a noticeably crisp top end. In comparison with several other speakers, all of which were very different from each other but of very high quality, the CM/1020 tended to sound "sizzly" on pro-

grams that had a strong top-end content. We had no doubt, even before measuring the response of the speaker, that we would find a smoothly rising top-end characteristic, which we did.

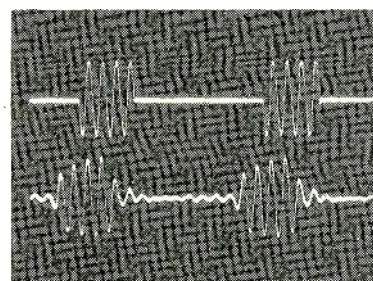
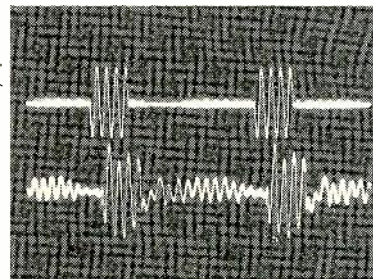
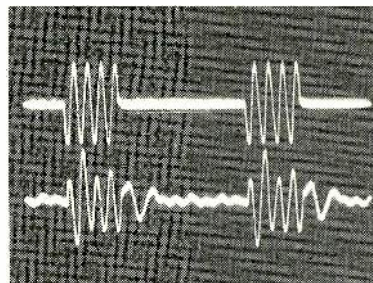
Some of the time, we preferred to listen with both the tweeter and midrange switches in their "decrease" positions, but the effect of this was largely in the relationship of the woofer level to the rest of the sound, and it did little to tame the strong top end (it merely reduced the tweeter output across its full range without altering its shape).

Whether this brightness was beneficial or disturbing depended largely on the program material. Very clean, wide-range records took on a remarkably defined quality when heard through the CM/1020, but if any distortion or "fuzziness" was present in the signal, some cut had to be made with the amplifier's treble control or an equalizer.

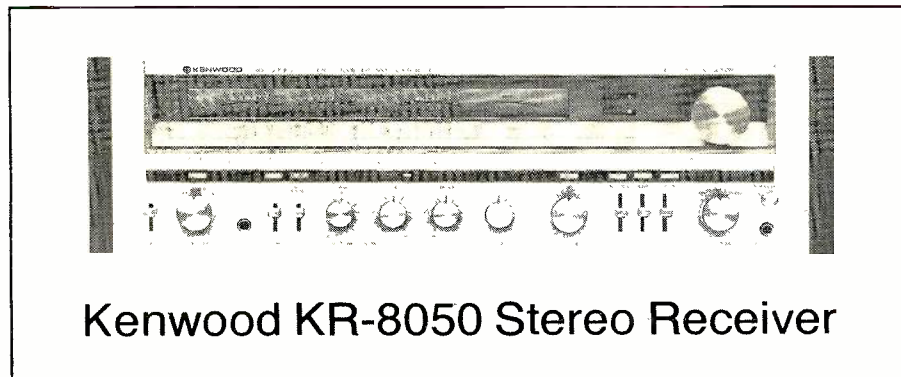
We could not help but be impressed by the performance of the Koss woofer in the low-bass region. To the best of our recollection, we have never before heard the deep bass (down to well below 30 Hz) reproduced so strongly and cleanly by a single cone of this size without external equalization. The combined response curve of the port and cone radiation was almost perfectly flat down to 20 Hz (well beyond Koss's 31-Hz rating), and, frankly, we tended to suspect a flaw in our measurements until we listened to records having strong organ fundamentals in the lowest audible octave. To our surprise, they emerged with a truly palpable effect from the CM/1020. Subjectively, the speaker sounded almost exactly as our measured response curve would indicate (with the exception of the questionable 55-Hz bump, the validity of which we doubt).

The Koss CM/1020 is obviously a very good value in its price class, and one we would recommend highly to anyone who has a collection of *really* high-quality records and playing equipment of comparable quality.

Circle 140 on reader service card



Tone-burst response of the Koss CM/1020—shown at (top to bottom) 100, 1,000, and 10,000 Hz—was reasonably good, despite the influence of microphone placement. Input appears above tone bursts.



Kenwood KR-8050 Stereo Receiver

SOME of the features of the Kenwood KR-8050 stereo receiver were originally introduced in that company's earlier de luxe

separate components (such as very-high-speed d.c. amplification and the pulse-counting FM detector). Kenwood has included

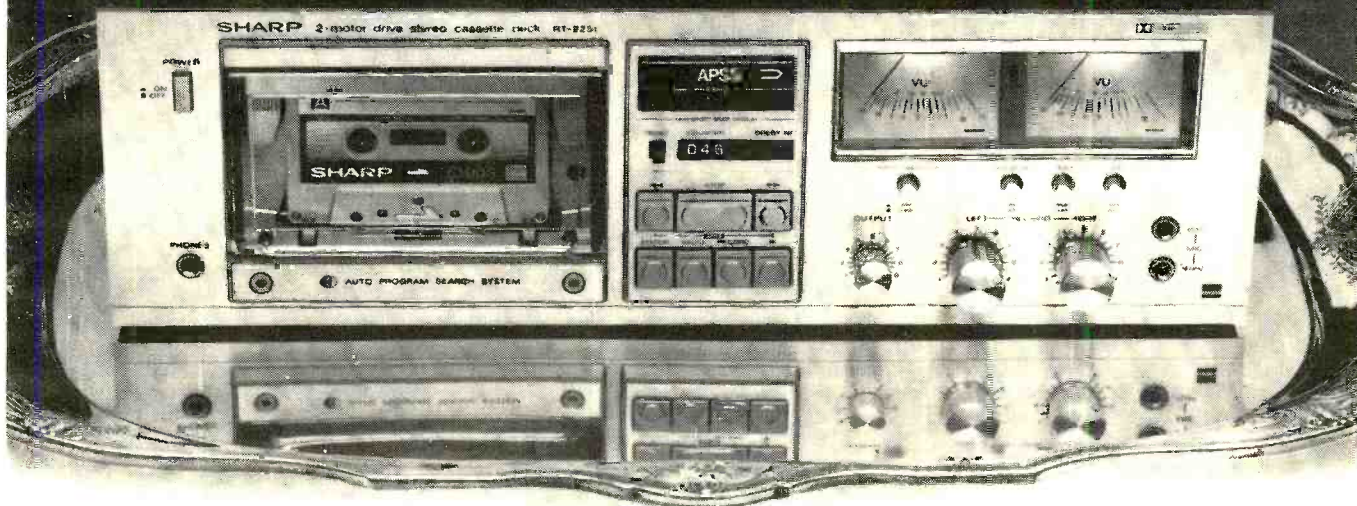
these and other features of their high-price separates in their new receiver line, in which the KR-8050 ranks next to the top. In addition, the KR-8050 has a few special features of its own.

Its audio amplifiers are rated to deliver 120 watts per channel into 8- or 4-ohm loads from 20 to 20,000 Hz with no more than 0.02 per cent total harmonic distortion. Pushing a POWER BOOST button on the receiver's front panel increases the maximum power to 150 watts per channel (into 8-ohm loads only) with the same distortion rating. The amplifier rise time is rated at 0.9 microsecond, with a claimed slew rate of 200 volts per microsecond. Both of these represent exceptional technical performance for any amplifier, let alone one built into a receiver.

The amplifiers are fully direct-coupled from the AUX input to the speaker output when the

(Continued on page 50)

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Presenting Sharp's solenoid deck that plays selections according to your musical appetite.

If you hunger for one of the world's most advanced tape decks, then Sharp's RT-2251 is for you.

The RT-2251 teams the genius of the Sharp Eye™ with the convenience of solenoid controls. A combination you won't find on any other deck.

The Sharp Eye gives you individual song selection. It plays only what you want to hear. And skips what you don't.

And the solenoid controls give you feather touch finger-tip control. For faster response and greater accuracy of all tape functions.

If once isn't enough when one of your favorites finishes, tell the Sharp Eye to play it again. And it will. Automatically.

You even have the option to change your mind. The Sharp Eye lets you interrupt one song

and go on to the next. Instantly.

How do we do it? Simple. The Sharp Eye scans the tape at high speed, finds the blank spaces between selections and automatically plays back the music of your choice. To skip a selection it operates in fast forward. And for repeats, it works in reverse.

You'll also like the gourmet specs Sharp's cooked up for you. The RT-2251 serves up 0.055% wow and flutter, a S/N ratio of 66dB (Dolby* on, over 5kHz) and a frequency response of 30-17,000Hz (FeCr).

To get a real taste of our RT-2251, see the Sharp audio dealer nearest you or write Sharp Electronics Corporation, Dept. SR, 10 Keystone Place, Paramus, N.J. 07652.

*Dolby is a registered trademark of Dolby Laboratories

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front-panel DC COUPLED button is engaged. With the button out, a high-pass filter is inserted in the signal path, rolling off the response at a 6-dB-per-octave rate below 18 Hz. This function can also serve as an infrasonic (rumble) filter. A HIGH FILTER button provides a slow rolloff (at 6 dB per octave) above 5,000 Hz.

These and other control buttons, plus a number of LED indicators, are located on a narrow black strip extending across the full width of the satin-finish aluminum panel. The other pushbuttons include LOUDNESS, FM MUTING, STEREO SENS, and IF BAND switches. The STEREO SENS switch establishes the automatic stereo-switching threshold at levels roughly equivalent to the 40- and 60-dB signal-to-noise sensitivities. In addition, the KR-8050 has two selectable i.f. bandwidths.

passes the tone controls, and another switch introduces an extra boost below 50 Hz, regardless of the tone-control settings.

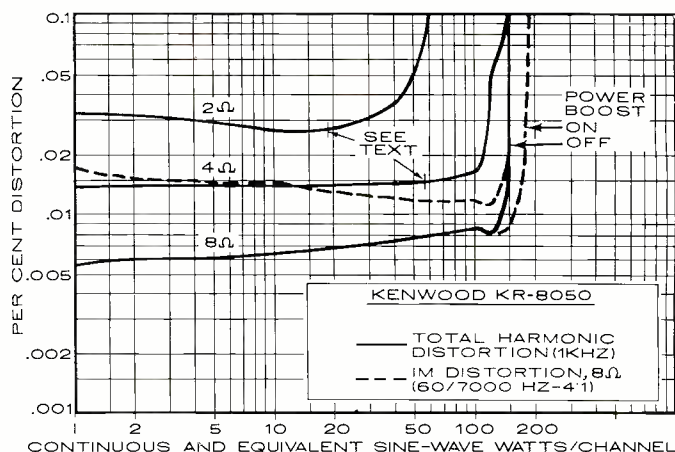
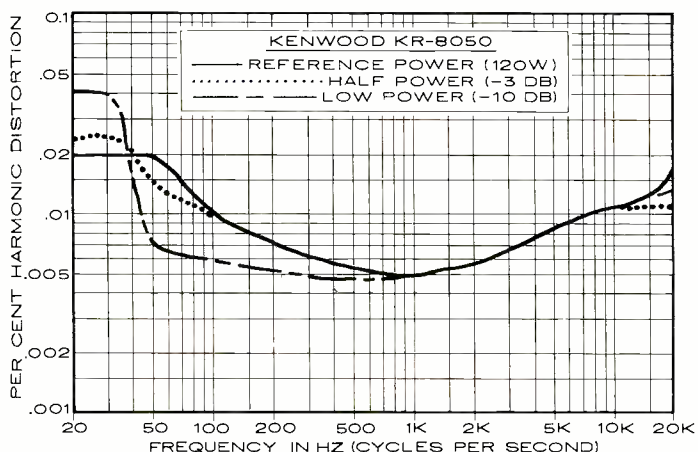
The balance control has a center detent, and the forty-one-step volume control has its attenuation calibrated over a range of more than 55 dB. The remaining front-panel knobs are the input selector and a small knob above the MIC MIXING input jack to control the level of the microphone signal. There is also a stereo-headphone jack. The rear apron of the KR-8050 has insulated screw-type binding-post terminals for the speaker outputs, a hinged ferrite-rod AM antenna, and a three-position slide switch to select FM de-emphasis of 25, 50, or 75 microseconds. One of the three a.c. outlets is switched.

The Kenwood KR-8050 has wooden side panels with a simulated walnut grain. The re-

modes. However, in narrow, the distortion at a 65-dBf input was slightly higher—0.14 per cent in mono and 0.17 per cent in stereo.

The stereo frequency response was almost perfectly flat from 30 to 5,000 Hz, rising slightly to +1.2 dB at 15,000 Hz. The channel separation was nearly independent of frequency. In the wide bandwidth it was about 41 dB from 100 to 3,000 Hz and better than 36.5 dB over the full range of 30 to 15,000 Hz. In NARROW, it was between 33 and 34.5 dB over the full frequency range.

Independent of i.f. bandwidth settings were the AM rejection (70 dB) and the image rejection (91 dB), both exceptional figures, as well as the pilot-carrier leakage of -68 dB and the tuner hum level of -64 dB. The muting threshold was 22.5 dBf (7 μ V) in mono and 24 dBf (9 μ V) in stereo.



The NARROW bandwidth gives improved selectivity at the expense of slightly increased distortion and some loss of stereo separation and capture ratio; the WIDE bandwidth does the opposite in the interest of improved distortion, separation, and capture-ratio performance. The LED indicators show when the POWER BOOST is engaged, when the protection circuit has been triggered, and which input source (AM, FM, PHONO 1, PHONO 2, AUX) has been selected.

The upper half of the panel has the FM and AM dial scales, four large meters, and two LEDs. These last indicate stereo reception and the selection of the narrow i.f. mode. Two of the meters read output power (actually, the voltage across 8-ohm loads) on logarithmic scales calibrated from 0.01 to 300 watts. The other meters indicate relative signal strength for FM and AM and center-channel tuning for FM.

The remaining controls are aligned across the bottom of the panel. Lever switches are used for POWER, MODE, and TAPE selection. The MODE switch provides normal, reversed-channel stereo, and mono operation. One of the TAPE switches cross-connects two tape decks for dubbing from either one to the other, and the last switch is a TAPE MONITOR control for listening to the playback from either deck. The SPEAKERS knob connects one of three pairs of speakers to the amplifier outputs or the A and B pairs simultaneously. There are three tone controls, for bass, mid-range, and treble frequencies. Each has eleven detented positions. A lever switch by-

ceiver is 22½ inches wide, 16¼ inches deep, and 6¾ inches high. It weighs 42 pounds. Suggested retail price is \$820.

● **Laboratory Measurements.** Our test unit of the Kenwood KR-8050 was a preproduction model, and no instruction manual or schematic was available to us. Because of the receiver's dual i.f. bandwidth feature, most FM performance measurements were made using each bandwidth.

As expected, best performance in most cases was obtained with the wide bandwidth. The IHF usable sensitivity was 10.8 dBf (1.9 microvolts, or μ V) in mono, with a 50-dB quieting sensitivity of 11.8 dBf (2.1 μ V) at 1.3 per cent total harmonic distortion (THD). In stereo, the sensitivity was determined by the automatic switching threshold, which could be set to either 29 dBf (15 μ V) or 50 dBf (180 μ V). The stereo 50-dB quieting sensitivity was 36 dBf (34.7 μ V) with 0.32 per cent THD. The ultimate signal-to-noise ratio (S/N) at a 65-dBf (1,000- μ V) input was an outstanding 82 dB in mono and 71.5 dB in stereo. The distortion at that input level was only 0.115 per cent in mono and 0.068 per cent in stereo.

When we switched to the narrow bandwidth, the IHF sensitivity changed slightly, to 13 dBf (2.4 μ V). The switching thresholds were the same as before. The 50-dB quieting sensitivity was still 10.8 dBf, but the mono distortion was increased to 7.9 per cent. In stereo, the 50-dB quieting sensitivity was 35 dBf (31 μ V) with 0.36 per cent THD. The noise level was identical in narrow and wide

The capture ratio with wide bandwidth was an outstanding 0.87 dB at a 45-dBf (100- μ V) input and 1.07 dB at a 65-dBf (1,000- μ V) input. With narrow bandwidth, the figures fell to 3.5 and 6.3 dB, respectively. The selectivity characteristic of the tuner was highly asymmetrical about the center of the i.f. pass band. In wide, the alternate-channel selectivity was 55.4 dB in the direction of increasing frequency and 81.6 dB in the decreasing direction, for an average of 68.5 dB (averaging is allowed by the IHF tuner standard, but it is a questionable practice for such disparate readings). In narrow, the respective selectivity readings were 71.5 and 84.9 dB, for an average of 78 dB. The adjacent-channel selectivity measurements showed the same asymmetry. The wide readings were 1.6 and 8.1 dB (average 4.8 dB) and in narrow the measurements were 12 and 32.8 dB (average 22.4 dB). The only measurement we made on the AM-tuner section was of its frequency response, which was undistinguished. The response was down 6 dB at 130 and 4,000 Hz relative to the 1,000-Hz level.

For a reference output of 1 watt, the audio amplifiers had an AUX-input sensitivity of 19 millivolts (mV) and a PHONO-input sensitivity of 0.215 mV. The respective A-weighted noise figures were -78.2 and -75.4 dB referred to 1 watt. The phono preamplifier overloaded at about 240 mV. The phono-input termination was 50,000 ohms in parallel with 140 picofarads.

Both the bass and treble tone-control re-

(Continued on page 52)

Sound logic.

Knowing there are no better speakers in the world than Britain's best—how, then, do you choose? Precisely.

You choose a speaker, first of all, to satisfy the precise requirements of the world's number one expert on the subject of your taste: you.

Your choice of speakers is governed, of course, by the amount you have to spend. But you're aware, too, that if you come to the right place, you'll find, within the range of prices and performance characteristics, the pure, natural, unrestricted sound quality that you feel belongs in your hi-fi system.

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That's because all of our components are entirely of our own make—and have been for five decades. That includes our crafted enclosures, our own speaker system assemblies. All our components are precision-engineered and matched to deliver the broadest range of sound smoothly and uniformly for the flattest response possible.

Take our Ditton 33. It provides natural, open-sounding performance. With color-free tonal quality and the widest dispersion of even the highest frequencies. Sound superiority that is perceptibly better to the ear. And we're counting on your making careful comparisons to judge that superiority for yourself.

All three Ditton speakers shown here with their proud specs, right down to the diminutive bookshelf UL 6, are value leaders in their category. All superbly crafted in teak or walnut wood finishes to grace any decor.

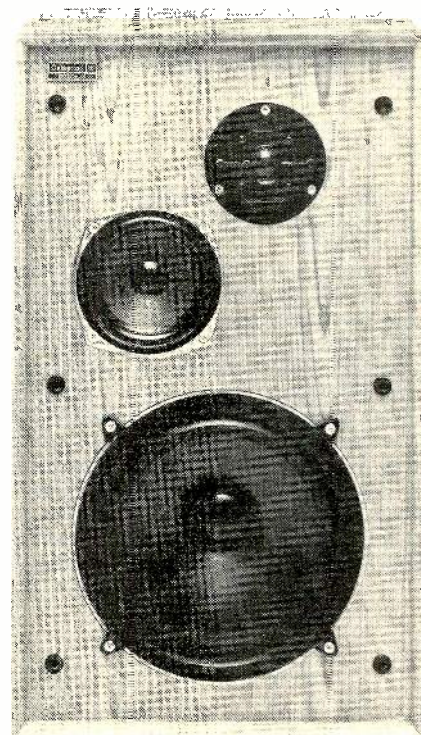
Now where is this gifted collection to be found?

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Then go out there and compare Celestion with the whole world of speakers. Discover which comes closest to your ideal—to the music you can already hear

in your own mind's ear. That's when you'll be ready to decide.

Sound idea. Don't you think?



Ditton 33

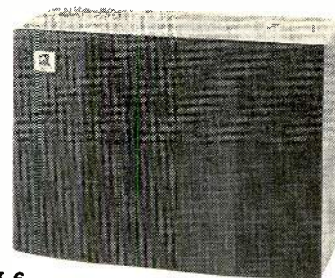
For exceptional performance, this compact speaker system employs a sealed enclosure, high compliance woofer, a transmission-line loaded mid-range speaker, and a pressure-dome tweeter (the HD

1000) for smooth, even frequency response. Overall response is 25 Hz to 28,000 Hz. Here is the speaker proportioned to fit the furnishing scheme of any room without dominating it, yet able to optimise performance of the highest quality.



Ditton 15 XR
Bass response is audibly extended to 30 Hz in the

Ditton 15 XR:—a remarkable accomplishment for so compact an enclosure. That's achieved by our Auxiliary Bass Radiator (ABR) device, which also reduces Doppler and harmonic distortion, improves the system's dynamic range and power-handling while providing excellent efficiency. Tonal quality is comparable to the most expensive Celestion speaker.



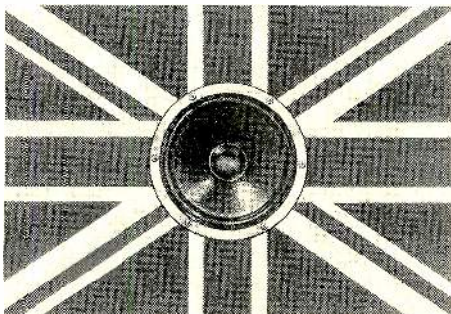
UL 6

A Grand Prix award winner for its natural sound and its clean 35 Hz to 28,000 Hz response. Speaker complement includes the new HD 1000 soft-dome tweeter, a bass driver with massive magnet and a 1.5 inch (38 mm)

voice coil for high power handling. The ABR unit is here, too, extending bass response while raising efficiency and reducing distortion. That difference, compared with others in its own and higher price classes, is dramatic.

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And the name of nearest Celestion dealer.

Name _____

Address _____

City _____ State _____ Zip _____

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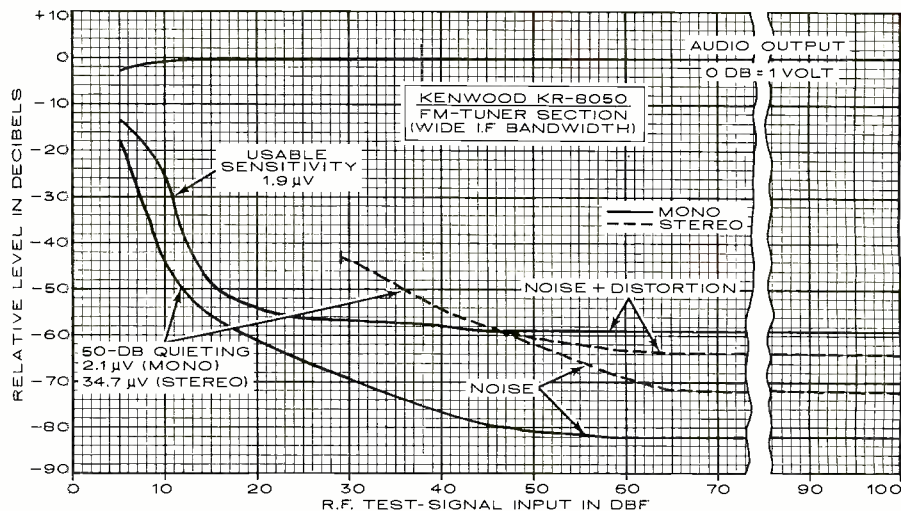
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sponse curves appeared to be "hinged" in the midrange (between 500 and 1,500 Hz) with a considerable overlap between them. Because of this overlap, when both controls were used (in the same direction) there was a considerable shift of average gain—by as much as ± 5 dB. However, using either control by itself did not produce this effect. The action of the midrange control was largely between 500 and 1,500 Hz. The 50-Hz boost control began to raise the output at as high a frequency as 150 Hz, reaching a maximum of +3.5 dB in the 30- to 50-Hz region. The utility of the control is therefore very dependent on the low-bass characteristics of the speakers used.

The low-frequency response, with the tone controls bypassed, began to roll off slightly at about 50 Hz and was down about 4 dB at 20 Hz. This was apparently due only to the "18-Hz" low-cut filter, since pressing the DC COUPLED button extended the response to d.c. (0 Hz).

The high filter provided a response curve that was down 3 dB at 5,000 Hz, with the rated 6-dB-per-octave slope at higher frequencies. The loudness compensation boosted only the low frequencies, beginning at about 1,000 Hz, when the volume was reduced. The MIC input provided a signal to both channels, with its level controlled by both the microphone and the volume controls. An input of 0.1 mV was needed for a 1-watt output with both controls at maximum.

The RIAA phono equalization was the most accurate we have ever measured. Not the slightest deviation from an ideal response curve (within our measurement resolution of about ± 0.1 dB) could be detected from 20 to 20,000 Hz. When the input signal was applied through the inductance of a phono cartridge,



there was a very slight (and negligible) rise in output of about 0.5 dB at most frequencies above 5,000 Hz.

The audio power amplifiers easily withstood the FTC mandated one-hour preconditioning at one-third power, the top of the cabinet (over the heat sinks) becoming only moderately warm. The THD did not vary significantly with power output over a very wide range of power levels. The distortion curves at one-tenth, half, and full rated power over the 20- to 20,000-Hz frequency range were very similar. For 8-ohm loads, the distortion was typically between 0.006 and 0.01 per cent from about 80 to 20,000 Hz, and it was under 0.02 per cent from 20 to 20,000 Hz at powers

up to the rated 120 watts per channel. At lower power levels there was an *apparent* rise in distortion at 20 and 30 Hz, but this was due to the presence of small amounts of residual (but non-audible) hum that could not be separated in our measurements from the signal-frequency harmonics.

With both channels driven into 8 ohms at 1,000 Hz, the THD rose from 0.0056 per cent at 1 watt to 0.008 per cent at the rated 120 watts; it was still only 0.1 per cent at a 150-watt output (the clipping level). The POWER BOOST feature had no effect below full power, but switching it on reduced the distortion at 150 watts to 0.01 per cent; it was still only 0.02 per cent at the new clipping level of 180 watts.

We also measured the distortion vs. power when driving 4- and 2-ohm loads (the receiver is not rated for the latter). The THD was 0.014 per cent at 1 watt and 0.045 per cent at the rated 120 watts into 4 ohms, and clipping occurred at 150 watts. Driving 2-ohm loads, the distortion was about 0.03 per cent from 1 watt to 30 watts output, rising gradually to 0.16 per cent at 68 watts (the amplifier clipped "softly" with the 2-ohm loads). The POWER BOOST caused the relay to shut down the amplifier at 18 watts output with 2 ohms and at 57 watts with 4 ohms. (See the comment section of this report for further discussion of the significance of the power-boost feature.)

The IHF clipping headroom of the amplifier was 1 dB into 8 ohms, falling slightly to 0.76 dB with power-boost switched in—it changes the reference power from 120 to 150 watts. The dynamic headroom (for short output bursts) was 1.87 dB, increasing to 2.48 dB with power boost. The IHF slew factor exceeded our measurement limit of 25, indicating that the amplifier was effectively immune to slew-induced distortions (as it should be with Kenwood's claimed slew rate of 200 volts per microsecond).

● **Comment.** It was not easy for us to arrive at a reasonable total assessment of the Kenwood KR-8050. Some of its features impressed us as being of limited value to the user, and there were some "unfinished" elements in the receiver, most likely related to the pre-production status of the test unit. (Contrary to popular opinion, our experience has been that "hand built" laboratory or pre-production units are rarely as good or as bug

(Continued on page 54)



"... Oh, damn! I knew there was something I forgot to check. The speakers are out of phase!"

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Stanton Magnetics presents the new 881S Professional Calibration Standard Cartridge. It's the cartridge preferred by recording engineers worldwide and it assures a new standard for home audiophiles desiring the very best in recorded sound. Its patented, low mass Stereohedron™ stylus

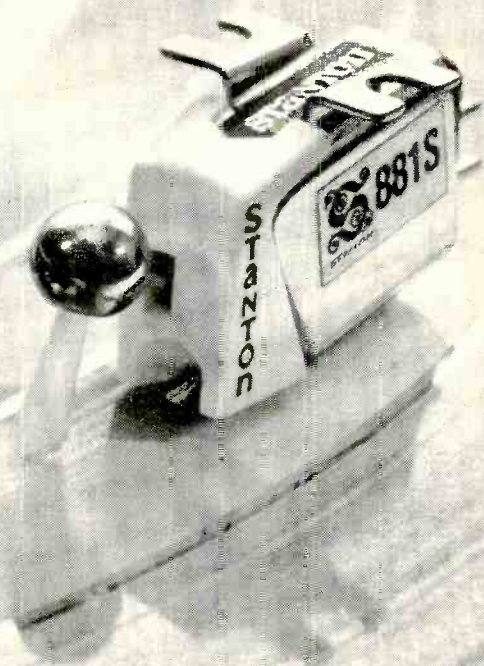
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free as ordinary assembly-line products are.)

We do not believe that response to d.c. is a necessary or even desirable attribute for a high-fidelity amplifier, although the KR-8050 does give the user the option of either type of operation. Even so, we would have preferred the a.c.-coupled response to be flatter down to 20 Hz and to dispense with the d.c.-coupled mode entirely.

On the surface, at least, the "power boost" would appear to be a strange, nearly useless feature. It was inconceivable to us that a rated increase of 1 dB in maximum power (which would be inaudible under most practical circumstances) would justify even a front-panel button, let alone the circuitry involved.

Subsequent conversations with Kenwood engineers clarified their rationale for the power-boost feature. A realistic rating for the KR-8050, with 8-ohm loads, would have been 150 watts per channel. However, a speaker-load impedance that fell to a very low value (under 4 ohms, for example) at any frequency could trip the amplifier's protective circuits, which were designed to safeguard the output stages completely. This was very evident in our measurements: the relays cut off the amplifier at 18 watts and 57 watts with loads

of 2 and 4 ohms, but they allowed well over 150 watts of output into 8-ohm loads.

Therefore, a switchable circuit was included that would allow the amplifier to drive any reasonable (or even unreasonable) speaker load safely. However, it had the effect of reducing the maximum power into 8 ohms from 150 to 120 watts. Instead of calling it a "low-impedance protection" circuit, Kenwood evidently felt that a more positive connotation was in order. They decided to call the special operating condition "normal" (at least by implication), whereas the *real* "normal" operating mode is the "power boost" condition. Probably related to this is the use of a *series* connection when the output is switched to drive speaker pairs A and B simultaneously. This prevents the load impedance from dropping to unsafe values, but it is hardly the best way to drive two speaker systems.

Although selectable i.f. bandwidth is becoming a fairly common feature in de luxe FM tuners and a few of the better receivers, because of the KR-8050's excellent overall performance the benefits of switching to a narrow bandwidth are slight. The wide-bandwidth setting, which gives the tuner its superb stereo and mono performance, also provides

excellent alternate-channel selectivity (better than that of many single-bandwidth tuners). The only situation in which we can see any advantage to using the narrow mode is in the presence of adjacent-channel interference, since the adjacent-channel selectivity of the KR-8050 in narrow is outstanding.

We consider the KR-8050 to be an excellent receiver in every important respect (as well as those respects that we don't consider important!). One could hardly ask for better FM or audio performance. The mono S/N of the FM tuner, for example, was extraordinary; it has been surpassed (barely) by only one other FM tuner we have tested, and that one sold for well over twice the price of the complete KR-8050 receiver. The handling of the receiver was excellent, with positive and noise-free FM muting and noncritical tuning for minimum distortion (which can probably be credited to the pulse-counting detector, with its wide linear bandwidth). It is evident that Kenwood's engineers have applied their considerable talents to excellent effect, creating a very fine receiver that offers a lot of performance for the money.

Circle 141 on reader service card



Garrard DD132 Record Player

THE Garrard DD132 record player features a low-mass tone arm introduced in earlier Garrard models plus a newly designed direct-drive motor. The two-speed motor (33 $\frac{1}{3}$ and 45 rpm) is a d.c. servo-controlled unit designed and manufactured by Garrard. Without brushes, core, or slots, it is claimed to be free of the "cogging" effect (uneven torque pulsations) found in some other types of direct-drive motors. It is driven by a constant torque throughout the motor's rotation.

The motor speed is controlled by a technique Garrard calls "Time Integral Velocity Monitoring." No details are given, but it appears to use a tachometer generator rotating with the platter, generating its output voltage through Hall-effect sensors to supply the feedback signal to the driving amplifier.

The tone arm appears conventional, but its effective mass, including the four-pin, plug-in head shell, is only 12 grams (most record-player arms have a mass in the range of 18 to 20

grams or more). The magnesium-alloy head shell is extensively perforated to keep its mass at a minimum, yet the flexibility of the universal four-pin, plug-in mount has been retained. The tracking-force scale is on the rotating counterweight. The arm is vertically pivoted on jewel bearings, and its horizontal pivot is a precision ball bearing. On the base next to the arm is a dial for the antiskating system plus a cueing lever that raises and lowers the arm with a viscous-damped action.

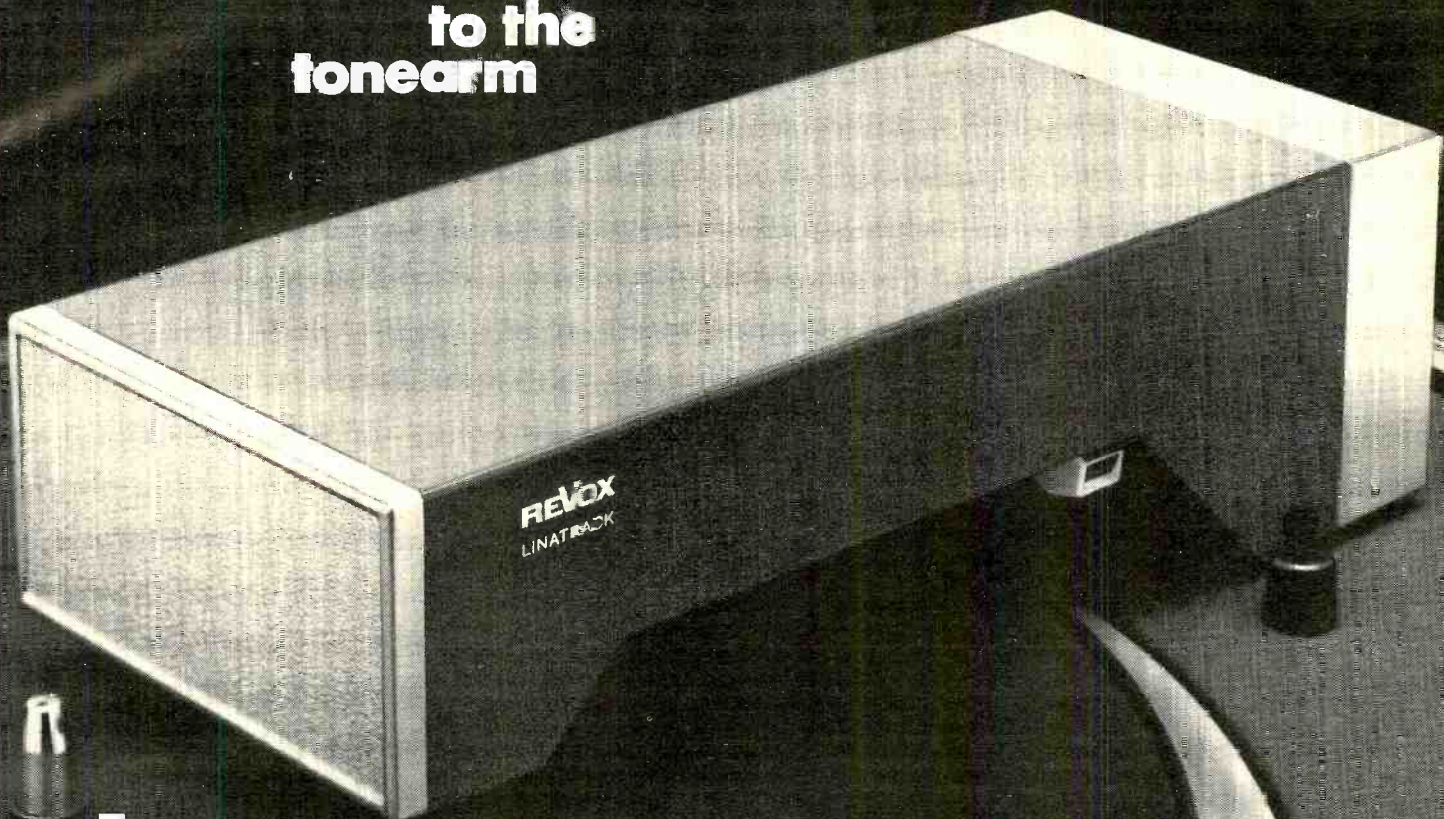
The Garrard DD132 is a fully automatic single-play unit with a cycling mechanism largely made of Delrin (a dimensionally stable plastic) for quiet, smooth operation. The record player is controlled by three knobs along the right side of the motorboard. One selects the turntable speed. The second, the playing-mode selector, has settings for OFF, MAN, AUTO, and REPLAY; it is used to turn the motor on as well as to select the operating mode. The third knob initiates the automatic operating cycle (it is spring-loaded to return to its neutral position when released). At the front left of the platter are the LED stroboscope light (the marks are cast into the rim of the 12-inch, 2 $\frac{3}{4}$ -pound cast platter) and a small vernier knob providing a nominal ± 3 per cent range of adjustment.

The MAN mode merely starts the motor, and the arm must be placed on the record by hand (it returns to its rest automatically after play, shutting off the motor). For fully automatic operation, the knob is set to AUTO to start the motor, and the AUTOMATIC/REJECT knob is turned momentarily to AUTOMATIC. This causes the arm to move to the lead-in groove of the record (12 inches at 33 $\frac{1}{3}$ rpm and 7 inches at 45 rpm) and lower to the record surface. In REPLAY, the record is repeated

(Continued on page 56)

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... successor
to the
tonearm



The unique Linatrack opto-electronic servo drive system in the ReVox turntable replaces the conventional tonearm. In the true tangential tracking B790, the cartridge is lifted and lowered electrically, and guided laterally by a beam of light or an overhead trolley.

The revolutionary Linatrack cartridge carrier eliminates the two major problems of conventional record players, angular tracking error caused by the geometry of the tonearm, and non-groove-compliance resulting from the moving mass of the tonearm. The ReVox B790 delivers much cleaner sound reproduction and its error proof sensing system yields greatly extended playing life for both the stylus and your treasured records.

You expect accurate speed from ReVox and you get it with a quartz crystal controlled direct drive servo motor like those used in the legendary Studer and ReVox tape recorders. You also get many other niceties that are available only on the ReVox B790. To experience these benefits, take your favorite record to your ReVox dealer and ask for a demonstration of the B790. For complete information and the name of your nearest dealer, circle reader service number or write to us.

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indefinitely until the mode knob is moved to MAN.

The DD132 has a grey molded base with a hinged plastic dust cover. The supporting feet are very softly sprung, and the platter and arm are rigidly mounted to the motorboard. With the cover lowered, the DD132 is 17 $\frac{3}{4}$ inches wide, 13 $\frac{3}{4}$ inches deep, and 6 inches high. It weighs 15 $\frac{3}{4}$ pounds. Price: \$200.

● **Laboratory Measurements.** We installed a B&O MMC 20CL cartridge in the tone arm of the Garrard DD132 for testing purposes. Considerable care had to be used in the initial balancing of the tone arm because of the very low friction between the counterweight and the arm tube and the much greater friction between the inner calibrated ring and the counterweight. These effects were exactly opposite to the usual (and more desirable) case in which the counterweight can be positioned easily for balance and remains in place when the force scale is zeroed. However, once the balance had been achieved, the tracking-force scale was accurate within 0.1 gram over its entire range.

The tracking error of the tone arm, when the cartridge had been positioned with the supplied plastic gauge, was less than 0.33 degree per inch except at the innermost radii,

where it rose to 0.6 degree per inch. The antiskating compensation was too low for full correction when the dial was set to match the tracking force. At a 1-gram tracking force the antiskating dial had to be set to 3 grams to give equal distortion on both channels when playing a high-velocity test record. The outward drift of the tone arm during its cueing descent (caused by the antiskating torque) was excessive at this setting. The tone arm's effective mass (less cartridge) was 11.5 grams. The capacitance to ground in each signal was 123 picofarads, and the interchannel capacitance was 3 picofarads.

The turntable rumble was -32 dB unweighted and -55 dB with ARLI weighting. It was concentrated principally at frequencies between 5 and 12 Hz. The weighted rms flutter was 0.08 per cent, and the weighted peak (DIN) flutter was ± 0.1 per cent. The flutter rate was less than 5 Hz. The motor speed was unaffected even by extreme line-voltage changes.

The isolation from external vibration was about average for a direct-drive turntable, with some transmission through the mounting feet at 25, 60, and 100 Hz. The entire record player was supported on very compliant springs, which put its resonance at a very low frequency. Unfortunately, this also meant

that it was very difficult to handle the unit during play without jarring the pickup.

● **Comment.** The record-playing performance of the Garrard DD132 was competent in every respect. There was nothing in the rumble or flutter measurements to show any superiority of the Garrard design over most competitively priced direct-drive record players we have tested, but it was certainly as good as most in basic quality.

Although the operating controls worked smoothly and as intended, they seem unnecessarily complicated. For example, in either MAN or AUTO modes *two* separate operations are necessary to play a record, in contrast to some other automatic players that require only a single control action or simply picking up the tone arm in the manual mode.

The tone arm, as we have noted in earlier tests of Garrard record players, is one of the better ones on the market from the standpoint of low mass (and it had no vices that we could discover). Although some attention is currently being paid to arm-mass reduction by other manufacturers, it is clear that Garrard has been well ahead of most of the industry in this important characteristic.

Circle 142 on reader service card

Empire EDR.9 Phono Cartridge



EXTERNALLY, the Empire EDR.9 resembles previous Empire cartridges in shape and in having an integral hinged plastic stylus guard. Its black finish is the most obvious difference between the new leader of the Empire line and its predecessors, but the differences are much more than cosmetic.

The EDR.9 stylus system features a new inertial-damping design that works with a proprietary stylus shape (L.A.C., or "Large Area Contact") to give the cartridge an extended, uniform high-frequency response. Unlike most "moving-iron" cartridges, the EDR.9 does not employ a resonance between its internal coil inductance and the external circuit capacitance to flatten the high-frequency response and reduce the audible effect of the mechanical resonance of the stylus system. Therefore, its coils have lower inductance than is usual for this type of design, and the load capacitance presented by the turntable's connecting cables and the phono preamplifier is not critical in determining the overall frequency response of the cartridge. The coils of the EDR.9 have an inductance of only 250 millihenries, which is one-half to one-fourth the inductance of most stereo phono cartridges.

Internally, the EDR.9 resembles other Empire cartridges, with four coils (enclosed by a magnetic shield) and three fixed magnets within its molded-plastic body. The rear of the aluminum stylus-cantilever tube is attached to a light, hollow tube of magnetic material that fits between four fixed pole pieces. This iron armature varies the distribution of magnetic flux between the pole pieces as the stylus traces the groove modulation, generating the signal-output voltages for left and right channels.

The L.A.C. stylus, which is an extended-line-contact type (Empire's version of the

Shibata and other styli originally developed for playing the ultrasonic frequencies present on CD-4 records), is a nude diamond mounted on a tapered aluminum tube. A tiny inertial damper, resembling in principle the tone-arm damping mechanism used on almost all record players, is built into the stylus system. (The rear counterweight of a tone arm is mounted elastically, forming a separately resonant assembly. In successful designs, the large-amplitude resonance resulting from the low-frequency arm-mass/stylus-compliance effect is opposed by the resonance of the counterweight system, thus substantially reducing the low-frequency resonance, improving tracking, and smoothing out the low-frequency response.)

As applied to a stylus and its cantilever, inertial damping can be used to suppress (damp) the high-frequency resonance between tip mass and record compliance. Empire does it by inserting a tiny iron bar with a compliant mounting at the rear of the cantilever tube.

Empire does not specifically rate the EDR.9 for CD-4 service, but it does have a frequency response specified up to 50,000 Hz and an overall flatness of ± 1.75 db from 20 to 35,000 Hz. This certainly qualifies it for playing any stereo record, regardless of how it might perform as a CD-4 four-channel cartridge! We did not attempt to use it for playing CD-4 records, however. Price: \$200.

● **Laboratory Measurements.** We installed the Empire EDR.9 in a fairly typical tone arm that had a net effective mass of about 20 grams. This produced a low-frequency resonance at 7 to 8 Hz with a peak amplitude of about 5 dB. (Continued on page 58)

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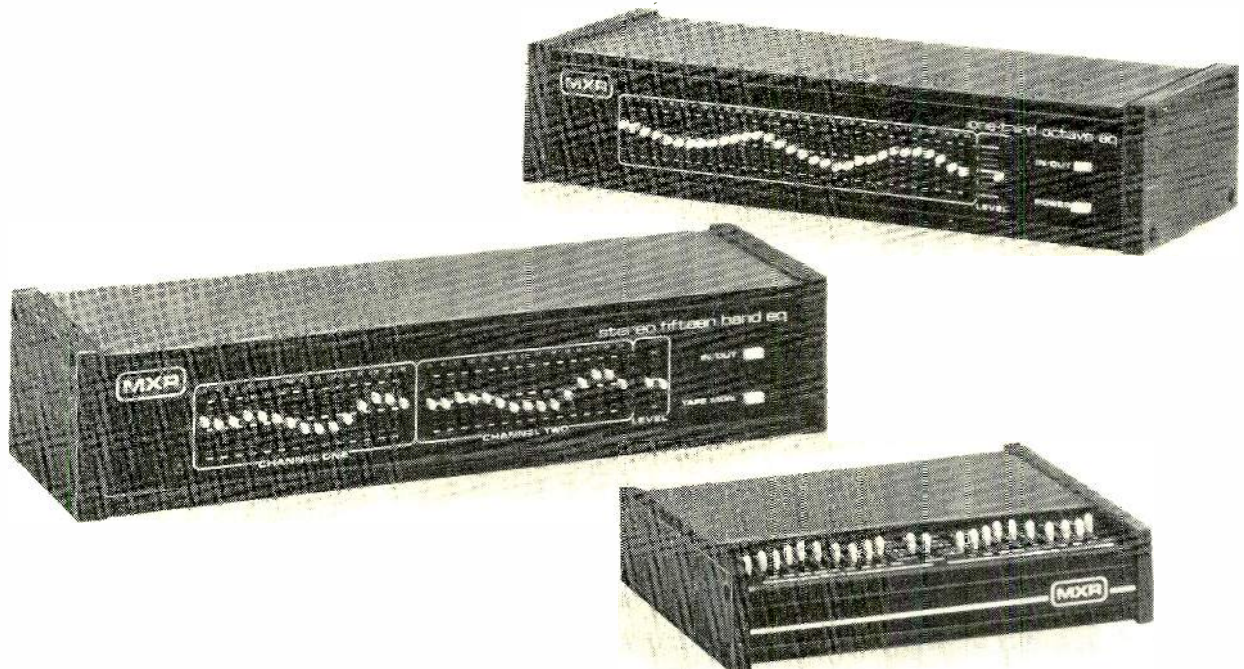
Each of the MXR Graphic Equalizers can help you get the most from your stereo system by working with your room, not against it.

