Ten Lab/Listening Reports

- Advent 300 Receiver
- Dual CS-704 Turntable
- Stax SR-44 Earspeaker System
- Dynaco Stereo 300/A Power Amplifier
- Micro Seiki DDX-1000 Turntable
- Paradox TA-12 Time Align Speaker
- Realistic STA-2000 Receiver
- Yamaha C-2 Preamplifier
- Beomaster 1900 Receiver
- Stereopillow

Boston: America's Audio Capital?
Pioneer HPM-200
5-way 5-driver system

Pioneer HPM-100
4-way 4-driver system

Pioneer HPM-60
4-way 4-driver system

Pioneer HPM-40
3-way 3-driver system

Anyone can hear the difference.
The HPM series.
Four radically new speaker systems specifically designed to beat the best.

You can't beat JBL, Advent, Bose and AR with me-too ideas. They're really good speakers.

So, instead of just trying to make better conventional speakers, we knew we had to come up with a totally different and superior design concept.

After years of research and development, our engineers found the answer. They created a whole new technology based on the electrical properties of High Polymer Molecular film. The result is a sound that's louder, clearer, more natural, lower in distortion than you ever expected to hear out of a speaker system.

HPM film technology requires no magnet, no coil, no cone or dome, no moving parts at all. The amplified signal is converted into sound waves directly at the surface of a thin, light membrane. And the entire structure housing the membrane can be curved for the best possible sound dispersion.

Pioneer's new HPM drivers combine high efficiency with amazingly accurate transient response. Distortion is virtually nonexistent even at very high sound-pressure levels. The principle was evolved mainly for tweeters, although a giant HPM woofer is at least a theoretical possibility.

In each of the new Pioneer models shown here, regardless of price, the top end of the audio spectrum is reproduced by an HPM driver. In the big HPM-200 system, so is the upper midrange.

The woofers used in the HPM series are almost as unconventional, even though they still have cones. But what cones! They combine low mass and high rigidity to an unprecedented degree, thanks to an exclusive method of reinforcement with carbon fibers. As a result, they move as true pistons, without any of the smearing of bass frequencies experienced with ordinary cones.

Of course, the proof of a new speaker technology isn't in the telling but in the listening.

If the new HPM speakers didn't have audibly more impact, more detail, more transparency than the best previous speakers at comparable prices, our engineering effort would have been a meaningless exercise. There are certainly enough speakers on the market today.

So we invite you to listen and compare very carefully. Match the HPM in the price range of your choice against the corresponding speaker on the far right, or anything else in your dealer's showroom.

We think you'll end up agreeing that a good new idea beats a good old idea every time.

U.S. Pioneer Electronics Corp.,
75 Oxford Drive, Moonachie,
New Jersey 07074.
It would be foolish to create a new line of speakers and not overcome these obstacles...
WKLS, Atlanta, broadcasts 100% disc-to-air. That's why it uses Stanton's 681 series... exclusively.

Top notch broadcasters who capture a large share of the listening audience, are critically aware of the necessity to achieve a superior quality of sound. Station WKLS is just such a station.

As Bob Heibush, chief engineer, states: "We broadcast 100% disc-to-air except for some commercials. So, for maximum quality sound and phase stability, we use the Stanton 681 SE for on-the-air use. We consider it the ideal answer for that application. And our program director uses Stanton's 681 Triple-E for auditioning new releases before we air them".

And Don Waterman, General Manager, added: "Today, every station in the SJR Communications group... all eight of them, all in Major Markets... use Stanton 681 cartridges on every turntable".

There are good reasons for this vast acceptance. Stanton's 681 Calibration Series cartridges offer improved tracking at all frequencies. They achieve perfectly flat frequency response to beyond 20 Kc. And the top-of-the-line, superb 681 Triple-E has an ultra miniaturized stylus assembly with substantially less mass than previously, yet it possesses even greater durability than had been thought possible to achieve.

Each 681 Series cartridge is guaranteed to meet its specifications within exacting limits and each one boasts the most meaningful warranty. An individually calibrated test result is packed with each unit.

Whether your usage involves recording, broadcasting or home entertainment, your choice should be the choice of the professionals... the STANTON 681.

Write today for further information to Stanton Magnetics, Terminal Drive, Plainview, N.Y. 11803.

Bob Heibush, Chief Engineer, making a quality control check using a 681 cartridge.
There are no children yet, of course, but it gives me great pleasure to announce the marriage of the SCHWANN RECORD & TAPE GUIDES to HIGH FIDELITY, the consummation of which is here signaled by our first use of caps and small caps instead of italics to print their titles. Just before Christmas our parent corporation, American Broadcasting Companies, Inc., bought the company founded by William Schwann to publish his record catalogs—and for propriety's sake I think I should drop the metaphor right now. Bill will continue to head up the SCHWANNs under a long-playing contract, and his offices will remain in Boston.

The two publishing ventures—ours a critical review of records, SCHWANN's a catalog of them—make a most natural and happy combination, and we are all pleased that from the dozen and a half offers that Bill Schwann received over the past few years to purchase his organization he chose us as the "most compatible." The recent discussions we have had with him and his staff indicate that the pooling of knowledge and ideas will result in benefits to us both. For instance, SCHWANN lists new releases that may not be reviewed in HIGH FIDELITY; we review recordings that they may not list. But if the statement of fact is simple, the solutions are not.

There are several SCHWANNS, although SCHWANN-1 is the best known and most widely used. It lists the new releases each month, classical recordings available in stereo, and pop recordings up to two years old. On most occasions it is the record-buyer's bible. SCHWANN-2, which comes out twice a year, takes over the listing of any pop records that are still available after two years. It is also the repository for mono recordings whether "electronically processed for stereo" or not, international pop and folk, spoken word, gospel, and a miscellany of everything from birdcalls to frequency test records. SCHWANN'S CHILDREN'S CATALOG and BASIC RECORD LIBRARY describe themselves by their titles.

Finally there is the SCHWANN ARTIST ISSUE, about which I wrote last June. In that editorial I carp ed that this invaluable record guide, listed by performer, had to wait six years for its most recent publication. From now on, I suppose, any carp ing will be via interoffice memo—at least before a public editorial—although I may as well tell you that we do not plan to wait that long in the future.

Carp ing may come from the other direction too, as in any family—and in fact already has. Orthographists may note that we are spelling "catalog" two letters shorter than previously. (It turns out that the Merriam-Webster folk have switched their preference to SCHWANN's spelling too.)

Okay, Bill? Now about Odeon—
People who've bought them love them. People who sell them love them. Critics love them. You could be next.

There's a lot to love here. Five turntables with low speed (300 rpm) motor, program system, superior tone arm. Performance that ranks with the best single play units. Yet multiple-play capability when and if you need same. For details pick up our "bee eye cee" 5 Turntables folder at high-fidelity dealers or write to British Industries Co., Dept. PE, Westbury, N.Y. 11590.

Model 920 about $79 - 940 about $109 - 960 about $139 - 980 about $199 - 1000 about $279 ©1976 British Industries Co., A Division of Armet Inc.
COMING NEXT MONTH

In April, Edward J. Foster offers the nontechnical reader the background for Interpreting Record-Playing Equipment Tests. The article is accompanied by a Buyer's Guide to Turntables, Cartridges, and Tone Arms listing more than 200 models. Roy McMullen takes us inside Pierre Boulez' IRCAM, the institute for contemporary musical research and pedagogy opening in Paris this year, and Rosa Ponselle Reminisces on her singing career with author James A. Drake. "100 Years of Recording," Jim Jonson's series of four color acrylic paintings depicting the history of recording will continue with The Acoustic Era. Plus test reports, columns, record reviews, BACKBEAT.

SOLUTION TO HIFI-CROSTIC NO. 21

NORMAN DEL MAR

Richard Strauss: A Critical Commentary on His Life and Works, Vol. 2]

With two undoubted and three near masterpieces to its credit, it seems petty to disparage the relationship Strauss maintained with Hofmannsthal. Nevertheless the collaboration did harm to Strauss, who lost his pre-eminence in the avant-garde of contemporary composition.

ADVERTISING


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Record Piracy

I have just read the saucy and amusing article on record pirates, and how charming and light-hearted it is. What I miss from this informative and well-written entertainment is any recognition of the fact that record pirates are ruthlessly ripping off the men and women who write and publish music. At the risk of shocking a man as charming and sophisticated as Mr. Angus, there is an old-fashioned word for this: STEALING. I disapprove of stealing from anyone, and I particularly disapprove of stealing from creators, no matter how great the desire for unavailable recordings of their creations.

I wonder how the author would feel if he had a painting on his wall and I went in and took it simply because no prints of this painting were available—or just because I wanted to take it to resell for a profit. I cannot accept stealing from a bookstore, a grocery, the collection plate of a church, Tilly's, or the pocket of a composer. What are composers and lyricists supposed to pay their rent with?

By the way, I may want to go up to visit the Berkshires, where your offices are located and since I do not have a car I am considering stealing one. After all, it would be more convenient than buying a bus ticket.

Walter Wager
Director of Public Relations. ASCAP
New York, N.Y.

Mr. Angus replies: As a member of ASCAP I am very happy to have Mr. Wager and his associates looking out for my interests, and I can understand his point of view.

I did not mean to suggest in my article on music piracy that I necessarily approve of the practice. I did mean to suggest that there is more than one side to this argument and that as a record collector, I have much to be grateful to the pirates for. There is a difference, however, between stealing an object like an automobile or a painting or money from a collection plate and reproducing or copying a work of art. When the work of art is readily available through normal channels to anyone who wishes to buy and a pirate makes copies for sale (as in the case of bootleg pop music tapes), the loss to the creator is real in dollars and cents. But when the work of art is not readily available (or may never have been available) commercially, the loss to the creator would seem much more difficult to demonstrate. This kind of piracy does not involve the removal of property from one person or place and its transfer to another. Not in any of the cases I cited, I believe, was there an out-of-pocket loss to the composer.

In the case of out-of-print recordings, isn't it the owner of the rights who feels that it's not commercially worthwhile to reissue them who is affecting the earnings of the creator rather than the pirate who attempts an end-run around the system? Until the pirate comes along, the former's decision is final, no matter how many collectors might want to purchase copies. The collector who supports all of this does so because, unlike Mr. Wager in the case of a trip to the Berkshires, he has no alternative. There is no bus available. Most collectors, I believe, would much rather deal with the legitimate authorities than with pirates. But when it comes to many collector's items, the bus has long since ceased to run.

Choosing Components

"How I Choose a Component System" [December] has to be the worst and most misinforming drivel to appear in any audio magazine. I have no ill feeling toward High Fidelity magazine. What irks me is the pure garbage chosen as audio systems.

Mr. Berger seems to have some sense, generally, but opts for a PAT-4 rather than a modified PAS-3X, which will blow away a PAT-4 any day. Mr. Radford-Bennett has a modified PAS-3X, which will blow away vast amounts for equipment that is slurred (Bose 901 and Marantz 240), highly colored in the midrange (KR-9940 and SQD 202), and total junk when compared to systems available in the $3,000 price range.