Your MXR dealer can help you choose the MXR equalizer that best suits your needs.

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Although Empire suggests that the low-inductance EDR.9 might be relatively unaffected by load capacitance, they rate it for use with a nominal 100-picofard load in parallel with 47,000 ohms. This means that it should be used in an arm designed for CD-4 compatibility (most record players made in the last several years meet that requirement).

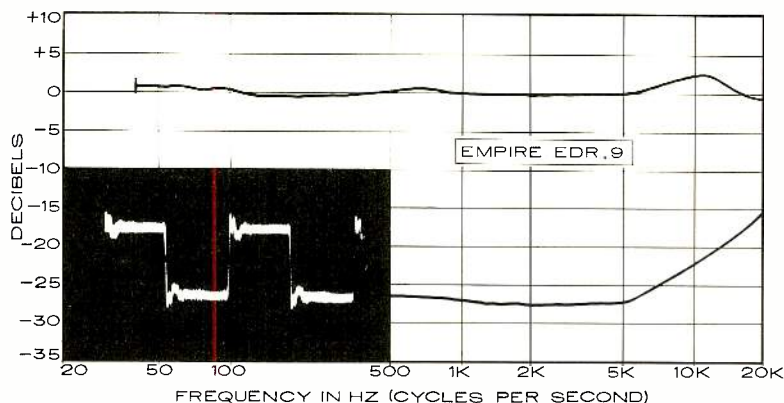
We checked the frequency response of the EDR.9 with a 100-picofard load capacitance, but we also made measurements to determine the effect of the higher values more likely to be encountered in a practical installation. With 335 picofarads, the principal change was

German Hi Fi Institute record as well as our usual mid- and low-frequency high-level test records. The channel levels, which were matched within 0.8 dB, were about 3.8 millivolts at 3.54 cm/sec. The vertical stylus angle, as measured with a CBS STR 160 disc, was a rather high 30 degrees.

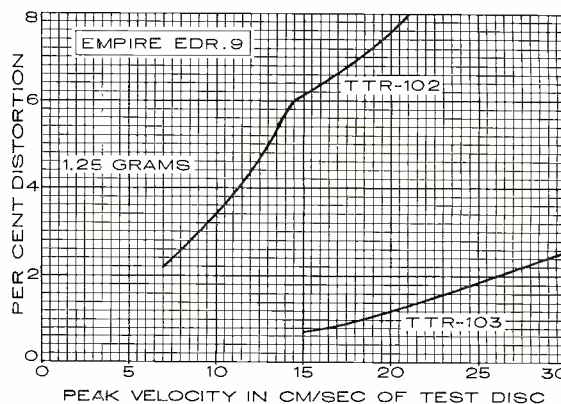
The tracking-distortion characteristics of the Empire EDR.9 showed a definite pattern, differing from most other cartridges we have tested. The distortion, using both the TTR-102 and TTR-103 records from Shure, was quite low at low velocities (not unusually low, but within the range we would expect

We were concerned that the 2.5-dB rise at 10,000 Hz might be audible, and we spent considerable time trying to hear it when playing records. We were unsuccessful. It does not accentuate record hiss, and in comparison with cartridges that have a perfectly flat response throughout that range, the EDR.9 did not manifest any emphasis of the highs or any other part of the frequency range. We included the CBS ST 140 pink-noise record in this test, as it should have been very revealing of even minor peaks in the response, but for some reason they were not audible.

The EDR.9 was able to play level 4 of every



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 average velocities much higher than about 15 cm/sec.

to boost the output by about 2 dB at frequencies above about 8,000 Hz.

Playing the CBS STR 100 test record, we obtained a frequency response within ± 2 dB from 40 to 20,000 Hz. Except for a broad rise of about 2.5 dB centered at 10,000 to 11,000 Hz, the response was almost ruler-flat. A square-wave response check with the CBS STR 112 record showed an almost perfect square-wave shape, except for a single cycle of low-amplitude ringing at about 10,000 Hz. (Also evident was the 40,000-Hz ringing built into the STR 112; it shows up only with cartridges whose frequency response in that range is not rolled off by the winding inductance of their coils.)

The frequency response was measured with several other test records, including the B&K 2009, JVC 1005, and JVC 1007. The response within the audio range was virtually identical with all these records. The JVC TRS 1005, which sweeps to 50,000 Hz, showed an overall variation of about 4 dB up to more than 35,000 Hz and a falling output from 40,000 to 50,000 Hz.

The channel separation was also measured with several records, since the test record used can have a profound effect on the results. In this case, the STR 100 gave about the best separation: 25 to 30 dB in the midrange, 20 to 27 dB at 10,000 Hz. These measurements were made with the rated tracking force of 1.25 grams. At that force the cartridge could track the 80-micron level of the

from a good cartridge) and increased linearly with increasing velocity. At the highest levels of these records, there was no obvious mistracking or loss of groove contact.

This may sound like a reasonable way for a cartridge to behave (and it is), but we find it much more common for a cartridge to mistrack seriously at the 27-cm/sec level of the TTR-102 unless it is operated at its maximum rated force, and then only if that force is rather high. The EDR.9 was operated at its rated maximum, but this was only 1.25 grams. The fact that the measured distortion was never excessive and did not change abruptly suggests to us that the EDR.9 can cope with extreme velocities without the shattering distortion whose presence separates the merely good from the really outstanding cartridges when they are operated near their limits.

● **Comment.** Our frequency-response measurements on the Empire EDR.9 suggest that the tuned stylus damper replaces a single high-frequency (and high-amplitude) stylus resonance with two lower-amplitude peaks above and below the original resonance frequency. Apparently the small 10,000-Hz peak is the remaining lower-frequency resonance and the upper one has been moved well above 20,000 Hz, where it is ultimately rolled off by the cartridge inductance and external circuit capacitance. (This is conjecture on our part, but it seems consistent with the behavior of a system damped in this manner.)

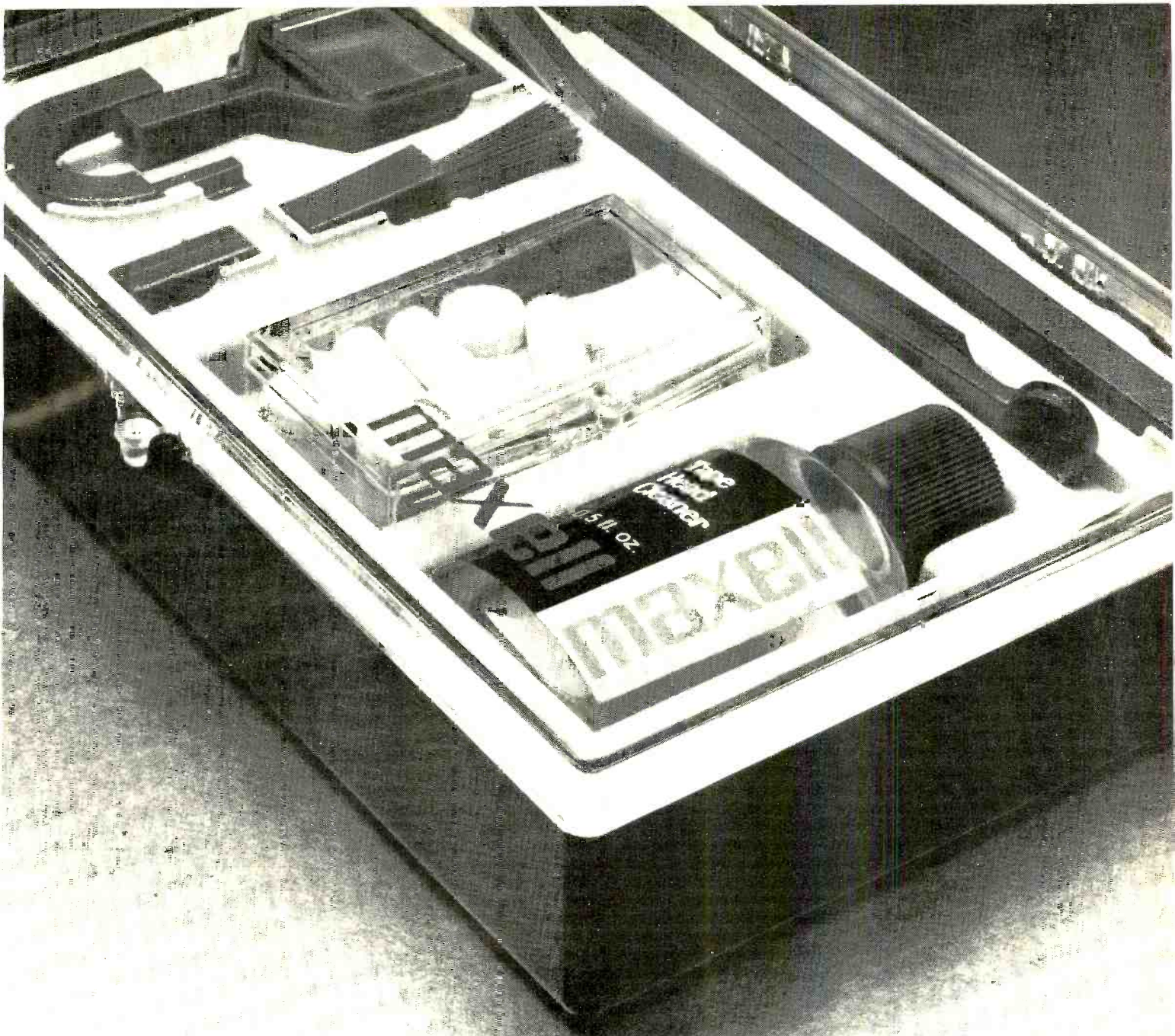
part of both the ERA III and ERA IV "Audio Obstacle Course" records from Shure. On most of the bands, a feeling of strain began to show up on level 5, although we never heard any outright mistracking.

All in all, the Empire EDR.9 sounded as smooth and neutral as any of the currently available top-end cartridges we have used. Given that level of performance, one would not expect one of these cartridges to sound markedly different (let alone better or worse) than any other. We are not talking about the extreme subtleties that concern some people to what seems to us an unreasonable extent, but genuine, *unarguable* sound-quality differences. When a cartridge costs \$200 or more, we don't expect it to sound *that* different from its competitors, unless it is defective.

Although the Empire EDR.9 sounds "only" as good as other cartridges in its price range (and that is *very* good), it does have an advantage over most of the others. It does not require the addition of external capacitance to flatten out its frequency response, nor is it at all critical in respect to load capacitance. True, to match Empire's rather impressive ratings for it, one must use a low value, such as 100 or 150 picofarads. However, even two or three times that capacitance will not seriously modify its response.

Circle 143 on reader service card

(Continued on page 60)



People who aren't using our new tape care kit should have their heads examined.

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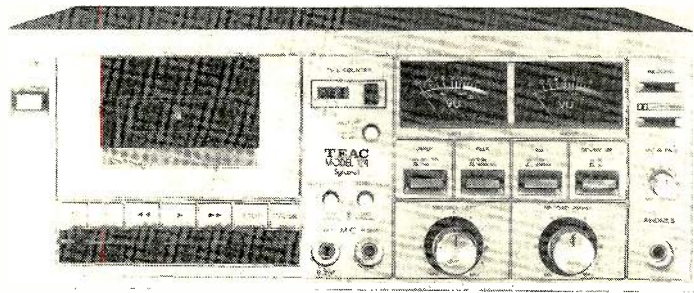
And if that doesn't sound like a good idea, maybe you need to have more than your tape heads examined.

maxell



CIRCLE NO. 38 ON READER SERVICE CARD

Maxell Corporation of America, 60 Oxford Drive, Morristown, N.J. 07074



Teac 124 "Syncaset" Cassette Deck

SINCE its invention and subsequent world-wide licensing of the cassette format, Philips has attempted to maintain a strict standard for cassette interchangeability so that any cassette, mono or stereo, can be played back on any cassette machine. Dolby-B noise-reduction circuitry, chromium-dioxide tape, and the recent introduction of decks capable of either double or half-speed operation have all strained Philips' original intention.

The new Teac 124 "Syncaset" might be considered as taking another step away from the Philips total-compatibility concept by permitting the user to record the left and right stereo channels with two different programs. A recording made in this way, if played back on a mono cassette deck, would result in cacophony. However, Teac's real intention, as the name "Syncaset" implies, is to permit the cassette to be used for a limited amount of live "multitracking," in which two separate parts of a single musical composition, though recorded at different times, can still be played back in perfect synchronization with each other. This application, of course, retains the full mono compatibility of the final recording.

The Model 124 is a mid-price, front-loading deck that uses a single servo-controlled d.c. motor for capstan and reel drives, a single record/playback head, and an erase head that, instead of automatically erasing both stereo channels simultaneously (the usual practice), can be switched to erase both channels together or the right channel only (for "Simul-Sync" multitrack operation). Cassettes are loaded, tape downward, into slides on the rear of the cassette-well door, and rear illumination is provided to show how much tape remains on a side. A removable, transparent section of the door gives full label visibility and permits access to the heads for routine cleaning and demagnetizing. Immediately beneath the cassette well are seven mechanical piano-key levers that control the transport functions.

The central section of the Teac 124 contains the customary tape counter, a memory-rewind button, separate switches to engage the multitrack feature and to partially cross-blend separately recorded left and right channels, and a pair of microphone jacks intended for medium- to high-impedance (600 ohms and up) microphones.

On the right side are a pair of illuminated, green-against-black recording-level meters, a switch to select between microphone and line-level inputs, separate bias and equalization switches for CrO₂ and ferric-oxide tapes, and

another to engage or disengage the Dolby-B noise-reduction system. Beneath these are separate record-level controls for each channel; no playback-level control is provided. A MIC BLEND control permits a centered microphone signal (plugged into the left mike input) to be mixed in with regular line-level stereo inputs. Indicators are also provided to show when the 124 is in the record mode and when its Dolby system is activated. The headphone jack is rated for 8-ohm phones.

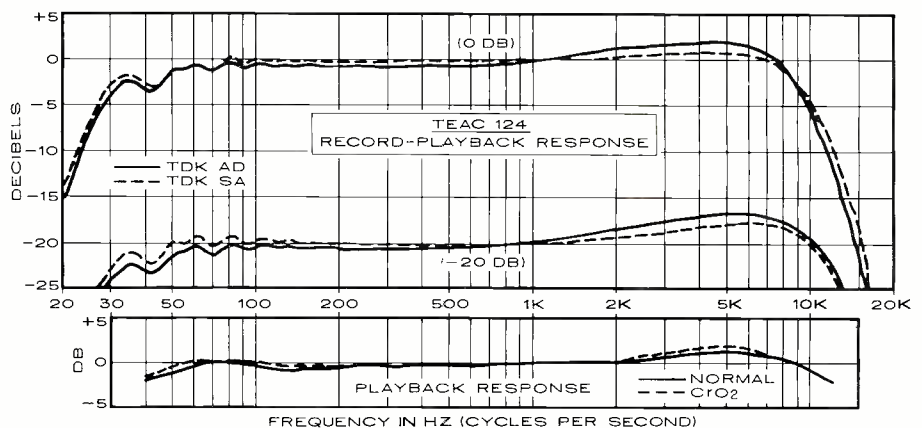
On the rear panel are the phono-plug inputs and outputs, together with an alternate DIN connector. Overall, the Teac 124 measures approximately 16 inches wide, 11½ inches deep, and 6¼ inches high; it weighs about 16½ pounds. Price: \$450.

mathematically fixed and so can be compensated for arithmetically.) The playback-equalization curves in both switch positions matched the standard test tape very closely, with a slight (approximately 1.5 dB) elevation in the 4,000- to 6,300-Hz region and rolloffs of only 2 dB at 40 and 12,500 Hz.

Overall record-playback frequency response is rated from 30 to 13,000 Hz for ferric-oxide cassettes and from 30 to 16,000 Hz for CrO₂-type formulations, but without a decibel tolerance. Our measured results with both TDK SA and AD indicate that the bass end holds up within 3 dB down to 30 Hz. There is a slightly elevated region (more pronounced in the case of the AD formulation) in the area of 6,000 Hz, and with either type of tape we would put the upper limit of useful response at about 13,500 Hz.

The Dolby-level markings (at +3 VU on the -20- to +3-VU meter scale) used for the 124 were accurate within ±0.25 dB tested with a standard TDK AC-313 tape. Dolby encode-decode tracking at input levels of -20 and -30 dB were within the normal ±2-dB tolerances, with a slight accentuation of the rise in the upper midrange. With continuous-sine-wave test signals, meter calibration was accurate within a small fraction of a decibel. The record-level indicators underread by approximately 2 dB with standard 300-millisecond tone bursts and overshot by slightly more than this on longer (500-millisecond) tone bursts when compared with the VU ballistic standard.

Wow and flutter on the 124 measured 0.075 per cent using the customary weighted rms



● **Laboratory Measurements.** The Teac 124 is factory-adjusted for TDK SA tape in its CrO₂ position, so we used this tape as our reference. For the "normal" (ferric) position, Teac uses a special tape that has no exact commercial equivalent, but on inquiry we were told that Maxell UDXL-I would yield similar results. Although the UDXL-I did provide the flattest midrange results, we found that at the cost of a slightly elevated upper midrange we obtained rather wider overall record-playback response from TDK AD, so we used it for our measurements.

The playback equalization was checked in both the normal 120-microsecond (ferric) and the 70-microsecond (CrO₂) positions with a TDK AC-337 test tape. (The differences between these two equalization standards are

basis (0.09 per cent DIN peak-weighted) when playing a TDK AC-341 test tape. Using an overall record-playback measurement, these figures increased to about 0.1 and 0.14 per cent, respectively.

An input-signal level of 64 millivolts (mV) at the line-level inputs was required for a 0-dB meter indication (0.25 mV at the microphone inputs), and the resulting output level was 0.34 volt. Microphone overload occurred at a slightly low 24 mV, but even at full volume the microphone amplifiers added only about 5 dB to the noise level. Distortion at an indicated 0-dB level was between 0.5 and 0.55 per cent with either TDK SA or AD tapes, and an input level of slightly more than +6 dB was required to produce the customary 3 per cent distortion point used in measuring the

signal-to-noise ratio (S/N); both tapes had very similar ratios. On an unweighted basis, referred to the 3 per cent distortion output and without Dolby processing, SA tape measured 55.8 dB and AD measured 55.5 dB. IEC A weighting produced an identical 58.2 dB for both tapes. With Dolby-B noise reduction, the TDK SA achieved a 64.4-dB signal-to-noise ratio (CCIR/ARM weighting), while the AD formulation showed a 64.6-dB CCIR/ARM figure.

Because its unique (for a cassette) feature permits the left channel to be recorded at one time and the right channel (synchronized, if desired) to be recorded subsequently, we were especially concerned to check for interaction between channels, for they are closely spaced in the cassette format. Teac was evidently very careful in constructing the shielding of its record/playback head, for a 1,000-Hz 0-dB tone recorded on the left-channel produced an extraordinarily low -48-dB crosstalk output on the right channel. However, in the Simul-Sync mode stray erasure from the right channel did introduce some measurable loss (4 to 5 dB) in the high frequencies that had previously been recorded on the left channel.

Fast-forward and rewind times for a C-60 cassette measured 80 and 75 seconds, respectively, which is about average. Headphone volume, which is not adjustable, was judged rather low when using 600-ohm phones and rather loud when using the recommended 8-ohm (nominal) types. A note from the manufacturer suggests that headphone monitoring with the Model 124 is best done through an amplifier or receiver.

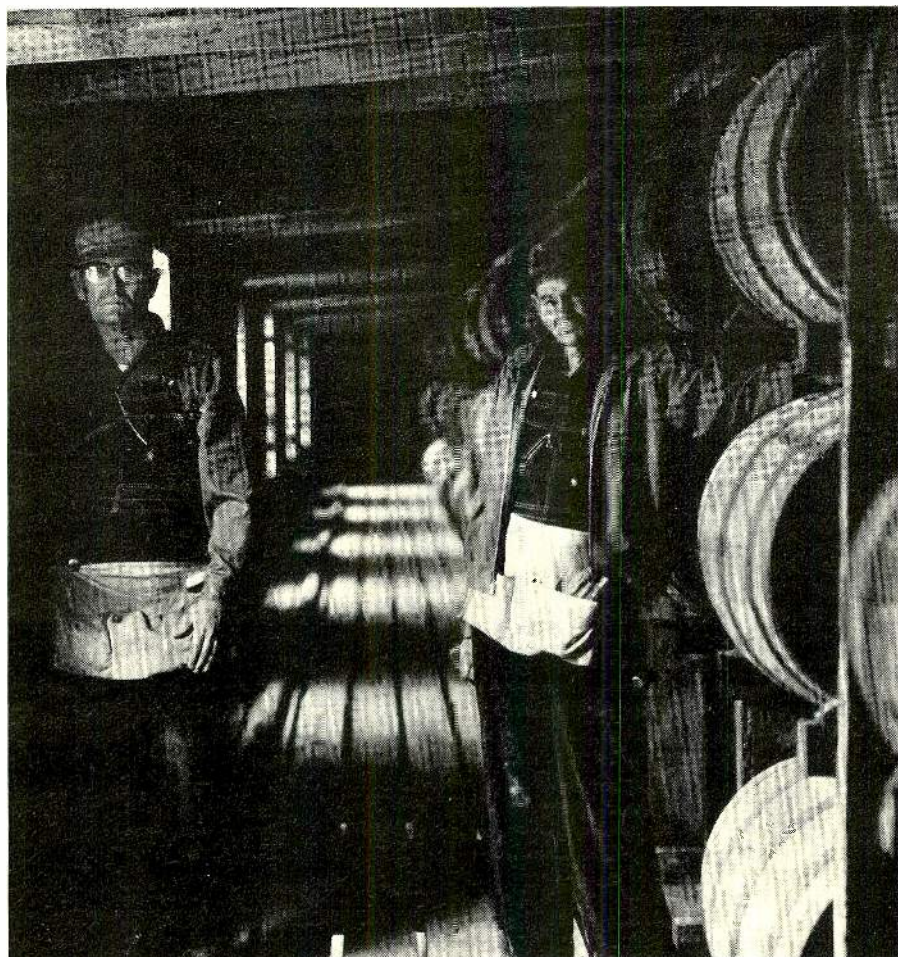
● **Comment.** The Teac 124 Syncaset is obviously a unique deck, one that is hard to judge by conventional standards. In listening tests the lack of extreme high-frequency response was evident as a slight "dulling" of the treble when dubbing wide-range material, though whether this would have been noticeable without a direct A-B comparison is open to question. The Simul-Sync feature performed remarkably well, and the CROSS-FEED switch (which partially blends the two channels to avoid an acoustic "hole in the middle") did as well. The transport controls, though mechanical, were smooth and positive in operation, and they could be activated in any sequence without going through STOP (except when going into RECORD) and without snarling the

COMING UP

TEST REPORTS on: Allison Electronic Subwoofer • Audio-Technica AT 25 Phono Cartridge • Pioneer SA-7800 Integrated Amplifier • Tandberg Model 20A Open-reel Tape Deck • Mordaunt-Short Festival II Loud-speaker System.

tape. The rated and measured specifications cannot fairly be said to be exceptional for the price category of the 124 cassette deck. But if you need Simul-Sync capabilities, the open-reel alternatives are likely to be significantly more expensive.

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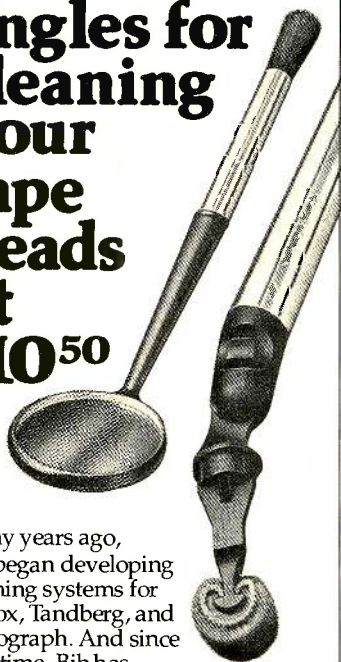
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Simels Live

By Steve Simels



The Mix (left to right):
Stu Daye, Chris Meredith,
Corky Laing, David Grahame

NEW IN NEW YORK

THERE'S never as much good music around as critics would have you believe, but a fringe benefit of the punk explosion is that there's an awful lot of *interesting* stuff going on right now. Nearly every major city has some kind of flourishing rock scene these days, and I've got enough independently made records from the hinterlands to prove that post-punk rock-and-roll is alive and well in the boondocks, but it seems that New York is the place to be at the moment. The opportunities here for young, unsigned bands to work out have never been better, and new clubs are springing up everywhere. I find the variety of the stuff you're likely to hear on any given evening particularly heartening, and judging from the musical fare I've sampled recently, I'd say the New Wave has battered down a lot of different doors.

● Readers intrigued by my **Marshall Chapman** profile in the December 1978 issue will perhaps be glad to know that my favorite rock-and-roll woman was recently in the New York area and was up to a few new tricks. I caught her twice, once deep in the heart of Springsteen country at the Fast Lane in Asbury Park, New Jersey (where a number of E-Streeters and Asbury Jukes were in attendance) and the next night at New York University's Loeb Student Center, which is probably the worst venue in Manhattan. Not surprisingly, her performances varied with the environment. In Jersey the show was transcendent. Making her entrance while the band pumped out the Stones' *Honky Tonk Woman*, which she has enough panache to get away with, Marshall tore up the stage, and her new songs were really fabulous. One of them, *Don't Make Me Pregnant*, is a hilarious ode to "all the girls who went through puberty before the pill." Epic wants it to be her next single, but Marshall fears that she'd be typed as a novelty/comedy act, which she isn't. A better choice would be *Rock-and-Roll Clothes*, which gives her a chance to strut around as sexily as Mick Jagger during *Midnight Rambler*. Unfortunately, at NYU, which has poor sound and all the charm of a low-rent high-school gym, she seemed tired and forced.

● Over at Tomato, one of the newer NYC clubs, I encountered the **Chelsea Funk Orchestra**. While it's no secret that jazz of all kinds is undergoing a commercial renaissance,

I was unprepared for a seventeen-piece *big band* playing lumbering jazz-bodinosaur fusion stuff (are you listening, Randy Newman?) as if they were the farm team for Blood, Sweat, and Tears. They were skillful, and, having seen Jimmy Stewart's agonies in *The Glenn Miller Story*, I am sympathetic to the problems of getting such a venture off the ground. But I find it incomprehensible that there are so many young musicians whose apparent ambition is to play under Doc Severinsen on the *Tonight Show*.

● After a brief stop at the Lone Star Café, a c-&-w honky tonk flexible enough to book twist king Chubby Checker (who, believe it or not, has gone vaguely punk), I went to the Mudd Club, an unbearably chic-and-trendy SoHo joint that is one of the many rock discos (or roscos, as somebody has called them) that are popping up around town. If you can put up with the cliquishness and the posing, the place is a lot of fun. The sound system is superb, and you can dance to music ranging from Sixties Motown to reggae to the Stones to the Clash and Donna Summer.

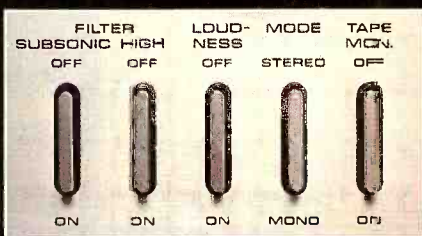
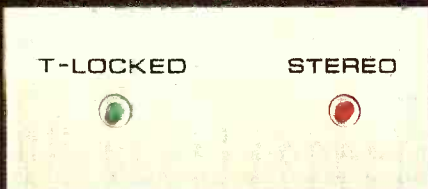
I was not there to punish the parquet, however, but to see Arista's latest entry in the New Wave sweepstakes, a Philadelphia outfit called simply the A's (as in, I take it, the Athletics). They were rather amusing, if only because they've swiped so much from the biggies—their look and sound appropriate elements of the Boomtown Rats, the Cars, XTC, and Bruce Springsteen. Insubstantial but cute. One sensitive number was called *Teenage Jerkoff*, which seemed to strike a responsive chord in the youngish audience.

● At Trax I saw my pick of the recent crop. They are the **Mix**, the freshest, most exciting new band I've heard in more than a year. The basic stance is middle-Who with Beatles overtones. Lead guitarist Stu Daye is spectacular at Townshend-style power chording, and he has a couple of stage moves certain to warm the heart of anybody who's seen the Who's movie *The Kids Are Alright*. Their singing is very strong (bassist David Grahame has Paul McCartney down better than Eric Carmen), and their material just grabs you by the neck; I heard at least four potential singles. They are dickering with a label at the moment, and my guess is that theirs will be the big success story of 1980. □

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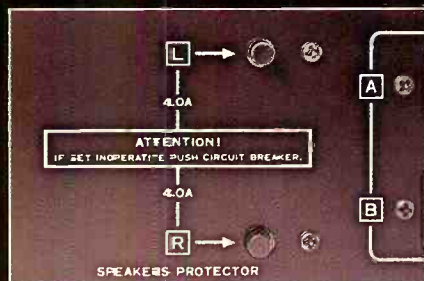
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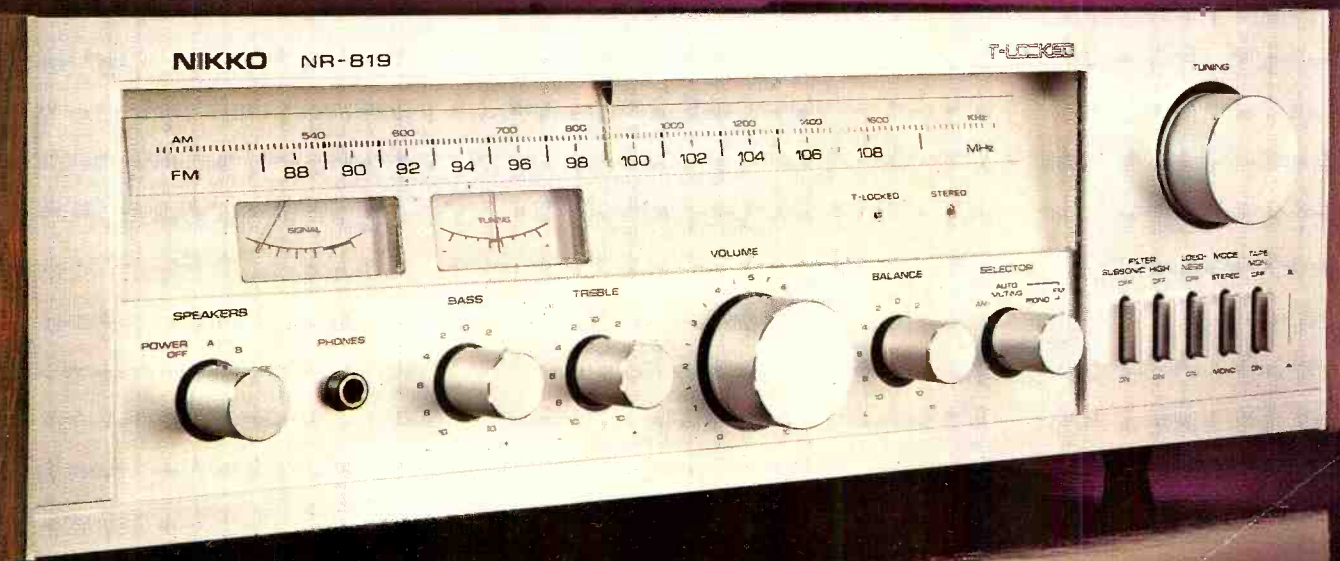


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SERVICE CARD

Going on Record

By James Goodfriend



PLAY IT AGAIN, CLAUDE!

IT is to me one of the small miracles of music that so little of it has been composed twice. I don't mean by this either a composer's conscious reworking of an earlier effort or an intentional and recognizable quotation of another's work. Nor do I mean the appropriation (stealing) of another composer's music. Nor do I even mean the multiple use of the same series of notes (or intervals) by the same or different composers at different times, for the variables of music are so manifold—rhythm, tempo, harmony, phrasing, color, and so on—that such theoretically identical sequences rarely sound as though they have much to do with one another.

What I'm talking about relates to those moments when (in *all* of us) there arises from the depths of the unconscious some cohesive fragment of music. It is identifiable, in most lay cases, as Schubert's *Unfinished*, Debussy's *La Mer*, Irving Berlin's *Easter Parade*, or even the latest singing commercial. In the case of composers, however, it is mystifyingly, amazingly *not* something already written, but something new waiting to be born. Most composers have heard at least as much of other people's music as any of the rest of us, and surely composers have memories too. How do they distinguish what they are remembering from what they are creating?

Obviously they do, or the incidence of twice-composed music would be far higher than it is. But whether the screening process for original ideas also lies in the unconscious, or whether the composer must actually get around to working out the details of his imagined creation before he can say to himself, "Oh, God, no; Wagner wrote that already," is a mystery to me. And *how* he can do it is simply beyond my comprehension.

These thoughts were brought on by my coming across a new instance of such "double composition." It is, at least, new to me, and I do not remember ever seeing any reference to it in print. Before getting to it, however, it might be interesting to review a few of the known classic examples.

The main theme of the last movement of Beethoven's Ninth appears earlier in a motet (K. 222) by Mozart, and the opening theme of the *Eroica* appears in Mozart's overture to *Bastien et Bastienne*. Beethoven *could* have heard either or both of these works and re-

membered the themes without remembering the sources. In their final versions, however, the melodies have each taken on certain typically Beethovenian characteristics not at all present in the originals. A more important instance is the apparent derivation of the slow movement of Beethoven's *Pathétique* Sonata from a passage in the corresponding movement of Mozart's Sonata in C Minor, K. 457, for here, though there are differences between the themes, the rhythm and tempo, the harmony, and even the mood are almost identical. A clear case of double composition.

THE most recent case I have found involves the music of Frederick Delius, an individualistic composer with few apparent roots anywhere. The orchestral piece *On Hearing the First Cuckoo in Spring* is a work that is quintessentially Delius; no one else could have composed it. Imagine my surprise, then, when I heard it as a piano solo under the name *In Ola Valley, In Ola Tarn*, composed by Edvard Grieg. It is one of the Nineteen Norwegian Folk Songs, Op. 66 (a work I had never heard before) included in Volume 8 of the superbly played set of Grieg's complete piano music by Eva Knardahl (Bis LP 111, distributed by Qualiton). Now, this is not a case of both composers simply quoting the same folk song. Though the pieces are by no means identical, there are certain phrases, complete with shifting impressionistic and coloristic harmonies, that are common to both and are so idiosyncratic that, without benefit of dates of composition, one would swear that Grieg copied them from Delius. No such thing. The Grieg pieces date from 1896; the Delius from 1912. The whole affair reminds one that no composer, no matter how individualistic, is really rootless. It is obvious to me now that without Grieg, Delius would have been a much different composer and probably a less interesting one. It also makes one aware that there is probably a lot more of interest in Grieg's music than is generally known today, and a lot more to it than is encompassed by Debussy's description of it as "a pink bonbon filled with snow." That is something even the great Frenchman himself might have admitted had someone pointed out to him the theme from Grieg's piano concerto that was composed anew in his own *La Damselle Élue*. □

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**Your deck isn't ready for
the ultimate cassette tape.**



Introducing the first line of decks that are.



25-18,000 Hz \pm 3dB at -20VU with metal tape, 70dB signal-to-noise ratio. 6dB hotter output than ferrichrome.

The reason we can offer you SIX metal tape-compatible decks with specs like these, is all in the heads. Sen-Alloy heads. With better high frequency characteristics than the Sen-Dust most of our competitors use, Sen-Alloy just happens to record and erase metal tape perfectly.

So while our competitors have had to struggle with little problems like designing heads that could handle metal tape, we've had a head start towards packing our metal decks with more state-of-the-art features.

Our new "X-cut" Sen-Alloy record head extends bass response to lower than your woofers may go: 25Hz!

Our unique double-gap Sen-Alloy erase head gets 60dB erasure on metal tape at the critical 400 Hz level.

Our B.E.S.T. computer automatically finetunes deck bias, equalization and

sensitivity to tape in less than 30 seconds.

Spectro-Peak and Multi-Peak L.E.D. indicators react 100 times faster than meters so you can make perfect, undistorted recordings.

How much does it cost to replace the weak link in your system with a JVC metal deck?

As little as \$299, and no more than \$750, suggested retail price.

After all, now that your ears are ready for metal tape, your pocket-book ought to be too.

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800-221-7502 toll-free (in NY State, 212-476-8300). Or write to US JVC Corp., 58-75 Queens Midtown Expressway, Maspeth, NY 11378.



The B.E.S.T. computer system



The Double-Gap Sen-Alloy erase head and X-cut Sen-Alloy record/play head.

Shown: **KD-A8**, 2hd, 2mot, MPIL E.D.'s, B.E.S.T., X-cut SA rec/play head, SA erase head, solenoid controls, Super-ANRS. Freq. resp., 25-17K*; S/N, 60dB**; w&f, 0.035%. **KD-A5**, 2hd, 2mot, MPIL E.D.'s, SA rec. erase hds, sol cont., Super-ANRS. freq. resp. 30-16K*; S/N, -60dB**; w&f 0.04%. **KD-A6** 2hd, 2mot, X-cut SA Rec/play & SA erase hds 2 x 10. MPIL E.D.'s: Super-ANRS. pitch cont. 25-17K* freq. reso; S/N, -60dB**, w&f 0.04%. **Not Shown:** **KD-77**, 3 SA hds, 2mot, sol contr, Super-ANRS; **KD-A7**, 2hd, 2mot, X-cut SA rec/play & SA erase hcs, sol cont., 2-clr fluorens, 10-band SpectroPeak mtrs., Super-ANRS; **KD-A3**, 2hd, 2mot, MPIL E.D.'s, SA rec. erase hds, Super-ANRS.

* \pm 3dB @-20VU.

**Without noise reduction. (ANRS adds 10dB @5kHz)

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CIRCLE NO. 33 ON READER SERVICE CARD

WHAT'S NEW IN AUDIO

Ralph Hodges reports on the 1979
Summer Consumer Electronics Show



DESPITE my having grown up, so to speak, with the audio industry, it always amazes me to step out onto the floor of Chicago's McCormick Place every June and be confronted with literally miles of aisles lined with stereo components. Along with three large hotels, the huge McCormick Place exhibition center houses the bulk of the annual Summer Consumer Electronics Show (CES). The purpose of this mammoth event is to persuade the thousands of U.S. dealers in consumer electronic goods to buy—or at least take an interest in—the products of many hundreds of manufacturers, all of whom compete for attention with elaborate exhibit areas and even more

elaborate promotions, plus a few other time-honored attractions.

The show does include TV, digital watches, calculators, CB gear, burglar alarms, and plastic statuettes of Snoopy with a telephone in his arms or a radio in his belly, but stereo components are in the overwhelming majority. To the eye, the main show floor is vast; to the ear it is confined, cacophonous, and very, very loud. Audio journalists therefore do not—cannot—visit the CES to report on the *quality* of what is exhibited, but simply to catalog what is shown. Nevertheless, it is clear that almost everything there this year was distinguished in quality, value, or both, well worth the scrutiny of pros-

pective buyers. Many excellent products shown have been covered in previous show reports, and space restrictions dictate that these could not be mentioned again. Nonetheless, there was so much that was new and noteworthy that my report this year (as last) will have to be spread over two issues of STEREO REVIEW.

The Consumer Electronics Shows are restricted to the trade only; the general public is not admitted. But your local stereo dealer is allowed in, and chances are that he attended. What he saw and heard that impressed him enough to buy may begin appearing in his showroom within the next several months. ▶



NEW PRODUCTS

CES

'79

Receivers

For those of you who were wondering whether receivers would top the 300-watts-per-channel mark this year, the answer is no, not quite. Instead, we have a *minireceiver*, the Model TX-20, no larger than the majority of other minicomponents that have materialized over the past year, and a source of considerable pride for its manufacturer, Onkyo.

Of course, receivers of conventional dimensions were in abundance as well. At present, 200 watts per channel seems to be considered a comfortable maximum power output, which means that Kenwood has positioned itself well with the 200-watt KR-9050 receiver, leader of a new line of seven models, the top four of which incorporate what Kenwood calls "high-speed" circuitry to prevent slew-rate limiting. The seven receiver models range from the KR-9050 to the KR-3010; power outputs go down to 27 watts per channel. Some of the larger units boast such Kenwood exclusives as "pulse-counting" FM detection, and all but the KR-3010 are "DC" designs. Prices descend from \$1,150 to \$280.

The 200-watt-per-channel point also seems a good one to Sanyo, which this year inaugurates a "Plus" line of prestige components that includes four receivers ranging from 200 to 55 watts per channel. The top-of-the-line Plus 200 permits physical separation of the power-amplifier section from the preamplifier and tuner. All models have a combination of digital readout and tuning dial, and all but the smallest, the Plus 55 (\$400), have pre-preamplifiers for moving-coil cartridges. The Plus 200 costs \$900; the intermediate two are \$700 and \$550. Sanyo also bolstered its "main-line" receiver series with an additional three, ranging from 50 (the 2050) to 16 (the 2016) watts. Prices are \$300 to \$170.

A third 200-watt unit, the G-9700 (\$1,100), is Sansui's new top model, called a "Double-Digital" receiver because it boasts both a digital frequency indicator (plus conventional tuning dial) and a digital circuit that works with a quartz crystal to ensure tuning accuracy. Other new "D-D" receivers from Sansui are the G-7700 (\$800), G-6700 (\$730), G-5700 (\$630), and G-4700 (\$430), descending in power to 50 watts per channel.

Comparatively moderate in power output are four new models from Marantz beginning at 70 watts (Model SR-6000, \$550) and ending at 20 watts (Model SR-1000, \$265). All four have handsomely styled tuning-meter insets, and the top two models include two strings of LEDs to indicate power output within the inset. Yamaha's finest receiver, the CR-2040, heads a new series of four units that will include such features as moving-coil-cartridge pre-preamplifiers and exceptionally elaborate tone-control facilities. The CR-2040 is rated at 120 watts per channel and priced at \$860. Lesser models descend to 40 watts per channel in power and \$395 in price.

One new receiver model apiece now graces the Advent, Fisher, and Sony lines. The Advent Model 350 is said to provide a rated 50 watts per channel from a package considerably smaller than competitive units, and appreciably more power than that when driving actual speaker loads. Fisher's RS2002, at 20 watts per channel, incorporates what is becoming a Fisher standard: a built-in five-band graphic equalizer. The Sony STR-V1 provides a modest 15 watts per channel at a price of \$220. Also worth mentioning (because of its attractiveness and unusual features) is a Fisher combination receiver and cassette deck, the MC-4160, with controls for "reverb" and "tremolo." (Don't ask us precisely what they do.)

Rotel's RX-604, RX-504, and RX-404 (50, 40, and 30 watts, respectively), conform to this manufacturer's standard styling and attractive pricing policy (\$400 to \$290). The new Rotel "Macro" TX-1000 (35 watts) is also modestly priced (\$300); it has a clean-cut black front panel and an overall size that places it midway between a conventional receiver and a minicomponent.

Black—or at least dark—panels are the thing at SAE, which has this year enlarged its blossoming SAE Two line with four new receivers, all with digital readout for tuning. The R18 (\$1,350), R12 (\$1,000), R9 (\$800), and R6 (\$650) range in power outputs from 180 to 60 watts per channel. Akai has likewise added four, all with LED power-output indicators. In descending price order (\$465 to \$260) the model numbers are AA-R50, AA-R40, AA-R30, and (not unexpectedly) AA-R20. The power-output range is from 62 to 26 watts per channel.

Hitachi emphasizes low-silhouette styling in its two latest receiver additions, the SR-4010 (25 watts, \$250) and SR-2010 (15 watts, \$200). Both have LED tuning displays, but on the larger model the indicators can be switched to show power output. Considerably heftier in size and power-output capability (125 and 80 watts, respectively) are the AH903 and AH901 from Philips. Large fluorescent output-level indicators dominate the front panels of both; the AH903 also has a digital FM tuning indicator. Prices are \$750 and \$550.

Luxman's single new receiver, the R 1070 (\$795), is particularly forthright and declarative in styling, with two horizontal LED arrays to indicate peak-output levels in deci-

bel up to twice the rated output of 75 watts per channel. Radio Shack/Realistic's latest receiver offering, five models deep, begins with the 120-watt ST-2100 (\$600) and ends with the 10-watt STA-7 minireceiver (\$160), an attractive low-silhouette unit in black that is intended for use with the new generation of minispeakers. Sherwood's two new models, the 8050CP at 100 watts and the 7850 CP at 75 watts, are priced at about \$600 and \$400, respectively.

Finally, two companies new to us. Vector Research has a four-receiver line with power outputs that range from 80 (Model VEX-9000) to 22 watts (Model VR-2500). The \$750 top model has a digital-synthesizing FM section and electronic station presets for six FM and six AM stations. And Audiophonics, a Korean enterprise, is promoting models with 50 and 30 watts per channel at prices of \$350 and \$280.

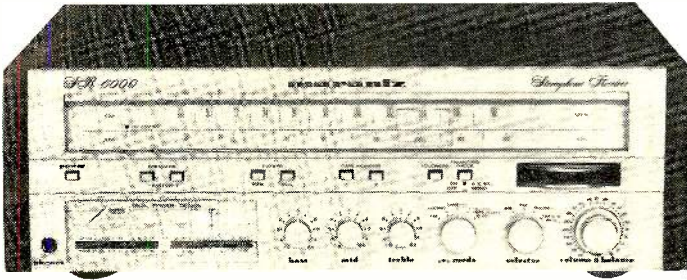
Amplifiers

Numerically, Sansui led the integrated-amplifier manufacturers with five introductions. The rundown: Model AU-X1, 160 watts per channel, \$1,450; AU-919, 110 watts, \$800; AU-819, 90 watts, \$750; AU-719, 90 watts, \$575; and AU-519, 70 watts, \$450. Note that all these models now incorporate Sansui's "Diamond Differential/Direct Coupled" (DD/DC) circuitry even though some model numbers have not been changed to herald it, and that the first three models incorporate such features as facilities for moving-coil phono cartridges, while the last two do not. Also beneficiaries of the high-speed DD/DC circuitry are the CA-F1 preamplifier (\$495), incorporating a moving-coil pre-preamplifier with a dozen FETs per channel, and the 110-watt BA-F1 power amplifier (\$665).

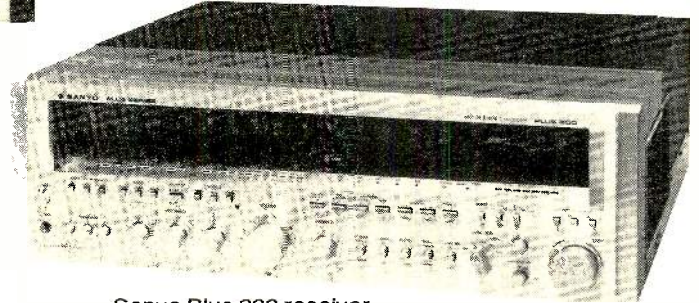
Three new integrated amps from Marantz sport graphic equalizers with front-panel slider controls. The 70-watt PM 700 (\$420) has separate five-band controls for each channel. The 50-watt PM 500 (\$330) gangs its five controls, while the 30-watt PM 300 has three ganged sliders for bass, midrange, and treble. LED output-level meters appear on the two top models.

Kenwood's latest models also number three, with the top of the group, the 60-watt KA-601, incorporating high-speed "DC" circuitry and such niceties as separate power supplies for the two channels. The two others are the 55-watt KA-405 and the 40-watt KA-305. Prices are \$399, \$299, and \$199, respectively.

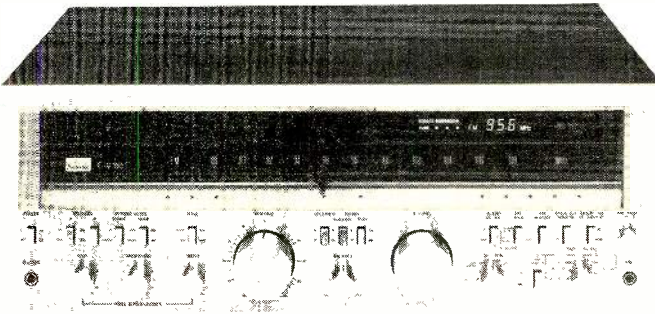
A few unusual technical innovations grace Sony's three new integrated amplifiers. One is a high-frequency "pulsed" power supply, said to provide superior operating-voltage stability for its compact size; another is the use of high-speed output devices composed of multiple transistors connected in parallel on a single chip; and a third is a "heat-pipe" heat-sink assembly containing a volatile fluid that circulates through a tube like the freon in an air-conditioning or refrigeration unit. The 90-watt



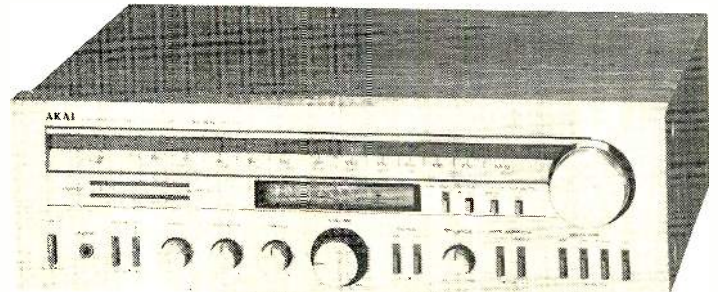
Marantz SR-6000 receiver



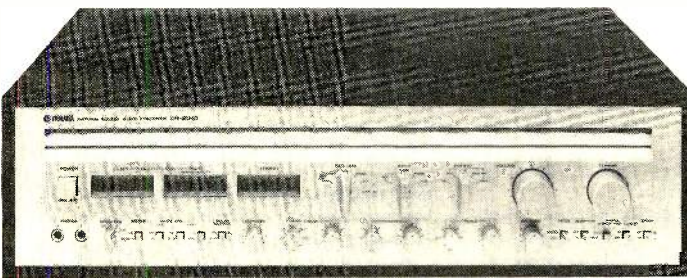
Sanyo Plus 200 receiver



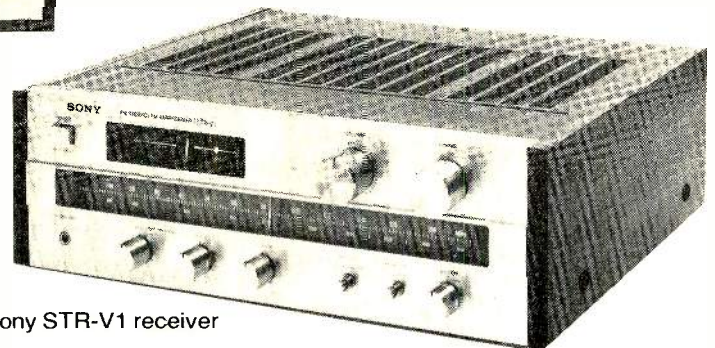
Sansui G-9700 receiver



Akai AA-R50 receiver



Yamaha CR-2040 receiver



Sony STR-V1 receiver

NEW PRODUCTS

CES '79

TA-F70 (\$750) integrated amplifier has all of these, plus facilities for moving-coil phono cartridges and a 20-segment LED power-output display. The 75-watt TA-F60 (\$450) and 50-watt TA-F40 (\$350) have lesser displays and no moving-coil capability.

Sony can also serve as an entry point into the new minicomponent amplifiers. The compact Sony TA-P7F (8½ x 3¼ x 13 inches) is a 50-watt integrated amplifier (price not yet available) with all the technical features of its larger brethren, plus a moving-coil pre-amplifier. Like some other minicomponents, it has special bass-boost provisions for use with bass-shy minispeakers. The Toshiba A10 (20 watts, \$300) is also a mini integrated amplifier, while the C12 (\$230) and the 30-watt M12 (\$280) are, respectively, a new mini pre-amplifier and power amplifier. Aiwa introduced a 30-watt-per-channel power amplifier, the P22, and the C22 preamplifier. Put them together with the S-K22 digital-read-out tuner and you have a package intended to cost about \$550. A bit more buys the RK-C25 mini-component rack to hold them.

RETURNING from the land of Lilliput, we encounter Pioneer's moderately priced (\$300 and \$200) integrated amps, the SA-6800 and SA-5800 (rated at 45 and 25 watts, respectively), both featuring this manufacturer's fluorescent indicators to show output power. Like its receivers, Hitachi's newest integrated amplifiers are low-silhouette in design. They are the 50-watt HA-5700 (\$450) and the 40-watt HA-4500 (\$250), both with LED power indicators. Similar LEDs are found on the Technics SU-8011, which at 25 watts per channel and \$175 is an attractive centerpiece for a low-cost system.

Optonica's two integrated amplifiers, the SM-7305 (70 watts, \$460) and the SM-4305 (\$300, 40 watts) are really low-silhouette designs, with room for only a single lateral row of controls plus illuminated indicators for function selection and power (SM-7305) above. Onkyo's latest integrated models, the A-7090, A-7070, and A-7040, boast some circuit innovations that could not be fully explained during the bustle of the show. At \$280, the 53-watt Nikko NA-790 offers a built-in pre-amplifier for moving-coil cartridges. Rotel's "Macro" line, a somewhat-

larger-than-"micro" series, has a \$360 40-watt integrated amplifier, the RA-1000, and a \$320 preamplifier, the RC-1000, both with black finish and octave-band graphic equalizers. Complementing the preamplifier is the \$320 RB-1000 power amplifier providing 65 watts per channel. The Realistic SA-2001 from Radio Shack yields 60 watts per channel for a moderate \$280; power-level meters grace the front panel.

The Sanyo "Plus" series has been expanded with an integrated amplifier, the \$300 A35; it has low-silhouette black styling, 50 watts per channel, and facilities for moving-coil cartridges. The same series includes a 100-watt power amplifier, the P55 (\$350), and the C55 preamplifier (\$250).

MOVING into fully separate (and far from mini) components, we might begin with the Teac PA-7 preamplifier and MA-7 power amplifier. Both are large, with the preamplifier featuring a flip-down panel at the bottom to conceal little-used controls. Teac also offers the BX-300 "DC" integrated amplifier. Specifications and prices for the Teac electronics were not available at the show.

Fisher has embarked upon a "professional" line, first examples of which are a good-size preamplifier, the CA-4500, and the 150-watt BA-4500 power amplifier with front-panel meters, a power-limiting switch, and switching for three pairs of speakers.

Among several intriguing new products from Phase Linear is the Model 300 Series Two power amplifier, a class-AB design in which close attention has been paid to the elimination of crossover distortion. Power of the low-silhouette unit is 120 watts per channel; price is \$450. Yamaha has a new top-of-line power amplifier, the M-2 (\$1,200), with a novel bias circuit that staggers the operating points of the multiple output devices slightly to promote linearity at the crossover point. Rated power is 240 watts at 0.005 per cent harmonic distortion. The company also has two new preamplifiers, the \$900 C-2a and the \$450 C-6, which has parametric tone controls variable in center frequency of action and in spread of frequencies affected. Soundcraftsmen's new SP4002 preamplifier (\$699) offers equalization in octave bands, plus a variety of switching features. The company showed two new equalizers as well.

At \$943, Threshold's SL 10 preamplifier has a physically separate power supply and extensive new circuitry for the phono section that results in (among other things) truly phenomenal headroom before overload (2 volts for the conventional magnetic inputs, more than 70 millivolts for the moving-coil inputs). In other Threshold developments, the CAS 1 power amplifier has been replaced by the CAS 2 (100 watts, \$895), the Model 400 A and the monster Model 4000 class-A power amplifiers have received cascade input stages and a number of other modifications, and the unique Stasis 1 "feed-forward" mono power amplifier has gone into limited production at \$3,000. Great American Sound has also been busy

with modification of its Ampzilla power amplifier, which has become the 250-watt New Ampzilla.

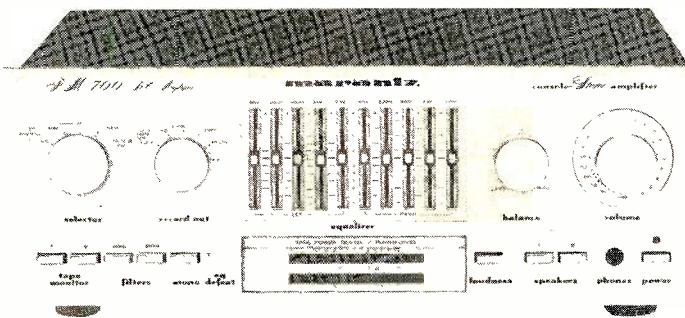
ACHIEVING the benefits of class-A operation without its liabilities in efficiency has been a goal of many amplifier designers of late. JVC has taken the variable-bias approach, which it calls "Super A" operation. It is currently available in two integrated amplifiers, the 100-watt A-X9 and the 70-watt A-X5, and its appearance is expected momentarily in power amplifiers. A technique that is reportedly somewhat similar is used in SAE's brand new "X-Series" power amplifiers, which have what is called a "Hypersonic" power-output stage. Three prototype amplifiers were on display at the show.

Apt Corporation has introduced two power amplifiers, the 100-watt Apt 1 (\$650) and the 200-watt Apt 2 (\$1,450), billed as the world's first class-ABD amplifier. The "ABD" designation refers to the use of a class-AB MOSFET output stage together with a class-D "switching" power supply that adjusts its voltage according to the requirements of the signal. The Apt amplifiers are designed to drive load impedances from 16 to 2 ohms, with a control provided to adjust the amplifier characteristics to the load employed. Carver Corp. showed an internally redesigned prototype of its magnetic-field amplifier. It now weighs 8½ pounds, puts out 250 watts per channel at clipping, and should be available in late fall.

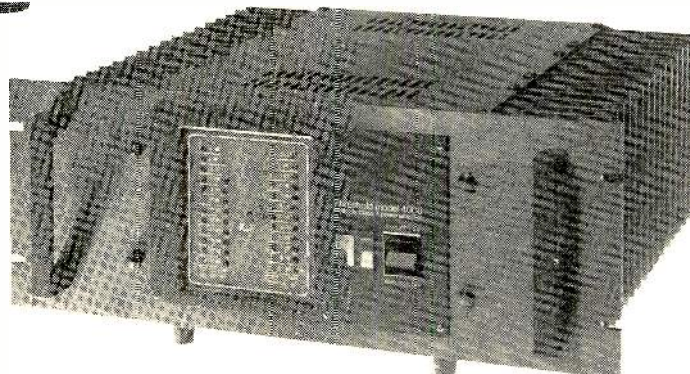
Superex has made preliminary specifications available on its Audio Scientific line, which includes a \$350 preamplifier, with adjustments for phono-cartridge loading, and a ten-band equalizer. And Eumig has enthusiastically revealed information on a prototype line of electronics, including the C-1000 preamplifier, with a moving-coil input and a 90-dB signal-to-noise ratio, and the M-1000 power amplifier, 100 watts per channel and equipped with a "heat-pipe" thermal-dissipation structure that is similar to Sony's.

VACUUM tubes continue to occupy design efforts at Audio Research. Their latest power amplifier is the \$3,250 D-79, which is rated at a power output of roughly 80 watts per channel. In addition, a two-way tubed electronic crossover, the EC-22 (\$1,195), and a large tubed pre-amplifier for moving-coil or conventional cartridges (same price) have reached the prototype stage.

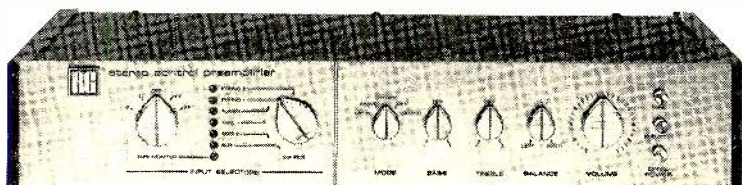
RG Dynamics, a relatively new company heretofore involved only with dynamic-range expanders, has now stepped out with a preamplifier, the RG D3 (\$595), that is intended to solve various dynamic-signal non-linearity problems that its designer has unearthed. Dynaco, recently purchased by ESS, is scheduled to introduce the "Dynasty" line of electronics in the near future; it consists of a preamplifier and power amplifier, plus a tuner and equalizer. Reports have it that, in addition to the above-mentioned factory-assembled units, there may be a welcome reappearance of some of the famed Dynaco kits. (Continued on page 76)



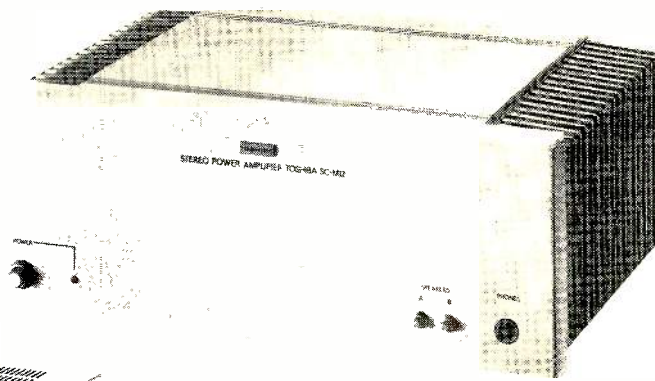
Marantz PM-700 integrated amplifier



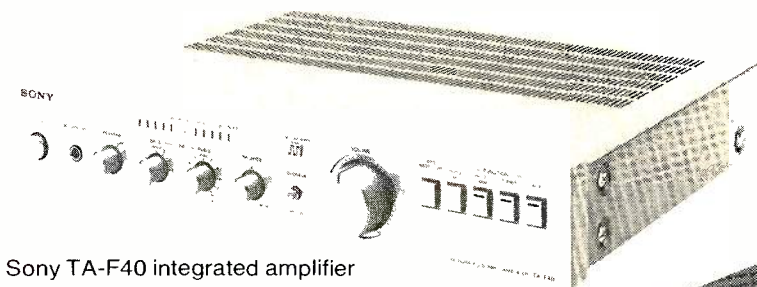
Threshold Model 4000 power amplifier



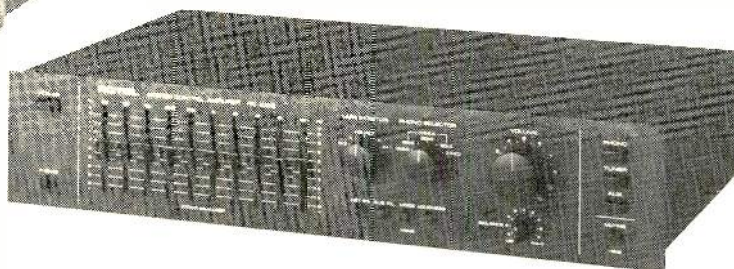
RG Dimension 3 preamplifier



Toshiba SC-M12 power amplifier



Sony TA-F40 integrated amplifier



Rotel RC-1000 integrated amplifier

NEW PRODUCTS

CES '79

Tuners

Where there are separate amplifiers, there must also be separate tuners, and the show's offerings in that category were a little more numerous than they have been in the past. Among the heavier hitters was a pair from Sansui: the \$980 TU-X1 and the \$585 TU-919. The massive TU-X1 is probably unique in being the only such product with entirely separate FM and AM sections on the same chassis, right down to separate tuning knobs, separate tuning meters (signal-strength and channel-center for both), and separate outputs. Both AM and FM have selectable i.f. bandwidths and interstation-noise muting. The TU-919 also emphasizes AM with i.f. bandwidth selection, but its most prominent feature is the digitally controlled tuning system that seeks and holds the precise channel center. There is also a digital frequency readout together with a conventional tuning dial.

Marantz was another tuner manufacturer with two introductions. The \$280 ST 400 has digital readout, a servo-controlled tuning system, and switchable de-emphasis to accommodate Dolby noise reduction. The \$225 ST 300 shares the last feature but lacks the other two.

The Optonica ST-7405 (\$400) presents a striking appearance with its low-profile configuration and offers such features as digital readout, servo tuning system, and all-LED tuning indication. The \$250 ST-4405 sacrifices the first two features but retains most of the rest. Pioneer's TX-6800 is a relatively low-cost unit, but it has such useful facilities as a cancellation system for the 19-kHz pilot carrier and improved AM performance. The Technics ST-8011 (\$170) is styled and priced to match the SU-8011 integrated amplifier and is said to employ IC technology extensively. Kenwood's KT-313 (\$179) is also a comparatively modest unit, but the \$250 KT-413 is an excitingly styled design with a motor-driven tuning capacitor and dial pointer that will stop at and lock onto stations sequentially across the broadcast band. There are also five station presets for FM and AM.

The Phase Linear Model 5100 Series Two (\$450) is a frequency-synthesizing tuner for both AM and FM, with six station presets for each band. A similar design, Hitachi's

low-profile FT-5000, costs \$370, which is said to be an unprecedentedly low price for a frequency-synthesizing tuner with full features. Seven station presets are provided. Yet a third frequency-synthesizing tuner is Sony's FM-only ST-J60 with eight station presets that can be recalled through the built-in memory. The Sanyo "Plus" T35 (\$350) is not a frequency-synthesizing tuner, but it ups the ante on presets to twelve.

And once again with Sony we find ourselves in the Land of Minicomponents. The ST-P7J is virtually everything the ST-J60 is, but with dimensions of only 8½ x 3¾ x 13 inches. (Price was not yet established at press time.) Its competition from Toshiba is the Model T10 (\$250), with LED tuning indicators instead of meters. (Aiwa's minituner has already been mentioned in the Amplifier section.) Rotel's slightly-larger-than-mini tuner is the RT-1000 (\$250), a straightforward design that also substitutes LEDs for meters.

JVC's latest, the Model TX-5, features a unique phase-tracking loop (PTL) that is said to reject interference superbly without the sharp limitation of i.f. bandwidth that other tuners employ. The Realistic TM-1001 (\$180) has self-lock tuning and switchable 25-microsecond de-emphasis for Dolby FM. Onkyo's T-4090 and T-4040 also seek and lock onto channel centers. The T-4090's tuning system is quartz-crystal controlled.

Two more frequency-synthesizing tuners deserve mention. The Eumig T-1000, seen in prototype form, has ten station presets and a price that is not yet established. And the fabulous (but discontinued) Sherwood Micro CPU 100 tuner reviewed in these pages in January 1978 is available again from its original manufacturer, Draco Labs. Production is limited but the new price is under \$1,000. Contact your dealer or Draco (1005 Washington Street, Grafton, Wis. 53024) if you are interested.

Finally, Marantz seems ready to follow Pioneer into the market with a TV tuner, the TV 100, that will connect directly to your audio system and enable you to hear how good (or bad) TV sound really is. Projected price is \$185.

Record Players

Up until a few years ago the world—or at least the parts of it we're most in touch with—was wondering whether a new radial-tracking (straight-line-tracking) record player would ever be available. The fascinating Rabco radial-tracking tone arm (now discontinued) was close to a decade old, and only Harman Kardon (with designs largely developed by Rabco) and B&O kept the faith among larger manufacturers. Nonetheless, it seemed likely that the radial-tracking principle, which involves a tone arm that does not pivot but instead transits along a track or similar guiding mechanism from the outside to the inside of a record, had something to offer to record-playing technology. It seems even likelier today, because hard on the heels of recent radial-tracking introductions

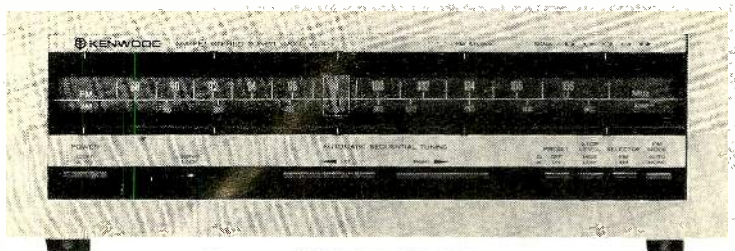
by Revox and Series 20 (and after a few tentative efforts by some others) have come radial-tracking record players from Phase Linear and Aiwa (surprisingly); there is also (more surprisingly) a new radial-tracking tone arm from a company called Goldmund.

The Phase Linear Model 8000 Series Two combines a Hall-effect direct-drive turntable with a radial-tracking tone arm whose support platform is propelled from right to left by a motor with continuously variable speed. An optical sensor detects the arm's deviation from perfect tangency and functions through a servo system to control drive-motor speed. The record player includes several automatic features—for example, the arm will automatically index to any of three record radii. Price: \$750.

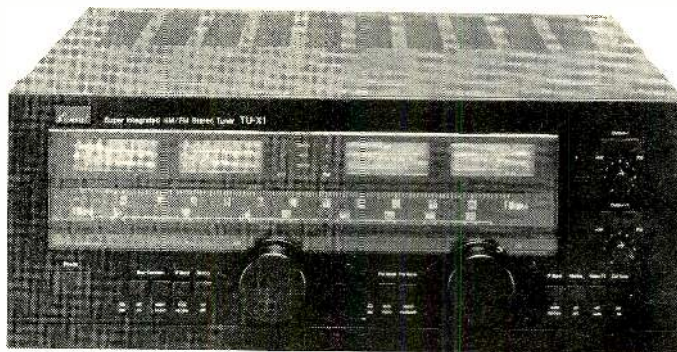
The Aiwa System 3000 record player is similar in design and operation except for the inclusion of further automatic features such as the ability to play up to ten bands on a record in a preprogrammed sequence. The System 3000 is projected to sell for \$1,200. On the \$1,800 Goldmund radial-tracking tone arm, few definite details can be provided until the design is finally determined.

In the Sony corner, a record player is being offered with an arm that pivots in the conventional way but does almost nothing else conventionally. The arm of the Model PS-B80 (\$1,800) is entirely controlled by lateral and vertical linear motors that receive their guidance from built-in electronic servos. The motors balance the arm, apply the selected tracking force and the optimum skating compensation, and are even said to respond quickly enough to counter the effects of record warps and tone-arm vibrations. The direct-drive turntable itself provides novelties such as a built-in memory for automatic operations, logic control to ensure that a proper sequence of automatic operations is followed, and even a motorized brush positioned below the stylus' rest position to clean it. The PS-B80 has speeds of 33½ and 45 rpm. Other Sony record-player introductions included direct-drive machines at \$210 (Model PS-X20) and \$170 (PS-T25), plus a "mini" record player (albeit with a full-size platter), the PS-P7X. Price has not yet been determined.

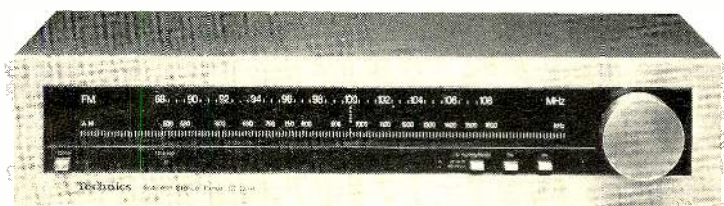
Another unusual turntable—or rather a pair of them—comes from Optonica. The RP-9705, final realization of a prototype seen some time earlier, can be programmed with up to ten instructions to play record bands or portions of bands in any desired sequence. An infrared remote controller permits programming to take place without approaching the turntable. At considerably less than the RP-9705's \$1,200, the \$400 RP-7705 can be programmed with nine instructions. It lacks the remote-control capability, but it shares with its more expensive sibling a second tone arm that pivots with the playing arm and carries an optical sensor to detect and count bands on the record. A third Optonica player, the RP-4705 (\$280), is a direct-drive machine like the other two, but its automatic features are by comparison ordinary. (Continued on page 78)



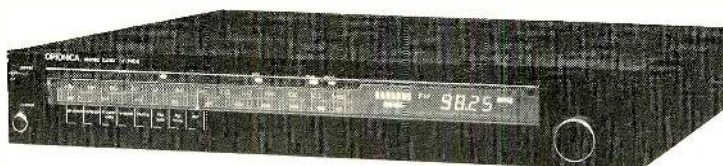
Kenwood KT-413 AM/FM tuner



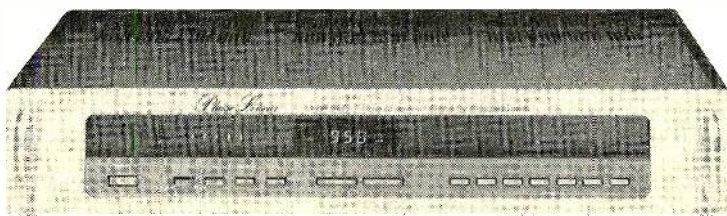
Sansui TU-X1 AM/FM tuner



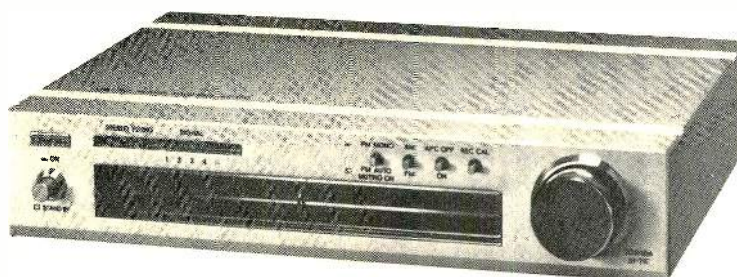
Technics ST-8011 AM/FM tuner



Optonica ST-7405 AM/FM tuner



Phase Linear Model 5100 Series Two AM/FM tuner



Toshiba T10 AM/FM tuner

NEW
PRODUCTS

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Dual has developed a very-low-mass tone arm and combined it with a similarly light cartridge, made to Dual specifications by Ortofon, to create the ULM (ultra-low-mass) record-playing system that is featured on all nine of the company's new record players. Two multiple-play and seven single-play models make up the line. Of the latter, five are direct-drive machines; the rest are belt-driven via the manufacturer's variable-diameter pulley system that permits pitch adjustment. The Model 650 (direct-drive, single-play) can be operated through a wireless infrared remote-control unit that also carries transport controls for the new Dual 839 cassette deck. Prices for the Dual line range from \$180 to \$560. The low-mass cartridge and the remote-control facilities are optional extras.

THE only turntable manufacturer who managed to outdo Dual in numbers of introductions was Technics. The company brought eleven new models to the show, their prices ranging from approximately \$125 to \$600 (two models have yet to be assigned prices). All the Technics machines are single-play, servo-controlled, direct-drive designs, many of them with speed referenced to a quartz-crystal oscillator. Two of them, the SP-15 (\$600) and the SP-25 (\$400), come without tone arms or bases, although optional bases are offered at \$250 each.

The latest B.I.C. models are a logical outgrowth of the company's introductions of last year. Six record players—two single-play units and four multiple-play designs—have been grouped together to form the "Z Series," with prices ranging from approximately \$100 to \$240. At the top of the line, the 80Z multiple-play and SP85 single-play machines (both \$240) contain a refined version of the B.I.C. microprocessor system that detects actual platter speed and indicates it visually on a digital LED display. The display also indicates the effect of the pitch controls. B.I.C., a strong believer in belt drive, adheres to the principle this year for all models.

Like Denon and now Sony, Sansui has adopted a direct-drive speed-control system that involves having a magnetic pattern on the inside rim of the platter read by a sensor and compared with a reference frequency for error correction. The company has also

come up with a new tone arm, its design based upon a calculation of the arm's "optimum pivot point," that is intended to make it as resistant as possible to outside disturbances, including the activity at the stylus tip. Add a logic system that governs the arm's automatic functions and you come up with the ingredients for Sansui's top new models, the XR-Q9, FR-Q5, and FR-D4, ranging in price from \$500 to \$230. Two lesser models, the direct-drive FR-D3 and the belt-drive SR-B200S (\$185 and \$135), round out the Sansui turntable introductions.

As ever, BSR appeared at the show with a number of modestly priced new editions, but the one likely to be of most interest to readers is the application of some of the ADC Accutrac +6 technology to the new BSR "Accuglide" XR-50. Specifically, the XR-50 changer mechanism permits discs to be lowered to the platter gently and subsequently returned to the stack. A built-in memory will store up to twenty-seven instructions relating to the sequencing and repetition of disc plays, and a wireless remote-control unit duplicates the controls necessary for this. A final price for the XR-50 was not available at the show, but the expectation is that it will be modest for the facilities provided.

JVC has been working on tone arms, and the result is supplied with their new QL-F6 turntable. The arm features some innovations in pivot configuration and other characteristics, but its most interesting feature is the variable hydraulic oil damping that is applied at the pivots. Separate oil reservoirs are provided for both lateral and vertical motional modes. Screw adjustments permit the degree of damping to be varied for the particular cartridge used. The turntable itself is a direct-drive design with a new servo speed-control system that increases the sensitivity and precision of speed regulation.

GARRARD has developed an "Advance Design Group" series consisting of the GT350 and GT260 multiple-play turntables and the GT350AP and GT250AP single-play machines. All are belt-driven and incorporate low-mass arms with jeweled pivot bearings. Prices are said to hover in the \$200 range. Another new belt-drive machine is the Philips AF829, an addition to the Project 7 series and employing a servo-feedback speed-control system that is referred directly to the platter's rotational rate. On the new model all controls are mounted on the front edge of the base, outside the dust cover, and LEDs indicate variation from exact pitch; pitch is adjustable. Price: under \$300.

The \$200 KD-3100 from Kenwood employs a special direct-drive motor and a high-mass platter to augment speed uniformity, plus a semi-automatic tone arm driven by its own motor. The Luxman PD-277 has completely automatic tone-arm functions and direct drive. Fisher's linear-motor direct-drive line has been expanded by two models, the MT6330 (\$190) and the MT6320 (\$170). There is also a new belt-drive machine, the \$120 MT6310. But on the Fisher horizon is a two-speed, direct-drive

unit, the MT-6360, that can be programmed for unattended operation and supervised via a wireless infrared remote-control unit.

Sanyo's new "Plus" series also includes record players—four of them. All are direct-drive machines with speed referenced to quartz-crystal oscillators. The top-of-the-line Q60 is less than \$560; the least expensive, the Q25, is under \$180. The regular Sanyo line also has a new addition, the \$90 belt-drive TP1005. "Elegant" wood bases are a strong attraction of the four new Rotel turntables, which are split between direct-drive (Models RP-9400 and RP-6400) and belt-drive (RP-4400 and RP-2400) designs. Prices run from \$375 down to \$160.

If the \$795 Model HT-860 is any indication, Hitachi is becoming quite serious about record players. A microprocessor governs all automatic operations in this machine, including record-size detection (via an optical sensor). Two other new Hitachi turntables sell for \$200 and \$160. All three are direct-drive.

There were many more new record players at the Summer CES, but unfortunately we are running out of space, and some must be saved for . . .

Phono Cartridges

The critical role of the phono cartridge in sound reproduction has become more widely realized in recent years. Unfortunately, along with greater emphasis on cartridge performance has come a geometric increase in cartridge prices. The new Audio-Technica Omnitec line of moving-magnet phono cartridges starts at \$200 (Model AT-23) and ends at \$275 (Model AT-25). All of these pickups utilize omega-shaped coils wound on cores that are also able to serve as pole pieces for the tiny moving magnets—undoubtedly a complex structure to assemble. Square-shanked beryllium cantilevers are used throughout the line, together with elliptical styli. Two of the four models come built into universal head-shell assemblies.

Audio-Technica has also introduced a \$300 moving-coil cartridge, the AT-32, a \$250 step-up transformer for it and similar devices (Model AT-650), and a \$350 tone arm (the AT-1010) designed to moderate the effects of record warp and other disturbances on the record-playing process.

Sony also has a \$300 moving-coil cartridge, the XL-55, integrated into a universal head shell. Construction is complex, with a cantilever composed of carbon fiber and beryllium and a non-ferrous core supporting coils in an unusual configuration. Yamaha's MC-1 (\$250 with head-shell integration, \$200 without) has a tapered, hollow beryllium cantilever instead of a solid shaft (a technical feat indeed) and moving coils deposited onto IC-type substrates. The leads from the coils to the output terminals are pure gold!

Retreating from these rarefied technical and economic strata for the moment, we find Shure offering the ingenious new SC39 series at prices from \$60 to \$100. These are cartridges intended for professional applica-



Technics SP-25 record player



Dual Model 731Q record player

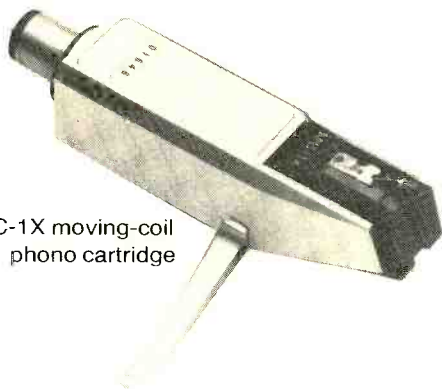


Phase Linear Model 8000
Series Two record player



Optonica RP-7705 record player

Yamaha MC-1X moving-coil
phono cartridge



Audio-Technica AT-23 phono cartridge



NEW PRODUCTS

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tions, and they are intentionally ruggedized and otherwise tricked out to resist damage from hard, constant usage and inevitable accidents in the control room or at the disco mixer. Shure makes no claim in this regard, but it is possible that the SC39 series is also well-nigh kid-proof.

The Osawa line now includes two new "Moving Permalloy" cartridges, the MP 20

and MP 15, in which low-mass permalloy armatures modulate the field of a samarium-cobalt magnet. The MP 20 has a boron cantilever and a newly developed stylus shape. It costs \$200 mounted in a low-mass head shell and \$175 unmounted. Respective prices for the MP 15 are \$175 mounted, \$150 unmounted.

The Nagatronics 9600 is also an induced-magnet design with a boron-cantilever structure. Its body, to quote the press release, is "machined from a solid block of aluminum-magnesium alloy." Output is relatively low, but a pre-preamplifier, the Model 9500, is available to drive particularly insensitive phono inputs.

Ortofon has adapted its low-mass VMS cartridge to integrate with the plug-in arm shaft of the SME Series III tone arm. The result, which is available as a unitized arm-shaft/cartridge assembly that fastens directly into the arm socket of the SME, produces an arm-cartridge resonance of approximately 13 Hz, which is more than high enough to avoid the worst effects of record warp.

Yet another new brand of moving-coil cartridge, Adcom, appeared at the show

with what is said to be a new coil configuration and prices expected to start at about \$100. Materials such as beryllium are used for cantilever structures.

This short summary of new phono-cartridge designs is, we realize, dense and technically complex. We don't yet understand all the implications of the new technologies ourselves, but future test reports will illuminate and clarify issues that may be minor mysteries for the moment.

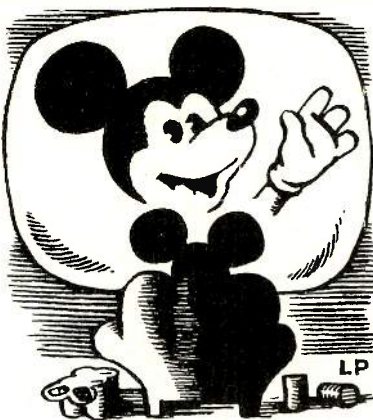
Intermission

That's as far as we can go in this issue. Next month we will examine some of the startling things that are happening to cassette recorders and explore the labyrinthine and often baffling (puns of course intended) new developments in loudspeaker design. There will also be a quick review of the new audio accessories, which could easily cost you more than the rest of your system if you got sufficiently enthusiastic about them. Please stay tuned. □

VIDEO AND PCM AUDIO

As might have been expected, manufacturers of video products were also active at the show, some showing products that will be immediately available to the public, others displaying prototypes intended to test the waters of the American market prior to any major commitment.

Magnavox displayed its Magnavision videodisc player (covered in "Audio News," March and April 1979) to large, rapt audiences. JVC was demonstrating a videodisc system, too, though in private quarters. Their VHD/AHD (Video High Density/Audio High Density) grooveless disc format employs a conductive-plastic disc with the signal in the form of microscopic "pits." These are read by an electrode-type stylus assembly, and the variations in electrical capacitance between disc and stylus reproduce the signal. The stylus is guided electrically, rather than mechanically, by a separate series of parallel "tracking" pits that control a servo system. The system has a playing time of two hours per disc (one hour per side), freeze-frame and variable-speed slow-motion capabilities, and a high-speed search function. An optional unit will index and provide rapid access to any portion of the program. Another option, perhaps of greater interest to the audiophile, will be a PCM adaptor to enable the disc player to decode digital audio-only discs mastered in the VHD/AHD format. The JVC system is not yet on the market, but late 1980 has been mentioned as a possible introduction date. Prices are expected to be in the range



of \$400 to \$500 for the player and \$100 to \$200 for the PCM adaptor.

New videocassette recorders, many with longer playing times, were also in evidence. Sony showed their SL-5400 recorder (\$1,250), a two-speed Beta-format unit capable of five-hour record and playback when loaded with the newly available 3.3-hour Beta-format cassettes. It is equipped with "Beta-scan," a cue-and-review function designed to permit on-screen high-speed search of the tape in either forward or reverse. Toshiba's V-5425 (\$1,245) and Sanyo's VCR-5500 (\$1,495) also feature dual-speed Beta-format operation with long playing time and high-speed search capabilities.

Among the longest-playing video recorders at the show were the JVC HR-6700U and the Panasonic PV-1200

(\$1,095) and PV-1600 (\$1,295), VHS recorders capable of a full six hours of operation on a T-120 videocassette. Akai introduced their "Activideo" system, comprised of a lightweight, portable VHS-format recorder (the VP-7300, incorporating slow-motion and freeze-frame capabilities) and a separate, programmable TV tuner-timer (the VU-7300). The pair will cost \$1,495; the VC-X1, a low-cost color camera with zoom lens, is an option.

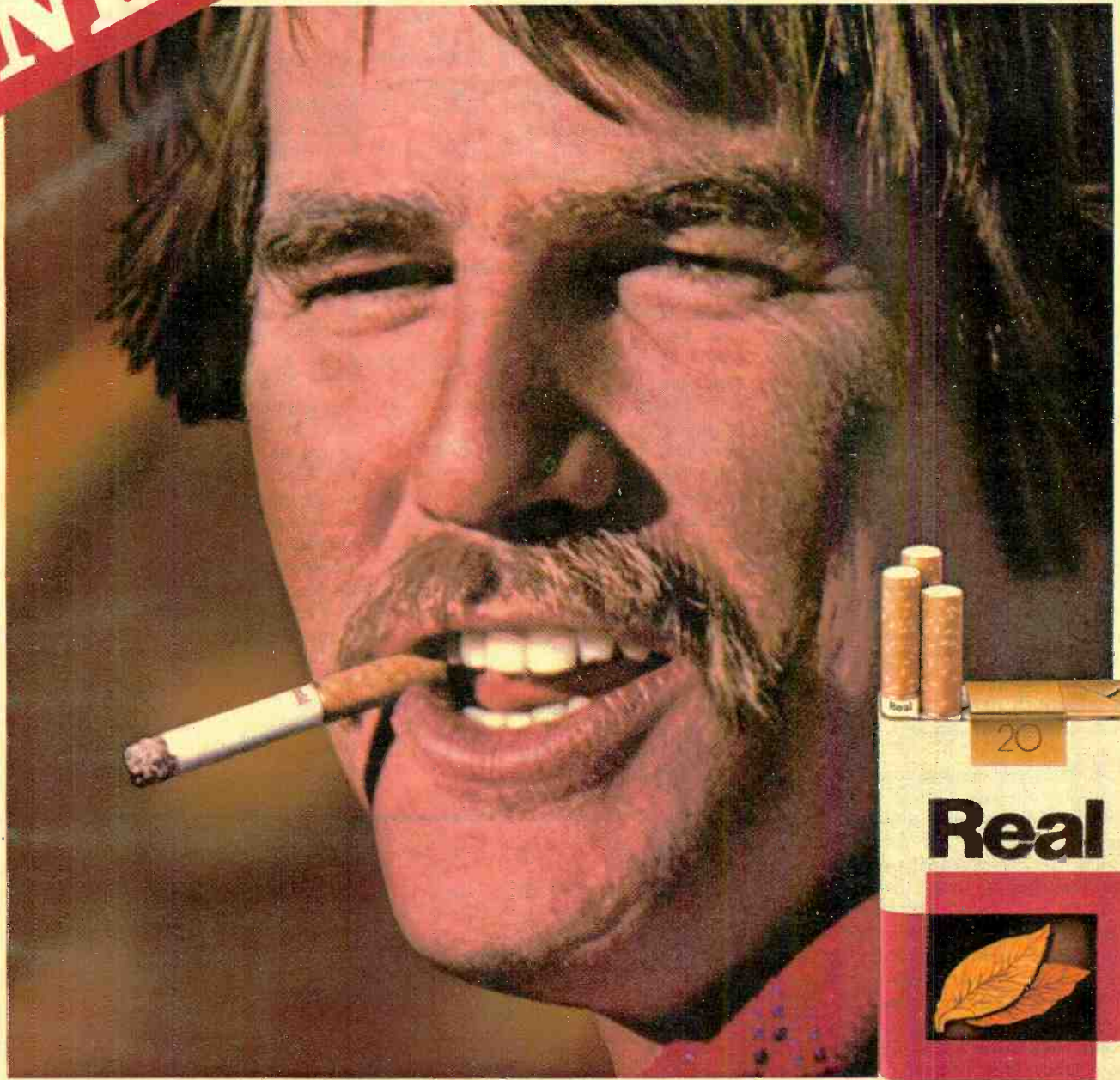
Toshiba's debut of an entirely new videocassette format that features rapid access by a three-digit index number to any point on the tape, a one-hour record and play time, plus a projected player price in the \$500 region, aroused interest. The system, called LVR (Linear Video Recorder), records the audio and video signals in the 220 parallel tracks on a 1/2-inch tape stored in an endless-loop cartridge. It may be available next year.

Kloss Video Corporation, a new company founded by Henry Kloss, audio-industry veteran and creator of the Advent projection television, introduced the Novabeam Model One, a relatively low-cost two-piece (a control console plus a separate 4 x 5 1/2-foot screen) projection set. It has an unusually bright picture as well as a complete remote-control function with random-access channel selection. According to the company, the key element involved in both the picture brightness and the moderate cost is a new, more efficient type of projection tube. The price will be \$2,495. —G.S.

NEW!

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

10 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.



© 1979 R. J. Reynolds Tobacco Co.

***"Taste Real's new golden taste!
Richer...mellower than before"***

Real's new golden leaf tobacco blend does it.
Tastes richer...mellower...more satisfying.
A taste that's pure gold.

The smoking man's low tar

THE opening volley of publicity on Dolly Parton's going pop—quite a blitz, you'll recall, in *Playboy* and *Playgirl* and *People* and four or five different ways on TV—was just running out of echoes when the news came that the Tennessee legislature had named a section of U.S. 411 in Sevier County "The Dolly Parton Parkway." Now people can make jokes, one supposes, about two large mountains on that stretch of road, and Dolly herself can play out a metaphor on a phrase she kept using, during the blitz of interviews, about still being "miles from where I want to get to."

Chart hits and the blitz to a degree certified her as a pop star, and *Playboy* even went so far as to ask the traditional pop-star question, "Do you sleep in the nude?" But Dolly wants more recognition than that, and, anyway, the more interesting fact about her bedding routine is that she sleeps with the light on. It could be a fear of darkness that came from growing up in the mountains without electricity, she told Alanna Nash, author of the "unauthorized" biography *Dolly* (Reed Books, Los Angeles, 1978), or it could be related to this: "I'm a fanatic about seein' everything around me that moves... I'm so curious and aware of everything. I have to see. I just can't stand it if I can't see... That's part of my personality."