Mr. Zwicker has been suckered into adding an ambiance simulator and an el-
You've got to be serious.

If you're interested in Phase Linear, you've got to be serious. Serious about music. Serious about enjoying the most realistic sound possible from a home stereo system. Serious about acquiring quality state-of-the-art components built to deliver a lifetime of top performance.

The three components featured here represent the very finest technical achievements of the Phase Linear Corporation:

- **The Phase Linear 5000 FM Tuner**: An advanced tuner with a Dynamic Range Expander that restores FM broadcast signals to rival your records and tapes.

- **The Phase Linear 4000 Preamplifier**: An incredibly sophisticated preamp and control center that actually compensates for limitations inherent in the recording and playback process through noise reduction and dynamic range expansion.

- **The Phase Linear 700B Power Amplifier**: The most powerful, most dependable stereo amplifier you can buy, at any price.

Phase Linear manufactures a complete line of amplifiers and preamplifiers, a noise reduction unit, and a speaker system. Ask your dealer for an audition. If you're serious.
The feel of excellence.

UNTIL YOU'VE LISTENED TO ESS's NEW HEIL AIR-MOTION TRANSFORMER SPEAKER SYSTEMS, YOU WON'T REALIZE HOW OBSOLETE YOUR CONVENTIONAL LOUDSPEAKER MAY BE.

YESTERDAY'S TECHNOLOGY

Your current loudspeaker, even a fine one, may be obsolete. Using yesterday's technology, technology developed over 50 years ago, it cannot hope to compete with today's developments. No one expects yesterday's electronics to compete with today's solid state electronics. Yet it is common to find well made speakers of 20 years ago that are just as good — sometimes better — than many loudspeakers on the market today. The reason is simple. High fidelity electronics have made tremendous advances; while loudspeaker technology has remained virtually unchanged in the last fifty years. . . Until Oskar Heil perfected, and ESS introduced, the revolutionary Heil Air-Motion Transformer.

THERE IS A BETTER WAY — THE HEIL AIR-MOTION TRANSFORMER

The Heil Air-Motion Transformer is not a mere improvement on old ways of reproducing sound; it is the discovery of a better way. As such, it bears the mark of genius. The result of four years research by Oskar Heil, the gifted molecular physicist and musician who invented the FET or field-effect transistor in 1934, long before it could be used; and the Klystron tube widely used in color TV transmitters. It was his vision into the fundamental laws of physics that resulted in a speaker design free of the deficiencies and performance limitations of conventional drivers.

THE SECRET? TRANSFORMATION

The Heil Air-Motion Transformer, the first significant breakthrough in speaker technology in 50 years, is equivalent in its impact on loudspeakers to the introduction of the jet engine in aviation. For the same reason. In conventional loudspeakers, in conventional airplanes, a heavy solid object had to be moved first — in the loudspeaker a cone, in the airplane a propellar. The jet and the Heil Air-Motion Transformer disregard these inefficient methods of moving air. Air is moved directly. The inherent advantage of this simplification was augmented by the fact that this revolutionary driver is a "transformer" as well as a "transducer." It not only converts
electrical energy into acoustic energy as do all transducers, it increases or transforms the energy five fold. Unlike conventional speakers which push air only as fast as they move, on a one to one basis, the Heil Air-Motion Transformer squeezes air out 5 times faster than it itself moves to achieve instant acceleration. This fast “rise time” results in the crisp transients, remarkable clarity, high definition, astonishing dispersion and superb dynamic range achievable only by a Heil Air-Motion Transformer loudspeaker system.

LIGHT YEARS AHEAD OF THE INDUSTRY

Dr. Heil's efforts were realized in the Spring of 1973 when ESS introduced the amt 1, the first loudspeaker to incorporate the revolutionary Heil Air-Motion Transformer. The demand was unprecedented. More than 2,000 units were sold in the first ten days of its introduction. The first amt loudspeaker was not inexpensive. The suggested retail price was $298.00 each, or about $375.00 at 1977 prices. Nevertheless, 20,000 amt 1's were sold in only 10 months, more loudspeakers at this price point than had ever been sold in the history of the high fidelity industry.

You have only to experience the airiness, dynamic range, low distortion, clarity and definition — in a word, the unparalleled performance of the Heil Air-Motion Transformer speaker system — to understand why.

SECOND GENERATION HEILS

As excellent as ESS's first generation speakers were, the second generation Heil Air-Motion Transformer speaker systems are even better. Not because of radical changes in the air-motion transformer (you can't make something that fine much better), but because we refined the transformer and vastly improved everything else. The systems boast superb woofers and crossovers, and the cabinets are themselves fine furniture. Finally, we made the cost of owning audio excellence affordable by introducing lower priced Air-Motion Transformer systems with such high efficiency that they can be driven by low-priced, modest powered electronics. Or if you want to let the chips fall where they may, they will handle tremendous power.

Is your present system obsolete? Audition the new ESS line at one of your neighboring quality audio centers and find out.

YOUR EARS WILL APPRECIATE THE DIFFERENCE.

(800) 447-4700
(In Illinois call 800-322-4400)

products are available in Canada through ESS CANADA.

9613 Oates Drive, Sacramento, CA 95827
Every serious listener knows that separate tuners and amplifiers offer greater system versatility and flexibility than the all-in-one receiver. But Scott separates stack up where it really counts—performance.