ACTUALLY, it is (like the whole point and product of seeing) information about her personality. What the information suggests is that control is a particularly important concept to Dolly Parton. Controlling a situation means being on top of it, and that means vigilance. We all practice it—we have to to survive—but not to the same degree.

Dolly has controlled what most people know about her, for one thing, by controlling practically every interviewer who has come a-calling. "Several journalists who have spent days with her in preparation for a story have come back thwarted, saying they never saw Dolly lose control of herself, or show any emotion other than what she wanted seen," Alanna Nash writes. But one could write that about any number of other celebrities as well. Dolly goes beyond that; in just about everything written about a conversation with her, there is evidence that she conducted it, usually by charming the interviewer until he (usually a he) didn't know which end was up.

"I am not given to compliments... but... I melt into butter when I hear her sing," Melvin Shestack wrote in his *Country Music Encyclopedia* section on her. "It would be unfair for me to go on. Instead, I am reprinting a

piece by Jerry Bailey...." Turns out that Bailey was hardly a model of cold-blooded objectivity either: "She could wear pajamas to a banquet, and many formally attired persons there would feel improperly dressed.... She has a way of destroying one's composure.... When she walked into the dressing room... I thought my chances of survival would have been better had she instantly been transformed into a man-eating grapevine."

So it goes. Lawrence Grobel, who thought he was conducting the *Playboy* interview, asked her what happened to her Travelin' Family Band, her backup group of mostly relatives from the time she left the Porter Wagoner Show until she formed her present slick, sophisticated (and still, through hirings and firings, being adjusted) band, Gypsy Fever. Dolly's answer is worth repeating, as it shows how she can seem to answer a question without really answering and end up with God on her side and the interviewer backing off: "There was a lot of hurt caused by some press. They made it sound like I had fired my family. I did not fire my family. I had brothers and sisters and cousins in my group and I was really havin' to go through things I shouldn't have—poor lighting, poor sound, poor management, poor everything. I just decided I was goin' to quit for a few days, just stop everything and do some thinkin'. Because I won't let somethin' run me to a psychiatrist or a doctor; I can take care of my own things, me and the Lord can talk it over."

So Dolly flirts, but she does keep a lot to herself, and some think she goes a little out of her way to make some of it seem mysterious. She has given the same "if I did I wouldn't tell you" answer to questions about whether she has chemically or surgically enhanced her figure. (*Esquire*, in its annual Dubious Achievement Awards, gave her the Carol Doda Memorial Award for busting through the front of her dress just before receiving the Entertainer of the Year title from the Country Music Association.) For years, there has been an aura of mystery about her husband, Carl Dean, whom such people as Tammy Wynette, who's known Dolly for a decade, claimed never to have laid eyes on. In the past couple of years, though, he's shown up with her in public a few times.

OF course, there's not much mystery about why a show-biz figure would want to appear mysterious, not after seeing how well it worked for Garbo. But keeping a lot to herself, in addition to helping her control situations and develop a mystique, is, as they say in the mountains, a double cousin to the most emphasized aspect of Dolly—the interior, nonvisual Dolly, that is—the thing that gives her her drive, the proverbial motivating factor, a pronounced need for independence and self-direction.

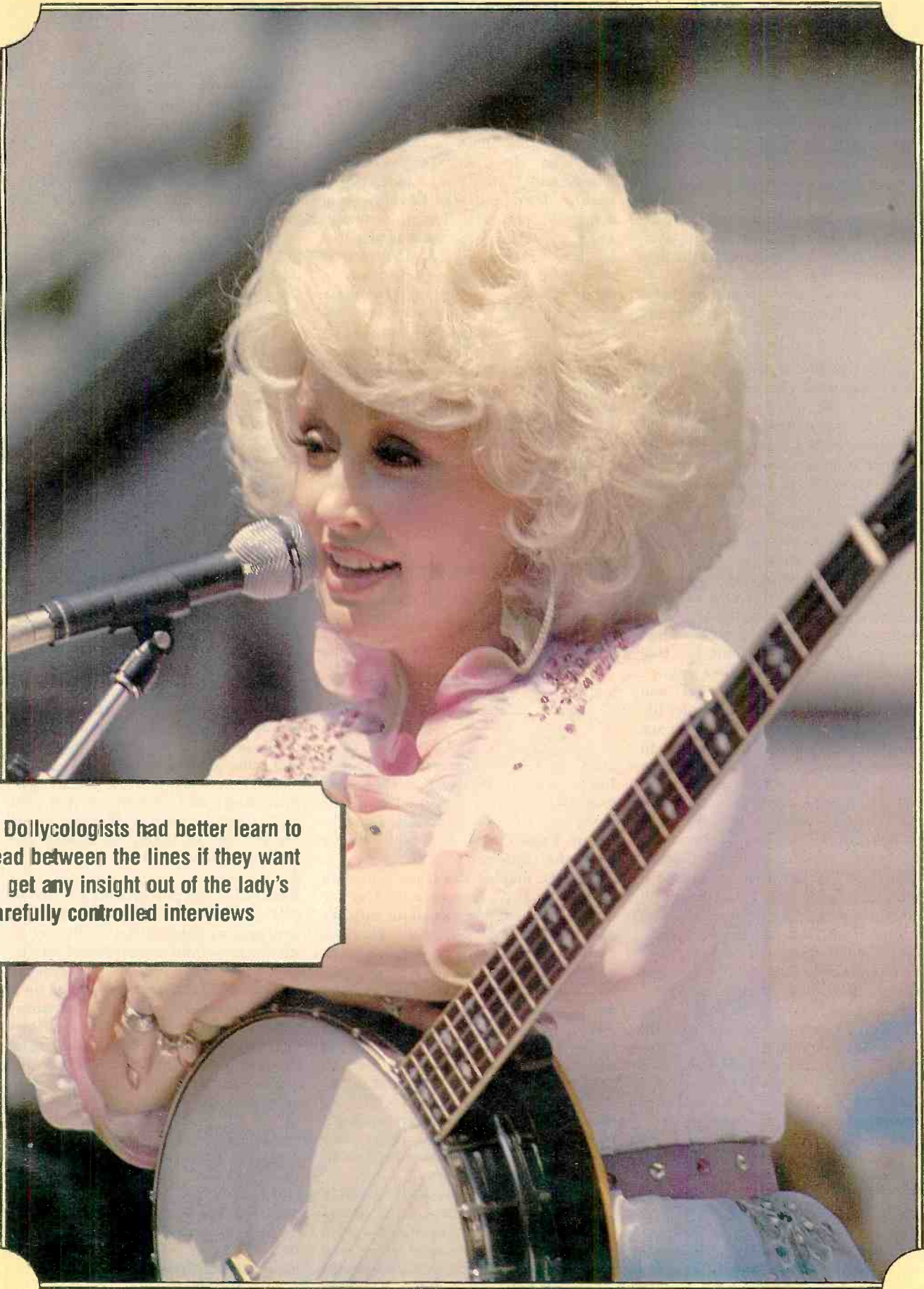
Dolly's sister Stella, a country singer, has described herself as "independent as a hog on ice," so maybe it runs in the family. Most people who know Dolly seem to believe she is not ruth-

DOLLY

By Noel Coppage

In fact, she had some throat trouble, nodes on the vocal cords, that justified quitting for a few days, during which she apparently came to the conclusion that the TFB was not going to make it in the pop market. It was a sound decision, but the question was, what happened to the TFB? Another time she and Grobel were talking about extramarital affairs and Dolly was saying that if she had one, she would keep it to herself and handle it, and nobody would get hurt. But, Grobel asked, couldn't it lead to complications? And Dolly said, "Well, kiss me, we'll see."

less, but is firm and decisive when she needs to be, especially about quitting a relationship. This assessment seems fair; clearly, from her uncle Bill Owens (the "Owe" in Owepar Publishing) through Porter Wagoner to most of the Gypsy Fever musicians she has hired and fired, she has not used them as much as they've used her. Of course, there was Fred Foster, head of Monument Records, the first person in Nashville (where Dolly promptly went the day after she became the first in her family to graduate from high school) to realize not only that she could be a star



● Dollycologists had better learn to read between the lines if they want to get any insight out of the lady's carefully controlled interviews

but that she could march right through country to pop stardom. He reportedly spent more than \$20,000 "grooming" her with various kinds of vocal and stage-presence lessons, but finally relented and "cut her country" when the young, very country-sounding Dolly insisted. After she hooked up with Porter, she dropped Monument at the first opportunity and signed with RCA, though there is some speculation that it was mainly Porter, not Dolly, who did that to Fred.

LIKE the paradox in her sound and her visual appearance (it's become a cliché for writers to "discover" that under the gaudy and outrageous getup and proportions lives a real writer and singer), there's an apparent dichotomy in Dolly's strong drive for independence and her day-to-day style. In the latter, she's given to hugging, to seeming to like touching and physical closeness in clothing as well as people. As she told *Playboy*: "I just like to feel things next to me. Even before I had a figure, I liked my clothes snug and tight."

But she likes to be hugged only when she *wants* to be hugged. She has told interviewers she does not like anyone putting his or her hands on her, and people remember that she never let the other women in the dressing room see her undressed. Surely this has to do with growing up in a large family. She was the fourth of twelve children (one died in infancy) living in a series of East Tennessee shacks, sleeping three to a bed, getting peed on by the young ones, a situation that probably teaches contradictory things about physical intimacy. Like anything forced on you, it causes a natural reaction against it on the one hand, but—as an only child might have to learn the hard way—it also provides an opportunity for you to find out that some physical intimacy feels nice and most of it won't hurt you. The situation also figures to teach, by obverse example, that privacy is a luxury. And maybe it taught Dolly that having twelve children is no way for a woman to be independent and self-directed. She and Carl have none.

Now, one might ask, if Dolly is so motivated to be self-directed, why did she put her career in the hands of a big, autocratic management firm like Katz-Gallin (formerly Katz-Gallin-Cleary) of Los Angeles? These people obviously have her doing things that grate on her instincts about modesty, if not about a

lot of other things. There are, to name a few, the "Daisy Mae poster" Dolly posed for, the exploitative nature of her first big going-pop publicity splash being made in the sex mags, and the apparent encouragement of jokes about her figure.

To underline that question, consider this: what do Cher, Tony Orlando, Donny and Marie, Paul Linde, Olivia Newton-John, and Mac Davis have in common? Several things, actually. They are perhaps the most unabashed hustlers amongst us, and they are or have been ubiquitous on television, in print, and so on. But the two *main* things they have in common are that they are all managed by Katz-Gallin and they all have a lot more confidence than they have talent. But such is not really my, or many people's, impression of Dolly Parton. In fact, I think Katz-Gallin is fumbling its Dolly Parton presentation precisely because it is so unaccustomed to dealing with those "extra" ingredients she has: talent and

"I just like to feel things next to me. Even before I had a figure, I liked my clothes snug and tight."

class. Don Roth, formerly with Gypsy Fever, told Alanna Nash, "They'll do everything in their power to drag her down the Donny and Marie route to Vegas. I don't think she's realized how much she's changed."

Not yet, maybe. But Dolly signed on with a big L.A. management firm for the same reason she signed on with her uncle Bill, with Cas Walker, with Fred Foster, with Porter Wagoner: to advance her career. She has been writing songs since she was about five and working on performing them since she wasn't much older, and she's always seemed to know you have to go to somebody, or some firm, to get to the next place. She wanted to be a superstar, she didn't know how to do it by herself, she didn't think any management firm in Nashville knew how to do it in the pop market, so she went shopping among the big boys.

As to why she chose Katz-Gallin in particular, remember that list of clients and their salient characteristic—more confidence than talent—and let me read you this quote from the *Playboy* interview: "I've got more confidence than I

do talent, I think. I think confidence is the main achiever of success. I really do. Just believin' you can do it." So it was Dolly's self-image that got involved here. And, without underestimating her talent, she may be right; she does have a lot of confidence. It is extremely rare for a child growing up where she did to dream so big in the first place. Mostly they marry distant or not-so-distant cousins, have kids, and stay in the mountains.

Her vehicles for pop stardom—the light and airy songs she has been writing since, oh, *Love Is Like a Butterfly*, the conservative, slick songs by other people she has been choosing (more and more lately) to record, the conscious smoothing out and toning down of her natural and distinctive vibrato—have not reflected the talent she really has. They're okay but nothing special. Her old, folk-type songs such as *My Tennessee Mountain Home* and the famous *Coat of Many Colors* and her middle-period, still modal-influenced ones like *Jolene* (which *Playgirl* misspelled, speaking of class) were special but, like her voice in the old days, rather hard country. She cannot write (or warble) like that today and expect to do what she wants to do. She could keep writing the way she did in *Two Doors Down* and make it commercially, but she also wants to make it critically. She has told interviewers repeatedly, in a modest way, that she has depth. It has not been clear how she meant it. If she has *intellectual* depth, it has not shown much in her songs. What's been best about the good ones (and she's written literally thousands, so a lot are gimmick songs and several are just plain mediocre) was not anything intellectual but the *feel* of them, when they just seemed to flow out of her.

LOOK for her pop writing to take on more *emotional* depth when the market, now as lighthearted as she claims she is, grows out of its present adolescent state. I look with some trepidation on the movie career (she's signed up to make three films), possibly because my taste, visually, runs to tall and willowy women (did you know the latest thing in breast surgery is *down-sizing*?). But she *is* a natural actress, playing a character part she has herself created most (if not all) of the time. Anyway, she's into a mysteriously delayed album project with Emmylou Harris and Linda Ronstadt, and into writing children's stories, and into writing her autobiography, and one has to figure that it's all for the same reason she's into pop music: she wants to find out how many of those still-unfulfilled dreams she can make come true. □

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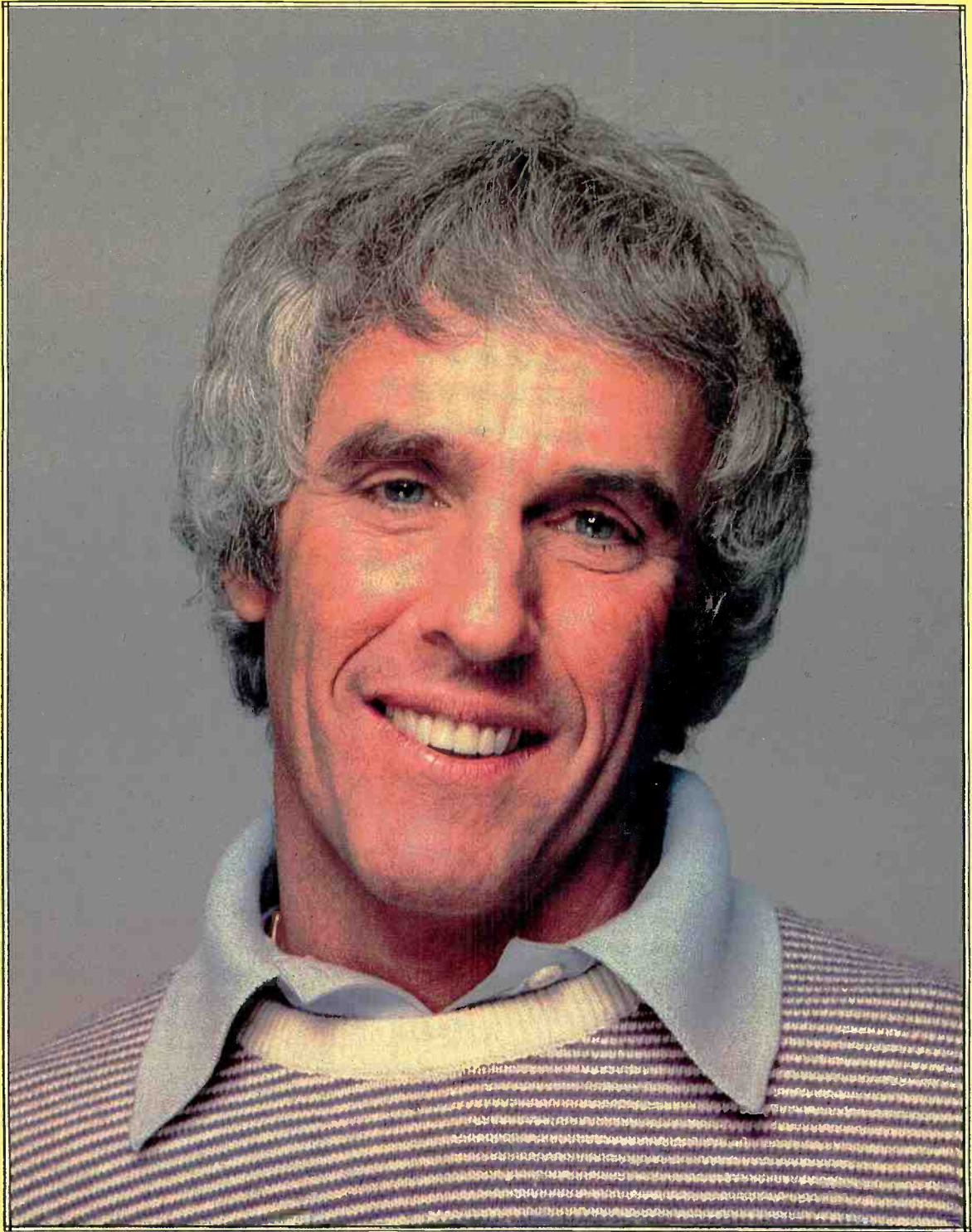
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CIRCLE NO. 51 ON READER SERVICE CARD





Burt Bacharach
(Photo: Mark Hanauer)

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



Burt Bacharach Demonstrates How It Should Be Done

BURT BACHARACH'S new "Woman" on A&M is, like Alice B. Toklas' famed hashish fudge, an altogether different kind of candy. It will, I think, satisfy your musical sweet tooth immediately (and be assured that I do not take that simple function lightly), but it also packs a residual wallop or two that you might not have expected. It's a happy change for Bacharach, whose albums for the last several years have been saccharine-dipped, flavorless bonbons of interest mainly to those beady-eyed, sweaty-palmed adolescents who pester *Playboy* for make-out advice.

It has, in short, been pretty gooeey going lately for a man of Bacharach's usually dependable creative gifts and invariably polished craft. "Woman," however, restores him to the place he earned several years ago with his unforgettably kinetic, high-velocity score for Broadway's *Promises, Promises* (from which several enduring pop standards have already emerged) and such instant pop classics as *Raindrops Keep Fallin' on My Head*. That place is a kind of pop Parnassus, the veritable hilltop of the mainstream musical Establishment. And "Woman" finds Bacharach keeping appropriately celestial company there—the Houston Symphony, singers Libby Titus and Carly Simon, plus a whole retinue of first-string instrumentalists. Not surprisingly, he makes the most of it.

Bacharach's big instrumental numbers here—*New York Lady*, *Summer of '77*, *Woman*, and *Magdalena*—are all large-scale, unabashedly emotional, romantic compositions in the symphonic-pop mode. When they work, they do so with the openhearted, unselfconscious generosity of a wide-screen, Technicolor sunset. And this kind of opulent scoring is no mere lily gilding; it takes *real music* to make the effect properly; think of the many dazzling

symphonic arrangements of Gershwin—and check out your pulse rate during the opening sequences of Woody Allen's otherwise dour little comedy *Manhattan* for a recent brilliant example.

That same rush of elation ran through me as I listened to this album. Bacharach's work, the intrinsic quality of the music itself quite aside, simply gleams with confident, authoritative professionalism—the manner, the handling, the execution of absolutely every part under perfect control, the whole proudly signed with the flourish of a

master craftsman. Nowhere is this more apparent than in the instrumentals of this unflaggingly glamorous album. It isn't the bombastic kind of glamour you get from a *Star Wars* soundtrack, or the sentimental, teary-eyed kind found in an oldie such as Gordon Jenkins' *Manhattan Tower*. This is as fresh, crisp, and contemporary, as pleasantly startling as unexpectedly running into, say, Faye Dunaway as she makes a striding, head-up entrance into the lobby of the Plaza.

And while we're on the subject of Good Looking Entrances, Libby Titus makes one here to take a lazy, sinuous trip on her *Riverboat* (she wrote it with Bacharach), and she sounds just about perfectly at home. But it is Carly Simon, with her performance of *I Live in the Woods* (which she wrote with Titus and Bacharach), who nearly walks away with the whole shining album. It is one of those songs that simply nail you to your seat, so gorgeously done that you recognize it immediately as state-of-the-art mainstream pop both in the writing and in the performance, the kind of nobody-else-can-do-it musical proficiency that this country used to be rightly famous for.

Have we finally gotten over our taste for fast-food music, for the clumsy, half-finished ineptitude we have for close to two decades put up with in the name of "sincerity"? I don't know about you, but this member of the audience wants no more do-it-yourself song kits that I have to sort out and assemble myself. Give me more of the taste and the high-polish skills that have been lavished on this album from the first groove onward. Let's rescue Burt Bacharach from those mark-time TV vermouth commercials and put him back to work at his big-time song smithy, showing the journeymen and the apprentices how it *really* should be done.

—Peter Reilly



CARLY SIMON
State-of-the-art pop

BURT BACHARACH: *Woman*. Carly Simon, Libby Titus (vocals); Houston Symphony Orchestra, Burt Bacharach arr. and cond. *New York Lady*; *There Is Time*; *The Dancing Fool*; *I Live in the Woods*; *Summer of '77*; *Woman*; *Riverboat*; *Magdalena*. A&M SP 3709 \$7.98, © 8T 3709 \$7.98, © CS 3709 \$7.98.

Patti Austin: A Commanding Musical Presence Makes All Comparisons Irrelevant

AFTER listening to Patti Austin's latest album for several pleasurable hours, I've concluded that she is an exceptionally fine singer who just happened to get caught amid the less talented multitude in the stampede to the turntable. I have heard some of the underground rumblings celebrating her gifts, but she has commonly been at the periphery of things rather than *up* there where—as this new CTI release demonstrates—she belongs.

Recorded live at the Bottom Line in New York's Greenwich Village, the program captures the sheer power Austin brings to her performances as well as the rich gutsiness of her voice, an instrument not only of wide range but of superb quality (on one number she hits and holds a high note that would have sent even the late Minnie Riperton scurrying for cover). Her vocal style is full and firm, more melodically oriented than that of some soul singers; the old-time gospel traces are evident, but she relies less on the familiar melismatic ornamentation. The strength of the voice is such that she easily dominates this set, even accompanied as she is by a group of first-rate instrumentalists, among them Leon Pendarvis Jr. on keyboards and Michael Brecker, whose remarkable tenor-sax versatility permits him to play well in any musical setting. But the show—every phrase, every measure—is totally Patti's, even when she is laying back a bit.

Though the album gets off to a slow start with two pop-rockers that are well performed but not extraordinary, it starts to move with a hilarious reading of Randy Newman's spoof *Rider in the Rain*, which Patti dedicates to "all those mean old bitches of the Wild West" as she sets out to prove that "black women *can* sing country and western music." Then she eases gracefully into *Let's All Live and Give Together*, a deft fusing of pop and soul stylings. Indeed, eclecticism is the hallmark of the album, for it includes songs by Leslie Gore, Kenny Loggins, and Stephen Bishop as well as Jermaine Jackson. And no, she is not a singer to be compared to Aretha or Natalie or Linda, or anybody else, for that matter. She is quite simply Patti Austin, a commanding musical presence in her own right. Give her a listen; I think you'll agree. —Phyl Garland

PATTI AUSTIN: *Live at the Bottom Line.* Patti Austin (vocals); instrumental accompaniment. *Jump for Joy; Rider in the Rain; Let's All Live and Give Together; Love Me by Name; One More Night; Let It Ride; Wait a Little While; You Fooled Me.* CTI 7086 \$7.98.

André Previn Offers a New, Magical Look At Benjamin Britten's *Spring Symphony*

LAST March, as Benjamin Britten's *Spring Symphony* was receiving one of its few presentations in this country (by the Cincinnati Symphony under Walter Susskind), London deleted the composer's own recording of the work, the only one made prior to Angel's new release with André Previn. It is something that ought *not* to have been deleted, but Previn's version would be welcome even if Britten's own were still available; the *Spring Symphony* is so vast, in terms of the variety and contrasts it contains, that there can really be no "only way" to do it.

Like most composers conducting their own works, Britten was straightforward and somewhat brisker than subsequent interpreters. Previn's more deliberate tempos here and there in the *Spring Symphony* do not impede momentum, and they enable him to make some telling points. The setting of Auden's lines on the coming of war, in the

middle of the work, strikes more deeply in Previn's hands, and in general he gives his soloists a little more room to expand and "interpret" without allowing the structure to sag or distend in any way. The overall effect is one of mystic fantasy, evoked to a degree Britten did not attempt in his own recording. This is not to suggest that the composer's version is in any way lackluster or without magic, but simply that in a first recording, whether by the composer himself or by another interpreter, it is only natural that the music should be played "straighter" than in one made nearly twenty years later, with the obvious advantages of study, reflection, and reconsideration. Previn goes farther in realizing the dramatic-*evocative* possibilities of the work, as shown in the pointing of instrumental witticisms and the unrestrained enjoyment of the open-end cadenza or bird sounds in "Spring, the sweet spring," in the grim underscoring of the tension in the Auden setting, the subtle building of the climax in the opening number, and the barely restrained giddiness in the resounding chord at the very end.

Previn's team is uniformly superb. Both Sheila Armstrong (whose exuberance in the aforementioned cadenza is especially infectious) and Dame Janet Baker clearly outshine their respective predecessors in the earlier recording. Sir Peter Pears, of course, is not about to be outshone, but Robert Tear, in what may be his finest work to date, is surprisingly Pears-like in texture and spirit, and always enormously convincing. The boys' chorus sings with that not-too-highly-polished charm that made the old recording of *St. Nicholas* such a joy, and the LSO and its chorus

PATTI AUSTIN: a voice of superb quality





Playback: Baker, Bishop (producer), Armstrong, Previn, Tear

respond to Previn's imaginative opening-up of the work with brilliant enthusiasm. The sound is quite good, too, though I would exchange some of the warmth for more sharply etched detail. Complete texts are included.

—Richard Freed

BRITTEN: *Spring Symphony, Op. 44.* Sheila Armstrong (soprano); Dame Janet Baker (mezzo-soprano); Robert Tear (tenor); St. Clement Danes School Boys' Choir; London Symphony Chorus and Orchestra, André Previn cond. ANGEL S-37562 \$7.98.

Emmylou Harris: Just About the Last Word in Programming

EMMYLOU HARRIS' "Blue Kentucky Girl," as the title suggests it's going to be, is uncompromisingly romantic and sentimental. In the marketplace, Harris has the unusual problem of getting airplay only on FM country stations, even though she has represented herself, as Linda Ronstadt has, as coming in from the outside. She's so good with the country-song consciousness, in fact, that now both country and pop stations take her to be the real thing.

Harris has prodigious talent as a singer, and more than enough style to make her the absolute owner of a song once she's recorded it. She also has good instincts about what kinds of songs go together—and here, once again, her apparent commitment to sing

something by Gram Parsons and something by the Louvin Brothers every time out hasn't hurt her a bit. In fact, her programming instincts are especially praiseworthy this time, for this assortment of songs gets to be almost shocking in a couple of places, yet the pieces are strung together beautifully on the thread of romanticism. From an opening arresting couplet by Willie Nelson—"Sister's coming home/Mama's gonna let her sleep the whole day long"—to the last chorus of *Even Cowgirls Get the Blues*, the sequencing, the pacing, and in most cases the back-up seem just right. Rodney Crowell (a son-in-law of Johnny Cash, incidentally) won the race to get a cover song on the market with the *Even Cowgirls* . . . etc. title. I'm not sure what Tom Robbins (author of the original *Even Cowboys* . . . etc.) thinks of the second line of the chorus ("Bound to don't know what to do sometime"), but the song, though no *Amanda*, isn't all that bad. Other fortunate choices here are those by Jean Ritchie (still of the Eastern Kentucky mountains), by Charles Justice and Shoji Tabuchi of latter-day bluegrass, and, of course, *They'll Never Take His Love from Me*, a Leon Payne song so agonizingly heart-rending that the tormented Hank Williams identified with it. It's quite a roundup of songs not intended to be the latest thing in anything, but aspiring to be the last word on something: the one by Willie is seven years old, and Emmylou went back to 1967 for one by Dallas Frazier and to 1960 for the Doc Pomus/Mort Shuman pop tune *Save the Last Dance for Me*.

And then, having assembled all this stuff, she sings every single piece, every last note, so believably that you can simply be swept away, returning to the real world only when the side ends—if

reality happens to be your thing. Me, I believe albums like this are proof that there's more to it than just reality.

—Noel Coppage

EMMYLOU HARRIS: *Blue Kentucky Girl.* Emmylou Harris (vocals, guitar); Glen D. Hardin (piano); Emory Gordy (bass); James Burton (guitar); other musicians. *Sister's Coming Home; Beneath Still Waters; Rough and Rocky; Hickory Wind; Save the Last Dance for Me; Sorrow in the Wind; They'll Never Take His Love from Me; Every Time You Leave; Blue Kentucky Girl; Even Cowgirls Get the Blues.* WARNER BROS. BSK 3318 \$7.98. Ⓜ M8 3318 \$7.98, Ⓞ M5 3318 \$7.98.

Massenet's *Cendrillon* Positively Glitters In Its World-première Columbia Recording

JULES MASSENET'S *Cendrillon* is proof that delightful musical discoveries are still possible even in this age of recorded plenty. The opera was written in 1899, and with it Massenet closed a decade of remarkable activity that had already produced *Esclarmonde*, *Werther*, *Thaïs*, *Le Portrait de Manon*, *La Navarraise*, and *Sapho*. The story is the Perrault Cinderella fable with subtle touches added, a down-to-earth reality being skillfully blended with the supernatural elements. Cinderella is a young woman in love, not an aloof,

EMMYLOU HARRIS: a prodigious talent



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FREDERICA VON STADE: *adorable*

semi-angelic fairy-tale character; her father Pandolfe is weak but endearing-ly human; her stepmother is not mon- strously evil, but merely an opportunist-ic termagant; and so on. Henri Cain's libretto is expert, charming, urbane— and thoroughly French. A few adjectives ought to be added to characterize Massenet's music: colorful, inventive, sparkling, and in every way appropriate to its subject matter. Despite its loveliness, I would not place *Cendrillon* on the level of *Manon*, the Massenet opera closest to it in tenderness and delicacy. But it is a delightful score, and it positively glitters in its world-première Columbia recording.

The performance is blessed, above all, with the presence of Frederica von Stade, who was evidently born to play the role of Cinderella. She has a very special kind of voice: a soprano with a luscious downward extension and all of a seamless piece, it might easily be compared to an unbroken stream of whipped cream; extending to a high D-natural, it does everything seemingly without effort. Von Stade also has a command of ornamentation that is as elegant as her French style—in all, more than enough to create an adorable character.

Happily for us, hers is not the only fine performance here; producers Roy Emerson and Paul Myers deserve special praise for casting this opera to near perfection. In a role originally written for a mezzo (a casting which would add to the fairy-tale aura but result in *three* mezzo voices), Nicolai Gedda makes a gallant Prince Charming. His voice

sounds neither as freely ringing nor as warmly malleable as it might have fifteen or even ten years ago, but his contribution is a distinct asset. Jane Berbié is a capital stepmother, Jules Bastin a dry-voiced but characterful and sympathetic Pandolfe. Ruth Welting is scintillating in the Fairy Godmother role (an altogether benevolent French descendant of the Queen of the Night), and the Misses Cahill and Bainbridge, who are not required to do anything vocally grotesque as the stepsisters, harmonize prettily.

Julius Rudel keeps this happy ensemble together in a style to which the Opéra Comique must have been accustomed in Massenet's time. The orchestral writing is of considerable interest here: ball scene, ballet, dream pantomime, and triumphal march are all rendered with the proper amount of charm, dash, and emphasis. And everything is exquisitely balanced, for which conductor Rudel and the producers deserve joint credit.

A complete libretto and excellent notes by Barrymore Laurence Scherer complete this admirable presentation. The disc surface quality, however, is disappointing; productions of such artistic excellence deserve better from Columbia.

—George Jellinek

MASSENET: *Cendrillon*. Frederica von Stade (mezzo-soprano), Cinderella/Lucette; Nicolai Gedda (tenor), Prince Charming; Jane Berbié (mezzo-soprano), Mme. de la Haltière; Jules Bastin (bass), Pandolfe; Ruth Welting (soprano), Fairy; Teresa Cahill (soprano), Noémie; Elizabeth Bainbridge (mezzo-soprano), Dorothée; Claude Méloni (baritone), King/Herald; others. Ambrosian Opera Chorus; Philharmonia Orchestra, Julius Rudel cond. COLUMBIA M3 35194 three discs \$23.98.

Solti and the Vienna Philharmonic Shed a Different Light on Strauss' *Heldenleben*

SIR GEORG SOLTÍ'S newly released traversal of Richard Strauss' autobiographical tone poem *Ein Heldenleben* (*A Hero's Life*) for London gets off to a brilliantly impetuous start. Momentum is the keynote, and there is no attempt to inflate the heroics out of proportion. Sir Georg makes the "critics" a thoroughly nasty lot; Strauss

made them quite nasty enough, but perhaps Solti saw this as a neat opportunity to add a little conductorial spleen of his own to get even for some less-than-favorable reviews he has himself received in the past.

The Vienna Philharmonic's concertmaster, Rainer Küchl, does a beautiful job with the characterization of the mercurial Frau Strauss, not to mention the wonderfully controlled but still dazzling violinistics he displays along the way. And Solti himself takes the spotlight in a battle scene that rivals any I have heard—on or off records—for clarity and totally controlled power.

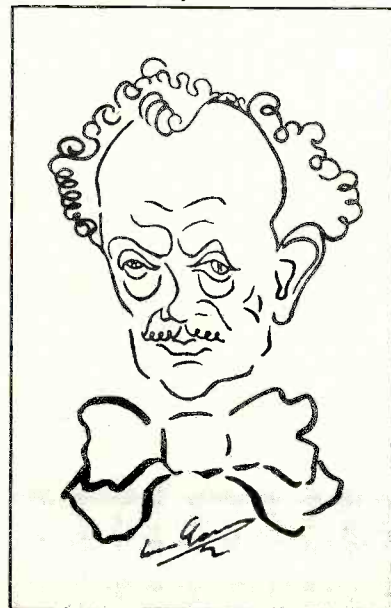
Only as the "Works of Peace" section begins to unfold (it includes, by the way, a bit of tam-tam not in the original score) does Solti allow the music to assume the kind of aura of lyrical expansiveness Strauss himself gave it in his 1944 Vienna broadcast recording. It then becomes clear that what Solti is doing is building toward the epilogue, with its beautiful violin solo with horn obbligato, as the real climax of his reading, a climax that comes off flawlessly in the heroic E-flat sunburst with which the music ends.

One may not agree with Solti's interpretation of this music in every respect, but it is clear that it is not only different but well thought out. The concept is abetted by outstandingly fine recording, rich in substance and superbly detailed without undue exaggeration, together with the kind of stereo depth perspective that is sometimes lacking in the conductor's Chicago recordings.

—David Hall

R. STRAUSS: *Ein Heldenleben, Op. 40*. Vienna Philharmonic Orchestra, Sir Georg Solti cond. LONDON CS 7083 \$8.98, © 5-7083 \$8.95.

Richard Strauss by Enrico Caruso



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CLASSICAL DISCS AND TAPES

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STODDARD LINCOLN • ERIC SALZMAN

AMON: Quartet in F Major for Horn and Strings (see L. MOZART)

J. S. BACH: Suites for Orchestra (BWV 1066-1069). Hans-Martin Linde (transverse flute); Collegium Aureum. QUINTESSENCE 2PMC-2702 two discs \$7.96.

Performance: **Noble**
Recording: **A bit muddy**

J. S. BACH: Suites for Orchestra (BWV 1066-1069). William Bennett (flute); Academy of St. Martin-in-the-Fields, Neville Marriner cond. PHILIPS 6769 012 two discs \$17.96.

Performance: **Razor sharp**
Recording: **Clarin clear**

This Quintessence album of the Bach suites is a reissue of the Harmonia Mundi recording made in 1969. Although the ambiance is a bit echoey and some of the inner part-writing is blurred, the sound of the old instruments is beautifully caught and the overall sonority is opulent. The Philips album with the Academy of St. Martin-in-the-Fields is spanking new, and every inner detail is crisply outlined. Modern instruments are used and the orchestral sound is dry and clear.

Both Franzjosef Maier (the concertmaster of the conductor-less Collegium Aureum) and Neville Marriner are keenly aware of Baroque performance practice, and with few exceptions they arrived at the same solutions con-

cerning tempo and rhythmic alterations. The tempos, in fact, are astonishingly close and seem well chosen for the music. The most striking difference is found in the Air from the Third Suite. Marriner coaxes a gorgeous sound from his strings, and then, as if to show it off, takes the movement painfully slowly and in the process loses the line. Maier, on the other hand, evokes a rather white tone from his strings, takes a quicker tempo, and preserves the long line as well as the minute articulations of the music.

The double dotting in the overtures of these works will always be problematic. Marriner plays the rhythms exactly as they are written in the Third Suite, for example. Although Maier, too, avoids double dotting, the Collegium Aureum converts any group of three sixteenth notes into a group of thirty-second notes—with striking results. An instance where Marriner uses a rhythmic alteration and Maier plays what is written is to be found in the Sarabande from the Second Suite. Marriner's use of *notes inégales* is bold and effective. The important point, however, is that Bach is indestructible, and the music comes off with or without alterations; differences in approach are not only valid but desirable.

However difficult a choice between the two albums may be, I prefer the Collegium Aureum's version. Although the sound is somewhat blurred, the mellowness of the old instruments is wonderful. While the Academy's reading is brisk and well projected, there seems to be more courtliness and nobility in the Collegium's performance. S.L.

BACH/BUSONI: Chaconne (see FRANCK)

BOCCHERINI: Six Symphonies, Op. 12. New Philharmonia Orchestra, Raymond Leppard cond. PHILIPS 6703 034 three discs \$26.94.

Performance: **Elegant**
Recording: **Great**

For decades Luigi Boccherini's reputation has rested on one slight minuet and a bogus cello concerto, quite ironic considering how prolific he was and how widely admired he was during his lifetime. In recent years, how-

ever, that appalling condition has begun to be remedied by the appearance of a sufficient number of chamber and orchestral works to enable us to discern a reasonably defined profile of his music. Raymond Leppard's fine reading of the six symphonies of Op. 12 add to the picture tremendously.

Boccherini, like Johann Christian Bach, was a gentle composer who presented his ideas in a spacious format at a leisurely pace. The gestures are Classical and at times effective, but the slow harmonic rhythm and constant repetition of square phrases rarely permit the music to rise above mere elegance. The six symphonies of Op. 12 make pleasant listening, but they are padded to the extent that playing them all in one sitting or even hearing one of them too often becomes a tedious experience.

Raymond Leppard and the New Philharmonia Orchestra must be credited for turning in a fine performance. The orchestral sound is like velvet, and the concertante writing for violins, cellos, and horns is beautifully executed. Leppard does not try to create false excitement through beefed-up tempos. Rather, he lets the music take its own natural tempos so that the works expand at their own rate rather than being forced. The concept is perfect for the music; it is Boccherini without apologies, and one is able to enjoy the music for what it really is. S.L.

RECORDING OF SPECIAL MERIT

BRAHMS: Symphony No. 1, in C Minor, Op. 68. Vienna Philharmonic Orchestra, Zubin Mehta cond. LONDON CS 7017 \$8.98, © CS5 7017 \$8.98.

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

BRAHMS: Symphony No. 1, in C Minor, Op. 68. Berlin Philharmonic Orchestra, Wilhelm Furtwängler cond. EVEREST ④ 3437 \$4.98.

Performance: **Characteristic Furtwängler**
Recording: **Poor broadcast tape**

Zubin Mehta's Viennese recording of Brahms' First Symphony was made early in

Explanation of symbols:

- Ⓜ = open-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- Ⓚ = quadraphonic disc
- Ⓛ = digital-master recording
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Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

1976, and I can't understand the delay in releasing it, especially since it displays both conductor and orchestra in top form. The reading has power and pulse aplenty, as well as a welcome absence of what Virgil Thomson used to call the "wow technique" of conducting. Except for an occasionally overbearing timpani balance, the sound—especially that of the strings—is gorgeous. In terms of felicitous detail, Mehta and his players do particularly well in the lovely third movement. The 1964 Karajan recording still claims my allegiance, but this Mehta disc will find adherents both among those who want richer sonics and among those who insist on having the first-movement repeats.

People who heard Wilhelm Furtwängler's American debut with the New York Philharmonic in 1925 swear that his Brahms First was the greatest ever. This Everest issue is a recording of a public concert broadcast from the Titania Palast on May 18, 1953. The reading is the same sort of ultra-romantic one that we hear on Deutsche Grammophon's release of a 1952 concert performance—perhaps a little "hotter" in details of tempo and dynamic contrast. But it is awfully difficult to take, since the sound is very distorted and there are numerous tape drop-outs, especially in the first and third movements. Stay away from this disc unless you insist on collecting every available recording by Furtwängler regardless of audio quality. *D.H.*

BRITTEN: *Spring Symphony, Op. 44* (see Best of the Month, page 88)

BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26; Violin Concerto No. 2, in D Minor, Op. 44.* Salvatore Accardo (violin); Leipzig Gewandhaus Orchestra, Kurt Masur cond. PHILIPS 9500 422 \$8.98, © 7300 460 \$8.98.

BRUCH: *Scottish Fantasy, Op. 46; Konzertstück in D Minor, Op. 84.* Salvatore Accardo (violin); Leipzig Gewandhaus Orchestra, Kurt Masur cond. PHILIPS 9500 423 \$8.98, © 7300 461 \$8.98.

Performances: **Both brilliant**
Recordings: **Both good**

BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26.* **MENDELSSOHN:** *Violin Concerto in E Minor, Op. 64.* Yong Uck Kim (violin); Bamberg Symphony Orchestra, Okko Kamu cond. PRIVILEGE 2535 294 \$6.98, © 3335 294 \$6.98.

Performance: **Intense but restrained**
Recording: **Spacious**

BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26.* **MENDELSSOHN:** *Violin Concerto in E Minor, Op. 64.* Josef Suk (violin); Czech Philharmonic Orchestra, Karel Ančerl cond. QUINTESSENCE PMC 7098 \$3.98.

Performance: **Outstanding Mendelssohn**
Recording: **Occasionally coarse**

The pair of Philips discs provides the major interest in the plethora of Bruch listed above. One disc offers the only presently available coupling of both violin concertos apart from the 1973 Menuhin/Boult recording, and the other contains the first recording of Bruch's last work for violin and orchestra, the D Minor *Konzertstück*.

Heretofore I have heard Salvatore Accardo only in works by Vivaldi or Paganini. He brings the same *agilità* and brilliance to his

Bruch performances, together with a fresh lambency of tone that never becomes cloyingly lush. In the thrice-familiar G Minor Concerto Accardo's tone is very "hot" indeed, but this may result from what sounds like very close miking of the soloist—a factor not so evident on the other three Philips sides. Familiarity aside, the G Minor Concerto is a very hard act to follow. The D Minor Concerto and the *Konzertstück* are both worthy efforts with fine moments of drama and lyrical impulse, but they lack the broad span and big line of Op. 26. The *Scottish Fantasy*, never a particular favorite of mine, gains somewhat in my estimation here by virtue of the enormous sparkle and virtuosity Accardo brings to it. Good recorded sound and the excellent backing of the Leipzig Gewandhaus Orchestra under Kurt Masur prevail throughout the two Philips releases.

The Privilege and Quintessence Bruch/Mendelssohn pairings are both reissues, the former dating from 1972, the latter from 1963-1964. Yong Uck Kim does not boast a big violin tone, but it is intense, and to the Mendelssohn concerto he brings an element of understated grace that is singularly appropriate to the character of the music. The sound is somewhat over-reverberant, but Okko Kamu's contributions are outstanding.

The Quintessence recording seems to show its age, especially in the rather thickly scored Bruch concerto. And Josef Suk is not at his best here, with almost too lush a tone too much of the time and what for me is a far too deliberate treatment of the gypsy-style finale. On the other hand, his Mendelssohn concerto performance is altogether outstanding in its quality of articulation, tonal variety, and impact. At \$3.98, the disc is well worth acquiring if only for the Mendelssohn. *D.H.*

RECORDING OF SPECIAL MERIT

CHERUBINI: *Medea.* Kolos Kováts (bass), Creon; Magda Kalmár (soprano), Glauce; Veriano Luchetti (tenor), Jason; Sylvia Sass (soprano), Medea; Klára Takács (mezzo-soprano), Neris; József Gregor (bass), Captain of the Guard; others. Chorus and Orchestra of Hungarian Radio and Television, Lamberto Gardelli cond. HUNGAROTON SLPX 11904/6 three discs \$26.94 (from Qualiton Records, Ltd., 39-28 Crescent Street, Long Island City, N.Y. 11101).

Performance: **Very good**
Recording: **Good**

Cherubini is an "important" composer, not a popular one; historical and musicological im-



Conductor Giulini, soloist Zimerman

Zimerman: Irresistible Chopin

KRYSTIAN ZIMERMAN recorded the Concerto No. 1 during the Chopin Competition of 1975, in which he won first prize, but that Muza disc (SX 1310) has not gotten into general circulation outside Poland. This new Deutsche Grammophon release is Zimerman's first "commercial" concerto recording. It too was taped in concert, and that is a marvel, for the sound and balance are up to DG's most formidable standards throughout, and there are no intrusive audience noises—neither coughs nor applause—to mar the ravishing effect of the performance. The performance itself almost defies description, it is so masterly, so elegant, so altogether beautiful

and satisfying. The orchestra's opening gesture is just a little mushy, but nothing is amiss from that point on: solo and orchestral elements are not only exquisite in themselves but ideal in their integration, Giulini providing the distinguished sort of partnership here that he gave Lazar Berman in the Liszt concertos (DG 2530 770). It is pearls and diamonds all the way, simply irresistible. —Richard Freed

CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11.* Krystian Zimerman (piano); Los Angeles Philharmonic Orchestra, Carlo Maria Giulini cond. DEUTSCHE GRAMMOPHON 2531 125 \$8.98, © 3301 125 \$8.98.

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CIRCLE NO. 6 ON READER SERVICE CARD

portance is no determinant of popular success. If it had not been for Maria Callas, for whom the opera was exhumed in 1953, perhaps nothing would have disturbed *Medea's* century-long slumber. But Callas did happen, and, thanks to her, *Medea* continues to hover around the edges of the standard repertoire. It is an opera that offers a great deal to the perceptive listener: a severe dignity inherited from Gluck, symphonic sweep and intensity that anticipate Beethoven and Weber, and hints of theatrical splendor that would later come to fuller fruition, though in vastly different ways, in Berlioz and Meyerbeer. What this boldly conceived 1797 opera lacks is sustained lyric inspiration—and that accounts for much of the public apathy.

The first recording of *Medea* (on Mercury, with Maria Callas, Tullio Serafin conducting, 1957) is no longer listed in Schwann. London OSA 1389, an acceptable though weaker version, dates from 1968, with Gwyneth Jones in the title role and Lamberto Gardelli conducting. Gardelli is again in command in this considerably stronger new recording enlisting the services of the dynamic Sylvia Sass, visiting tenor Veriano Luchetti, and front-rank soloists of the Hungarian State Opera, where the Italian maestro is a frequent and always welcome guest. The total effort is very impressive: this is a cohesive, well-coordinated, rich-sounding performance, properly symphonic in conception.

There are times when Sylvia Sass sounds like a Callas reborn: the young Hungarian artist is a Callas disciple who has obviously studied her model well. She discloses intuitive musico-dramatic gifts worthy of Callas as well as vocal shortcomings reminiscent of her. What she does not have is Callas' sharply pointed way with the text, and this tempers my enthusiasm for her otherwise powerful performance.

Her colleagues create a strong ensemble around *Medea's* great central personality. There is little tonal variety in Veriano Luchetti's singing, but the sound itself is bright, manly, and pleasurable. As Creon, the young Hungarian bass Kolos Kováts reveals organ-like tones of wide extension and a manner that turns stiffly self-conscious on occasion. Klára Takács turns Neris' bassoon-accompanied aria "*Solo un pianto*" into a show-stopping event, and Márta Kalmár does nearly the same with Glauce's florid flute-accompanied first-act aria.

Gardelli's version offers more music than Serafin's 1957 recording did. Both are based on the Italian edition (with Franz Lachner's recitatives created for an 1855 revival). It would be nice to hear Cherubini's original French *Médée* some day.

The Hungarian recording is good without being in any sense exceptional, but the accompanying booklet, in four languages, is exemplary. G.J.

RECORDING OF SPECIAL MERIT

FRANCK: *Prelude, Chorale and Fugue*. J. S. BACH/BUSONI: *Chaconne*. MOZART: *Rondo in A Minor (K. 511)*. Arthur Rubinstein (piano). RCA ARL1-3342 \$7.98, © ARK1-3342 \$7.98.

Performance: **Vintage Rubinstein**
Recording: **Very good**

This performance of the Mozart rondo is the same as the one appended to Rubinstein's re-

recording of the C Minor Concerto on RCA LSC-2461. It was recorded nearly twenty years ago, but the sound was scrubbed up brighter than new in the remastering for this release. The two longer works were taped in Rome nine years ago, but neither performance has been released before. Although other recordings of the respective works may be in more convenient packages or may represent different approaches that are similarly persuasive, none of them offers more straightforward, uncluttered pleasure than this recording does. It is as if Rubinstein were saying, with the calmest of smiles, "You see? This is how it's done." The pianist and the music are well served by RCA's realistic sound and by Harris Goldsmith's thoughtful notes. A very special package. R.F.

GABRIELI: *Sacred Music* (see **Collections—Music for St. Mark's**)

GRIEG: *Piano Music* (see **Going on Record, page 66**)

RECORDING OF SPECIAL MERIT

MARTIN: *Eight Preludes*. PROKOFIEV: *Piano Sonata No. 6, Op. 82*. Robert Silverman (piano). ORION ORS 79328 \$7.98.

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

Robert Silverman can be counted on to select unusually interesting material and to go directly to its heart in his performances. The set of eight preludes that the late Swiss master Frank Martin composed for Dinu Lipatti in 1948 is virtually unknown here (this is its first appearance on records in this country). There are no descriptive titles affixed to the eight pieces, but they do suggest a sort of dramatic sequence rather in the vein of Martin's later *Polyptyque* for violin and orchestra. Indeed, the personal feeling of this music—the intensity that makes itself felt now in terms of extreme delicacy, now in an outburst of violent energy—might suggest that Martin wrote so little else for solo piano (virtually nothing else of consequence, as Peter Eliot Stone observes in his illuminating annotation) because he concentrated all his thought in that medium into this one remarkable effort. Silverman's feeling for this material is splendidly communicated here, as it is also in the Prokofiev sonata, another work we might expect to hear far more frequently than we do. Van Cliburn's recording of it is one of the finest things in his discography, but Silverman's performance is just as brilliant, and his view of the work is a little more probing. R.F.

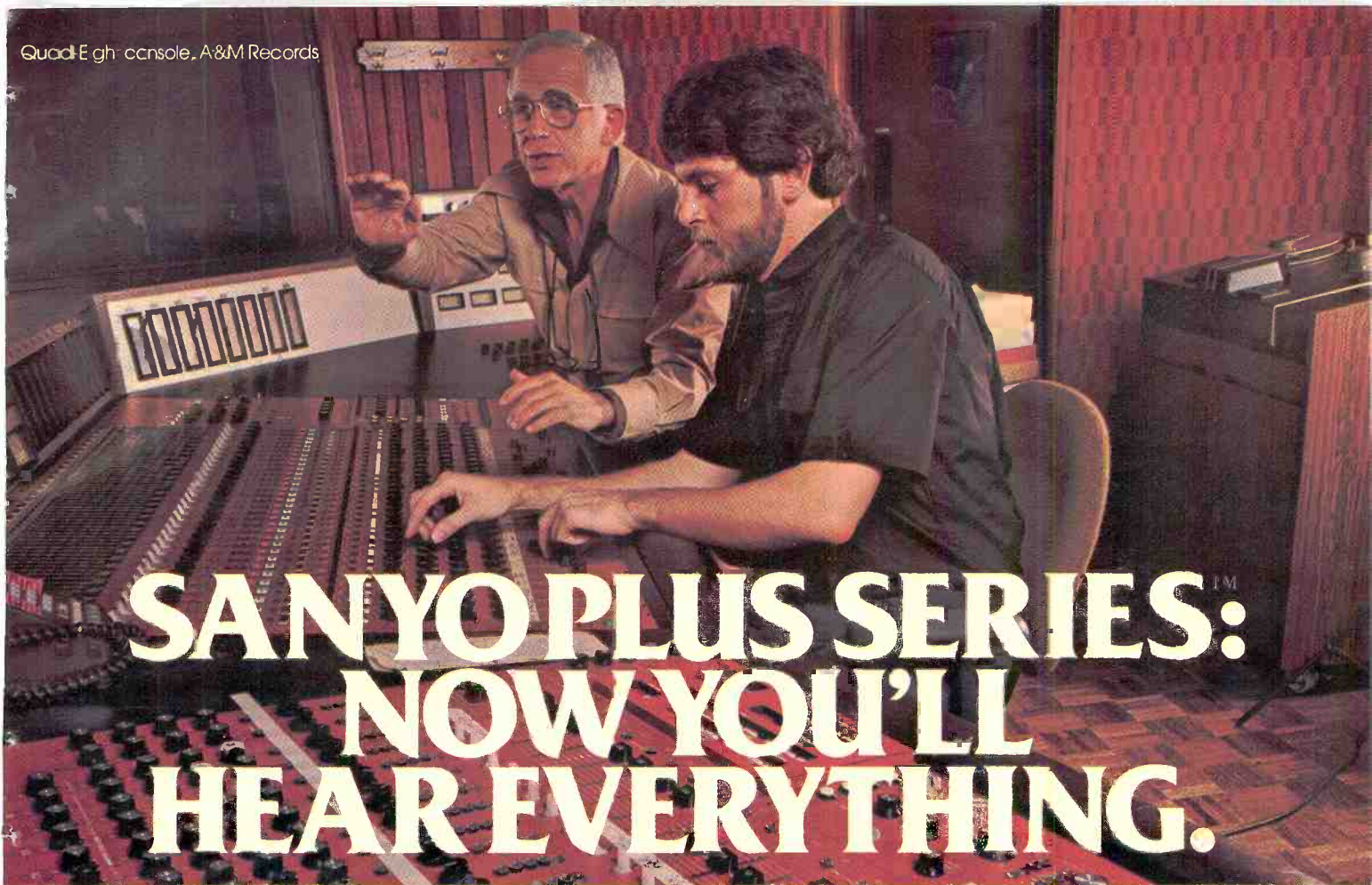
MASSNET: *Cendrillon* (see **Best of the Month, page 89**)

MENDELSSOHN: *Violin Concerto in E Minor, Op. 64* (see BRUCH)

MOUSSORGSKY: *Pictures at an Exhibition*. SHOSTAKOVICH: *Preludes, Op. 34, Nos. 1, 4, 10, 12, 14, 15, 16, 19, 22, 24*. Lazar Berman (piano). DEUTSCHE GRAMMOPHON 2531 096 \$8.98, © 3301 096 \$8.98.

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

Pictures at an Exhibition, which Lazar Berman included in his recent American recitals, (Continued on page 96)



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CIRCLE NO 52 ON READER SERVICE CARD





Dorati's Persuasive Bartók

Bela Bartók as
a student in 1899.

BÉLA BARTÓK's two Suites for Orchestra, Op. 3 and 4, are products of his middle twenties. Completed in 1905 and 1907, respectively, they are virtually unknown to most concertgoers now, although the Second, which Bartók valued enough to revise in 1920 and again two years before his death, does turn up in the programs of American orchestras now and then. The First was never revised, for it was in no need of overhaul. The attention it received in Budapest on two widely separated occasions provoked grief and outrage on Bartók's part. When the Budapest Philharmonic performed it in 1915 with some portions omitted, Bartók fired off a protest requesting that that orchestra never play any of his music again, and twenty years later he rejected the Greguss medal because the award was based on this suite, by then thirty years old. Bartók was understandably offended that the accomplishment of his maturity should be ignored in favor of something he had produced at twenty-four (he specified that he would not accept the medal "either during my life or after my death").

The new London recording of the First Suite by Antal Dorati and the Detroit Symphony Orchestra will surely earn a number of awards that will not be rejected: it is one of the finest things Dorati has done with any of the twenty-odd orchestras he has conducted on records and unquestionably the most valuable recording the Detroit Symphony has made since it first went before the microphones under Ossip Gabrilowitsch. More to the point, it is just what is needed to make this heretofore little-known work an international repertoire favorite.

The First Suite is a fascinating work, laid out in the five-movement symmetry of the later Fifth Quartet and Concerto for Orchestra (the quartet is the closer parallel, with a single scherzo in the center) and with an intricate cyclic pattern in which all the themes are developed from a single motif. All the themes (or

variants) are enormously ingratiating, the more so as set forth in the highly colored orchestration and infectious folk rhythms. Even on records, the suite has not circulated much. The only prior recording issued in this country was, I believe, a wretched-sounding mono one under Zoltán Fekete on the Colosseum label. However, a more recent version by the Budapest Philharmonic under János Ferencsik has been available for some time on a Hungaroton import, paired with what is apparently the only current recording of the Rhapsody for Piano and Orchestra (SLPX-11480). The Budapest performance is a good one, but it does not begin to suggest the zesty vitality that informs Dorati's, nor does the Hungarian recording approach the vivid brightness and rich body the London/Decca engineers have achieved.

ALSO on this new record is a similarly persuasive presentation of the more familiar *Two Pictures (Deux Images)*, Op. 10. This performance shows the same sort of commitment and vigor as that of the suite, and together they provide, as it were, "two images" of a conductor and orchestra thoroughly enjoying themselves in their all-out response to what Bartók has so attractively set out for them—and us. What is in order now, of course, is a follow-up recording of the Second Suite (since Mercury has shown no indication of reissuing Dorati's oldish but excellent Minneapolis version, which last circulated on SR-90533), perhaps with the *Two Portraits* and/or *Hungarian Village Scenes* as filler. But whether or not such a disc materializes, this one of the First Suite and the *Two Pictures* is the sort of gem that no one—Bartók aficionado or not—should think of missing.

—Richard Freed

BARTÓK: Suite No. 1, Op. 3; Two Pictures, Op. 10. Detroit Symphony Orchestra, Antal Dorati cond. LONDON CS 7120 \$8.98.

is a work that suits him well. His feeling for it is apparent from first bar to last, and he performs it with an enthusiasm tempered by respect. Nevertheless, I must say that I sense more personal involvement in Sviatoslav Richter's classic 1958 performance (Odyssey © Y 32223) and also in the more recent version by John Browning (Delos DEL-35430), which is almost as handsomely recorded as Berman's. What makes Berman's disc especially appealing, though, is the inclusion of ten of the twenty-four preludes of Shostakovich's Op. 34. Except for two or three that have turned up now and then in violin transcriptions, I don't think any of these intriguing pieces has been available on records since the retirement of Menahem Pressler's old MGM mono recording of the entire sequence. I wish Berman had done them all instead of giving us yet another *Pictures*; his affection for them is so apparent, and so infectious, that almost any one of the ten offered here makes the disc pretty close to irresistible. They constitute a stronger filler than those on the Richter and Browning discs, and the recording is superior, which may swing a few decisions in favor of the Berman package. I can't imagine that anyone who buys it for such reasons will be really disappointed in Berman's *Pictures*. R.F.

RECORDING OF SPECIAL MERIT

L. MOZART: Sinfonia da Caccia in G Major for Four Horns, Strings, Timpani, and Continuo; Sinfonia da Camera in D Major for Horn, Violin, Two Violas, and Continuo. ROSETTI: Horn Concerto in F Major. Hermann Baumann (horn); Christoph Kohler, Mahir Cakar, Jean-Pierre Lepetit (horns, in *Sinfonia da Caccia*); Concerto Amsterdam, Jaap Schröder cond. **AMON: Quartet in F Major.** Hermann Baumann (horn); Jaap Schröder (violin); Wiel Peeters (viola); Anner Bylisma (cello). HNH 4033 \$7.98.

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

These four performances were among the very brightest spots in the series called "Bavaria's Castles and Residences" that BASF circulated here a few years ago on domestic pressings that did the label no credit. As refurbished in the new HNH edition, the recordings may be admired almost as much for the achievement of the sound engineers as for that of the formidable Hermann Baumann and his fine associates. Leopold Mozart's *Sinfonia da Caccia*, which includes a shotgun in its instrumentation, is an out-and-out charmer, and so is the quartet by Johann Andreas Amon, a contemporary of Beethoven. The labeling is still not quite accurate, but Peter Eliot Stone's entertaining and enlightening annotation certainly is, and his contribution is especially valuable in the case of such unfamiliar material. In terms of performance, sound, pressing, and documentation, this is a distinguished release. R.F.

W. MOZART: Don Giovanni. Sherrill Milnes (baritone), Don Giovanni; John Macurdy (bass), Il Commendatore; Anna Tomowa-Sintow (soprano), Donna Anna; Teresa Zylis-Gara (soprano), Donna Elvira; Peter Schreier (tenor), Don Ottavio; Walter Berry (bass), Leporello; Dale Duesing (baritone), Masetto; Edith Mathis (soprano), Zerlina. Vienna State (Continued on page 98)

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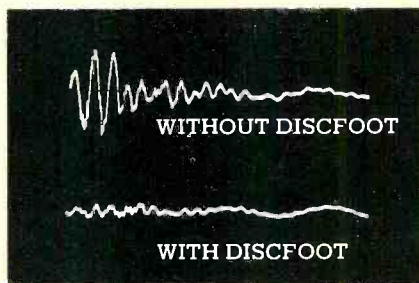
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Opera Chorus; Vienna Philharmonic Orchestra. Karl Böhm cond. DEUTSCHE GRAMMOPHON 2709 085 three discs \$26.94. © 3371 042 \$26.94.

Performance: **Good**
Recording: **Not ideal**

An ideal *Don Giovanni*, flawlessly conducted and recorded and impeccably sung by every one of its eight important interpreters, may simply be a thing beyond our reach. Deutsche Grammophon's new version, taped at the 1977 Salzburg Festival, falls well short of that ideal, but it is a solid achievement worthy of being counted among the best current alternatives. The amazingly durable Karl Böhm conducts with muscular vigor and an authority born of decades of association with the work. Certain episodes ("*Dalla sua pace*," the finale of Act I, and Donna Anna's "*Non mi dir*," to name three) are paced rather slowly, but the music is respectfully and effectively served.

In the title role, Sherrill Milnes offers a good likeness of the manly and athletic hero he presented at the Metropolitan Opera a few seasons ago. He sounds a bit tired in the brief aria "*Metà di voi qua vadano*," but otherwise he is vocally firm and brings intelligence and,

at times, seductive charm to his interpretation. The three ladies are all good: Anna Tomowa-Sintow rates special praise for all-round musicality and accurate rendering of Donna Anna's exposed florid passages. Teresa Zylis-Gara is not always that accurate, nor does she always succeed in projecting a real personality—there is not enough contrast between the two soprano voices—but her tone quality is very lovely. After a somewhat uneasy handling of her part in "*Là ci darem la mano*," Edith Mathis proceeds to create a wholly satisfactory Zerlina, excelling in both of her arias.

Peter Schreier has grown in stature since his first recorded Don Ottavio (also with Karl Böhm) a decade ago; his singing here is expert and beautiful, but he still mangles the Italian language with his old Teutonic abrasiveness. Dale Duesing is a satisfactory Masetto, though he finds the low tessitura uncomfortable. The Commendatore of John Macurdy is excellent: others may have brought more menace and thundering sonority to the part (at times with engineering assistance) but seldom such a firm and flowing line. Walter Berry's Leporello is dramatically alive and frequently amusing, but vocally rather worn-sounding.

The main flaws in the release are two. "On

the scene" recordings no doubt capture a certain spontaneity studio productions can rarely match, but at the price of erratic audio perspective. It is simply not possible to maintain ideal balances when the characters move about the stage, often out of good microphone range. This is frequently detrimental here, particularly in certain ensembles of Act II. I should add, however, that audience intrusions are virtually nonexistent and applause is heard only at the conclusion of each act.

My second reservation concerns the treatment of the recitatives, an essential element if one wants to hear what Mozart doubtless intended: a clear enunciation of Da Ponte's clever and sophisticated text. For the most part, it is done either lifelessly or hurriedly here. Milnes and Mathis are the most conscientious in this respect; the others are indifferent, and Schreier is painful to hear. In sum: there are pleasures in this *Don Giovanni*, but the search for the elusive ideal must continue. *G.J.*

W. MOZART: Piano Concerto No. 14, in E-flat Major (K. 449); Piano Concerto No. 23, in A Major (K. 488). Ivan Moravec (piano); Czech Chamber Orchestra, Josef Vlach cond. QUINTESSENCE PMC-7107 \$3.98.

Performance: **Good K. 488**
Recording: **K. 488 fares better**

This rerelease, which appears to be the only domestically available pairing of K. 449 and K. 488—and at a bargain price—features one of the best Mozart pianists in the business. In both concertos Ivan Moravec's solo work displays elegance, heart, and rhythmic vitality—unless one wishes to take issue with the very slow tempo he chooses for the K. 488 adagio and his somewhat leisurely treatment of the opening movement of K. 449. Unlike most currently available recorded performances, though, this one of the E-flat Concerto omits Mozart's optional oboe and horn parts, thus depriving the musical fabric of coloristic contrast. Combined with a biggish recording hall and somewhat low-level sound, this makes for less than an unalloyed success from a listening standpoint. I still prefer the zestful reading of Rudolf Serkin and Alexander Schneider on Columbia.

The great A Major Concerto comes off better in all respects, including solo-orchestral balance, and in this case the pleasure afforded by Moravec's musicianship is enhanced by the lovely Czech woodwind playing. Despite my reservations about the K. 449 recording, this disc is a good value at its price. *D.H.*

W. MOZART: Rondo in A Minor, K. 511 (see FRANCK)

PROKOFIEV: Piano Sonata No. 6, Op. 82 (see MARTIN)

RECORDING OF SPECIAL MERIT

RACHMANINOFF: Symphonies: No. 1, in D Minor, Op. 13; No. 2, in E Minor, Op. 27; No. 3, in A Minor, Op. 44. St. Louis Symphony Orchestra, Leonard Slatkin cond. Vox □ QSVBX 5152 three discs \$11.95.

Performance: **Good to superb**
Recording: **Very fine**

The "Special Merit" here applies to Slatkin's readings of the First and Third Symphonies. I
(Continued on page 100)

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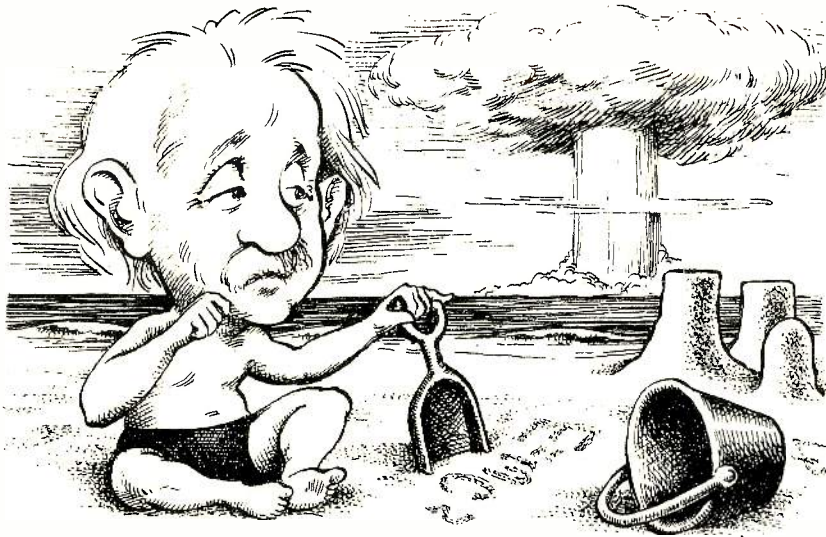
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ESQUIRE'S WORLD OF JAZZ



"Einstein on the Beach"

IN November 1976, the Byrd-Hoffman Foundation and the Metropolitan Opera Association cooperated in presenting a unique kind of event for the opera house: two performances of *Einstein on the Beach* by Philip Glass and Robert Wilson. Though it is officially called "an opera in four acts," the term "opera" hardly does *Einstein* justice. It is a surrealist, multimedia montage of stage pictures and images: Albert Einstein with his fiddle, trains, a trial, a building, a spaceship, a couple waiting for a bus. There are no singing characters at all, only actors who read some barely audible fragments of (intentionally) hair-raising banality. (A sample: "'You know I love you darling,' he replied. 'I love you more than: tongue can tell. You are the light of my life, my sun, moon and stars. . . . Without you I have no reason for being.'") All the singing there is choral, with texts that are either numerical counts or do-re-mis.

Robert Wilson is the co-creator of this work (he receives equal billing with composer Philip Glass even on the record jacket), but it is not easy to describe exactly what his contribution was. Contrary to a popular misimpression, he was not the choreographer (Andrew deGroat and Lucinda Childs created the dance/movement in *Einstein*), nor did he write the texts, which are by several hands. Wilson is specifically credited with the design and direction of the work; he is essentially a visual artist who uses living actors/dancers as his materials.

There is certainly no question at all about what Glass contributed. A great deal of the mystery and magic of *Einstein on the Beach* is in his score, which is finally available on records from the enterprising and off-beat Tomato label. It takes up four discs, and even at that there has apparently been some slight condensation of the original. A one-disc digest is floating around, but ignore it; believe it or not, half the fun of this music is that it seems to go on forever, in all its repetitious glory. And I do mean repetitious. The style—by now sufficiently well-known and influential

that it almost seems "pop"—is basic, attractive musical minimalism: a few simple chord progressions ingeniously laid out on basic pulses and shifting rhythmic patterns. The scoring is for the composer's own ensemble of saxes, flutes, bass clarinet, voice, and electronic keyboards, plus violin (played by the ubiquitous Paul Zukofsky) and both large and small choruses. The music is long, sectional, static, ecstatic, highly aesthetic, and definitely magical.

The incantatory, ritualist, and magical qualities of *Einstein* are, in fact, the key to the score, and these qualities are superbly realized in the finely tuned and evocative recorded performance. I have often expressed doubts about minimal and pulse music's being the wave of the future, but there is no doubt that *Einstein* is one of the style's crests. Glass weaves a real spell with his haunting rhythmic patterns and magical number counting, expressing a kind of yearning for tribalism and ritual that plays strongly against the images of nuclear holocaust evoked by the phrase "on the beach" (echoing Neville Chute's novel and the film made from it); of Einstein himself, whose work in a sense made it possible; and of modern technology, the last being represented in the work not only by the set's trains and spaceship but in the music's extensive use of electronic instruments and amplification—and even by the engineering triumph of this recording!

But though the recording is a technological marvel, the discs themselves sometimes aren't; watch out for defective copies. If a passage starts repeating you may have a great deal of difficulty determining whether it's the music or your stylus that's stuck. *Einstein on the Beach* is wrong-headed and all too much—and yet listening to it is an exhilarating, magical experience.

—Eric Salzman

GLASS: *Einstein on the Beach*. Philip Glass Ensemble; Paul Zukofsky (violin); actors; large and small choruses, Michael Riesman dir. TOMATO TOM-4-2901 four discs \$29.98.

reviewed the initial release of No. 1 on Vox's Candide label back in February and noted then the strength and discipline of both the interpretation and the performance. It sounds even better to me now, and the work itself remains my favorite among the Rachmaninoff symphonies.

I have not heard every one of the five other stereo recordings of Rachmaninoff's Third Symphony currently listed in Schwann, but Slatkin and his St. Louis players offer the most illuminating realization of those I have heard, not only because of the excellence of the playing and Slatkin's firm command of line and texture, but also because of the recording skill of the Marc Aubort/Joanna Nickrenz production team. The symphony definitely gains here from the emphasis on rhythmic momentum and vitality of attack, linear clarity of texture, and balance of lyrical and dramatic elements.

If Slatkin's interpretation of the Second Symphony, done in its entirety with none of the usual cuts, is less successful than the others, I think it is because his approach is too chaste for this most luxuriant of all Rachmaninoff's orchestral scores. True, this marvelous sprawl of a work presents nearly insoluble problems for conductors, but among the uncut recorded versions I have heard, my unequivocal choice is the remarkable Angel disc with the London Philharmonic Orchestra under Yuri Temirkanov. It has a discipline and, especially, a degree of passion that Slatkin does not achieve. Even so, this Vox Box strikes me as a fantastic bargain, and the sound is first-rate.

D.H.

ROSETTI: *Horn Concerto in F Major* (see L. MOZART)

SCHUBERT: *Rondo for Violin and Strings in A Major* (D. 438); ***Konzertstück for Violin and Orchestra in D Major*** (D. 345); ***Polonaise for Violin and Chamber Orchestra*** (D. 580); ***Five Minuets and Six Trios for Strings*** (D. 89). Susanne Lautenbacher (violin); Württemberg Chamber Orchestra, Heilbronn, Jörg Faerber cond. TURNABOUT QTV 34729 \$4.98.

Performance: **Good-natured**

Recording: **Okay**

The rondo and the *Konzertstück* here date from 1816, and the polonaise was written a year later, in the composer's twentieth year. These works have never entered even the fringes of the violin repertoire (despite the constant complaint about a paucity of violin concerto material), but they are all attractive in the late-Classical style I like to call Empire and certainly worth more than an occasional revival. The performances here are open, warmhearted, and a bit coarse, but good-natured and musical.

E.S.

RECORDING OF SPECIAL MERIT

SCHUBERT: *Symphony No. 4, in C Minor* (D. 417, "Tragic"); ***Symphony No. 8, in B Minor*** (D. 759, "Unfinished"). Chicago Symphony Orchestra, Carlo Maria Giulini cond. DEUTSCHE GRAMMOPHON 2531 047 \$8.98, © 3301 047 \$8.98.

Performance: **Superb Unfinished**

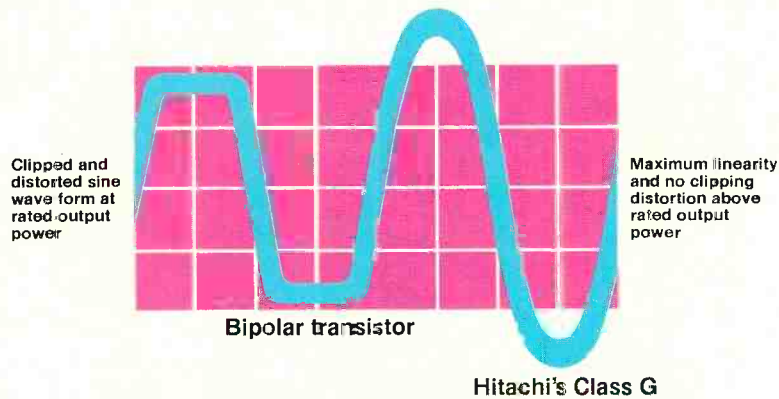
Recording: **Very fine**

SCHUBERT: *Symphony No. 4 in C Minor* (D. 417, "Tragic"); ***Symphony No. 8, in B Minor***

(Continued on page 102)

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CIRCLE NO. 26 ON READER SERVICE CARD

(D. 759, "Unfinished"). Israel Philharmonic Orchestra, Zubin Mehta cond. LONDON CS 7067 \$8.98, © CS5 7067 \$8.98.

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

Carlo Maria Giulini's realization of the Schubert *Unfinished* impresses me as one of the half-dozen best ever. As in the finest of his past recordings, Giulini here achieves a flawless balance between the Dionysian and Apollonian aspects of the music, and in no other work of the major symphonic repertoire is such a balance so essential. Tempos, sonority, internal balances, phrasing, subtle emphases of detail, and all the rest fall beautifully into place, and the reading as a whole is informed with a lambent passion comparable to that achieved by Bruno Walter in his prime. Not the least of the many marvelous things in this reading is the elegant understatement of the celebrated first-movement cello theme. The always tricky and exacting second movement succeeds gloriously here, especially because of the justness of the chosen tempos and the precise weighting of the *tutti* episodes. A great achievement!

Giulini's treatment of the *Tragic* Symphony strikes me as somewhat controversial, since he seems to consider the music weightier than it really is (the title notwithstanding). The slow movement, though, is lovingly detailed, and the forceful handling of the boldly original minuet is wholly in keeping with its character, but I would have liked a more febrile quality in the finale.

The performance of the *Tragic* Symphony by Zubin Mehta with the Israel Philharmonic is more to my taste than Giulini's in matters of basic tempo, but Mehta's reading as a whole could stand somewhat more tonal body, and certainly the minuet should have been done with lots more rhythmic bite. Only the finale of this performance seems fully convincing.

Mehta's version of the *Unfinished* is disappointing, mainly because of a slack first movement. The second movement is better, with an emphasis on the *con moto* aspect, but neither the interpretation nor the orchestral sound is in a class with what Giulini and the Chicagoans offer. D.H.

SCHUMANN: *Genoveva*. Dietrich Fischer-Dieskau (baritone), Count Siegfried; Edda Moser (soprano), *Genoveva*; Peter Schreier (tenor), Golo; Gisela Schröter (mezzo-soprano), Margaretha; Siegfried Lorenz (baritone), Hindulfus; Siegfried Vogel (bass), Drago; others. Berlin Radio Chorus; Leipzig Gewandhaus Orchestra, Kurt Masur cond. EMI/ODEON 1C 157-02914/6 Q three discs \$26.94.

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

By critical consensus, Robert Schumann's only opera, *Genoveva*, was a failure. He did not really have a natural gift for operatic writing, and, after having convinced himself that in the familiar medieval legend of the long-suffering *Genoveva* he had found a "perfect" subject, he did not take kindly to dissenting opinions (including those of Wagner, who made some sensible suggestions about dramatic construction). The libretto, by Schumann himself, was based on two successful German plays by Ludwig Tieck (1779) and Friedrich Hebbel (1841). While far from perfect and suffering in a few lines from naïveté, it is not below the average of its period. The

opera's failure must be ascribed to Schumann's inability to infuse the story with the dramatic elements of vigor and contrast.

And yet *Genoveva* is not entirely without merit. It is a skillful achievement in through-composed style; the brief recitatives are smoothly linked with arias and ensembles to form a flowing continuity. The elaborate overture (which survives in the concert halls) and the orchestral writing throughout are characteristic of Schumann's harmonic sophistication. Furthermore, while the vocal writing lacks diversity—both angelic and villainous characters tend to sing the same kind of music—it is uniformly beautiful. The work is well served by this attractive new recording. The principal parts, angelic *Genoveva* and vil-



ROBERT SCHUMANN (1810-1856)
He should have listened to Wagner.

lainous Golo, seem to call for more sizable voices than those of Edda Moser and Peter Schreier, but both artists perform neatly and expertly. Dietrich Fischer-Dieskau lends stature to what is not really a major part, and all the other roles are in capable hands.

Although Kurt Masur is a very good conductor and the Leipzig Gewandhaus Orchestra is a first-rate ensemble, they cannot perform miracles: orchestrally, too, Schumann created very little difference between lyrical and supposedly terrifying scenes. Technically, the recording is not above average and even tame in exploiting aural possibilities, but the EMI surfaces are impeccable. G.J.

SÉVERAC: *Baigneuses au Soleil; Cerdaña*. Pierre Huybregts (piano). ORION ORS 78327 \$7.98.

Performance: **Fluent**
Recording: **First-rate**

Déodat de Séverac (1873-1921) is known to most of us, if at all, only as the man who completed Albéniz's piano piece *Navarra* after the Spanish composer's death. The more I hear Séverac's own music, though, the more I wonder how it could have been overlooked for so long. The colors of the Languedoc region sparkle in much of it, as those of Spain do in Albéniz's works or those of Provence in Milhaud's. Séverac shares certain characteristics with Debussy, Chabrier, Franck, *et al.*, but these somehow combine to form a quite

distinctive character, and it is a most attractive one. A few years ago Grant Johannesen recorded the impish waltz *Pippermint-Get* and the piano suite *Sous les Lauriers Roses* (Candide CE 31059), and more recently Marylene Dosse and Annie Petit gave us the four-hand suite *Le Soldat de Plomb* (Turnabout TV-S 34586), but this Orion release appears to be the first disc devoted entirely to Séverac.

There are no "big tunes" in the pieces recorded here, but the many attractive little ones have unfailing color and rhythmic interest. *Baigneuses au Soleil* (*Sun Bathers*) is a mature piece (1908) that Séverac categorized as an "étude pittoresque." *Cerdaña*, which followed two years later, is a suite of five such études, each evoking a scene from Catalan life. Pierre Huybregts displays a fine feeling for this music and really makes one eager for more of Séverac—the orchestral and chamber works as well as the earlier piano suites *Le Chant de la Terre* (a "poème géorgique" that is, one assumes, nothing like the Mahler work whose title has the same meaning) and *En Languedoc*. R.F.

SHOSTAKOVICH: *Ten Piano Preludes, Op. 34* (see MOUSSORGSKY)

R. STRAUSS: *Ein Heldenleben* (see Best of the Month, page 90)

TCHAIKOVSKY: *Iolanta*. Yevgeny Nesterenko (bass), King René; Yuri Mazurok (baritone), Robert; Vladimir Atlantov (tenor), Vaudemont; Tamara Sorokina (soprano), *Iolanta*; Vladimir Valaitis (baritone), Ibn-Hakia; Alexander Arkhipov (tenor), Almerik; Valerie Yaroslatshev (bass), Bertrand; Nina Grigorieva (mezzo-soprano), Marta; others. Chorus and Orchestra of the Bolshoi Theater, USSR, Mark Ermler cond. COLUMBIA/MELODIYA M2 34595 two discs \$15.98.

Performance: **Mostly good**
Recording: **Undistinguished**

Iolanta was Tchaikovsky's last opera (1892), a lyrical one-acter with a subject that would also have made a lovely ballet. King René, a medieval ruler of Provence, shelters his daughter *Iolanta* in a garden. The princess is believed to be blind from birth, but she is surrounded by so much love and attention that she is unaware of her condition. She regains her sight when love awakens in her the desire to see.

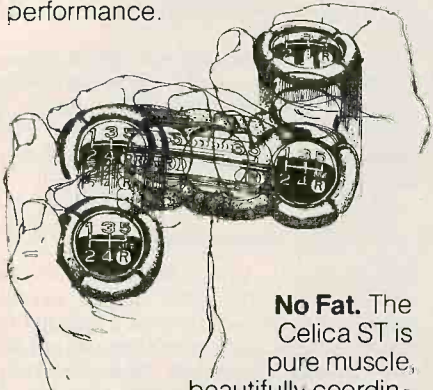
The opera may be short on action but it abounds in soaring lyricism. Some of its melodies recall the Sixth Symphony and *Pique Dame*, which is another way of describing peak Tchaikovsky. The orchestral writing, glowing throughout, is completely integrated with the vocal lines, which occasionally expand into *arioso* passages without halting the musical flow.

Up to a point, the casting here does honor to this beautifully written opera. Unfortunately, that "point" is the title role, which is sung by Tamara Sorokina in a shrill, vibrato-laden manner that pretty much sabotages some of the score's most exquisite moments. Seemingly undaunted by the perils of such a partnership, Vladimir Atlantov sings his heart out as the knight Vaudemont, whom *Iolanta* loves and who is willing to die for her. Yuri Mazurok and Yevgeny Nesterenko, the celebrated Bolshoi stars, bring resplendent vocalism to their important roles, and Vladimir Valaitis,

(Continued on page 104)

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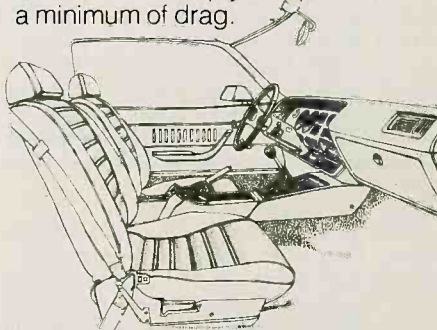
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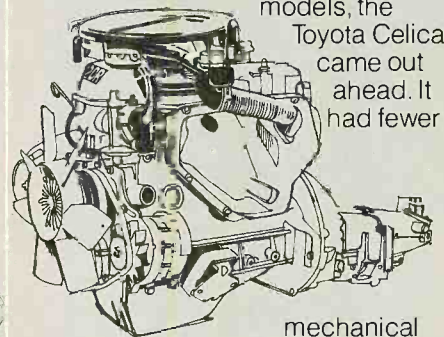
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JULIA VARADY: a splendid Elettra

“Idomeneo”: A Must for Mozartians

IDOMENEIO, a fascinating work dating from 1780, represents Mozart in a transitional stage. The old conventions of the *opera seria* are there, but so are the signs of the dramatic genius ready to break out of the Gluck-Piccinni mold with musical characterization of unprecedented vigor, expressiveness of great power, and a noticeable striving for *continuity*. Here is but one example: in the second act, Idomeneio is about to send his son Idamante away from Crete in the hope of saving his life. There is an *andante* trio between father, son, and the princess Elettra. But the angered god Neptune unleashes a storm, and the trio, instead of reaching its peaceful cadence, melds into rousing storm music.

Don Giovanni was only a few years away, but *Idomeneio* retains enough of the old conventions to explain why it cannot nowadays hold a place in the repertoire alongside Mozart's acknowledged masterpieces. On the other hand, it has become a perfect “festival opera” in recent years, presented now in Glyndebourne, now in Salzburg, with some impressive recordings, including a new one from Deutsche Grammophon. Musically, of course, *Idomeneio* is an opera of inexhaustible riches. It is also impractically long, necessitating various “performing versions” of varying degrees of soundness and authenticity. Space does not permit delving into *Idomeneio*'s involved performance history, so let me state only that the present recording is rea-

sonably complete. It omits two arias from Act III and elsewhere opts for certain alternative numbers that Mozart himself seems to have preferred to those in the original edition. The lengthy recitatives have been sensibly abbreviated as well.

Karl Böhm, long a partisan of this opera, conducts it here with an admirable vigor belying his years. This is a strongly dramatic statement, if not always the ultimate in precision. Much of the drama occurs in the accompanied recitatives, and Böhm appropriately projects these passages with great urgency and power. His tempo choices are generally effective, and both the chorus and orchestra are first-class. Only the *secco* recitatives are rendered in an unimaginative manner, causing the momentum to sag noticeably.

Mozart lavished vocal writing of extraordinary beauty and brilliance on this opera. He had trouble, as a consequence, with some of his singers in 1780, and I cannot say that now, nearly two centuries later, singers find the task any easier. Deutsche Grammophon's cast is certainly fortunate in its two excellent sopranos. Julia Varady is a splendid Elettra (her music foreshadows that of Donna Elvira in many ways). She sings her bravura arias with fiery temperament and incisiveness and shows great sensitivity in the “*Placido è il mar*” section with the chorus (No. 15). Her sharply pointed delivery contrasts well with the softer tones of Edith Mathis (as the Trojan princess Iliia), whose singing is virtually faultless if a shade wanting, for my taste, in tonal body.

WITH the male contingent an old problem comes to the fore. Many singers of the German school cannot sing Italian properly, and there are some prime offenders here. Mercifully, Eberhard Büchner's part is small, but every one of his priestly pronouncements is a trial. In more important roles, Peter Schreier and Hermann Winkler not only sing with abrasive accents but also mispronounce several words. In fairness to Schreier, I must add that his firm, cultivated, and well-focused tenor rings out solidly, and listeners who are less demanding than I am in the pronunciation area will be pleased with his singing. Wiesław Ochman, as Idomeneio, is quite impressive. His darker, more dramatic voice is well set off against Schreier's more lyrical sound. Ochman's sound is less smoothly produced than Schreier's, yet he obtains more effective results. I never doubt that he *knows* what he is singing about, whereas I am not always sure about his two colleagues.

I find this set marginally superior to the Philips version (Colin Davis conducting), but both have individual distinctions to commend them. *Idomeneio* is, of course, a must for the Mozart aficionado. —George Jellinek

MOZART: Idomeneio, Re di Creta (K. 366). Wiesław Ochman (tenor), Idomeneio; Peter Schreier (tenor), Idamante; Edith Mathis (soprano), Iliia; Julia Varady (soprano), Elettra; Hermann Winkler (tenor), Arbace; Eberhard Büchner (tenor), High Priest; Siegfried Vogel (bass), Voice of the Oracle; others. Leipzig Radio Chorus; Dresden State Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 2740 195 four discs \$35.92. © 3371 043 \$35.92.

another Bolshoi veteran, makes a powerful contribution in the role of the Moorish physician Ibn-Hakia who helps Iolanta regain her sight. The other singers range from adequate to good.

Mark Ermler directs with a full understanding of the lyricism of the music, but I cannot say that the Bolshoi Orchestra is captured at its sensuous best. The recording is to blame, for its cramped and unfocused sound is not up to current standards. Furthermore, the surfaces of my review copy were noisy beyond tolerance. Despite all its faults, however, I must still recommend this *Iolanta* as a significant addition to the recorded Russian opera repertoire, with special praise for the Bolshoi's leading male singers. G.J.

VIVALDI: The Four Seasons, Op. 8. Shigeru Toyama (violin); Vivaldi Ensemble Tokyo, Masaaki Hayakawa cond. RCA JAPAN ① RDCE-501/2 two 45-rpm discs \$31.90 (from Audio-Technica, 33 Shiwasse Avenue, Fairlawn, Ohio 44313).

Performance: **Vigorous**
Recording: **State-of-the-art**

This is, frankly, Vivaldi for audiophiles, and not for those who insist on the Baroque refinements of Trevor Pinnock's English Concert or the light, transparent textures of I Musici. Though the Vivaldi Ensemble Tokyo numbers a mere baker's dozen players, its sound fairly leaps out of the speakers with brilliance and presence. Fortunately, there is enough room ambience in the recording to add the necessary tonal warmth. It was interesting to compare this with a Japanese Denon digital disc of similar repertoire done in Tokyo by the Sofia Chamber Orchestra (also numbering thirteen players), and I will say that I found *this* recording slightly more comfortable on the ears.

As to performance, I find the Tokyo ensemble longer on vigor than subtlety. The storm music in *Summer* is pretty terrific, and there is a lovely atmospheric sound in the slumber section of *Autumn*, but the peasant dance is just a bit too heavy-handed for my taste. The conditions of direct-to-disc recording being what they are, some extraneous noises crop up here and there, such as occasional shifting of chairs between movements and a passing airplane. The price of this set will determine its proper market; at four times the going rate for a Vivaldi *Seasons*, it is certain to turn off all but the most enthusiastic and affluent audiophile collector. D.H.

COLLECTIONS

RECORDING OF SPECIAL MERIT

AN AMERICAN ANTHOLOGY. Cage: *Five Songs*. Carter: *Three Poems of Robert Frost; Voyage*. Copland: *In Evening Air; Night Thoughts; Poet's Song*. Gershwin: *I Got Rhythm; A Foggy Day in London Town; They All Laughed*. Thomson: *Two by Marianne Moore; Portrait of F.B. (Frances Blood)*. Meriel Dickinson (mezzo-soprano); Peter Dickinson (piano). UNICORN UN1-72017 \$4.98.

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

Meriel and Peter Dickinson are a sister and brother who have traveled all over their na-
(Continued on page 106)

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tive England and much of Europe offering concerts of American music. The program they have put together for this record is exceptionally fascinating and stunningly performed. It's a little disconcerting to hear Miss Dickinson start off by tackling *I Got Rhythm* in her rather ladylike Mayfair manner, but by the time she gets to *A Foggy Day* and *They All Laughed* at the end of the record it is difficult not to be persuaded that this must be how Ira and George really wanted these songs to sound. There is no end of miniature adventures in between: three sturdy verses by Robert Frost in sinewy settings composed by Carter in 1942, plus Carter's 1945 treatment of a stanza from Hart Crane's *Voyages*; Aaron Copland's early (1927) score for E. E. Cummings' *Poet's Song* and two brief, brooding, recent works for piano; and Virgil Thomson's utterly apt settings of two poems by Marianne Moore and his 1929 *Portrait of F.B. (Frances Blood)* from the pages of Gertrude Stein. Most striking of all are five songs John Cage wrote in Seattle in 1938, perhaps the most delicate compositions he has ever put on paper, to poems by Cummings, including that irresistible word picture *In just spring*. Miss Dickinson sings everything with admirable clarity, but just in case any words should elude the listener a complete text is supplied. P.K.