Every one of Scott's complete line of tuners and amplifiers is engineered and designed to give you all the performance features you expect, at a price no higher than many receivers currently on the market.

Scott's T 526 AM/FM Stereo Tuner and A 436 Integrated Power Amplifier provide such important performance features as front panel Dolby de-emphasis switching, a phase locked loop multiplex section and linear motion calibrated controls.

And that's only part of the story. Compare these important performance features with any other medium-priced tuner and amplifier on the market today.

The Scott T 526 Tuner
- IHF sensitivity rated at 1.9 µV, S/N ratio 68 dB and a capture ratio of 1.5 dB.
- Signal strength and center channel tuning meters.
- Four gang tuning capacitor for better image rejection.
- AM section designed around a tuned RF amplifier using J-FET for improved signal-to-noise ratio.
- AM noise suppression circuitry.

The Scott A 436 Amplifier
- 42 watts RMS per channel, driven into 8 ohms from 20 Hz to 20 kHz with no more than 0.3% THD.
- True logarithmic meter amplifier obviates the need for range switching.
- Individual channel power level meters calibrated in % of full power output capability eliminates confusing dB and VU readings.
- Two completely independent tape monitors allow two tape recorders to be used simultaneously for direct tape-to-tape copying.
- Instantaneous electronic protection circuit in the output stage.
- IM distortion lower than 0.15% for a cleaner sound without listening fatigue.
- High and Low filters, two auxiliary outlets and mic inputs.

And the Scott T 526 and A 436 come complete with professional rack-mount handles, and are backed by a three-year, parts and labor limited warranty.

Hi-fi editors don't endorse anybody's speaker system.

But the Technical Editor of a leading hi-fi magazine recently wrote:  
"What is the ideal or best speaker system? I really can't say. If someone presented me with a product that sounded as good as the best, and was half the size, and had twice the efficiency, and sold for, say $400 a pair, I would be inclined to judge it as 'best' — but you may not."

Amazing. These are the very same design goals we set for a new E-V speaker system and achieved in the vented, equalized Interface: A. In fact, compare these comments with the Interface specs:

- Our vented, equalized design gives you a cabinet half the size of sealed systems. Our efficiency is up 2-3 dB, around twice that of other speakers. Low frequency response (3 dB down at 32 Hz) is unprecedented. And our suggested retail price, including equalizer, is $450 a pair.

Only you can decide if you agree with this Editor's high standards. Or if Interface: A performance is best. Listen to Interface at your E-V dealer. Send us your vote.

**Interface**

Vented, Equalized Speaker System

Electro-Voice, Inc., a Gulton company
619 Cecil Street, Dept. 37411, Buchanan, Michigan 49107
Just to set the record straight, Harry Zwicker is the treasurer—not the president—of the Boston Audio Society. Jim Brinton [who also has written for HF] is the president. Readers who are interested may obtain membership information on the BASS by writing to the Boston Audio Society, P.O. Box 7, Kenmore Square Station, Boston, Mass. 02215.

Michael Riggs
Cambridge, Mass.

Mr. Riggs addresses the Boston audio scene in detail in his feature article in this issue.

I would like to point out a serious error in Mr. Zide's article. The price listed for the Magnepan MG-II is the price per pair. The cost per speaker, which is the way the other models were listed, is $312.50, which makes it the least expensive by quite a margin. Mr. Zide chose his speakers because they were the least expensive, not realizing that the MG-IIs were actually $375 less per pair.

M. S. Sanders
Magnepan, Inc.
White Bear Lake, Minn.

Mr. Zide did not select the Duntech speakers only because they were the least expensive, but also because they most nearly suited his taste.

We would like your readers to know that the price given for our DR-1 speakers in your last issue was incorrect. The price of the DR-1 is $1,185 per speaker, not $895 as printed.

Joseph Alinsky
RTR Industries
Canoga Park, Calif.

Four-Channel Sound

Congratulations on your excellent article on quad ["Four-Channel Sound Today," by Alfred Myers, November]. I have had four-channel sound since SQ came out and have been a quadrifaniac ever since. As a sales man in a stereo store, I can tell you from experience why quad has not taken off as fast as I and others had hoped it would: salesmen! Many customers have told me that other salesmen have said that four-channel is too complicated or too expensive. That's rubbish!

To check for myself, I went to most audio stores in my area and asked some simple questions about it. The results? Nearly all the salespeople I asked tried to change the subject or told me to forget it and stick with stereo.

Maybe someday we will have one quad record system, but until then there are a lot of people who could afford this exciting new medium but are turned off by salespeople who don't know their CD-4 from a hole in the matrix! Meanwhile, I for one will just keep turning on people to the sound of the Seventies.

Pat Shea
Waukegan, Ill.

I am sure I am just as enthusiastic a booster of quadriphonic sound reproduction as Alfred Myers, at least judging from the tone of his article. But he seems to be letting his enthusiasm interfere with his perception of reality. He mentions that no record company that has moved to quadriphonics has since ceased issuing four-channel discs. Yet ABC Impulse, which at one time seemed committed to producing its entire catalog in the QS matrix system, has now returned to two-channel stereo engineering. The Warner/Elektra/Ashley/Nonesuch/Atlantic/Reprise group and A&M, both of which chose the CD-4 system, have released no four-channel discs for months. And RCA's CD-4 productions have recently become annoyingly sparse.

To boot, a check of the SCHWANN catalog over the past year reveals that quadriphonic albums have been discontinued at two to three times the rate that new ones have been released. Other than Vox and Angel (and perhaps Columbia, if it actually institutes its single-inventory promise), the situation looks pretty dismal. Now that the hardware is finally being perfected, another software crisis seems to be upon us.