BAROQUE MASTERPIECES FOR TRUMPET AND ORGAN, VOLUME III. Anon.: *Sinfonia in D for Two Trumpets and Continuo*. Fantini: *Sonatas for Trumpet and Organ*, Nos. 1, 2, and 7. Stanley/Stubley/Handel/Boyce: *A Suite of Trumpet Voluntaries in C Major*. Clarke: *English Suite in D Major for Trumpet and Organ*. Krebs: *Wachet Auf, Ruft Uns die Stimme; Komm', Heiliger Geist, Herre Gott*. Pezel: *Sonatinas for Two Trumpets and Continuo*, Nos. 4 and 5. Barrett: *Voluntary in C Major for Two Trumpets and Organ*. Edward Tarr, Marc Ullrich (trumpets); George Kent (organ); Anne Apostle (cello). NONESUCH H-71356 \$4.96.

Performance: **Sensitive**
Recording: **Vibrant**

THE BAROQUE TRUMPET AND ORGAN. Viviani: *Sonata Prima; Sonata Seconda*. Fan-

tini: *Five Dances*. Bruhns: *Prelude and Fugue for Solo Organ*. Alcock: *Voluntary in D Major*. Walond: *Voluntary in D Major*. Fred Sautter (trumpet); Roger Sherman (organ). CRYSTAL S700 \$7.98.

Performance: **Grandiose**
Recording: **A bit muffled**

Although the instrumentation and repertoire on these two discs is similar, the approach of the two ensembles is completely different. Edward Tarr, on Nonesuch, is deeply concerned with authentic performance practice, and he and his fellow trumpeter, Marc Ullrich, play Baroque natural trumpets. The sound is sweeter than that of the modern trumpet and capable of a remarkable range of expression. A military fanfare style is here contrasted with a legato cantabile style, lending the performances a fascinating musical variety. George Kent, the organist who accompanies Tarr, plays beautifully smooth continuo realizations and favors the light and clear registrations typical of a Baroque chamber organ. Even when they are joined by the second trumpet and a cello, the sonority remains that of chamber music, and all the performers play with the finesse and subtlety associated with that genre.

Fred Sautter, on the Crystal disc, plays a modern trumpet. The sound is brilliant, and Sautter's crisp sense of rhythm never lets one forget the military aspects of the instrument. Organist Roger Sherman, also gifted with a vital sense of rhythm, uses his instrument to its fullest capacity and is an equal partner in the music-making. Their performances are urgent and grand, seemingly designed to thrill a thronged cathedral on a festive occasion. Both approaches to this music are valid, and if one is to choose between them it must be on grounds of personal taste. S.L.

RECORDING OF SPECIAL MERIT

RENÉ CLEMENCIC: Six Centuries of Flute and Recorder Music. Castello: *Sonata Prima*. Valentini: *Sonata in G Major*. Boismortier: *Premier Divertissement de Campagne*. Anon.: *Dance Music from the Middle Ages and Renaissance*. René Clemencic (Medieval, Ren-

aissance, and Baroque flutes and recorders); other musicians. HNH 4052 \$7.98.

Performance: **Lavish**
Recording: **Alive**

René Clemencic is undoubtedly one of the most imaginative performers in the field of old music today. One might question his scholarship on occasion and raise an eyebrow at some of his more radical approaches to the music, but one must always admit that the results he gets are vivid and alive. As the title of this album indicates, there are six centuries of repertoire for Clemencic to romp through, displaying his ability to make music on twenty-one different kinds of recorders and flutes. Four other musicians support him on the regal, Baroque positive organ, Saracenic chitarone, rubebe, lute, Jew's harp, and dulcimer, as well as an impressive battery of percussion instruments.

The actual music making is on a very high level, and Clemencic's lavish ornamentation is amazing. Each instrument has an arresting character of its own and Clemencic chooses just the right accompanying sonority to enhance the particular pipe he is playing. I certainly will not vouch for the complete historical accuracy of Clemencic's performance, but I wholeheartedly endorse his musicianship and recommend the album as an exotic and delightful listening experience. S.L.

RECORDING OF SPECIAL MERIT

MUSIC FOR ST. MARK'S. Gabrieli: *Omnes Gentes, Plaudite Manibus; O Magnum Mysterium; Buccinate in Neomenia Tuba; O Domine Jesu Christe; Angelus ad Pastores Ait; Canzon Septimi Toni à 8; Hodie Completi Sunt; Hodie Christus Natus Est*. Scheidt: *In Dulci Jubilo*. Schütz: *Psalm 150*. King's College Choir, Cambridge; Cambridge University Musical Society; Bach Choir; Wilbraham Brass Soloists, David Willcocks cond. SERAPHIM S-60325 \$3.98.

Performance: **Alleluia!**
Recording: **Resplendent**

Some of the most sumptuous sounds ever produced have been made by the multiple choirs and brass at St. Mark's, Venice. And certainly Giovanni Gabrieli was the master manipulator of those sounds. Turning his back on the seamless fabric of Flemish polyphony, Gabrieli created a dazzling mosaic by pitting massed choruses and instrumental groups against each other in festive antiphony. Setting the Latin texts syllabically in bold rhythms, the Venetian master rushed to the alleluias and caught their universal jubilation.

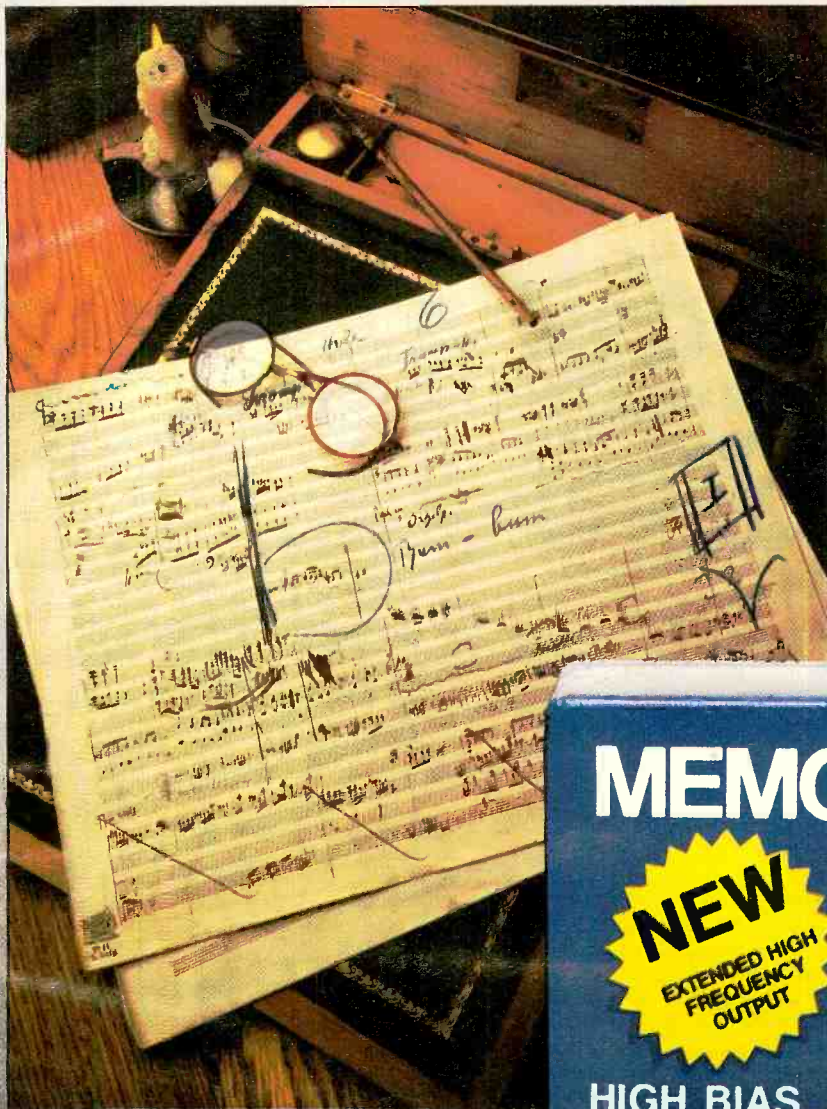
David Willcocks has assembled three excellent English choral groups, a brass ensemble, and two organists and set them to work in King's College Chapel with brilliant results. The music is written for vast spaces and long reverberations. King's College Chapel provides the perfect ambiance, and the engineers have spared no effort in preserving each echo. Such acoustic conditions could, of course, result in turgid muddiness, but Willcocks knows how to maintain rhythmic vitality and clarity when needed and how to contrast it with the colossal sonorities of the combined forces. The result is a record which, to my mind, is one of the finest presentations of the splendors of St. Mark's currently available. S.L.

(Continued on page 109)

EDWARD TARR,
GEORGE KENT:
Baroque music
with subtlety
and finesse



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CIRCLE NO. 19 ON READER SERVICE CARD

SINCE World War II, the former "Land Without Music" has largely diminished the cultural time lag that used to keep British musical styles at least twenty to thirty years behind those on the other side of the English Channel. Now there is hardly an idea or an aesthetic or a technical preoccupation in Darmstadt or Donaueschingen or Paris or Royan that does not have its adherents in Britain.

But that, as you may be either delighted or disappointed to learn, is not the matter of concern in the six records of British music, newly released in the U.S., under review here. The composition dates of the music on these discs range from 1906 to 1974, but none of it could be considered in any way avant-garde, whether in its own time or today. Three of the seven composers represented—Frank Bridge, Gerald Finzi, and Edmund Rubbra—fit more or less comfortably within the pastoral tradition in English music. That tradition began in the late nineteenth century (when the folk-song movement helped launch Britain's musical renaissance by adding the pastoral vein to the historical and tragical resources characteristic of British music in the days when such as Sterndale Bennett counted as the "great" native composers), and it has remained alive and influential since then.

The other four—Sir William Walton, Alan Rawsthorne, Sir Lennox Berkeley, and David Morgan—have a much more urban (not to say historical) feel to their music. If I dispose of them here with relative brevity, it is not because I am arguing for country virtue and against city sophistication, but because the three discs their works occupy seem to me of decidedly limited interest for purely musical reasons. Walton (born 1902) is in any case well enough known already to American listeners. Twenty-five of his works (compared with a grand total of twenty for the six other composers) are available on American labels, and the performance of his violin sonata on the Musical Heritage Society disc is far too slapdash to constitute serious competition for the version by Michael Davis and Rosemary Platt on Orion (ORS 78292), which also has a more interesting coupling (a piece by Wilfred Josephs) than the skillful but fairly faceless works by Rawsthorne (1905-1971) offered here.

Sir Lennox Berkeley (born 1903, and much overexposed lately in England—to cruelly revealing effect—in honor of his seventy-fifth birthday) is not just urban but conspicuously urbane, as his admirers never tire of pointing out. If you enjoy the sort of music that most prominently exhibits Gallic sophistication and charm—like, say, Walter Piston's minor works (pardon the tautology) or those of Jean Françaix—Berkeley could be to your taste. (He is, incidentally, like those American and French counterparts, a product of Nadia's Boulangerie.) The new record of his Second Symphony and (so far only) piano concerto—derived, like the other HNH releases considered here, from the English Lyrita label—presents decent performances in good sound. Personally, I am left cold by this accomplished but essentially pointless music, as well as repelled by the paradoxically bloodless vulgarity that tarnishes its wearisome "good taste."

David Morgan is a much younger man (he was born in 1933), but he is scarcely less firmly wedded to tonality and traditional forms than any of the others. Invention seems to me to sparkle only fitfully in his violin concerto and *Contrasts* for orchestra, the first two of his works to be recorded, and they do not always avoid banality. Still, the performances here sound brilliant, and the music is most expertly scored.

Thinking of Berkeley as a sort of English Piston, I tried to find a similar parallel for Ed-



GERALD FINZI: vividly personal

British Music: The Pastoral Tradition

mund Rubbra (born 1901), but I could only come up with the thought that his music seems a curious and imprecise amalgam of that of Roy Harris and Roger Sessions. There is nothing in Rubbra of Sessions' involuted and intense chromaticism; on the contrary, the English composer works with broad, open textures and clear modal or tonal centers. But he shares Sessions' interest in integrating and superimposing sharply differentiated tempos, as well as mirroring Harris in his passion for polyphony and his pantheistic mysticism. The links are elusive. But in my bones I feel Rubbra to be a composer of comparable stature, and the Second Symphony offered here is perhaps one of the strongest among the ten he has so far written—certainly stronger than the Seventh, which, in a performance directed by Sir Adrian Boult on Musical Heritage Society MHS 1397, is the only other work of his currently available in the U.S. RCA ought to consider releasing its British branch's recent recording of his eloquent, finely crafted, single-movement Tenth Symphony (for chamber orchestra), and Angel should resuscitate the splendid old Barbirolli version of the graciously tuneful Fifth on Seraphim. Meanwhile, the new HNH disc has an excellent ac-

count of the Second by Vernon Handley, a youthful English conductor to watch.

Sir Adrian Boult, who is just a few days short of his ninetieth birthday as I write, has contributed two absorbing records to this batch of releases, one of music by Frank Bridge (1879-1941), the other by Gerald Finzi (1901-1956). The relatively short pieces on both records attempt nothing of the scope of Rubbra's symphony, but all of them are attractive and some are moving. Bridge suffers too often from the obscuring shadow of Benjamin Britten, whose teacher he was. As Rostropovich's nine-year-old London disc of his ripely romantic cello sonata (CS 6649) has already shown, Bridge had a distinctly individual compositional voice, and it is amusing to hear—in the first of the *Two Old English Songs* on the HNH disc—such a clear foreshadowing of his celebrated pupil's way of messing about with traditional tunes.

As much as Bridge prefigures Britten, so Finzi postfigures Vaughan Williams. Nevertheless, once again there is something vividly personal and touching about this collection of pieces, most of them for string orchestra, that makes me wonder why there is no complete recording of Finzi's masterly little Shakespeare song cycle, *Let Us Garlands Bring*, available in either Britain or the U.S. But a word of congratulation to Lyrita for the work that small label has done in recording such music—and to HNH for picking up on it so perceptively. —Bernard Jacobson

WALTON: Violin Sonata. RAWSTHORNE: Violin Sonata; Concertante for Violin and Piano. Helen Armstrong (violin); Marianna Khazanova-Salzman (piano). MUSICAL HERITAGE SOCIETY MHS 3902 \$5.20 (plus \$1.25 postage and handling from the Musical Heritage Society, Inc., 14 Park Road, Tinton Falls, N.J. 07724).

BERKELEY: Symphony No. 2, Op. 51. London Philharmonic Orchestra, Nicholas Braithwaite cond. **Piano Concerto in B-flat Major, Op. 29.** David Wilde (piano); New Philharmonia Orchestra, Nicholas Braithwaite cond. HNH 4079 \$7.98.

MORGAN: Violin Concerto; Contrasts. Erich Gruenberg (violin in concerto); Royal Philharmonic Orchestra, Vernon Handley cond. HNH 4082 \$7.98.

RUBBRA: Symphony No. 2, in D Major, Op. 45; Festival Overture, Op. 62. New Philharmonia Orchestra; Vernon Handley cond. HNH 4081 \$7.98.

BRIDGE: Suite for String Orchestra; Sir Roger de Coverley; Two Old English Songs; Lament for String Orchestra; Rosemary. London Philharmonic Orchestra, Sir Adrian Boult cond. HNH 4078 \$7.98.

FINZI: A Severn Rhapsody, Op. 3; Introit for Small Orchestra and Solo Violin, Op. 6; Nocturne (New Year Music), Op. 7; Prelude for String Orchestra, Op. 25; Three Soliloquies for Small Orchestra, Op. 28; Romance for String Orchestra, Op. 11; The Fall of the Leaf, Elegy for Orchestra, Op. 20. Rodney Friend (violin in Introit); London Philharmonic Orchestra, Sir Adrian Boult cond. HNH 4077 \$7.98.

RECORDING OF SPECIAL MERIT

LE PARNASSE FRANÇAIS. Marais: *La Sonnerie de Sainte-Geneviève du Mont de Paris*; *Sonate à la Marésienne*. Rebel: *Tombeau de Monsieur de Lully*. Couperin: *Sonate, La Sultane*. Musica Antiqua, Köln. ARCHIV 2533 408 \$8.98.

Performance: **Admirable**
Recording: **Perfect**

The title of this album is derived from a monument conceived by Evrard Titon du Tillet but never executed. Dedicated to Louis XIV, the French Parnassus was to be erected in a Paris square in honor of French literature and music, and the composers represented in this anthology were mentioned by Titon du Tillet in a detailed published account of his intentions. The repertoire is fascinating, if very special, ranging from Marais' almost rock-and-roll ostinato *La Sonnerie de Sainte-Geneviève du Mont de Paris* to the heart-rending *Tombeau de Monsieur de Lully*—almost all austere French.

The Musica Antiqua of Cologne (Köln) consists of five talented, dedicated young men who are first-class players of two Baroque violins, two violas da gamba (or one viola da gamba and one violone), and a harpsichord. The flat, piercing quality of the violin and the growl of the viola da gamba may take many listeners by surprise, but one adjusts quickly to the sound and can only admire the group's perfect intonation, clear articulation, and precise ensemble. The intricacies of French ornamentation and rhythmic alterations seem second nature to them. What with knowing the Couperin only in an arrangement and being assaulted with vulgarized versions of *La Sonnerie*, it is particularly gratifying to hear authentic performances of them. S.L.

SONGS IN SHAKESPEARE'S PLAYS. Morley: *O Mistress Mine*. Wilson: *Lawn as White as Driven Snow*; *Take, O Take Those Lips Away*. Dowland: *Fortune My Foe*. Edwards: *Where Gripping Grief*. Cutting: *Greensleeves*. Jones: *Farewell, Dear Love*. Parsons: *Pandolpho*. Corkine: *Come Live with Me*. Johnson: *Hark, Hark, the Lark*. Anon.: *O Death, Rock Me Asleep*; *Loth to Depart*; *The Duke of Milans Dump*; *The Willow Song*; *The Voice*; *A Jig*. James Bowman (countertenor); James Tyler (lute, cittern). DEUTSCHE GRAMMOPHON ARCHIV 2533 407 \$8.98, © 3310 407 \$8.98.

Performance: **Understated**
Recording: **Clear**

As Frederick Sternfeld points out in the fine essay accompanying this album, not all of these songs have texts by Shakespeare, but all of them are associated with specific Shakespeare plays. They are all typical Elizabethan lute songs or instrumentals, dwell on exquisite melancholy, and depend on an understanding of the text as well as of the music to put their points across.

Many countertenors have voices that resemble that of a female alto. Not so James Bowman. His voice has a unique, thoroughly masculine sound just verging on the harsh. His interpretations are understated, and the listener will benefit from following the texts (included) while listening to the performance. James Tyler's lute accompaniments are fine, and in them and in his solos he shows himself to be an excellent performer. S.L.

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Casablanca

You Too Can Be the Proud Recipient of a High School Equivalency Diploma!!! Just kidding, of course. Actually, Casablanca's recording artists the **VILLAGE PEOPLE**, on board the J.S.S. Reasoner, were receiving certificates of

thanks from the Navy while making a promo film for their hit single *In the Navy* (from "Go West," Casablanca NBLP 7144). And in case you were wondering, the Navy has no plans to relax its dress code.

POP ROTOGRAVURE

By Steve Simels

The off-lot criteria for the extras in the chariot race scene of *Ben Hur*? No, it's the first mass gold-record presentation in record-indus-

try history. Place: the Burbank home offices of Warner Brothers Records. Recipient: **NICOLETTE LARSON** ("Nicolette," Warner

Bros. BSK 3243). Nicolette's right there in the upper middle with the pigtails and, of course, the plaque.



Warner Bros.

□ He may be ugly, but he has a lovely personality—because that's **TOM ROBINSON** (of the Tom Robinson Band) underneath the Mr. Foto Head mask, caught in the act during a recent performance at New York City's Palladium. A reliable source tells us that Tom is doing an imitation of Britain's new Prime Minister Margaret Thatcher. Okay—as long as he doesn't "righten the horses. The TRB's latest "TRB Two," Capitol ST-11930) does not include the disguise. Sorry.



Shari Lynn Gehr

□ It's Ten O'Clock: Do You Know Where **Earl** Manilow's Pet Beagle Is? We haven't a clue, but that's Barry, backstage after **DIONNE WARWICK's** recent SRO concert at Carnegie Hall, congratulating his newest protégée (Barry produced her first album in three years, "Dionne," Arista 4230). Manilow is quoted as saying, "Dionne, you were wonderful" (the kind of deathless ad lib that has won him the title of the Arthur Murray of the One-Liner). And she was.



Arista



Eber Roberts

□ The ones who look like they know what they're doing are members of Long Island's Last Angry Bar Band, the legendary **GOOD RATS**, at a recent benefit concert in New York City. The ones that don't include Carla DeVita (of the Meat Loaf

organization) and members of the **WNEW-FM Kazoo Band**, an act as yet, for some unfathomable reason, unrecorded. The Rats, of course, can still be heard on "Birth Comes to Js All," Passport PB £830.

□ Is **JAMES GARNER** auditioning **LAUREN BACALL** for the part of his wife in those Polaroid commercials? Interesting idea, but all we know is that the star of *The Rockford Files* and the "You do know how to whistle" girl were part of the appreciative audience at a recent Willie Nelson concert in Lake Land, Florida. Jim and Willie (whose latest is "Willie and Leon: One for the Road," Columbia KC2 36064) are mutual fans, as it turns out; Willie's even written some songs for Garner's series. Now if Garner is a closet (or shower) baritone, maybe Willie could work him in as a background singer.



Columbia



Bob Moore Concert News

□ Another odd couple: Philadelphia Phillies star **PETE ROSE** and **CHARLIE DANIELS** (of the Charlie Daniels Band) smile for the birdie just before the Phillies' season opener against the Cardinals (Charlie was on hand, of course, to sing the *SSB*). Rose might not have been smiling, however, if he knew that Charlie (his latest is "Million Mile Reflections," Epic JE 35751) had just done a few songs in the *Cards'* dressing room to psych up the team, and that the *Cards* would (in consequence?) score a 3-2 win.

□ Meanwhile, somewhere in darkest Missouri, we find **GRAHAM PARKER** ("Squeezing Out Sparks," Arista AE 4223) and Cheap Trick's **RICK NEILSEN** ("Cheap Trick at Budokan," Epic

FE 35795) horsing around after a double-bill concert we wish we'd caught. Here's living proof, if any was needed, that Randy Newman was *wrong*.



Arista



POPULAR DISCS AND TAPES

Reviewed by CHRIS ALBERTSON • EDWARD BUXBAUM • NOEL COPPAGE • PHYL GARLAND
PAUL KRESH • PETER REILLY • STEVE SIMELS • JOEL VANCE

PATTI AUSTIN: *Live at the Bottom Line* (see *Best of the Month*, page 88)

BURT BACHARACH: *Woman* (see *Best of the Month*, page 87)

HERMAN BROOD AND HIS WILD ROMANCE. Herman Brood (vocals, piano); Freddie Cavalli (bass); "Ani" Meerman (drums); Danny Lademacher (guitar); vocal accompaniment. *Saturdaynight*; *Doin' It*; *Champagne (& Wine)*; *Doreen*; *Hit*; *R & Roll Junkie*; *Get Lost*; *Prisoners*; and six others. ARIOLA AMERICA SW-50059 \$7.98, © 8XW-50059 \$7.98, © 4XW-50059 \$7.98.

Performance: **Very good**
Recording: **Good**

Brood and his combo play "white soul" rock with flash and dash, creating a full sound with only four pieces, and you sure can't complain about the number of songs here. Hearing all fourteen straight through is kind of like over-eating, but two or three at a time are very tasty, especially the Otis Redding tune *Champagne (& Wine)*. Recommended. J.V.

RECORDING OF SPECIAL MERIT

CARILLO: *Street of Dreams*. Frank Carillo (vocals); vocal and instrumental accompaniment. *What's Your Name*; *Under the Gun*;

Love Me a Little Bit More; *Rosa Lee*; *Out of Time*; and four others. ATLANTIC SD 19235 \$7.98, © TP 19235 \$7.98, © CS 19235 \$7.98.

Performance: **Impressive**
Recording: **Fine**

Some rock performances are so strong on melody, so involved with heavy layers of sound, and so dependent on a basic, steady beat that they emphasize the close affinity of rock and disco. Frank Carillo's fine new album is full of such performances. The up-tempo *What's Your Name*, for example, is clearly rock, with Carillo's Rod Stewart-like throaty vocal backed up by pretty standard electric-guitar work. But it dances too.

The beat in "Street of Dreams" isn't all disco. There's a bracing variety of selections ranging from rockabilly (*Under the Gun*) to soul ballad (*Emotions*) to straight rock-and-roll (*Don't Run Away*, which piles Fifties chord upon Fifties chord in its exciting ride-out). And the songwriting's all on a high level. Carillo has a solid feel for sweet melody, and he's clearly proud of his voice, for these are definitely *sung* arrangements. His best vocal work is on a calypso/boogie-woogie winner called *Rosa Lee*, but the whole listenable album is an important achievement by a multi-talented artist. E.B.

THE CARS: *Candy-O*. The Cars (vocals and instrumentals). *Let's Go*; *Since I Held You*; *It's All I Can Do*; *Double Life*; *Shoo Be Doo*; *Candy-O*; *Night Spots*; and four others. ELEKTRA 5E-507 \$7.98, © ET8-507 \$7.98, © TC5-507 \$7.98.

Performance: **Major disappointment**
Recording: **Excellent**

One of the reasons the Cars' debut album was such a breath of fresh air was that, despite the obvious Bowie/Ferry mannerisms from lead singer Ric Ocasek and the steely sci-fi Roxy Music instrumental overlays from the band, the basic sound was pure bubblegum. The songs, several of them (deservedly) hits, were shamelessly catchy pop that, for all the futuristic pretensions, were still in a direct line of

descent from the Ohio Express and *Yummy, Yummy, Yummy*—and that's not meant as criticism. Lightweight music that doesn't insult your intelligence is a considerable achievement.

"Candy-O," unfortunately, is a lot less fun. The songs are mostly dirges, the characteristic tick-tock rhythms that seemed so quirky and charming first time out are irritating here without any real melodies to prop them up, and the lyrics are mostly computer rehashes of Ocasek's earlier efforts. Overall, it sounds like the band is moving slowly in the direction of a mainstream progressive style that is pretty uninteresting (and may yet vindicate the few dissenters who thought the first album sounded less like a New Wave act and more like Queen). There are moments, of course—the fadeout to *Dangerous Type* has a heady, kinetic kick to it that I find irresistible—but most of this stuff is tedious. S.S.

THE CHARLIE DANIELS BAND: *Million Mile Reflections*. The Charlie Daniels Band (vocals and instrumentals). *Passing Lane*; *Blue Star*; *Jitterbug*; *Behind Your Eyes*; *Reflections*; and four others. EPIC JE 35751 \$7.98, © JEA 35751 \$7.98, © JET 35751 \$7.98.

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

This seems put together with an awareness of the record format's equivalent of the proscenium arch, purposely one remove from real life. It is dedicated to the late Ronnie Van Zant, a comrade who died along with two other members of Lynyrd Skynyrd in a 1977 plane crash, which may have something to do with why the album has that feel to it. Daniels and Band (the whole band is usually given songwriting credit) tell you third-person stories and make observations that don't quite involve you, the second person. Over the years, Daniels has learned a little about subtlety (he used to just blast away), so you'll find a variety of "interesting" sounds here. But the attitude of the thing—that the band is *here*, you are *there*, and a record is a record—

Explanation of symbols:

- Ⓜ = open-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- Ⓛ = quadraphonic disc
- Ⓛ = digital-master recording
- Ⓛ = direct-to-disc recording

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

gives it an abstract, academic quality, yet there's not enough to it to feed anyone intellectually. Most curious. N.C.

DOUCETTE: *The Douce Is Loose.* Doucette (vocals and instrumentals). *Run Buddy Run; Rita; Someday; Father Dear Father;* and four others. MUSHROOM MRS 5013 \$7.98.

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

This Canadian group led by Jerry Doucette may have snagged a Juno (Canada's equivalent of the Grammy) last year, but there's nothing outstanding about the band. "The Douce Is Loose" is standard stuff—the usual over-twang of guitars, a few electrified keyboard runs thrown in to show the band has heard of jazz, and busy moan/shout vocals. Much of rock—*too* much of rock—today has less to do with music than with audience demographics. This particular album seems to be aimed at the thirteen- to eighteen-year-old market—in other words, people going through the period that begins with the realization that life is complicated and ends with the attainment of legal drinking age (subject to local variance). If you're over eighteen, though, albums as mediocre as this one may very well drive you to drink. J.V.

PETER FRAMPTON: *Where I Should Be.* Peter Frampton (vocals, guitar); instrumental accompaniment. *I Can't Stand It No More; Got My Feet Back on the Ground; Where I Should Be; Everything I Need; May I Baby;* and five others. A&M SP 3710 \$8.98, © 8T 3710 \$8.98, © CS 3710 \$8.98.

Performance: **Commercial twaddle**
Recording: **Okay**

The success of "Frampton Comes Alive," I think, marked a point at which Peter Frampton, cute little Peter Frampton and what Joel Vance called his I-love-you-baby songs, got adopted as a sort of phantom member of the Osmonds or a third (in-between) Cassidy brother. That is, he was the first one of these phenomena who wasn't on television all the time but was treated by teen magazines like *16* and *Tiger Beat* and their readers as if he were. As far as *music* goes, well, he plays pretty good guitar. His lyrics stress youth most of all, and his vocals are technically good enough, but they could stand as a symbol of rock in the late Seventies in that they put on various bits of secondhand style rather than creating a style of their own, and in that they fake what little emotion the endless string of I-love-you-baby songs calls for. The new album is a little less lush and orchestrated than "I'm in You," which probably is something to be grateful for, seeing that we all do have to live near radios, and, like most Frampton albums, it is a little more tuneful than the bulk of commercial pap. But it is still commercial pap. N.C.

JUDY GARLAND: *The Beginning.* Judy Garland, Dick Haymes (vocals); various orchestras. *Friendship; Poor You; Changing My Tune; Bidin' My Time; Aren't You Kind of Glad;* and six others. DRG SL 5187 \$7.98.

Performance: **For collectors**
Recording: **Tubby**

The basis of the Judy Garland legend can best be perceived by watching her films. She never really mastered the art of singing solely for

the microphone, and the only recording that captures her one-of-a-kind magic is her two-disc "Live at Carnegie Hall" album. In that, her swept-off-their-feet audience provided the extra jolt of contact she needed to be the larger-than-life superstar on records that she so easily and automatically was on film. Much of the material here hasn't been released before, and all of it is drawn from the Forties, when she was under contract to Decca. This explains the odd pairing of her and Dick Haymes in three songs from *The Shocking Miss Pilgrim*, a film in which Haymes co-starred with Betty Grable. Since Haymes was

also an exclusive Decca artist, and ya hadda keep 'em busy in the studio, Garland and Haymes were thrown together to see what would happen. Nothing did. If ever there was a solo performer, it was Garland. Her old MGM pal Mickey Rooney turns up briefly here in two songs from their *Girl Crazy* musical, and, as usual, they do their imitation of two rollicking, clean-cut teenagers, an act that sounded more than a bit phony even then. "The Beginning" is an album for those who want everything Garland ever recorded. P.R.

(Continued on page 116)



The Who (circa 1963): Moon, Townshend, Daltrey, Entwistle

The Who Are Alright

As you probably know by now, *The Kids Are Alright*, Jeff Stein's documentary on the Who (completed just before Keith Moon's death), was made from the point of view of a committed, missionary Who freak, and in that context it succeeds beyond even my own fondest expectations. I think it would be impossible for anyone of any age with even a passing interest in rock-and-roll to come away from it without having reached the conclusion that the Who did it all first and best, and that they were the greatest rock-and-roll band that ever was or will be.

As a portrait of the band, the movie is just about perfect. It's visually breathtaking, poignant, funny (the *Happy Jack* promo sequence, with the band cavorting as Dickensian spivs, and the bit where Entwistle goes skeet-shooting with his gold records are themselves worth the price of admission), and ultimately inspirational. The Who have changed a lot of lives, and the film makes it pretty clear why.

The soundtrack album works wonderfully, too, functioning as a sort of combination Greatest Hits, live album, and authorized bootleg. There's a lot of rare stuff (mostly from TV appearances, including a stunning *Anyway, Anyhow, Anywhere* from the height of their Mod period) as well as some brand-

new concert recordings staged specifically for the project. The band draws blood with passion and commitment; *Baba O'Reilly* and, in particular, *Won't Get Fooled Again* have a majesty about them that is sure to raise goose bumps on at least two continents.

In short, this set is not simply a souvenir, but rather a superb overview of the work of a band that will still be making great music when pretenders like the Jam are back at the English equivalent of the car wash. As Townshend himself says in the movie's final scene, "Any of you little buggers want this guitar, you're going to have to come up and take it from me." Not likely. —Steve Simels

THE KIDS ARE ALRIGHT (The Who). Original-soundtrack recording. The Who (vocals and instrumentals). *My Generation; I Can't Explain; Happy Jack; I Can See for Miles; Magic Bus; Long Live Rock; Anyway, Anyhow, Anywhere; Young Man Blues; My Wife; Baba O'Reilly; A Quick One; Tommy, Can You Hear Me; Medley—Sparks/Pinball Wizard/See Me, Feel Me; Medley—Join Together/Roadrunner/My Generation Blues; Won't Get Fooled Again.* MCA MCA2-11005 two discs \$12.98, © MCAT2-11005 \$12.98, © MCAC2-11005 \$12.98.



Queen Bea

How does one describe the indescribable? One doesn't, obviously. Probably not even the indescribable lady herself, now living quietly in retirement at Henley-on-Thames in her eighty-sixth year, could explain precisely what it was that made her an international star for over fifty years. Beatrice Lillie's unique comedic gift has, indeed, defied definition for most of this century. Not that many haven't tried, from the normally curt, clear, and concise Noël Coward (he rather lamely declared her to be "the funniest woman of our civilisation") to the militantly proletarian, wickedly incisive Kenneth Tynan (who burbled like an awe-struck mud lark: "[She can] convert a theatre into a throne room. Even at her most common she has the aristocratic touch").

Of Mr. Coward's praise, "Queen Bea" (as she's referred to in the title of DRG's new diamond-precious reissue of some of her greatest performances) would probably reply in her flutiest lady-of-the-manor tone, "Oh, come on, Noël—you can do better than *that!*" For Citizen Tynan, the ineffable Lady Peel's response to that "aristocratic touch" would likely be a whooping "Bejaisus, me beads!" She was always, of course, past mistress of the unexpected rejoinder. Who, having heard it, can forget her poignant query during her performance of *There Are Fairies at the Bottom of Our Garden*: "And did you know that they could sit upon a *mewenbeam* . . .?" After a three-beat pause and no reply, she haughtily persists, "Well . . . did jez?"

I will not even attempt to describe Beatrice Lillie's comic genius—a relief to us all, I'm sure. What I will attempt is to give you some sense of the effect of that comic genius upon its audience. First, I think, one has to be there (which is of course the primary reason why you *must* have this album, if for no other reason than to leave it to your grandchildren);

second, one must be ready to cope and sympathize with a certain imperturbable, ramshackle *grandeur* that persistently speaks its peregrinating mind.

Take, for instance, her famed *Wind Round My Heart* ("Oohh, the pain of that wind round my heart"), in which you quickly begin to get the idea that her anguished edginess may have a lot more to do with present indigestion than with a past lover. It is a very good example of her does-she-mean-what-I-think-she-means trick of ambiguity. She does. Always. But part of the trick has to be that you, the audience, seem always to be forcing your own dirty mind on her high-toned art. Again and again her lofty and impatient severity serves notice that she has transcended mere double-entendre. And as for the wink of complicity that lesser talents have been known to drop on their audiences to be sure their clumsy point has been made, it would be as out of place in a Lillie performance as it would be in a Presidential address announcing the signing of the SALT treaty.

In a way, Beatrice Lillie originated the "send-up" as we know it in modern entertainment—taking material that is in itself perhaps not meant to be funny and, by a subtle change of perspective, making it hilarious. For instance, her careening medley here, *Rhythm*, is meant as a comment on the idiotic lengths to which "arranger-coaches" used to go to display the talents of girl singers in their "opening number." It is funny enough just as that, but it reaches utter and total hilarity with Miss Lillie's earnestly askew, slightly bewildered, but dauntless performances of *Kiss Me Again*, *Rocked in the Cradle of the Deep*, *Take My Heart*, *I Got Rhythm*, *Sonny Boy*, *Rose of Washington Square*, *Blue Skies*, and *On Your Toes*—all in one ghastly lump and finishing up with (because there's really no place left to go

but) *The Star Spangled Banner*. During this marathon she invents no new "funny" lyrics or bits of business; she merely sings right along in her "cultivated" soprano. Nonetheless, she left me with tears of laughter rolling down my cheeks. Why? Why, indeed. That is the indescribable mystery of Beatrice Lillie. No one, except perhaps Lily Tomlin, has ever been able to tread the fine line between tasteless (and quickly boring) "camp" and genuinely effortless parody as gracefully, elegantly, and hilariously as Beatrice Gladys Lillie, the oddly, wonderfully gifted offspring of a lace-curtain Irish family of Toronto, Ontario, Canada.

SHE grew up at a time when half the world was pink if you looked at a map or a globe (pink was the color used to indicate the British Empire). It was only natural that when Beatrice, her sister Muriel (who was later to write the immortal *Maud* for her—"Maud, you're rotten to the core . . ."), and her mother, who comprised a highly "refained" group called "The Lillie Trio," felt themselves "ready," they high-tailed it off to the only *real* capital: London. Once there, things didn't go quite according to plan, and Beatrice's talents were deployed singing rather lachrymose ballads in a series of revues. About this time, however, she began to fall in love with the *louche*, lascivious likes of such new young talents as Noël Coward and Gertrude Lawrence. She first attracted notice as a comedienne when she (quite naturally it seems) began to send up a piece she had been assigned called *Bird of Love Divine*. She appeared in a dress that had chrysanthemums sprouting from its bodice and upon which, one night, she decided to prop the sheet music. By 1924 she was an acknowledged star on both sides of the Atlantic, and her reign continued until the late Sixties.

The tracks included in "Queen Bea" are drawn from the 1955 "An Evening with Beatrice Lillie," the 1958 "Auntie Bea," and a 1961 session with the young Leslie Bricusse as her accompanist. All of them are . . . well, indescribable. No one can really claim to have a record collection if he doesn't have these discs. Wouldn't you say, Lady Peel?

—Peter Reilly

BEATRICE LILLIE: Queen Bea. Beatrice Lillie (vocals); Eadie and Rack, Leslie Bricusse (pianos). *Rhythm*; *Kiss Me Again*; *Rocked in the Cradle of the Deep*; *Take My Heart*; *I Got Rhythm*; *Sonny Boy*; *Blue Skies*; *On Your Toes*; *Rose of Washington Square*; *Star Spangled Banner*; *Nanette*; *Zither Song*; *Spinning Song*; *The Irish Song*; *Weary of It All*; *Piccolo Marina*; *Maud*; *There Are Fairies at the Bottom of Our Garden*; *I Apologize*; *Three Little Fishies*; *Hold Tight, Hold Tight*; *I Want to Go Back to Michigan*; *Where the Blackeyed Susans Grow*; *Lazy*; *Susanna's Squeaking Shoes*; *Wind Round My Heart*; *After You Get What You Want You Don't Want It*; *Paree*; *June in January*; *Love Walked In*; *He Was a Gentleman*; *The Fan*; *Not Wanted on Voyage*; *Typically English*; *Mr. Perfect*; *Sing a Song of Spacemen*; *The Ballad of Bethnal Green*; *I Always Say Hello (To a Flower)*; *What's New at the Zoo?*; *The Party's Over*. DRG ARCHIVE DARC-2-1101 two discs \$14.98.

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FRANNIE GOLDE: *Frannie*. Frannie Golde (vocals); vocal and instrumental accompaniment. *Everybody's Heart Gets Broken*; *Rock Me Up a Mountain*; *Wish Upon a Star*; *Just One Look*; *Nothin' Without You*; and five others. PORTRAIT JR 36048 \$7.98, © JRA 36048 \$7.98, © JRT 36048 \$7.98.

Performance: **Very down-with-it**
Recording: **Good**

Frannie Golde, who is probably a perfectly together young songwriter-performer otherwise, seems to feel that she must adopt a breathlessly down-with-it delivery to give adequate expression not only to her own songs (six of which are included here) but to everything that she sings. The result, in such things as *Everybody's Heart Gets Broken* (or *Ev'bodeh's Haht Gits Brohkin* in her version), is another of those window-fogging recitals that have been rolling off the record presses lately with numbing regularity. It's really kind of dumb, especially for Ms. Gold, some of whose songs—*What Am I Gonna Do* and *Isn't It Something*, for instance—have real merit. Her groans and heavy breathing effectively kill *Here I Go (Falling in Love Again)* with their phony sexuality. I should think that it would be clear by now that Donna Summer has the patent on her particular brand of showmanship and that most of her imitators sound like that calculating starlet Miss Piggy, who may fool Kermit the Frog but not anybody else. P.R.

LARRY GRAHAM & GRAHAM CENTRAL STATION: *Star Walk*. Larry Graham and Graham Central Station (vocals and instrumentals). (*You're a Foxy Lady*; *Star Walk*; *The Entertainer*; *Scream*; and two others. WARNER BROS. BSK 3322 \$7.98, © M8 3322 \$7.98, © M5 3322 \$7.98.

Performance: **Sly-ly energetic**
Recording: **Good**

I must admire the flamboyantly frenzied Larry Graham and his equally animated cohorts of Graham Central Station for continuing to project the sort of raw, rambunctious energy that pervaded so much of popular music back in the late Sixties and early Seventies. Those years were marked by such an emphasis on sheer power that excessive amplification frequently substituted for quality, but offhand or lackadaisical presentations were swiftly rejected. Failure to generate real excitement signaled doom. Graham seems to be carrying on this tradition, having learned well from his mentor, Sly of the Family Stone, whom he served as bassist. Though Sly has lapsed into a prolonged silence, Larry Graham still comes on with all the sass and verve that rocketed one of rock-soul's truly inspired groups to eminence.

This album reverberates from beginning to end with the same heavy, octave-riding licks characteristic of Graham's work since his Sly days, and the singing has a rough, tantalizing edge of nastiness to it. Graham breaks no new ground and the selections are not among his most memorable, yet this is a solid performance that recalls more exciting days. P.G.

RECORDING OF SPECIAL MERIT

ARLO GUTHRIE: *Outlasting the Blues*. Arlo Guthrie (vocals, guitar, piano); Shenandoah (vocals and instrumentals). *Prologue*; *Which Side*; *Wedding Song*; *World Away from Me*;

Epilogue; *Telephone*; *Carry Me Over*; and four others. WARNER BROS. BSK 3336 \$7.98, © M8 3336 \$7.98, © M5 3336 \$7.98.

Performance: **Intense**
Recording: **Very good**

This is Arlo's strongest album in a long time, a personal statement of faith, lingering political leanings, domestic adjustment, and other things. Arlo's singing is more intense and with-it than in the past, so intense you idly think of Dylan—whose voice, if it were uncoiled somewhat, might be a lot like Arlo's. Side one is presented as a song cycle that might be called "My Life So Far," broadly suggesting that a good mate and religion are



ARLO GUTHRIE
A personal statement of faith

great comforts in it. The rest is more disparate, with four new songs bolstered with Pete Seeger's Hudson sloop opus *Sailing Down This Golden River* and Hoyt Axton's *Evangelina*. And it is all strong except for *Telephone*, which is, oddly enough, the main attempt at humor. Even it is passable, but it's strange to have *Telephone* point out in that way that this is, for Arlo, rather a serious album. It follows no one's trend; the band, Shenandoah, follows Arlo rather than trying to lead him into a sound, and therefore it doesn't sound innovative or ardent about either the folk or electric school of thought. It sounds like Arlo's band, though; it goes with him and the songs. It's a personal album, but Arlo automatically speaks for many a Baby Boomer, and he does it well. N.C.

MERLE HAGGARD; *Serving 190 Proof*. Merle Haggard (vocals); instrumental accom-

paniment. *Footlights*; *Got Lonely Too Early This Morning*; *Heaven Was a Drink of Wine*; *Driftwood*; *I Can't Get Away*; *Red Bandana*; and five others. MCA MCA-3089 \$7.98, © MCAT-3089 \$7.98, © MCAC-3089 \$7.98.

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

You could easily take the Merle Haggard in the cover photo here, bellied up to a bar, for a wino who'd come across an expensive white shirt and hadn't had to sell it yet. The most fascinating men in country music, from Jimmie Rodgers to George Jones, have seemed to be in great psychic pain most of the time, and most of them have sought to numb the pain with alcohol. Something about the nature of this album suggests, though, that Haggard is slightly apart from such sad men as, say, Jones and Hank Williams, for Haggard's treatment of booze and the other old sad themes is not always self-disapproving. Sometimes, in fact, it edges into self-acceptance. It's a shaky grip, of course, as you can see in the defiance of *My Own Kind of Hat*, one of Haggard's most interesting songs in the childish or contrived-to-sound-childish mode he invokes occasionally. What I'm trying to say is, it isn't nearly as sad an album as you think it's going to be. One leaves it with the impression that Haggard's pretty much on his feet as often as he wants to be. He has written more new songs for it than for any album in a long time, and a couple of them will probably go into the repertoire of country and country-rock bands for a couple of years. But they tend to be rather straight-ahead and ordinary, apart from Haggard's unique kind of country language. No, the thing here is that you expect an attempt to out-honky-tonk George Jones and what you get instead are little grains of hope. N.C.

LANI HALL: *Double or Nothing*. Lani Hall (vocals); instrumental accompaniment. *Shot in the Dark*; *Magic Garden*; *Meni Devol*; *To the Morning*; and six others. A&M SP-4760 \$7.98, © 8T-4760 \$7.98, © CS-4760 \$7.98.

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

Lani Hall is a very good singer; she has proved it on several solo albums since her departure from Brazil '66. Just why she cannot ignite a mass audience remains something of a mystery. Certainly nothing is spared in the production of her albums. She and her husband Herb Alpert have produced most of the tracks here to sumptuous effect, and her lush, warmly colored voice is as splendid-sounding as ever. What goes wrong is probably best illustrated by her performance of *To the Morning*. It's a lovely song, and she sings it impeccably. But somehow it comes across as stuffy, over-rehearsed, and lifeless, and my guess is that somewhere there is a perfectionist at work. Either she or her husband (perhaps both) have been poring over this material, combing it for much more than it was meant to be worth. Fail-safe conditions are fine if you've already achieved stardom through a distinctive style, but when you've yet to find a style that the public finds starworthy, as Hall has yet to do, you can't afford to strait-jacket yourself with rigidly high standards. Gorgeous sound, as can be expected from anything Herb Alpert has a hand in. P.R.

(Continued on page 120)

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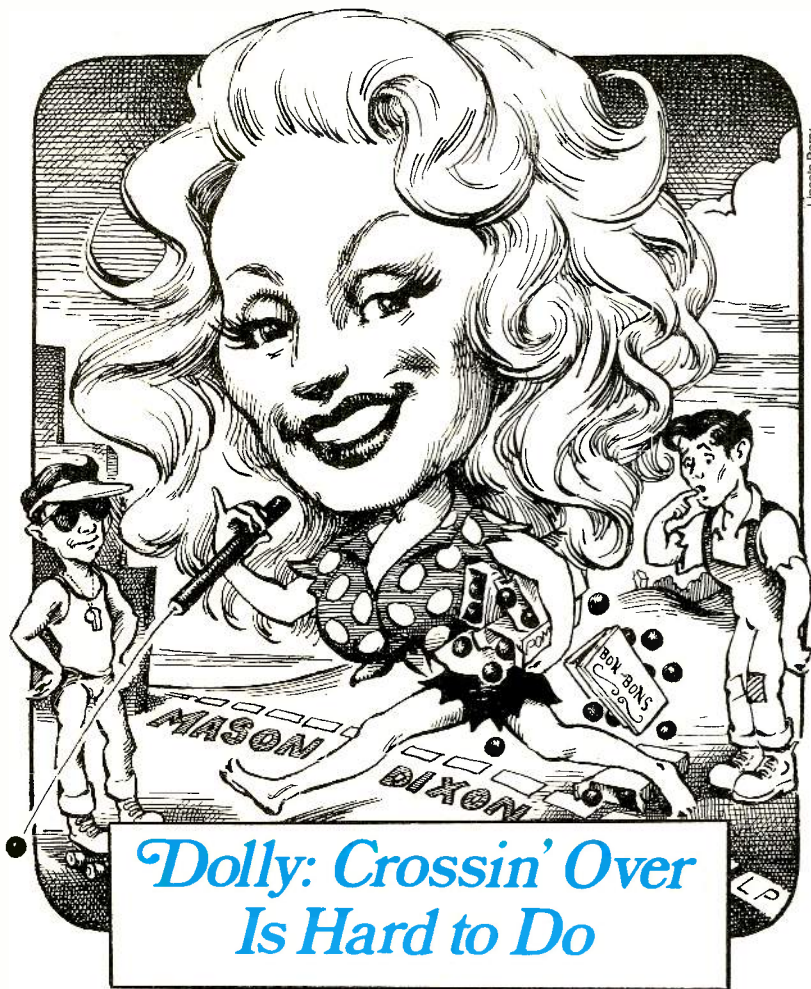
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**Dolly: Crossin' Over
Is Hard to Do** LP

It is probably normal for a stalker of superstardom to know a decadent era when she sees one—and to try to exploit it as well. Superstars, after all, tend to be adaptive creatures. And that's what stalker Dolly Parton has been doing since she crossed over from country to pop—adapting. Her new album, "Great Balls of Fire," seems openly to take aim at the Me Decade's sugar/junk fixation, and what it shoots are not great balls of fire but little balls of bonbons, something between Pom Poms and Junior Mints.

The music, whose "passion" is just about skin deep, sounds like it ought to be on television. But that's about all the passion they want there, TV being the ultimate in two-dimensional media, where it is SOP to "improve" a musical number by spending more money on it, where, every Saturday morning, a whole new generation of sweet teeth get a lot of nothing to chew on. Television exposure is especially highly esteemed in country music. If you add to that Dolly's hardscrabble background, which is bound to affect one's attitude about the value of superstardom in the first place, you can understand why she'd do such a slick and shallow album at what the Seventies still persist in calling "this point in time."

Kindness and understanding are needed now, as always, and mere moralizing is not enough to get us out of a period of decadence.

But it's too bad Dolly didn't notice there's also a health craze sweeping the nation these days. She could have served up something more substantial (and not necessarily country-fried chicken either, although I think many of her new pop fans would find her version of *Mule Skinner Blues*, from her arch country days, as electrifying as I did) and still have advanced toward her goal. As it is, even if the times change in a hurry, this album still isn't bad enough to haunt her. A long view some time in the future will more likely see it as a place where she marked time and played

*what it shoots are not
great balls of fire but
little balls of bonbons*

with what she thought was the biggest market around. The album, accordingly, sounds as if it had been produced, as they'd say in Sevierville, with money to burn.

Parton is not as prolific a songwriter as she was before the crossover, and she has not

written much of anything heavier than *Love Is Like a Butterfly* since she got this pop-stardom craving. So for this one she wrote only four tunes, and the only one of hers on the whole second side, *Sandy's Song*, plays off the melody of *Greensleeves*. The best of the others, *Down*, is severely undercut by the blasé lushness of the instrumental accompaniment; the worst, the monotonous and tuneless *Star of the Show*, seems designed for dancing only and must have been put at the beginning of the album for a reason. The other is *Do You Think That Time Stands Still*, invoking the grandiose chorus motif Dolly has liked, probably, since childhood days in church. Country stations, incidentally, *might* play that one and the title song—if they look the other way at the time, as many probably will. All of these, and most of the others, would go pretty well with such ballyhooed lightweights of the day as Olivia Newton-John. They're tuneful, but then so is Barry Manilow. They're a little warmer than Barry Manilow, but then so is R2D2. And so on.

How the album was made, once those materials were assembled, follows what must be some variation of Parkinson's Law to the effect that if you've got stuff you'll use it—and if you have a big enough budget, you'll get stuff. It's not that the sound is bloated, at least not most of the time, but that it's calculated (a larger than usual number of L.A. studio licks) and basically impersonal. Occasionally it works all right as something stylized, as in *Help*, where the non-ironic drive of Dolly's vocal is complemented by David Grisman's jazzy mandolin and Herb Pedersen's laid-back banjo. But generally the production by Dean Parks and Gregg Perry will remind you of that other Perry, Richard. Given the songs they chose to do, the rest of their decisions at least make sense; the songs want to skate and Parks and Perry let them.

But there is *one* element of grace in all this: the vocals. Not always, however; Parton winks and grins her way through the title song, which demonstrates rather harshly that she has nowhere near the credibility with a rock song that her pals and admirers Linda Ronstadt and Emmylou Harris have. But usually the song gets better than it and the setting deserve. It actually seems that she's using less throb-remover on her vibrato than she did in her other two pop albums, that she's stopped controlling and managing everything and just let this one thing slip out on its own. Could be a sign, as we Dolly Parton watchers say. If she'd let more of her real self, whoever that is, into her work, we'd no doubt have an album connected with feeling and ideas deep enough to be satisfying for a while. And she might even find that she's superstar enough to call the tune on the times rather than vice versa.

—Noel Coppage

DOLLY PARTON: *Great Balls of Fire*. Dolly Parton (vocals); vocal and instrumental accompaniment. *Star of the Show*; *Down*; *You're the Only One*; *Help!*; *Do You Think That Time Stands Still*; *Sweet Summer Lovin'*; *Great Balls of Fire*; *Almost in Love*; *It's Not My Affair Anymore*; *Sandy's Song*. RCA AHL1-3361 \$7.98, © AHS1-3361 \$7.98, © AHK1-3361 \$7.98.

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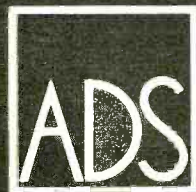
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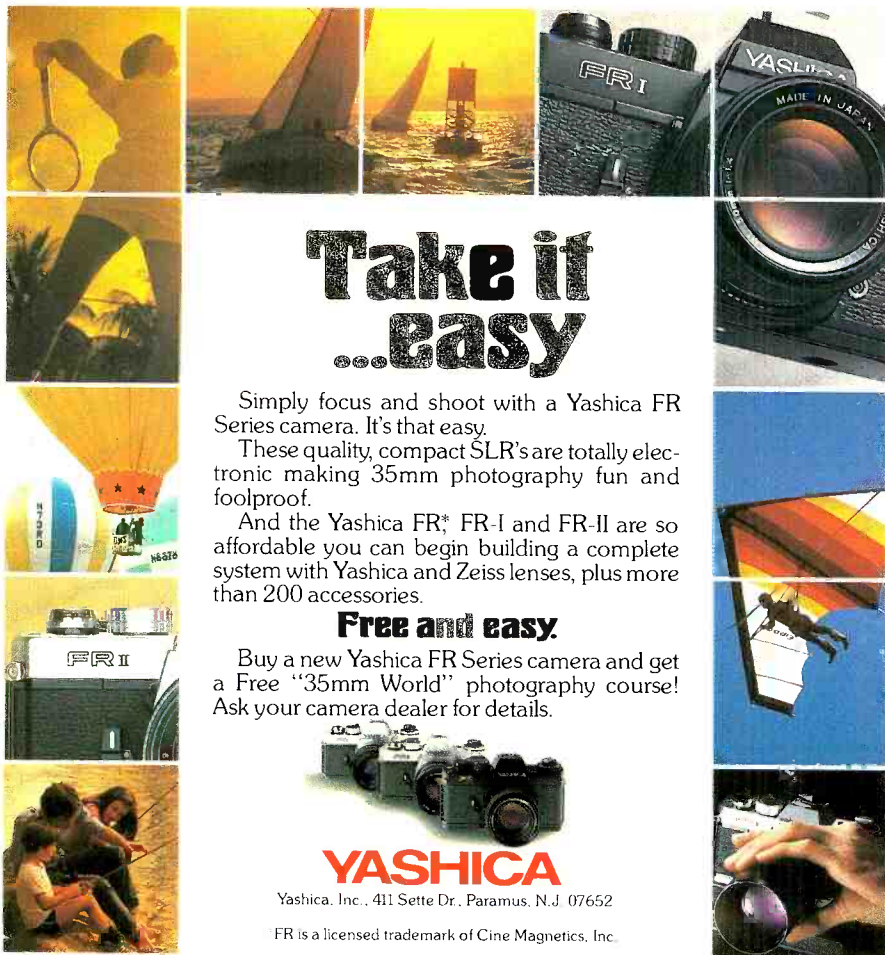
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CIRCLE NO. 60 ON READER SERVICE CARD

EMMYLOU HARRIS: *Blue Kentucky Girl* (see Best of the Month, page 89)

THE KNACK: *Get the Knack*. The Knack (vocals and instrumentals). *Let Me Out; Your Number or Your Name; Oh Tara; (She's So) Selfish; Maybe Tonight; My Sharona*; and six others. CAPITOL SO-11948 \$7.98.

Performance: **By the book—almost**

Recording: **Deliberately old-fashioned**

Theoretically, the Knack's debut album should have me turning handsprings: short, concise pop tunes cut from Sixties English cloth (hooks, teen romance, background harmonies, jangly guitars), all recorded as pristinely—that is, live in the studio with minimal overdubbing—as the material requires. What's more, I've seen these guys in person and they're utterly charming. So how come this record not only bores me to tears, but actually offends me in places?

Well, it's *not* because they're revivalists. Recycling valuable elements of the past, even if it's not a particularly distant past, doesn't bother me as long as it's done with some panache. But the Knack gets on my nerves, and at least part of the reason is that these guys refuse to play the game by the rules: they're much too knowing to come off as innocently as the genre requires. Oh sure, the Sixties groups that invented this kind of melodrama were knowing too (when the Beatles sang about wanting to hold your hand it's quite clear, in retrospect, that they had other areas of the body in mind), but at least they faked it convincingly. The Knack doesn't have the knack. Can you imagine, say, the Beach Boys crooning (as the Knack does in *Good Girls Don't*) a phrase like "sit on my face"?

Worse, the Knack also lacks the angelic singing and addictive tunes that are crucial in pulling off this kind of song. Their songs make all the right structural moves, to be sure, but they have no melodies to speak of, and their vocals are absolutely characterless. They may ooh and aah like Lennon and McCartney, but the sad fact is that they have as little personality as Donny and Marie. This, I think, is where the live show proved deceptive: on stage, they were so energetic that it obscured any serious evaluation of what they were actually doing.

To tell the truth, I feel a bit like a traitor coming down so hard on this band, because anybody playing rock-and-roll for kids, and then trying to get that rock-and-roll on the radio, deserves encouragement in the face of the disco steamroller. And in that sense the Knack may turn out to be worth something after all; they may encourage other people to try the same sort of thing. S.S.

THE MARSHALL TUCKER BAND: *Running Like the Wind*. The Marshall Tucker Band (vocals and instrumentals). *Running Like the Wind; Last of the Singing Cowboys; Answer to Love; Unto These Hills*; and three others. WARNER BROS. BSK 3317 \$7.98, © M8 3317 \$7.98, © M5 3317 \$7.98.

Performance: **Full of hot air**

Recording: **Very good**

The Marshall Tucker Band is one of the best-equipped and certainly one of the most stylish "pure" rock bands we have left. But when it doesn't have a tune, it can sound awfully cold and detached, and here it hardly ever has a

(Continued on page 123)

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tune. It seldom has much to say lyrically, either, so in general this comes off as a rather silly waste of a considerable performing talent. George McCorkle's melodramatic words about the *Last of the Singing Cowboys* are given a melody that is not only beastly cold but spectacularly insipid, and in most of the other songs you don't even have that pointless contrast with the words to toy with intellectually. It's a dud, boys. N.C.

FRANKIE MILLER: A Perfect Fit. Frankie Miller (vocals, guitar, harmonica); Fran Byrne (drums); Tex Comer (bass); other musicians. *A Woman to Love; Is This Love; Papa Don't Know; Darlin'; Good to See You;* and five others. CHRYSALIS CHR 1220 \$7.98, Ⓟ 8CH-1220 \$7.98, Ⓞ CCH-1220 \$7.98.

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

If we were talking about art—or if anyone thought we were—the way to talk about this album would be to cite it as an example of the reductivism that has come to rock of late. Maybe in response to a yen to seem deceptively simple, "A Perfect Fit" is based on the booma-booma fundamentals of the good-time beats (there were about three variations) of early-to-middle-Fifties rock-and-roll and its forebears. As a vocalist, Frankie Miller goes Robert Gordon one (actually several) better by having a dirty, spit-on-the-vocal-cords voice that appears to have some admiration in it for Ray Charles, Lloyd Price, and other pre-Buddy Holly role models. Vocally and otherwise, Miller is a synthesis of things that, relative to the history of rock, are old. And, like some of his peers, he does his reductivist thing focusing a little more on technique than on musical abandon, so it all does seem a little slick. Only a few of his peers get the beat just right, though, and Miller does manage that. The thing has Fifties sensibilities, Seventies technocracy, and what we used to call bubble-gum lyrics, but it rocks. N.C.

MARTIN MULL: Near Perfect/Perfect. Martin Mull (vocals); instrumental and vocal accompaniment. *Don't Put Off 'Til Tomorrow; Pig in a Blanket; This Takes the Cake; The Fruit Song; Bernie Don't Disco;* and five others. ELEKTRA 6E-200 \$7.98.

Performance: **Sell-out**
Recording: **Good**

Martin Mull became known as a comic actor by way of TV's *Mary Hartman, Mary Hartman* and its successors, *Fernwood 2-Night* and *America 2-Night*, but he began as a musical humorist of special talents. His early albums on Capricorn contain some delightful, witty, off-the-wall tracks. In person Mull used to work with a stage setting of ordinary household furniture, and his impersonation of a decidedly middle-class bluesman was wonderfully berserk. Strumming a ukulele and using a baby bottle for a "slide" effect, he sang a "blues" about an upper-class suburbanite: "Well, I woke up this morning, I saw the car was gone/I got so mad I threw my drink across the lawn."

The songs Mull wrote for "Sex and Violins" on ABC showed him becoming snide and vulgar, two distressing characteristics unworthy of his talent. But that was no more successful in reaching a mass audience than his earlier albums were. Now, apparently

(Continued on page 126)

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BLUE jeans are a North American invention, an old tradition and a new lifestyle symbol, right? Today they are so avidly sought after throughout the rest of the world that they are (or could be) our most popular export. Why is it, then, that in America itself the old rough-wear variety has recently taken second place to "designer" and/or "French" jeans? A new perspective, that's why.

The kind of repertoire that Nana Mouskouri does to a fare-thee-well on her Cachet release, "Roses & Sunshine," is also a North American invention: sweet-sounding folk-pop. She draws mostly from traditional

condescension or cutesie patronization, but with great warmth and liveliness and several clever additions from her own European tradition, Mouskouri has brought off a small-scale triumph.

There have been very, very few foreign artists who have been able to move laterally through any of the American pop idioms and not only transcend nationality but actually contribute something to the idiom itself. Maurice Chevalier singing the American-Hollywood songs written for him was one who did it. Catarina Valente, for about twenty minutes in the early Sixties, was another. And, of

heighten the sincerity. She does such a superb job on John Denver's *Sweet Surrender* that she actually had me humming along to the verse and singing outright on the chorus. When you consider that heretofore I've been very hard to impress in the Denver area, you can perhaps appreciate the great power of persuasion Nana Mouskouri can wield.

BUT who is Nana Mouskouri, and why am I saying all these nice things about her? Well, Nana Mouskouri is a Greek singer, somewhere in her late thirties I would say, who has been concertizing around the world now for over a decade. She's one of those performers people who know about such things always make an effort to see whenever they hit town. Her repertoire has always been international, but there's a strong emphasis on Greek songs and she's generally surrounded by a flotilla of musicians playing bouzoukis and whatever other instruments it is that Greek musicians play. On this recording they've all taken a leave of absence to be replaced by a very snappy orchestra conducted by Alain Goraguer, and I can't say that I miss them a bit. No matter what she's singing, Mouskouri is an extraordinarily compelling performer. I've seen her a couple of memorable times: at the very moment she decides there will be silence in the hall or studio, she is able, by turning her great liquid brown eyes upon the audience, to command it. Then she begins. Maria Callas could do the same thing. Mouskouri also has that burning intensity that was a Callas hallmark, and she shares the same ability to obliterate everything around her except the song, its meaning, and her fierce desire to transmit that meaning to you.

But, unlike Callas, it's not all Drama with Mouskouri, as witness her sly, insinuating reading here of *Nickels and Dimes* or the traditional *Down by the Greenwood Side*. There is, however, always present, as there was with Callas, a very high degree of intelligence and musicianship. I hope that it isn't tortuous to draw one final analogy between the two women: Mouskouri is able to assume the American folk-pop idiom and in some ways bring it back closer to its roots, just as Callas, American born and raised here until the age of fourteen, was able to authentically assume the great European tradition of opera.

BY now I think you've probably gotten the idea that it would be sensible for you to get this album whether or not you already own several yards of recordings of the same material by American artists. The production by André Chapelle is as faultless as Mouskouri's performances, right down to the creative use of that hokey old device, the echo chamber. This is a St. Laurent album for those who have realized that Levi Strauss isn't the only game in town. —Peter Reilly

NANA MOUSKOURI: *Roses & Sunshine*. Nana Mouskouri (vocals); orchestra, Alain Goraguer cond. *Roses Love Sunshine; There Is a Time; Down by the Greenwood Side; Tomorrow Is a Long Time; Sweet Surrender; Nickels and Dimes; All Over the World; Love Is a Rose; Even Now; I Never Will Marry; Autumn Leaves.* CACHET CL3-3000 \$7.98, © CL8-3000 \$7.98, © CL9-3000 \$7.98.



Just Jaeckin/Phonogram

Nana Mouskouri

sources (though using brilliant new arrangements, mainly by Joan Sakel), but she also includes such latter-day folkniks as Bob Dylan (*Tomorrow Is a Long Time*), John Denver (*Sweet Surrender*), and Miz Dolly Parton herself (*Nickels and Dimes*). And how is it that she does this material better than any other female singer since the heyday of Joan Baez? Also because of a new perspective.

Just as the designers, French or otherwise, have recut our basic jeans with full admiration for what made them unique in the first place (comfort, durability, and an ageless, sexless, classless symbol of the casual life) and turned them into something a little newer, a lot less asexual (you've seen Aunt Myrt's new disco jeans, ain'tcha?), and with much more individuality, so has Nana Mouskouri brought her sophisticated musical gifts to bear on an established, by now taken-for-granted, old-favorite pop style. With absolutely no

course, Marlene Dietrich certainly did it in her songs from *Destry Rides Again*, particularly *See What the Boys in the Back Room Will Have*, which changed the western saloon song forever, and probably also in her one-woman-show performances of *Blowin' in the Wind* and *Puff, the Magic Dragon*. But after naming those three, the mind goes blank.

Nana Mouskouri's work on "Roses & Sunshine" actually enlarges the listener's perception of material that seemed to have achieved old-shoe status years ago. Her phrasing and intonation on Dylan's *Tomorrow Is a Long Time* brought me a lot closer to actually liking the song than I've ever come before. Perhaps it's the lack of portentousness, a portentousness that American performers seem to feel is a necessity when intoning the lyrics of The Master, that caught me in Mouskouri's performance, or perhaps it was just the slight, almost imperceptible accent that seemed to

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reaching for the brass ring in "Near Perfect/Perfect," recorded live, Mull has turned his vulgarity loose altogether. Sexual and religious humor may be a matter of personal taste, but it can be done either well or badly. Mull does it badly; casting himself as a second-rate, ego-centric rock singer, time after time he goes for the cheap shot. He gets laughs from the audience, but as far as I'm concerned, the album is a flop.

J.V.

WILLIE NELSON AND LEON RUSSELL: *One for the Road*. Willie Nelson (vocals, guitar); Leon Russell (vocals, piano); instrumental accompaniment. *Detour; I Saw the Light; Heartbreak Hotel; Let the Rest of the World Go By; Trouble in Mind; Don't Fence Me In; Danny Boy; Always; Summertime; Am I Blue;* and ten others. COLUMBIA KC2 36064 two discs \$11.98, © K2A 36064 \$11.98, © K2T 36064 \$11.98.

Performance: **Loose to lush**
Recording: **Good**

This double-disc set is more like two individual albums, each disappointing in a different way. Actually, nostalgia is the theme of the whole of it. The record with Leon Russell pines for outdoorsy (*Don't Fence Me In*), bluesy (*Trouble in Mind*), rockabilly (*Heartbreak Hotel*), and westward-looking (*Sioux City Sue*) days, while the other record—not only without Leon, but also without the sound of Willie Nelson's regular band—is what you might call salon nostalgia. You might also call it "Stardust, Phase II," and you might also call it too schlocky for words.

The first half, with Leon and Willie's band, has a loose, almost live feel to it, and it has its moments, especially when Russell gets into the groove he was into in his own c-&-w album, "Hank Wilson's Back." Surprisingly, this happens best in *Heartbreak Hotel*, in which the two start out harmonizing on the verse with Willie doing his thing solo on the chorus, and it comes together pretty well again in *Trouble in Mind*. The songs in that half of the album are much more charming for me to remember than the likes of *Tenderly* and *Far Away Places with Strange Sounding Names* that populate the salon half. The first-half looseness does not always draw the best out of Willie's band, though, which actually plays better in the studio than it usually does live. In part this is because Mickey Raphael, the harp player so prominent in and around the vocal line, tends to overplay and to lean on clichés when the setting is too informal.

On the other hand, the absence of Willie's bar-trained band is the worst thing about the second half of the album. The presence of the band's incongruous sound was what made the difference in "Stardust." With strings and tinkle piano and the usual schmaltz, *Stormy Weather* sung by Willie is almost as tired and schmaltzy as it is sung by anyone else. What this half of the album demonstrates, I think, is that anybody can take anything to excess, including Willie Nelson. I hope he's through messing around now and gets back to making real Willie Nelson albums.

N.C.

ROY ORBISON: *Laminar Flow*. Roy Orbison (vocals); vocal and instrumental accompani-

ment. *Easy Way Out; Love Is a Cold Wind; Lay It Down; I Care; We're into Something Good; Movin'*; and five others. ELEKTRA 6E-198 \$7.98, © ET8-198 \$7.98, © ET5-198 \$7.98.

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

Roy Orbison was one of the minor stars of the rock era that ended with the British Invasion, and his bigger hits—*Only the Lonely, Crying, Runnin' Scared, Pretty Woman*—are staples of "golden oldie" radio programming. His voice had a melodramatic tremolo, and he went for "high" notes (actually middle-register notes well within his range, but they were sprung at the right theatrical moments). He's not had a hit in quite some time, but he is well remembered.

"Laminar Flow" is Orbison's second album after a long silence. He is still in good voice, but his producers—Clayton Ivey and Terry Woodford—apparently couldn't make up their minds whether to present him as a "living legend" or as a pilgrim on the comeback trail. The songs, arrangements, and performances all temporize, as if in hope that Orbison's reputation will carry them. Not once is he allowed (or perhaps he does not allow himself) to indulge in the ham acting that first made him successful; the listener keeps waiting for something to happen and it never does. The whole album is a furtive compromise between Orbison's past and his present. The only thing that comes close to working is *Hound Dog Man*, which at first I thought was

(Continued on page 130)

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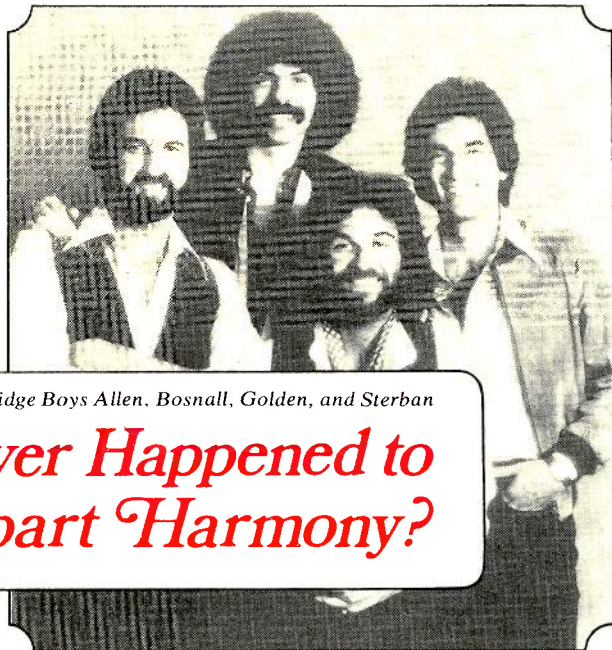
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Oak Ridge Boys Allen, Bosnall, Golden, and Sterban

Whatever Happened to Four-part Harmony?

THE urbanization of pop music has come to mean that it is less and less a repository for what we have always taken to be Americana. Bits of that have to be squeezed into special-interest musics. The male quartet, for example, the most mobile and concentrated example of a group-singing tradition that goes back to the cottonfields, churches, and barbershops, now survives mostly in rhythm-and-blues (if the quartets are black) and in country music (if they are white). This was not always the case.

Twenty-five years ago, when the farm background was fresher in everyone's mind, the pop charts were virtually bombarded with four-part harmonies: the Four Coins, the Ames Brothers, the Mills Brothers, the Four Lads, the Four Freshmen, the Four Preps, the Four Aces . . . Today, even though four is a popular number of persons in a rock band, you'll hear mostly *three*-part harmonies when you hear vocal harmonies, even though more than three persons may be singing.

But in country music the male quartet still survives, in the "pure" or gospel-only form, as an esoteric subgenre (there are radio stations in the hinterlands that program *only* such music sandwiched between preaching, livestock quotations, and the weather), and as a secular adulteration nowadays best represented by two groups, the Statler Brothers and the Oak Ridge Boys.

These two represent, respectively, the old pros and the brash young rookies of this sort of thing. The Statlers (two of whom actually are brothers—named Reid) are the premier harmonizers in the field, but they were not the first to convert from gospel to secular music without being struck dead by God. The Jordanaires, who used to sing only "sacred numbers" in their Grand Ole Opry appearances, made the reverse conversion years ago to back a young and controversial singer named Elvis Presley. That must have been traumatic, for there were still plenty of grandparents alive then who believed *all* secular music was

sinful, and this Presley guy wiggled his hips to boot. The Statlers' change was made *several* years ago, though, which may help explain why the group has courted a conservative image. Easy-to-get theme albums, the "whole-some" humor and show-biz moxie they learned on the gospel tour, incessant homage to Americana and to nationalism—these have been the principal ingredients of their very successful recipe.

And they are again in their new Mercury album, "The Originals." Just to make sure there's no mystery about the theme, they explain it at some length in the liner notes: some of the songs are "original material" (the Reid brothers write most of that), and some salute original icons such as Gene Autry, country music, and baseball (which also happen to be bits of Americana, to which the Statlers have a Pavlovian response). *Just a Little Talk with Jesus* "was the original song the group sang" in its gospel days; and—hold on to your hat—*The Star-Spangled Banner* is included at the end because "we love to wave the flag, and if there's a prettier or more original sight . . ." And so on. The Statlers make this sort of thing as folksy as an ice cream soda with Fibber McGee, Judge Hardy, and the Great Gildersleeve. You can still feel patronized sometimes, but they *do* have style.

The newcomers, the Oak Ridge Boys, formed in the Seventies under a different set of attitudes about "gospel" and "secular," strike a less conservative image, are flashier dressers, and tend to hop around like pop stars. And technically, man for man, they probably have better voices, as you can hear in "The Oak Ridge Boys Have Arrived." But their voices don't blend the way the Statler Brothers' voices do, they don't have a trademark sound, and they don't have a very distinctive group style.

The sound of the Statlers, probably owing mostly to the sound of lead singer Harold Reid, is reminiscent of the resonant nasality of the Ames Brothers. But the Statlers relate

to a lyric more intelligently than the Ames did, and they sound the same loud or soft, low or high. The Oak Ridge Boys tend to feature solo parts that run longer and, as harmonizers, to have different sounds as the musical situation changes. They sound best on a rising phrase, where the high tenor grows in relative volume and colors the sound in a way vaguely reminiscent of the Four Lads.

One thing the gospel influence does is exaggerate the high and low extremes of human voices. The gospel use of the bass singer is almost pure showmanship, and both these groups have window-rattling bass singers—although Don Reid of the Statlers seems to cut in and out (like the intermittent bass singing of the late A. P. Carter, which was lifted straight out of church). The pop quartets of the early Fifties tended to tone down this sort of thing, except that they too had their quirks, the Four Lads flaunting their top end, the Four Aces pigging out on dynamics, etc.

NEITHER of the albums at hand is a gem, but each is much easier to take than, say, the pious, rattling-dry harmonies of the Speer Family (probably the best known of today's gospel-only groups) or the self-consciousness of a "preservationist" barbershop quartet (they were more fun when they were campy and their tenors sounded like Jerry Colonna). The Statlers' "Originals" tries, as usual, too hard to be cute, and Jerry Kennedy's production is too buttoned-down, but it does demonstrate some stylish quartet singing, especially in the occasional straight-ahead song such as *Here We Are Again*. The Oak Ridge Boys' entry not only isn't thematically unified but doesn't even necessarily sound like the same group from cut to cut. Nevertheless, the taste shown in the song selection is higher than average, some of the singing is technically excellent, and their versions of *Leaving Louisiana in the Broad Daylight* and *Dancing the Night Away* show that the secularized quartet can be thoroughly modern and still make you feel good about its roots.

Anyway, even censorious grandparents ought to know that *all* music, as Kurt Vonnegut (and Martin Luther) points out, is sacred . . . except maybe *Louie Louie*.

—Noel Coppage

THE STATLER BROTHERS: *The Originals*. The Statler Brothers (vocals); instrumental accompaniment. *How to Be a Country Star; When the Yankees Came Home; Here We Are Again; Where He Always Wanted to Be; Mr. Autry; Nothing as Original as You; Counting My Memories; A Little Farther Down the Road; Almost in Love; The Star-Spangled Banner.* MERCURY SRM-1-5016 \$7.98, © 81-5016 \$7.98, © 41-5016 \$7.98.

THE OAK RIDGE BOYS: *Have Arrived*. The Oak Ridge Boys (vocals); instrumental accompaniment. *Sail Away; There Must Be Something About Me That She Loves; Sometimes the Rain Won't Let Me Sleep; I Gotta Get Over This; My Radio Sure Sounds Good to Me; Dream On; Leaving Louisiana in the Broad Daylight; Every Now and Then; Dig a Little Deeper in the Well; Dancing the Night Away.* ABC AY-1135 \$7.98, © 8020-1135H \$7.98, © 5020-1135H \$7.98.

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a remake of the title tune from a Fabian movie (now *there's* a magical name—when is *he* going to make a comeback?). It turned out to be a tribute to Elvis Presley, simple and poignant—and belated. The market for Elvis tributes, even at its height, was brief and crowded, and that was two years ago. Poor Orbison! Next time he records, I hope he is in better hands. J.V.

JOHNNY RODRIGUEZ: *Rodriguez*. Johnny Rodriguez (vocals); instrumental accompaniment. *Down on the Rio Grande; Don't Be Afraid to Say Goodbye; When the Honey-moon Ends; Driftin' Away; Paid Vacation; Street Walker*; and four others. EPIC KE 36014 \$7.98, © KEA 36014 \$7.98, © KET 36014 \$7.98.

Performance: **Too polite**
Recording: **Good**

As one index of how decadent we've become, there are in this land a number of *automated* FM country stations. I mention it because they seem to favor the amorphous country—but not *too* country—acoustic instrumental jangle so prominent in this album. Johnny Rodriguez is moving toward credence; he has fine, distinguished, but undistorted vocals within his range, and he is starting to write better, but he'd move faster if he'd get away from overly polite melodies and toothless back-up. Several of the lyrics here seem to indicate that Rodriguez wants the album to be more than a puff of pleasantries, but he has undone himself by giving it a sound that won't let it be anything else. Or maybe Billy Sher-

rill, as producer, did that (it wouldn't be the first time), and maybe Rodriguez ought to hook up with someone crazy but passionate, say Jack Clement, and aim a little harder at those stations that still have human beings operating them. N.C.

SPINNERS: *From Here to Eternally*. Spinners (vocals); instrumental accompaniment. *It's a Natural Affair; Don't Let the Man Get You; Are You Ready for Love; Plain and Simple Love Song*; and four others. ATLANTIC SD 19219 \$7.98, © TP 19219 \$7.98, © CS 19219 \$7.98.

Performance: **Rerun**
Recording: **Satisfactory**

Gradually slipping from the top of the soul heap, where they stood in 1974, the Spinners have been producing records that sound disappointingly like clones of each other. Their latest does not depart from the pattern. Everything here is pleasant enough, and there are adequate bursts of spirit, with Thom Bell presiding from his keyboard as usual. But we've heard it all before. *Are You Ready for Love* sounds like an inferior inversion of their old biggie *Mighty Love*, minus the driving force of former lead singer Felipe Wind, who seems to have all but disappeared since leaving the group a few years ago. The best moments are in *One Man Wonderful Band*, a tribute to Stevie Wonder, and *Plain and Simple Love Song*, a ballad that provides a welcome touch of tenderness. Besides the relative disappointment of the music, some dunderhead has given the album the most repel-

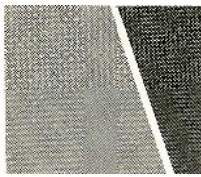
lent cover I've seen outside of my nightmares. Adorned with assorted reptilian monsters and other creatures that defy description, it bears no relationship to anything found inside. P.G.

CANDI STATON: *Chance*. Candi Staton (vocals); instrumental accompaniment. *I Ain't Got Nowhere to Go; When You Wake Up Tomorrow; Rock; Chance*; and two others. WARNER BROS. BSK 3333 \$7.98, © M8 3333 \$7.98, © M5 3333 \$7.98.

Performance: **A mixed bag**
Recording: **Satisfactory**

After her last album, "House of Love," I would have been willing to wager that Candi Staton, one of the more carefully turned-out r-&-b singers of the day, was on the verge of a major upward swing in her career. She seemed to be singing with greater authority and had finally fastened down a repertoire that effectively showcased her vocal assets.

Well, Staton has definitely moved since that last record, but in a somewhat unexpected direction. Evidently influenced by the ubiquity of disco, she has devoted two-thirds of her new set to fairly nondescript songs (some of which she helped write) supported by That Beat. The result is mixed, for Staton's strength is her expressive range, and that is held uncomfortably in check by the limitations of this music. What she is singing does not always mesh fully with what is happening in the background. She seems most at home here not with her own songs but with a traditional funk treatment of Ashford and Simp-



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son's *I Live*, which is in a groove she is more accustomed to. P.G.

RAY STEVENS: *The Feeling's Not Right Again*. Ray Stevens (vocals, piano); instrumental accompaniment. *I Need Your Help Barry Manilow*; *Get Crazy with Me*; *Gimme a Smile*; *Daydream Romance*; *L'Amour*; and five others. WARNER BROS. BSK 3332 \$7.98, © M8 3332 \$7.98, © M5 3332 \$7.98.

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

Of course you ought to be conversant with the hit: *I Need Your Help Barry Manilow* is quite a deft harpooning of machine-made schlock. Written by somebody named Dale Gonyea, it is almost brutal, bless it, in turning Barry Manilow devices loose on Barry Manilow. But speaking of schlock, to quote Paul Harvey, another hero of the times, the rest of the album is the rest of the story. It's that part that Ray Stevens mostly wrote or helped write, and in it he goes straight and might as well be Barry Manilow. It's so schlocky, and so Manilow schlocky, with that plastic grandiose self-importance and that quality of "romanticism" cooked up by remote control, that you wonder why Stevens can't see for himself what he has done here. *Get Crazy with Me* even sounds like *This Time We Made It* (although *Gimme a Smile*, which Stevens didn't write, doesn't sound so much like a Barry Manilow tune as like a Tony Orlando tune—if there is such a difference). On the other hand, if you gave Stevens "credit" for doing it all on purpose, you'd be branding him

a dimwit for not knowing that jokes this long just never work—and he's certainly not dim-witted; his *Ahab* and *Gitarzan* stuff may not be wildly original, but he knows the basics of the humor racket.

Actually, the album is consistent with the two sides of Stevens long visible. There's the zany side of *The Streak* and such, and there's the sober side, which tends to lecture: "You better take care of business, Mr. Businessman," "Everything is beautiful in its own way," etc. It's just that here you get all the zaniness shot in one wad, so to speak, and you get the rest of Ray Stevens, which is indeed something like most of Barry Manilow, everywhere else. As music it's trash, but if you're an irony monger it'll make your eyes bug out like you know whose. N.C.

JOHN STEWART: *Bombs Away Dream Babies*. John Stewart (vocals, guitar); Lindsey Buckingham (guitar); Brian Garofalo (bass); Michael Botts (drums); other musicians. *Gold*; *Lost Her in the Sun*; *Runaway Fool of Love*; *Somewhere Down the Line*; *Midnight Wind*; *Over the Hill*; and four others. RSO RS-1-3051 \$7.98, © 8T-1-3051 \$7.98, © CT-1-3051 \$7.98.

Performance: **Disappointing**
Recording: **Average**

Gordon Lightfoot's "Endless Wire" must be the model for albums like this by old folkies tinkering at this late date with electric guitars—in which case "Bombs Away Dream Babies" is merely another one that can't touch it. I've been a John Stewart fan for

years, have gone to some trouble to point out the magnificence of his big, craggy voice, and don't mind so much his trading his cowboy hat for a blow-dried hair style and satin shirt and electric guitar. What I mind is that one after the other of his songs seems to have the same tune, and not a full-blown tune at that, but enough tune for about half a chorus. Aside from that, this album doesn't quite have a sound of its own. There's a lot of the old cowboy sound still in it, sometimes awkwardly grafted onto the soft-rock influence that comes from having two Fleetwood Macs in the studio. But, with tunes, it would have been interesting. It sounds like Stewart wasn't completely in charge of the sound, that he was taking too much advice. Where he should have sought advice was in the construction of melodies. N.C.

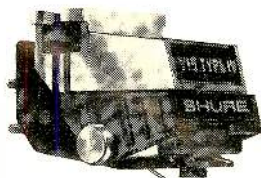
MICK TAYLOR. Mick Taylor (vocals, guitar, bass, keyboards); other musicians. *Leather Jacket*; *Alabama*; *Slow Blues*; *Baby I Want You*; *Broken Hands*; and four others. COLUMBIA JC 35076 \$7.98, © JCA 35076 \$7.98, © JCT 35076 \$7.98.

Performance: **At sea**
Recording: **Fine**

Mick Taylor quit the Rolling Stones ostensibly because he wanted to make his own musical statement, and he's spent the last four years agonizing over this solo debut. Indecision, not surprisingly, looms large all over it: this has got to be one of the most understated and reticent albums in recent memory. It demonstrates that Taylor really is one of the

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TOOTS HIBBERT:
an earthy, earnest
singer reminiscent
of Otis Redding

most graceful and lyrical of the post-Clapton English blues players, but it makes me think of Kirk Douglas in *Young Man with a Horn*—Taylor seems to be searching for a note that isn't even on the instrument.

So what do we get? An eclectic stew. There's some nice enough mood jazz, some acoustic and electric blues workouts that are refreshingly subtle, and some attractive pop stuff (*Leather Jacket*, which he sings engagingly, could almost pass for Alex Chilton). But of course the whole thing refuses to come together; there's no center. To his credit, Taylor hasn't capitalized on his tenure with Mick and Keith (actually, this album lends credence to the idea that he learned as much from them as they did from him), but, for all the carrying on about new directions, he hasn't got a clue as to what they might or should be. The result is less an album than a resumé.

THIN LIZZY: *Black Rose (A Rock Legend)*. Thin Lizzy (vocals and instrumentals). *Do Anything You Want To; Toughest Street in Town; Róisín Dubh (Black Rose), A Rock Legend; My Sarah; Waiting for an Alibi*; and four others. WARNER BROS. BSK 3338 \$7.98, © M8 3338 \$7.98. © M5 3338 \$7.98.

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

The big moment on this album is supposed to be the closing cut on the second side, *Róisín Dubh (Black Rose)*, *A Rock Legend*, which is Thin Lizzy's version of an old Gaelic poem (translated in the nineteenth century) about the doings of Cuchulain, a warrior and—or so I gather from the confused inner-sleeve annotation—Irish Unionist of long ago. A statue commemorating the death of the hero stands in the General Post Office in Dublin. If I were Cuchulain, I would come down off the pedestal and sue Thin Lizzy for musical defamation of character. I can just see him, eyes afire and great broadsword in hand, hacking away at the studio control board.

The rest of the album is more blather and

fuss. The only exception is *My Sarah*, a love song that almost goes somewhere but needs more work. Even in its halfway state it's the best thing on the album—so of course it's buried at the end of side one. Arrgh!

J.V.

RECORDING OF SPECIAL MERIT

TOOTS & THE MAYTALS: *Pass the Pipe*. Toots Hibbert (vocals); instrumental and vocal accompaniment. *Famine; Inside, Outside; Feel Free; Get Up, Stand Up; No Difference Here*; and four others. MANGO MLPS 9534 \$6.98.

Performance: **Very good**
Recording: **Good**

Reggae is distinguishable not only by its rhythm but also by its lyrics, which comment on the mores and foibles of Caribbean—and specifically Jamaican—society. Most of the reggae heard in this country has to do with the problems of the Jamaican poor, as in the shantytowns of Kingston, and the most successful reggae artists, such as Jimmy Cliff and Bob Marley, are political commentators as much as songwriters and musicians. Reggae is a lot more palatable to me as satire than as Third World (Rastafarian) preaching, which is why I've always found Toots and the Maytals both the most enjoyable and the most convincing reggae band. Toots Hibbert is an earthy and earnest singer (some of his vocal syncopations sound like the late Otis Redding), and the Maytals play like they're playing for listeners (Marley's and Cliff's bands sound as if their arrangements were based on a United Nations resolution). Unfortunately, the chic left-wing sentiments of Marley and Cliff are what sell to certain American audiences, leading more musical groups like Toots' sometimes to be overlooked. Don't overlook "Pass the Pipe."

J.V.

WET WILLIE: *Which One's Willie?* Wet Willie (vocals and instrumentals). *Ramona; Stop and Take a Look/Don't Let the Green Grass Fool You; Weekend; Smoke; The Hard Way;*

and four others. EPIC JE 35794 \$7.98, © JEA 35794 \$7.98, © JET 35794 \$7.98.

Performance: **Very good**
Recording: **Good**

Wet Willie is an experienced Southern band that's found a cozy niche between rock and pop; the arrangements and delivery put a shine on the sometimes ho-hum self-contained material. The band has several assets, including the lead vocals of Jimmy Hall and the production by Lennie Petze, who gives the band a full sound (except, inexplicably, on *Ramona*, where the vocal mix is cockeyed). The best of Wet Willie's own songs, which are mostly written by keyboardist Mike Duke, is *This Time*, a throwback to the Brill Building hold-me-kiss-me items of the mid-Sixties. The outside material includes *Ramona*, by Joe Droukas and Peter Solomon, a white-soul "story song," and *You Don't Know What You Mean to Me* by Eddie (Knock on Wood) Floyd. The band has fun with both of them. This isn't a great album, but it's a very sturdy one.

J.V.

WINGS: *Back to the Egg*. Wings (vocals and instrumentals); other musicians. *Reception; Getting Closer; We're Open Tonight; Spin It On; Again and Again and Again; Baby's Request; To You; Rockestra Theme*; and six others. COLUMBIA FC 36057 \$7.98, © FCA 36057 \$7.98, © FCT 36057 \$7.98.