Larry Clifton
Capron, Va.

CB Blues

I am afraid that I consider your answer to G. P. Gennaro concerning CB interference ["Letters," December] inadequate. It is, indeed, a sad state of affairs when all of us who love our music in the privacy of our own homes are forced to surrender this right to a "ten-four, good buddy" neighbor.
OUR SECOND BEST IS BETTER THAN MOST OTHERS’ FIRST BEST.

AUDUA is one of the world’s finest cassette tapes. But it’s not the best cassette tape made by TDK.

Our SUPER AVILYN (TDK SA) has the edge. And that’s only if you’re using the special bias/equalization setting on your tape deck.

However, if you’re using the normal or standard setting, you’ll have to settle for AUDUA—second best.

Chances are you won’t find anything better, or with more consistent sound quality, for decks with normal tape selector settings. In other words, even if you don’t own extravagant equipment, with AUDUA you can still hear extravagant sound reproduction.

You see, because of AUDUA’s superior dynamic range at the critical high-end, you’ll hear any music that features exciting “highs” with an amazing brilliance and clarity you won’t get with any other tape. (And when it comes to open-reel tape, you’ll probably find nothing comes close to AUDUA open-reel for reproducing highs.)

Whatever AUDUA you use—cassette or open-reel—you’ll hear your system like you’ve never heard it before.

But there is something else you should hear before you try AUDUA.

The price.

Unlike other so-called “super premium” cassettes, AUDUA’s price is down to earth. (That should make AUDUA sound even better.)

Compared to what others consider their best, there’s just no comparison. So try the second-best cassette we’ve ever made. You won’t find much better.

TDK Electronics Corp.,
755 Eastgate Boulevard,
Garden City, New York 11530.
Also available in Canada.

Wait till you hear what you’ve been missing.
Are you looking for speakers to torture your dog, or for a better deal in the sound you can hear?

Relax. We're not accusing you of cruelty to animals. But we do think it's high time to get up-front on speaker specs. Separating the ones that make a difference to the human ear, from the ones that soak you just to drive poor Rover mad.

Years ago we realized what most of you really want: great sound reproduction, more reasonably priced. And being an up-front, coast-to-coast loudspeaker company, we could take it from there.

By cutting out the gimmicks, the inaudible esoterics, we could concentrate all our resources on perfecting the sound values your own hearing could appreciate.

Building in enough power-handling for top-line electronics, without running up the tab on specs that serve no practical purpose. And what this approach saves is passed on to you.

In such terrific sound systems, so terrifically packaged, we're not afraid to encourage one-on-one auditions against any comparably-priced speakers.

In side-by-side comparisons of our total price/performance/packaging, it's that apparent that Ultralinear gives you more bang for the buck. Dollar for dollar. Sound for sound.

And since no two ears are alike (or bank accounts either), we put a broad selection of Ultralinear speakers up-front. In bookshelf, floor-standing or tower systems—pick your own price and configuration. With a choice of sleek cabinet finishes and grilles. With plenty of technical goodies, like blowout-proof circuit breakers—built in.

No wonder audio sales personnel are quick to recommend our up-front concept in loudspeaker development. They know value…and their experience confirms what you've always suspected: too many expensive speaker specs are for the dogs.

For the full-color line brochure from the up-front, coast-to-coast loudspeaker company, write to Ultralinear, 3228 East 50th Street, Los Angeles, California 90058. A list of your local Ultralinear dealers will be included.

If Mr. Gennaro has neighbors suffering from this same invasion of privacy, I suggest that it quickly becomes the rights of one vs. the rights of many and that something needs to be done about it.

A minimum of ten families on my street are being plagued with just this situation, and we are going to take a stand. I have a petition going to our city council with sixteen names from my street alone! I feel that your magazine should stand with us on this issue and not tell us that it is the CBer's right to virtually destroy our expensive stereo systems.

Stephen P. Kirkton
Columbus, Ohio

We didn't say we liked CB interference. We simply reported that, according to current federal law, a CB user is within his rights as long as he obeys all applicable regulations while operating his equipment. Obviously, laws are subject to change—although one must remember that CBers vote too. Petitioning your city council, which has no jurisdictional power in this area, is a waste of time. Your senators and representative are the ones to contact. If you want to know what to do while waiting to change, our March 1976 issue contained an article by William Warriner on ways to eliminate broadcast interference.

May I refer Mr. Gennaro to the Hadio Amateurs Handbook, p. 484 et seq. (especially p. 502) in the 1976 edition? This book should be available in most electronics stores. It has some excellent suggestions as to how to keep the signal out of the set, and anyone should be able to correct the problem with its guidance.

James B. Holder
West Monroe, La.

Dett on Disc

In his review of Philips' "American Piano Works" [December], Irving Lowens says that the music of Nathaniel Dett, whose In the Bottoms was under discussion, has not been recorded before. Not so! Percy Grainger—who, as your reviewer pointed out, championed Dett's music—long ago recorded some of the same music appearing on the Philips disc, in particular the infamous "Juba Dance" [the finale of In the Bottoms—Ed.]. Mr. Lowens has reservations about the playing of pianist Clive Lythgoe, but he need have none about Grainger, who was one of the great pianists of the early part of the century.

Your readers might be interested to know that tape transfers of most of Grainger's recordings are available at cost from the Gustafson Piano Library, Department of Music, Bishop's University, Lennoxville, Quebec, Canada.

Derek C. Oppen
Stanford, Calif.

Mr. Lowens didn't say that there were no previous recordings of Dett's music, only that he didn't recall any. Actually, in the Bottoms was favorably commented on by Alfred Frankenstein in his February 1971 review of Natalie Hinderas' recording of "Music by Black Composers," Desio DC 7102/3.

Dett on Disc
Waveform fidelity. If you don't understand it, you could be making a $350 mistake.

Today a good amp and tuner can easily cost you $350, $500, $700 or even more. But no matter how much a component costs, if it doesn't have waveform fidelity, the music that's put into it won't be the music that comes out. And that's an expensive mistake to make.

It's also a mistake Technics won't let you make. Because Technics' two new integrated amps, the SU-7600 and the SU-8600, as well as our two new tuners, the ST-7600 and the ST-8600, have superb waveform fidelity.

With both tuners, the waveform being broadcast will be the waveform you'll receive, with virtually no distortion or cross modulation. Because both have flat group delay filters in the IF sections. So the time delay is constant for all frequencies.

There's also a Phase Locked Loop IC in the MPX sections. That's why, for example, with the top of our line, the ST-8600, you'll get stereo separation of 45dB at 1kHz and 35dB at 10kHz. And a frequency response as flat as it is wide, 20Hz to 16kHz (+ 0.2dB - 0.8dB).

And with an 8-ganged tuning capacitor (5 for FM and 3 for AM) and a Technics developed 4-pole MOS FET, broadcasts with the ST-8600 will sound more like master tapes than FM.

You'll also find waveform fidelity in both amps. Including our most powerful one, the SU-8600. With 73 watts per channel, minimum RMS, both channels driven into 8 ohms from 20Hz to 20kHz, with no more than 0.08% total harmonic distortion.

And the SU-8600 will stay 73 watts regardless of the power-hungry transient bursts found in many musical waveforms. The reasons: Sixfold independent power supplies for the control voltage and power amplifiers. The results: Virtually no transient crosstalk distortion. And optimum waveform fidelity.

So before you make a $350 mistake, or an even more expensive one, listen to our new amps and tuners. Your Technics dealer has them. Along with Technics waveform fidelity.

Technics
by Panasonic
look up to Realistic!

You'll be surprised. Everything about the new Realistic Optimus® T-100 was designed with the discriminating music lover in mind. Tower design puts the speakers at perfect height, without special mounting or stands. Two active 8" acoustic suspension woofers and a 3" tweeter deliver sound so natural you can feel as well as hear its richness. Unlike many large high-performance speaker systems, the T-100 is efficient enough to be driven by almost any hi-fi equipment without pushing the amplifier, yet has the capacity to take 75-watt program peaks. The 3-ft, high, walnut veneer enclosure is finished on all sides to simplify placement and add fine furniture elegance. Sold only by Radio Shack. Ask for 40-2025 and find out what "towering sound" sounds like — today! 139.95* each

Smart styling that's practical, too

Grille removes for easy speaker balance adjustment
Bottom-mounted terminals — speaker cable remains out of sight

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*Retail price may vary at individual stores and dealers.
I am concerned with a solitary and unpredictable experience common to all of us, which is that moment when the emotional response to music brings about that curious physical phenomenon known as a lump in the throat. Operatic death scenes can bring it on easily, according to your taste and the quality of the performance: Think of the deaths of Violetta, or Otello, or Mimi, or Butterfly. Certain arrivals can have the same effect, like Isolde's in Act III of Tristan, although there, of course, it is the orchestral explosion that triggers the response. Departures can also do it, as witnessed the incredible moment in the last act of Otello when Emilia is virtually through the door before Desdemona cries out the farewell that she knows will be her last. Yet what has led me to this subject is not operatic at all, at least in the usual sense of the word.

In the course of sorting my records, which I dwell on some time ago [June 1976], I came across and played the old but still excellent Argo recording of the late Benjamin Britten's *Noye's Fludde*, and it suddenly struck me that the biggest lump-raiser of all is a hymn or chorale within the context of a larger work. To see what I mean you have only to think of the St. Matthew Passion, or the curtain-rise on Act I of *Die Meistersinger*, or the prayer in *Hansel and Gretel* (neither a hymn nor a chorale, actually, but close enough to have the same effect), or the closing passage of Bernstein's Mass.

The Britten piece is the most consistently "lumpy" so far as I am concerned, although this may be because most of the performers are children and because the audience is invited at certain points to join in the hymns. You must have a heart of granite not to be moved by the gradual emergence of the hymn "Eternal Father" during the storm scene, and especially by its final verse, when everyone in the building should be in full voice because the harmonies have reverted all of a sudden to those we remember from childhood. Yet even that splendid Victorian hymn is all but eclipsed by the one at the very end, based on a famous tune by Thomas Tallis. For me that is the ultimate lump in the throat, no matter how often I hear it.

A few years ago I produced a BBC television broadcast of *Noye's Fludde* from the Maltings at Snape, near Britten's home, which happened to be the last of a series of public performances that the television crew had also attended to become familiar with the production. Television field crews are not necessarily specialists in, or even lovers of, music; most of their time is spent on football or at the racetrack or at political conventions, and to do the job at all requires a special kind of toughness rather than sensitivity. I know my way about the Maltings very well indeed, and such was my state at the end of the first performance that I was determined not to leave through any of the usual exit doors, where I would have inevitably met someone I knew. So I made for the lighting box at the back that provided a secret method of escape, and there I collided with the television sound engineer, who was as tough as they come. I looked at him, and he looked at me, and each of us knew why the other was there. "What did you think of it?" I managed to blurt out. He said, "It always makes me cry!"—and dashed out the door.