Performance: **Soft-boiled**
Recording: **Lovely**

Without the other Beatles, John in particular, to keep him in line, Paul is unbearably cute-sie-poo. His lyrics are vapid, his wife is a no-talent, and his melodic gift has all but deserted him unless you really like songs that sound like Lifesaver commercials. The problem is that the guy also has this annoying habit of occasionally throwing into his albums something that really works, something so good that you can't figure out whether he's just gotten lucky or he deliberately grinds out the bad stuff for a market he has shrewdly assessed as being desperate for elevator music. For every triumph like 1974's *Junior's Farm*, you have to endure dross like the entirety of last year's "London Town," which gets pretty wearing and accounts for the glee with which critics take him apart. Meanwhile, every single note the man records sells in the zillions.

Anyway, as might have been expected, his new "Back to the Egg" has one really transcendent moment of glory: *Getting Closer*, a classic rocker with a soaring melody, energy, sass, magnificent dynamics—exactly the kind of effortless power pop that in theory McCartney shouldn't be able to pull off any more, old fart that he is. The rest, barring *Rockestra Theme*, the loose, splashily entertaining all-star instrumental track that begins side two (featuring, among others, members of the Who, Led Zeppelin, and Elvis Costello's Attractions), is more of the usual emptyheaded whimsical mush. It's all gussied up with a production job that is even more opulent than usual, and there's some singing from the star that, divorced from the material, stacks up as the most technically impressive he's done since "Abbey Road." And he *did* have the sense to leave his recent "disco" single, *Goodnight Tonight*, off the record, so perhaps I shouldn't bitch. Hey, nice job, Paul!

S.S.

(Continued on page 134)

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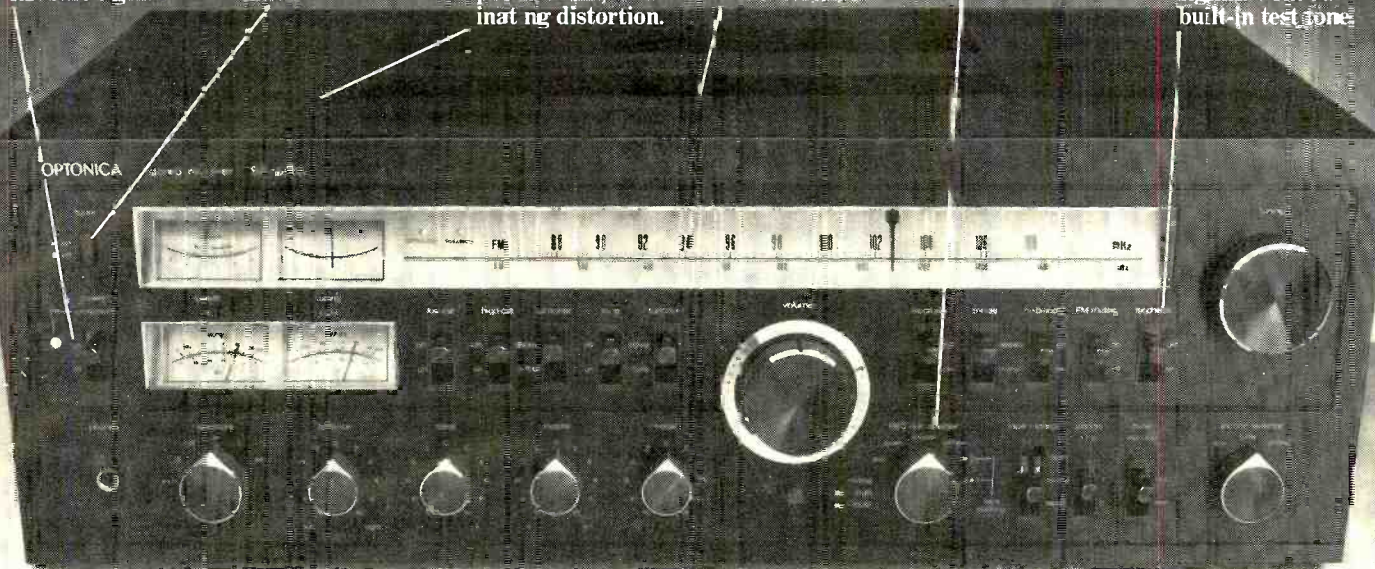
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JAZZ



TOM BROWNE: *Browne Sugar*. Tom Browne (trumpet, flugelhorn); instrumental accompaniment. *Throw Down*; *Herbal Scent*; *What's Going On*; *Antoinette Like*; and four others. ARISTA GRP 5003 \$9.98, © A8T 5003 \$9.98, © ACT 5003 \$9.98.

Performance: **Baby formula**
Recording: **Good**

Producers Dave Grusin and Larry Rosen are not exactly known for originality or trend-setting, but Grusin has the Bob James formula down pat and here he milks it for all it isn't worth. You have never *heard* such blandness. No, that's not right—you *have* heard it, over and over again, but you probably never paid much attention to it. I feel sorry for trumpeter Tom Browne, the young man whose album this nominally is; he sounds as if he knows his instrument, and he still has time—he's only twenty-four—to find a personal style. But here he is a mere tool in the let's-grind-out-one-more hands of his producers. I really don't know how to convince you that this album is to the ears what I imagine a piece of cardboard must be to the palate, but try chewing on a box top before you go to your record dealer. The trip may not be necessary. C.A.

RECORDING OF SPECIAL MERIT

RON CARTER: *Parade*. Ron Carter (bass, piccolo bass); Joe Henderson (tenor saxophone); Chick Corea (piano); Tony Williams (drums); other musicians. *A Theme in 3/4*; *Gypsy*; *Sometimes I Feel Like a Motherless Child*; and three others. MILESTONE M-9088 \$7.98, © 8-9088 \$7.98, © 5-9088 \$7.98.

Performance: **Right Ron**
Recording: **Very good**

A staunch advocate of acoustic jazz, bassist Ron Carter continues to put his music where his mouth is, so to speak, and bring us excellent antidotes for the dread fusionitis. His fifth Milestone album, "Parade," features a quartet that is different in both personnel and instrumentation from the excellent one he has led in recent years. Here our acoustic missionary has managed to reconvert—if only for thirty-four minutes—fusionsists Joe Henderson, Chick Corea, and Tony Williams to music that will be played and admired long after their own effusions have short-circuited.

A horn ensemble of five brass instruments and two reeds is heard on all but one selection (*Gypsy*); the arrangements by Wade Marcus complement Carter's own quartet arrangements. As on previous Carter albums, the orchestral embellishments are done tastefully and unobtrusively, enhancing rather than obstructing the swing of such lively items as *Parade* and *Tinderbox*. Speaking of swing, *Gypsy*—featuring the quartet in the raw—has it. The opening features Henderson and Co-

rea playing a simple figure in unison and at a fraction of the tempo established by Carter and Williams—a very effective lead-in to a number that brings out the best in all, with excellent individual statements by Henderson, Corea, and Carter. Carter's twangy piccolo bass comes to the fore on *Parade* and *Tinderbox*, and it is featured alone with the horns on a beautiful reading of *Sometimes I Feel Like a Motherless Child*, the only tune in this set that was not composed by Carter. Ron Carter has done it again, giving us a fine new album that is different from his previous efforts. C.A.

CRUSADERS: *Street Life*. Crusaders (instrumentals); vocal accompaniment. *My Lady*; *The Hustler*; *Carnival of the Night*; and four others. MCA MCA-3094 \$7.98, © MCAT-3094 \$7.98, © MCAC-3094 \$7.98.

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

At the moment I'm unable to put my hands on one of the earliest hits by the Crusaders, re-

corded back in the early Sixties when they called themselves the Jazz Crusaders. Titled *The Young Rabbits*, it was an appealingly agitated ditty that echoed the frenetic quality of those post-bop days when some of us were trudging about in sneakers and weird garments, caught up in a residual beatnikism predating the arrival of the hippies. I can remember everything about that record, particularly the lead trombone of Wayne Henderson, now long gone from the group. Back in those days, the Jazz Crusaders played with guys like Joe Pass on guitar and Monk Montgomery on bass (when Victor Gaskin wasn't hanging in with them). They were far from giants, but a certain amount of musical integrity and jazz authenticity underscored their efforts.

It's all different now, though the group still claims three of its earliest members, namely Wilton Felder on bass and saxes, Stix Hooper on drums, and Joe Sample on keyboards (formerly piano). They produce homogenized instrumentals echoing the tedium that threatens
(Continued on page 136)



Culver Pictures

Music who combine originality, style, guts, and musicianship in every performance.

My own particular favorites here are in the set with Billy May's orchestra. O'Day takes several Cole Porter songs and sings the Daks-slacks off them. She races through *Just One of Those Things* with high, careless abandon, cajoles *Easy to Love* so it's less of a tribute than an offhand invitation, and rockets through *I Get a Kick Out of You* with the sang-froid of a wing-walker circling Bailey's Beach. And even though O'Day pays more attention to lyrics than do most jazz singers, she never loses her grasp on her shimmering tone or her driving musicianship. This album is a must for any collection.

If "The Big Band Sessions" whets your appetite for more O'Day, three discs recently released by Emily Records (P.O. Box 123, North Haven, Conn. 06473) will help satisfy your hunger. Recorded in Japan (and available there on the Trio label), "Anita O'Day in Tokyo" (Emily 9578), "My Ship" (Emily 11279), and "Live at Mingo's" (Emily 11579) provide a feast of *post-big-band* O'Day.

—Peter Reilly

Anita O'Day: Big-band Harvest

CHRIS ALBERTSON and Robert Hurwitz have done a superb job of assembling a Verve reissue of singer Anita O'Day's work with four big bands in 1959-1961. The records are complemented by Albertson's equally superb profile of O'Day, who recently celebrated her fortieth year in the business and, judging by her recent appearance on the *Dick Cavett Show*, is probably ready for forty more with as little audible wear and tear. The final superlative is, of course, Anita O'Day herself, one of that rare breed of Women About

ANITA O'DAY: *The Big Band Sessions*. Anita O'Day (vocals); instrumental accompaniment, Gary McFarland, Jimmy Giuffre, Johnny Mandel, Billy May cond. *Up State*; *Boogie Blues*; *Night Bird*; *A Woman Alone with the Blues*; *The Ballad of the Sad Young Men*; *You Came a Long Way from St. Louis*; *It Had to Be You*; *The Way You Look Tonight*; *Hershey Bar*; *Gone with the Wind*; *Come Rain or Come Shine*; *My Heart Belongs to Daddy*; *Easy Come, Easy Go*; *A Lover Is Blue*; *You're a Clown*; *Trav'lin Light*; *Don't Explain*; *If the Moon Turns Green*; *I Hear Music*; *Lover Come Back to Me*; *Crazy He Calls Me*; *What Is This Thing Called Love*; *Ten Cents a Dance*; *Just One of Those Things*; *Have You Met Miss Jones*; *Easy to Love*; *Get Out of Town*; *Night and Day*; *I Get a Kick Out of You*; *Lover*; *Johnny One Note*. VERVE VE-2-2534 two discs \$14.98, © 8T-2-2534 \$14.98, © CT-2-2534 \$14.98.

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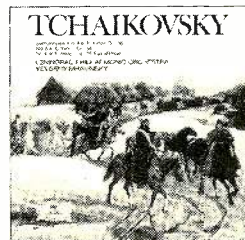
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to reduce all popular music to a common denominator so low even the tin-eared will be turned off. The album's flashy cover says all the worst things we've ever suspected about L.A., and the music inside is even more banal. As guest singer, Randy Crawford struggles hard to elevate the title track above its innate tackiness, but he fails, and it's all further downhill from there. This is music designed to be forgotten, on the same level as a fast-food burger grabbed on the run. Now, where *did* I put that old *Rabbits* disc? P.G.

RECORDING OF SPECIAL MERIT

ART FARMER: *To Duke with Love*. Art Farmer (flugelhorn); Cedar Walton (piano);

Sam Jones (bass); Billy Higgins (drums). *In a Sentimental Mood; It Don't Mean a Thing. The Brown Skin Gal in the Calico Gown*; and three others. INNER CITY IC 6014 \$7.98.

Performance: **Mellow Art**
Recording: **Very good**

At last someone has put out an album that does Art Farmer justice. "To Duke with Love" is not a new recording—it was made in 1975 for the Japanese East Wind label—but it is fully representative of Farmer's playing as I heard it recently in a New York club. The simple quartet format shows Farmer's talent to much better advantage than such CTI releases as "Crawl Space" (CTI 7073) and "Something You Got" (CTI 7080), which

flung the former co-leader of the Jazztet into an unbecoming mess of arrangements.

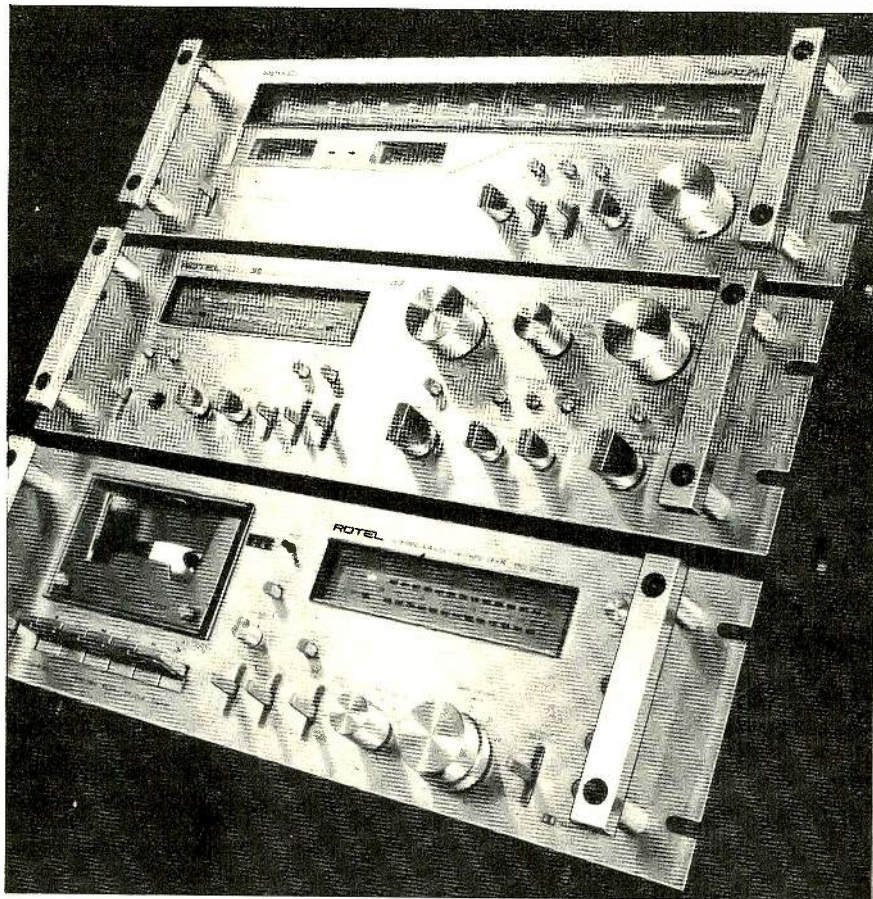
Producers Yasohachi Itoh, Kiyoshi Itoh, and Yukio Morisaki (with executive producer Toshinari Koimona, that adds up to one producer per musician!) could hardly have gone wrong combining the tasteful, rich, well-seasoned horn of Art Farmer with the formidable Cedar Walton Trio. Farmer is one of the most lyrical trumpeters around, and his almost sinfully luxurious sound on the flugelhorn—the only instrument he plays on this session—gives this Ellington material a perfect voice. Walton and Farmer played together in the Jazztet almost twenty years ago, and they are obviously still on a common wavelength, their interplay on Billy Strayhorn's beautiful *Lush Life* being but one proof of that. Bassist Sam Jones and drummer Billy Higgins lay down a solid rhythmic foundation throughout. A particularly splendid example of their teamwork is *The Brown Skin Gal in the Calico Gown*, a rarely heard tune Duke wrote for his 1941 musical *Jump for Joy*. Here the old gal brings out the best in everybody and even inspires some strictly Ellingtonian lines from Walton's piano. It all just goes to show that you don't need an army of session men to create memorable music. C.A.

THE HEATH BROTHERS: *In Motion*. Jimmy Heath (soprano and tenor saxophones, flute); Percy Heath (bass, baby bass); Stanley Cowell (piano); Tony Purrone (guitar); Keith Copeland (drums); brass choir. *Feelin' Dealin'; Passion Flower; Project "S"*; and three others. COLUMBIA JC 35816 \$7.98, © JCA 35816 \$7.98, © JCT 35816 \$7.98.

Performance: **Moves nicely**
Recording: **Good**

The Heath Brothers, Jimmy and Percy, know good music when they play it, and that is, fortunately for us, something they do a great deal of. "In Motion" is this group's second Columbia album, and except for one track it is as fine as their first. To get the exception out of the way, I was totally turned off by *Feelin' Dealin'*, part of a suite commissioned by Jazzmobile. It sounds as hackneyed as the stuff producer George Butler used to use to dilute the Blue Note label, and this boring track opens side one. *The Voice of the Saxophone*, which follows, is quite another matter. It is Jimmy Heath's tribute to Coleman Hawkins, taken from Hawkins' 1976 "Afro-American Suite of Evolution." Accompanied only by vibist George Devens and the rhythm section (with brother Percy prominently featured), Jimmy delivers the tribute with all the sensitivity and richness of tone this beautiful ballad deserves. The tempo brightens up for *Project "S"*, another tune featuring Jimmy's tenor, this time with wonderful support from pianist Stanley Cowell, guitarist Tony Purrone, and drummer Keith Copeland, whose lengthy solo kept my attention.

Move to the Groove is a blues walk taken at an easy gait with Percy plucking his baby bass (that's not as nasty as it sounds) while his regular bass tags along by way of multiple tracking; again, Purrone's guitar and Cowell's piano provide highlights. The highlight of the album, however, is Johnny Hodges' *Passion Flower*, which has a haunting aura about it to begin with and is made all the more ethereal by Percy's simultaneous use of bowed and plucked bass as Purrone strums his guitar; eventually, of course, Jimmy's tenor takes



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over and the flower blooms. The album's last track, *A Time and a Place (There's)*, comes close to being as dull as *Feelin' Dealin'*, but it's saved by some good solos. There's a nine-piece brass choir on *Feelin' Dealin'*, *A Time and a Place*, and *Project "S"*, but only the last uses it effectively. The Heath Brothers do not really need such trimmings. C.A.

RECORDING OF SPECIAL MERIT

KEITH JARRET: *Eyes of the Heart*. Keith Jarrett (piano, soprano saxophone, oboe, drums, tambourine); Dewey Redman (tenor saxophone, tambourine, maracas); Charlie Haden (bass); Paul Motian (drums, percussion). *Eyes of the Heart (Parts One and Two)*; *Encore*. ECM ECM-T-1150 two discs \$9.98. © L8E-1150 \$9.98, © L5E-1150 \$9.98.

Performance: **Superb**
Recording: **Excellent remote**

I have long been among Keith Jarrett's most ardent admirers, but, much as I have been taken by his solo efforts, I now find myself relieved to hear him in less intimate surroundings. I suppose it was the ten-record "Sun Bear Concerts" set (ECM-1100) that finally made me feel enough was enough.

This two-record, three-side set brings us a 1976 Austrian concert by Jarrett, Dewey Redman, Charlie Haden, and Paul Motian. Except for one album, "The Survivors' Suite" (ECM-1-1085), recorded the month before this concert, this quartet has appeared only on the ABC/Impulse label, where the technical quality has not always come up to the music's level. Here it all comes together as engineer Martin Wieland captures every nuance.

"Eyes of the Heart" is this quartet's finest album, an exemplary demonstration of cohesiveness and team spirit that satisfies a variety of tastes and needs. For the slightly conservative ear there are some wildly swinging moments, most notably in the middle section of *Encore*, which has Redman's tenor bopping along over a tempestuous sea of rhythm; for more adventurous ears, the two-part *Eyes of the Heart* has its abstract moments; for ears not sated by "The Sun Bear Concerts" this set, too, has its unaccompanied piano passages. Finally, there is something for those who cannot stomach Jarrett or his colleagues at all: a silent fourth side, recorded—according to information etched around the blank label—on May 17, 1979, the anniversary of Norway's liberation, and containing not so much as the sound of a fly. You may not want to pay \$9.98 for only three sides of music, though four-sided ECM sets go for \$11.98, but this is, as the English say, "good value." C.A.

YEHUDI MENUHIN & STÉPHANE GRAPPELLI: *Tea for Two*. Yehudi Menuhin, Stéphane Grappelli (violins); John Etheridge (lead guitar); woodwind ensemble; rhythm section. *Crazy Rhythm*; *The Man I Love*; *Tea for Two*; *Highgate Village*; *Viva Vivaldi*; and eight others. ANGEI □ S-37533 \$7.98.

Performance: **Winsome but wilted**
Recording: **Excellent**

This is the third collaboration on Angel by violinists Menuhin and Grappelli, and it should find no dearth of purchasers among those who delight in this sort of thing. They are backed by a Dutch woodwind ensemble and a rhythm section that includes French bassist Pierre

Michelot, who used to play with the Jacques Loussier Trio. The whole team gathered at the EMI studios outside Amsterdam to record this program, and apparently they all had a lot of fun. Whether you will enjoy it as much as they seem to will depend largely on how you like your vintage jazz embellished. If the sleek linearities of art deco could be translated into music, the sound this group achieves would probably be it. Listening to Menuhin, Grappelli, & Company noodling their way through variations on *Tea for Two*, *Limehouse Blues*, or Grappelli's own version of the Viennese waltz in *Adelaide Eve* is a little like attending a tea dance in the salon of one of the old ocean liners. But the sound, especially in quad, is marvelous. P.K.

PASSPORT: *Garden of Eden*. Passport (vocals and instrumentals). *Big Bang*; *Dawn*; *Light I*; *Light II*; *Snake*; and five others. ATLANTIC SD 19233 \$7.98, © TP 19233 \$7.98, © CS 19233 \$7.98.

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

Except for British singer and guitarist Kevin Mulligan, Passport is West German. They have a semi-intellectual approach to music which expresses itself in a pastiche of bad American fusion jazz—meandering mood pieces with vocals on the usual karma and apple-pie topics. Pass 'em by, folks. J.V.

(Continued overleaf)

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CLAUDJA BARRY: Boogie Woogie Dancin' Shoes. Claudja Barry (vocals); instrumental accompaniment. *Boogie Woogie Dancin' Shoes: Give It Up; Heavy Makes You Happy; Boogie Tonight*; and four others. CHRYSALIS CHR 1232 \$7.98, 8CH 1232 \$7.98, CCH 1232 \$7.98.

Performance: **Restrained**
 Recording: **Very good**

Whatever she does on this album—and she does a lot—Claudja Barry comes out sounding disarmingly sweet. Whether she's bouncing her way through the big, big up-tempo dance number, *Boogie Woogie Dancin' Shoes*, getting down with the funky *Give It Up*, or belting the gospel-based *Heavy Makes You Happy*, her voice remains soft around the edges, with little of the urgency of the usual disco vocalist. The Munich musicians and engineers who put this album together took Barry's restrained style into account and did the arrangements accordingly. This is good for her, because she is given ample opportunity to be heard—really heard—in a variety of styles, but her limitations do keep the dancing energy low.

Actually, the best cuts here are danceable, but they are not truly disco. *Nobody but You* has few musical ideas beyond a calypso beat, but it falls right in the best part of the singer's range. And *Boogie Tonight* shows off her velvety sexiness very nicely. Get the album for *Dancin' Shoes* and three minutes of dynamite called *Forget About You*, but don't expect too much from the rest. E.B.

DEE DEE BRIDGEWATER: Bad for Me. Dee Dee Bridgewater (vocals); orchestra. *Bad for Me: Streetsinger; Tequila Mockingbird; For the Girls; Back of Your Mind*; and four others. ELECTRA 6E-188 \$7.98, ET8-188 \$7.98, TC5-188 \$7.98.

Performance: **Breathless**
 Recording: **Riotous**

Lots of fast turns on this one! George Duke's production for Dee Dee Bridgewater's latest is mostly disco at its most frantic and least interesting. All mood and subtlety have been sacrificed for frenzied movement and thunderous action. Poor Bridgewater, forced to shriek through the uproar, skids through everything like a Keystone Kop trying to take a corner. *Streetsinger* and *Tequila Mockingbird* flash by like local stops seen from an express train, and *For the Girls* starts in pandemonium and ends in riot. Dee Dee is allowed to calm down in *Love Won't Let Me Be* and again proves what a good singer she can be—warm, emotional, and communicative. It's about the only opportunity she gets here, though. She slows down once more in *Is This What Feeling Gets?* from *The Wiz* (in which Bridgewater played the Good Witch on Broadway), but she allows herself to be breaded and deep-fried in this one by a Streisand-sound-alike arrangement and performance that don't do anyone any credit. By that time, however, Dee Dee was probably willing to do a Gallucci imitation if it would give her a chance to catch her breath. P.R.

RECORDING OF SPECIAL MERIT

FLOATERS: Into the Future. Floaters (vocals); vocal and instrumental accompaniment. *Levitation; Go Down to the Disco; Woman Love/You Are My Lady; Made Up My Mind*; and four others. MCA MCA-3093 \$7.98.

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

Just when I become convinced that all popular formulas have been worked so much that no one can possibly produce a fresh sound, some group or individual crops up to change

THE FLOATERS: a masterly blend of funk and disco



MCA Records

my mind. This time it's the Floaters, a vocal quintet whose new album is a masterly blend of standard funk with disco, supported by superior instrumentals and arrangements that leave plenty of room for stretching out. Right from the opening track, *Levitation*, a bluesy little number with sparkling horn comments, it was obvious that something special was going on here. By the second, a high-energy stomper with amusing lyrics called *Go Down to the Disco*, genuine enthusiasm had been aroused, and it did not flag through the remainder of the album.

The secret ingredient in the background is the producer, Eugene McDaniels, who also wrote or collaborated on most of the selections. McDaniels' earlier credits include *Compared to What*, a top hit for jazz pianist Les McCann and tenor saxophonist Eddie Harris as well as a vehicle for the young Roberta Flack, plus several other special songs for Roberta, including *Reverend Lee*. This time around, he does not work so close to his folk and jazz roots but slips easily into the pop-soul mode of the day. The result is an album considerably better than most of what is coming down the pike these days. P.G.

PATRICK JUVET: *Lady Night*. Patrick Juvet (vocals); vocal and instrumental accompaniment. *Swiss Kiss*; *The "Gay Paris"/French Pillow Talk*; and two others. CASABLANCA NBLP 7148 \$7.98. © NBL8 7148 \$7.98, © NBL5 7148 \$7.98.

Performance: **Dancey**
Recording: **Fine**

The "I love America-a-ah" Frenchman is now crooning *Viva California* (among other things). But he's still settling that multi-tracked falsetto voice comfortably down inside big, fast, romantic disco arrangements. It's difficult to single anything out in an album as seamless as "Lady Night," but I'd give the prize to the medley of *The "Gay Paris"* and *French Pillow Talk*. None of Juvet's songs are strong on lyrics, but these are less silly than most, and the arrangement is considerably heavier and sexier than anything else in the album. The rest sounds too much like the Bee Gees for me, though there's no denying Juvet's power to make infectiously danceable music. E.B.

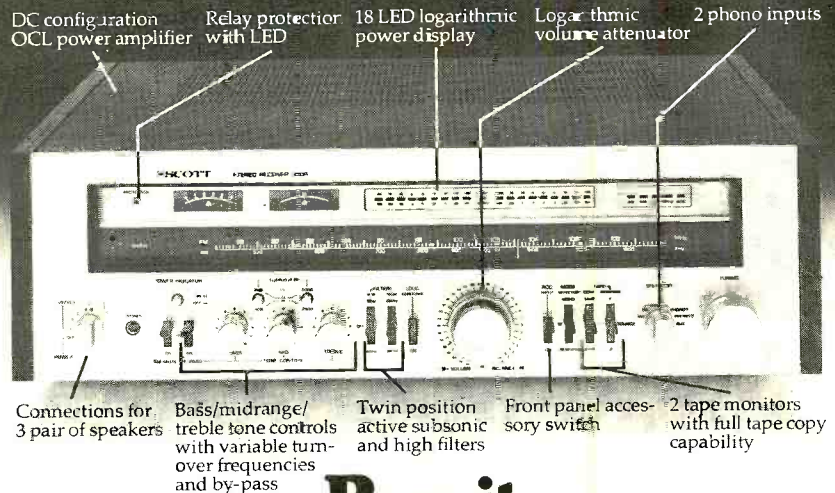
ETHEL MERMAN: *The Ethel Merman Disco Album*. Ethel Merman (vocals); vocal and instrumental accompaniment. *There's No Business Like Show Business*; *Everything's Coming Up Roses*; *Alexander's Ragtime Band*; *I Got Rhythm*; and three others. A&M SP 4775 \$7.98, © AAM 4775 \$7.98, © AAM 4775 \$7.98.

Performance: **High-octane Ethel, but...**
Recording: **Fine**

The word that Ethel Merman was gonna boogie on records leaked out months ago, and I've been awaiting this release with uncommon interest. Well, it's here, but I'm disappointed. It just doesn't work.

A&M has generously provided very nice disco arrangements for this collection of standard Merமானiana—brassy, show-biz arrangements embellished with enough foot-tapping disco touches to make the backgrounds actually pretty interesting. The orchestral midsection of *Everything's Coming Up Roses*, for example, has nothing to do with Jule Styne or Ethel Merman, but it's not

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bad disco. Just as good are the trippy violin introduction to a big-band-bash treatment of *I Get a Kick Out of You* and the funky opening of *Something for the Boys*.

The trouble is that Ethel Merman and disco don't mix. Merman's in good voice, and she sings these things straight out and straight on. She has totally lost the serious vocal wobble of two or three years ago, and it's wonderful to hear her belting *Some People* with this much authority and control. But there is no true marriage between the Merm and the boogie. It just isn't her way to bend with the times. Come to think, it never has been. *E.B.*

STEPHANIE MILLS: *What Cha Gonna Do with My Lovin'*. Stephanie Mills (vocals); vo-

cal and instrumental accompaniment. *You Can Get Over; Feel the Fire; Deeper Inside Your Love; Starlight*; and four others. 20TH CENTURY-FOX T-583 \$7.98, © 8-583 \$7.98, © C-583 \$7.98.

Performance: **Forced**
Recording: **Routine**

Little Stephanie Mills, who made such an enchanting Dorothy in the original Broadway production of *The Wiz*, is all grown up now—and she's probably a lot sadder and wiser after listening to this mess. For it seems that the powers that be, with another of their broad strokes of creativity and their tender concern for a young artist's future, have put her into—you guessed it—yet another disco al-

bum. Any individuality or charm that Mills may ever have had is effectively stifled here by the routine and uninspired production of James Mtume and Reggie Lucas. A sheer waste of a young talent and a disheartening shrug-off of any attempt to develop it in a unique direction. *P.R.*

RAYDIO: Rock On. Raydio (vocals); instrumental accompaniment. *More Than One Way to Love a Woman; Honey I'm a Star; What You Waitin' For; You Can't Change That*; and four others. ARISTA AB 4212 \$7.98.

Performance: **Somewhat above average**
Recording: **Good**

Raydio certainly has an appropriate name, for disco is about all one hears these days at most points on the dial. But producer/writer Ray Parker Jr. seems to be injecting interesting textural variations into the stock disco form. This set has some inviting shifts in tempo and mood that lift at least a few moments of it above the ordinary. *Hot Stuff* and *When You're in Need of Love* are solid rompers on any count, and the vocals throughout are filled with an infectious get-up-and-go that all but compels physical participation. But the musical substance is lean. Once the shouting and thumping have died down, there is little here to be remembered or relished or even recognized as being distinctive. *P.G.*

SAINT TROPEZ: Belle de Jour. Saint Tropez (vocals and instrumentals). *Fill My Life with Love; One More Minute; Hold On to Love; Most of All*; and three others. BUTTERFLY FLY 3100 \$7.98, © 8T-3100 \$7.98, © C-3100 \$7.98.

Performance: **One bright spot**
Recording: **Excellent**

The album cover boasts, rightly, that this LP includes the original disco mix of *One More Minute*, Saint Tropez's hit single. Unfortunately, it includes nothing else that comes close to that high-energy, lushly orchestrated, totally successful song. There's lots of nice music here in short stretches: the refrain of a ballad called *Hold On to Love*, the effective dance moments in *Fill My Life with Love*, and most of *Most of All* (in French), which features charming syncopation. But in general the big, big string section soars up and away, the seven vocalists sing sweetly in tight harmony, and the beat bounces along to no particular purpose. The title song is a tedious courtship scene done entirely in French, and spoken French at that. Largely a waste of vinyl. *E.B.*

SPARKS: No. 1 in Heaven. Russell Mael (vocals); Ron Mael, Giorgio Morodor (instrumentals); vocal accompaniment. *Tryouts for the Human Race; Academy Award Performance; La Dolce Vita; Beat the Clock*; and two others. ELEKTRA 6E-186 \$7.98.

Performance: **Sell-out**
Recording: **Noisy**

Ron and Russell Mael, who record as Sparks, used to live in London, where their humor first caught on. They used pop/rock forms as vehicles for their daffy ideas, and there were many bright moments on their earlier albums for Island Records. Unfortunately, Sparks never reached a mass audience; the Maels' particular kind of talent probably precludes their reaching one. This new album is a com-

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promise in search of a market, and I'm afraid that they have compromised away what made Sparks interesting in the first place.

"No. 1 in Heaven" is basically a disco album, produced by disco whiz Giorgio Moroder. The syncopated synthesizers jiggle their way through all six disco-length cuts. The vocals are buried in the mix, which means that the lyrics are lost. The whole thing is a certifiable mess. Pity.

J.V.

RECORDING OF SPECIAL MERIT

THE TRAMMPS: *The Whole World's Dancing*. The Trammps (vocals); instrumental accompaniment. *Love Insurance Policy; The Whole World's Dancing; My Love, It's Never Been Better; Soul Bones*; and three others. ATLANTIC SD 19210 \$7.98, (R) TP 19210 \$7.98, (C) CS 19210 \$7.98.

Performance: **Feverishly funky**
Recording: **Satisfactory**

Now that disco has been proclaimed the musical phenomenon of the late Seventies, some enterprising promoter might well be inspired to inaugurate a Hall of Fleeting Fame to honor performers who have successfully withstood more than two years before the flashing lights. Leading candidates for such an honor would be the Trammps, a group of Philadelphians who entered the disco marathon in 1975 and still show no signs of flagging. Many were introduced to their irresistibly muscular style through the movie *Saturday Night Fever*, one of the highlights of which was the scene where John Travolta wove sensual balletic arabesques to the Trammps' incendiary hit *Disco Inferno*.

The Trammps' music is invariably danceable. The thrusting vigor of their vocals is accompanied by equally full-bodied and aggressive instrumentals, and by building a sonic wave of unebbing energy they impel the listener toward physical involvement, movement, even if it's just absent-mindedly tapping a foot. This compensates for a lack of true ingenuity and the frequent abrasiveness of lead singer Jimmy Ellis' vocals.

The first side of "The Whole World's Dancing" relies heavily on established formulas and might quicken the feet without affecting the pulse, but the flip side is crammed with deliciously rambunctious material, including *My Love, It's Never Been Better* and the standout, *Soul Bones*, an imaginative take-off on the gospel staple *Dry Bones*. *Soul Bones* was written by keyboardist Ron ("Have Mercy") Kersey, who also wrote *Disco Inferno*. An extra little treat tucked into this track is a brief but distinctly blues-based harmonica solo by Stevie Wonder.

P.G.

SYLVIE VARTAN: *I Don't Want the Night to End*. Sylvie Vartan (vocals); orchestra. *Please Stay; Easy Love; Distant Shores; Pure Love; Keep On Rockin'*; and five others. RCA AFL1-3015 \$7.98, (R) AFS1-3015 \$7.98, (C) AFK1-3015 \$7.98.

Performance: **Adequate**
Recording: **Fancy**

Sylvie Vartan has been a member of the *jeunesse dorée* of French pop for so long now that she's beginning to take on an unreal, acrylic spray-varnished look, rather like our own implausible Ann-Margaret. In this disco album arranged by Michel Colombier, Vartan throws herself into the proceedings with the

kind of careful, don't-muss-my-hair abandon that effectively keeps her at the Dresden-doll distance performers of her type prefer. Her performances are perfectly adequate, and the album is okay if you have nothing else to dance to, but you'll have to provide all the excitement because Vartan's vocals just don't cut the Dijon.

P.R.

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(List compiled by John Harrison.)

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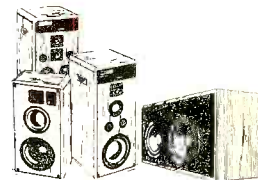
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BEN BAGLEY'S COLE PORTER VOLUME THREE. Georgia Engel, Helen Gallagher, Dolores Gray, Lynn Redgrave, Arthur Siegel, Elaine Stritch, Nancy Grennan (vocals); Dennis Deal arr. and cond. *Wake Up and Dream; Find Me a Primitive Man; Marriage Medley (What Are Little Husbands Made Of?/Why Marry Them?); Love Medley (I'm in Love/You're in Love); You're Too Far Away; A Lady Needs a Rest;* and twelve others. PAINTED SMILES PS 1370 \$8.98.

Performance: **More gold**
Recording: **Very good**

In his own phrase, Ben Bagley has been "Cole-mining" again recently, and collectors of his records should be all the richer for it. "I keep coming out of the mine," he reports, "clutching shards of music, sparkling with gold dust." He certainly does. "Cole Porter Volume Three" can take its place proudly beside its predecessors; Volume Four and Volume Five are evidently on the way.

With Georgia Engel (she was Ted Baxter's game little wife on the *Mary Tyler Moore Show*) joining the regulars in Bagley's star-spangled repertory company, there are few dull moments on this latest release. Elaine Stritch goes growlingly native in *Find Me a Primitive Man*—some of it in French, as it was originally in *Fifty Million Frenchmen*—and makes the most out of such lines as, "I don't mean the kind that belongs to a club/But the kind who has a club that belongs to him." There's *I Wrote a Play*, a bitter history of the torture undergone by a theatrical script, a song dropped from *Seven Lively Arts* before it opened but brought back to sardonic life here by Arthur Siegel. Engel shines in four ballads—I *Like Pretty Things, I'm in Love, You're in Love, and Pretty Little Missus Bell* (which Beatrice Lillie would have introduced in *Seven Lively Arts* back in 1944 except that she didn't have time to learn it by opening night). Dolores Gray does well enough with *You're Too Far Away from Nymph Errant*, which never made it from London to Broadway. So does Lynn Redgrave with *A Lady Needs a Rest* and *What Am I to Do?*, as well as with the medley of marriage songs. Keep digging, Ben. P.K.

THE GRAND TOUR (Jerry Herman). Original-cast recording. Joel Grey, Ron Holgate, Florence Lacey, others (vocals); orchestra, Wally Harper cond. COLUMBIA JS 35761 \$8.98, © JSA 35761 \$8.98, © JST 35761 \$8.98.

Performance: **Mixed blessings**
Recording: **Fine**

The Grand Tour was not exactly a grand tour de force. A musical treatment of the play *Ja-*

cobowsky and the Colonel, it joined the ranks of unsuccessful major musicals of 1979 after a short run on Broadway last January. Yet Jerry Herman's music is striking, something like *Dolly* and *Mame* grown up. It's not the sophisticated pop of *I'm Getting My Act Together* or the grand operetta of *Sweeney Todd*, but it's Basic Broadway at its best, complete with drum rolls, horns, and all the other regulation razzmatazz. Such beautiful ballads as *Marianne* and such rousing showstoppers as *I'll Be Here Tomorrow* and *You I Like* help make it Herman's best score to date.

Joel Grey dons an old-world Polish accent for his role as Jacobowsky, but he still sings clearly and confidently. Unfortunately, Ron Holgate's nasal basso bray as the Colonel makes his contributions sound like out-takes from Lawrence Welk television programs, and Florence Lacey (Marianne) sings as if someone were pounding out the beat on her back—it's more yodeling than singing. But these two casting drawbacks cannot obscure the value of Jerry Herman's music, which comes through loud and clear. —Rick Mitz

MGM RECORDS—TWENTY-FIVE YEARS OF RECORDED SOUND (1945-1970). Jimmy Durante: *Any State in the Forty-eight Is Great.* Ava Gardner: *How Am I to Know?* Donald O'Connor: *'S Wonderful.* Mitzi Gaynor: *You're Nearer.* Tony Martin: *As Time Goes By.* Debbie Reynolds: *Speak Low.* Richard Burton: *A Married Man.* Fred Astaire: *Slue Foot.* And twenty-four others. DRG ARCHIVE DARC-2-2100 two discs \$15.98.

Performance: **More chaff than wheat**
Recording: **Excellent restorations**

DRG Records' Archive series is devoted to releasing recorded material from the past, which may be a historically valuable service but does not always make for first-rate entertainment. Apparently the stars of Metro-Goldwyn-Mayer (most of them staring out at us from the centerfold of this album, a huge full-color group portrait reproduced from a 1943 issue of *Life*) dropped in rather often at MGM Records to cut discs—some of which (rather wisely, it seems to me) have up to now gone unreleased.

It is a pleasure to hear Bing Crosby and Louis Armstrong joining forces in *Lazy River*, Mitzi Gaynor singing *You're Nearer*, and Lena Horne at her most persuasive in *Every Little Bit Hurts*. And who could cavil at Jimmy Durante's growling his way—with help from Betty Garrett—through *Any State in the Forty-eight Is Great*? Or Fred Astaire singing *Slue Foot* the way he did in *Daddy Long Legs*? Or even Harve Presnell in *You Are Love from Show Boat*? But to reach these highlights you have to go by a long route past such hazards of the road as Kathryn Grayson trilling *Love Is Where You Find It*, Jane Powell simpering *Mind If I Make Love to You?*, Danny Thomas drizzling through *Singin' in the Rain*, Esther Williams glugging out *I Don't Know Why*, and Richard Burton at his absolute nadir in *A Married Man* from *Baker Street*, in which he attempts without success to radiate the charm that once captivated millions in *Camelot*. There are thirty-two numbers in all, so I hope I haven't slighted anybody. And it's all thick with the syrupy sound of those old-time studio arrangements that can drag a singer down like musical quicksand. Much of this stuff should have been left in the vaults.

P.K.

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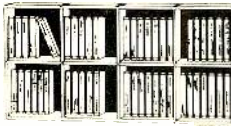
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JBL'S NEW L150: ITS BOTTOM PUTS IT ON TOP.

JBL's new L150 takes you deeper into the low frequencies of music without taking you deeper into your budget.

This short-tower, floor-standing loudspeaker system produces bass with depth, power and transparency that comes incredibly close to a live performance.



A completely new 12" driver was created for the L150. It has an innovative magnetic assembly, the result of years of research at JBL. It

uses a stiff, heavy cone that's been coated with an exclusive damping formulation for optimum mass and density.

And it has an unusually large 3" voice coil, which aids the L150's efficiency and its ability to respond to transients



(peaks, climaxes and sudden spurts) in music.

There's even more to the L150's bottom—a 12" passive radiator. It looks like a driver but it's not. We use it to replace a large volume of air and contribute to the production of true, deep bass. Bass without boom.

If you're impressed with the L150's lows, you'll be equally impressed with its highs and mids. Its powerful 1" high-frequency

dome radiator provides wide dispersion throughout its range. And a 5" midrange transducer handles high volume levels without distorting. The maximum power recommended is 300 watts per channel.

The L150's other attributes include typical JBL accuracy—the kind that recording professionals rely on. Maximum power/flat frequency response. High efficiency. And extraordinary time/phase accuracy.

Before you believe that you can't afford a floor system, listen to an L150. While its bottom is tops, its price isn't.

James E. Lansing Sound, Inc., 850C Balboa Boulevard, Northridge, CA 91329.



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The Sound of Koss will spoil you for anything else.

Once you've experienced the life-like intensity of the Sound of Koss, you'll be spoiled for anything else. Because with Koss stereophones, your favorite recordings take on an incredible new dimension of clarity and realism that's unlike anything you've ever heard before.

KOSS PRO/4 TRIPLE A

The Pro/4 Triple A's extra large voice coil and oversized diaphragm deliver a smooth frequency response over the entire bandwidth of sound. Highs are brilliant, crisp and clean. And the bass pulsates with a rich, deep vibrance.

The Triple A's direct-contour Pneumalite® ear-cushions provide a gentle, yet perfect seal that increases bass response to below audibility. And



everything about the Triple A, including its dual suspension headband, is human engineered for long wearing comfort.

near-zero distortion over all ten audible octaves. And what you experience is the most accurate excursion into sound that has ever been achieved.

The Koss ESP/10 is indeed the electrostatic

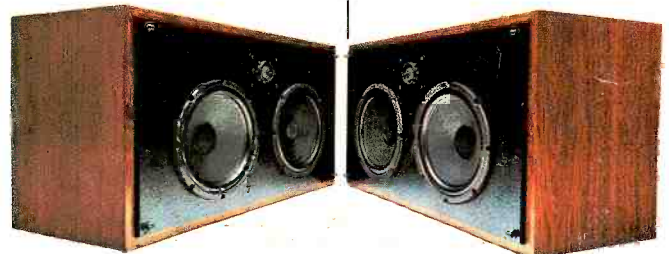
stereophone that has it all: a patented energizer that features an automatic overload protector, semi-peak reading VU meters, and an outlet for an additional set of stereophones. Each a final touch of perfection for the ultimate Sound of Koss.

KOSS CM 530

Write us c/o Virginia Lamm, for our free full-color catalog on the Sound of Koss. And when you visit your audio dealer for a live demonstration of Koss stereophones, take an extra moment to hear the perfect pair. The computer maximized Koss CM 530 bookshelf speakers. Whether you place them horizontally or vertically on your bookshelf, the Koss CM 530's deliver perfect mirror image sound. And whether it's loudspeakers or stereophones, once you've experienced the Sound of Koss you'll be spoiled for anything else.

KOSS ESP/10

The ultimate Sound of Koss is the electrostatic ESP/10. It's specifically designed for those who want the most precise reproduction of stereo-
phone sound. What you hear with the ESP/10 is



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