It is, of course, much easier to succumb when you have all the visual ceremony before you and when you are a member of an audience than when you are simply listening to a record. Yet in *Noye's Fludde* and the other examples I have mentioned, I do not find the experience much diminished by recording: The lump is still there at the right moments. Can it be that there is something basically reassuring or comforting about a hymn or a chorale? Or is it that they kindle some unconscious nostalgia for childhood, since for many of us in the Western world they were probably the first music we ever heard? Or is it that they symbolize a vague haven of calm and stability, symbolized by a community of voices?

It is certainly not for nothing that, when Tallis' great tune has brought *Noye's Fludde* to an end, the Voice of God is heard speaking to Noah:

> For vengeance shall no more appear.
> And nowe faire well, my darlings deare.

---

*Lump in the Throat*  
by John Culshaw
**EIGHT ALL-NEW MARANTZ UNITS.**

Probably the largest—and certainly the finest—line of stereo receivers ever unveiled. And it all starts with the **world's greatest receiver**, the Marantz 2385, with output rated at an astonishing **185 Watts per channel** (minimum RMS at 8 Ohms, 20-20,000 Hz, with no more than 0.05% Total Harmonic Distortion). And at the other end of the line-up is the most incredible receiver **value** Marantz has ever offered: the 2216, with 16 Watts per channel, minimum RMS at 8 Ohms, 20-20,000 Hz, with no more than 0.5% Total Harmonic Distortion.

And there are 6 other new and outstanding Marantz receivers—with prices to match any budget, with all-new higher power output, and with range of features to match any degree of involvement with audio.

Never before has the incomparably thrilling sound of Marantz been available over such a broad spectrum of power and performance. Never before has a receiver line packed so much muscle, either, and with such low distortion. Never before have you had more compelling reasons to buy your first receiver or to upgrade your present one. At last "component quality" acquires true meaning in describing receivers. The Marantz 2385 Receiver, for instance, **exceeds**—in power, features and specifications—most separates on the market today, while still being packaged into a remarkably manageable size for such walloping power and vast array of features.

**THE MOST IMPRESSIVE COMBINATION OF QUALITY PERFORMANCE FEATURES EVER ENGINEERED INTO A RECEIVER LINE.**

Every possible technological advance that can improve performance has been designed into this new generation of Marantz receivers. For example, the 2385 includes: Plug-in optional **Dolby* FM Noise Reduction Adapter** for the lowest noise possible with FM reception. **18 dB per octave Bessel-derived high filter**—an advanced linear phase design that reduces unwanted high frequency noise—and does the job with a more natural, less colored sound be-
2. At a Nation’s Heart

by Gene Lees

It has passed almost unnoticed by jazz critics that national musical characteristics survived the crossing of the Atlantic to turn up in jazz. It should be noted at once that there are conspicuously few Anglo-Saxon Protestants in jazz. This is not intended as a depreciation of the talent of the WASPs who do play jazz—guitarist Herb Ellis and pianist/composer Roger Kellaway are among the very best practitioners of the art. But generally the English are not as impassioned about music as, for example, the Welsh, the Irish, or the Italians. No doubt for that reason, the English have shown less talent for music than most other Europeans, just as surely as they have shown more for literature. The distrust of pleasure is inherent in the various forms of English Protestantism.

Whatever the reasons, most white jazz musicians are Jewish, Irish, or Italian, with a smattering of America’s other ethnic minorities, including Mexican (bassist Ralph Peña) and American Indian (bassist Joe Mondragon). And usually the musical characteristics of a man’s ethnic group turn up in his playing.

The Italian-Americans tend to be very lyrical players—for example, trombonist Frank Rosolino and Carl Fontana, guitarist Gene Bertoncini, pianists Gene DiNovi and Michael Renzi, drummer Ronnie Zito and his brother, pianist and arranger Torrie Zito, violinist Joe Venuti, and tenor saxophonist Flip Phillips. And film composers Dominic Frontiere and Henry Mancini possess an Italianate lyricism.

There is even a distinctively Italian vocal sound—not universal, to be sure, but common. Some would call it a gravelly sound, like that comedians affect when attempting to capture the speech of the archetypal Italian gangster, but it is perhaps better described as a woody texture, somewhat like that of a viola. It can be heard in many singers of Italian origin, including Tony Bennett, Frank Sinatra, Frankie Laine, and Perry Como. It is heard in the speech of celebrities like Anne Bancroft, Brenda Vaccaro, Congresswoman Peter Rodino, and late Richard Conte. Further, there is a tendency of New York-New Jersey area Italians to dentalize d’s and t’s and to liquefy the letter r when it follows either of these. The r is almost lispéd, softening one of the harsher sounds in American English; at the same time, the woody or gravelly sound tends to desentimentalize even the most sentimental songs. The combined effect, as in Sinatra’s work, is extraordinarily lovely.

When I mentioned this sound to an Italian friend who himself has it, he quipped: “It probably comes from all the screaming and yelling at home when you’re a kid.” I am inclined to think, however, that it is the result of a physical characteristic in the vocal cords of many (but not all) Italians, just as blond hair is a characteristic of many (but not all) Swedes.

There is also a distinguishable

Continued on Page 29
cause it eliminates the overshoot and "ringing" common to other filters. **18 dB per octave 15 Hz sub-sonic Butterworth low filter** cuts sub-sonic transients and rumble that effectively rob you of vital amplifier power. Never before has such advanced filter technology been applied to audio components or receivers.

The Marantz 2385 also offers: **2 LED peak power indicators** to continuously monitor amplifier output to instantly let you know when transients are driving the amplifier to full output. An amplifier section utilizing **full complementary symmetry direct-coupled output** in a massive **triple-paralleled** transistor array—an advanced design never before used in a receiver. The result is the highest day-in, day-out operating reliability and lowest Total Harmonic Distortion. **5-gang FM tuning capacitor**, in conjunction with **dual-gate MOS FET FM front end** ensures virtually complete rejection of spurious signals, with an IHF usable sensitivity of **1.6 microvolts**, and a 50 dB quieting sensitivity figure in stereo of **25 microvolts**—virtually the finest such specification ever obtained in a receiver—even a separate tuner.

And the 2385 includes: **Three tone controls for each channel**—bass, treble and mid-range—for maximum tonal flexibility. **Selectable frequency turnover points** to adjust range of influence of each tone control. **Independent tape copy facility**, which permits dubbing from one tape deck to another while listening to yet a third signal source, such as records or FM. **Linear phase IF filters** for lowest distortion. **LED function indicators**.

But look at the exciting array of features included in virtually every receiver: **phase-locked loop**, a sophisticated circuit that maximizes stereo separation while minimizing distortion. **Dual-gate MOS FET FM front end. Full complementary symmetry amplifier section** plus **direct-coupling. 25 micro-second de-emphasis switch** for properly receiving Dolby FM, the new generation in stereo broadcasting. **Gyro-touch tuning** for smoothest, most accurate station selection.

See the new 1977 Marantz receiver line at your Marantz dealer now. Fantastic!
CHOOSE THE MARANTZ THAT'S RIGHT FOR YOU.

<table>
<thead>
<tr>
<th>MODEL NUMBER</th>
<th>2216</th>
<th>2226</th>
<th>2238</th>
<th>2252</th>
<th>2265</th>
<th>2285</th>
<th>2330</th>
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<tr>
<td>RATED CONTINUOUS POWER, MINIMUM RMS AT 8 OHMS, 20-20,000 Hz</td>
<td>16 Watts per channel</td>
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<td>TOTAL HARMONIC DISTORTION</td>
<td>0.5%</td>
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<td>0.3%</td>
<td>0.08%</td>
<td>0.07%</td>
<td>0.05%</td>
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<tr>
<td>FM SENSITIVITY (1-F USABLE)</td>
<td>13.2 dBf (2.5 µV)</td>
<td>10.8 dBf (1.9 µV)</td>
<td>10.8 dBf (1.9 µV)</td>
<td>10.8 dBf (1.9 µV)</td>
<td>10.3 dBf (1.8 µV)</td>
<td>10.3 dBf (1.8 µV)</td>
<td>10.3 dBf (1.8 µV)</td>
<td>9.3 dBf (1.6 µV)</td>
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<td>56 dB QUIETING SENSITIVITY (STEREO)</td>
<td>39.2 dBf (50 µV)</td>
<td>37.2 dBf (40 µV)</td>
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<td>37.2 dBf (40 µV)</td>
<td>33 dBf (35 µV)</td>
<td>36 dBf (35 µV)</td>
<td>36 dBf (35 µV)</td>
<td>33.2 dBf (25 µV)</td>
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<td>FM DISTORTION (1 KHZ) MONO STERE</td>
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<td>CAUTORY RATIO</td>
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<td>1.0 dB</td>
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<td>High filter</td>
<td>High filter</td>
<td>High and low filters</td>
<td>High and low filters</td>
<td>18 dB per octave Bessel-derived high filter and Butterworth low filter</td>
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<td>FM DOLBY CAPABILITY</td>
<td>25 µS FM de-emphasis</td>
<td>25 µS FM de-emphasis</td>
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<tr>
<td>SUGGESTED LIST PRICES**</td>
<td>Under $240</td>
<td>Under $300</td>
<td>Under $360</td>
<td>Under $400</td>
<td>Under $460</td>
<td>Under $470</td>
<td>Under $790</td>
<td>Under $1100</td>
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We sound better.
THE 1977 MARANTZ RECEIVER LINE OFFERS THE GREATEST CHOICE OF POWER AND LOWEST DISTORTION... RIGHT ON UP TO THE FINEST RECEIVER EVER BUILT.
...because unlike some record "care" products Watts really works!

Watts Disc Preener. World's most popular record cleaning tool. Simply add a few drops of Watts "Anti-Static" solution to its moistened core and without transferring any liquids to the record's surface, Preener cleans and preserves the grooves of your new records. Watts Preener leaves no residue to clog the stylus, which can degrade the sound quality of your favorite record.

Watts Parastat. 2 Cleaners in One. Parastat's special brush penetrates record grooves to loosen and remove dust and dirt. Ideal for records which have been mistreated with anti-static sprays. Parastat also provides cleaning action for the maintenance of new records. With a drop or two (we're not in the fluid business) of Watts "Anti-Static" solution, to the Parastat's lower pad, the proper degree of humidity is applied to relax dust-attracting static.

Watts Dust Bug. Elegantly simple in design and function, the famous Dust Bug keeps a new record clean by removing dirt and dust which may settle on the record while in use. When the red plush pad of the Bug is slightly dampened with Watts "Anti-Static" solution which is supplied, Dust Bug provides just the proper degree of humidity to prevent the generation of static electricity. While imitated, the ultra-lightweight Watts Dust Bug has never been equalled in performance and effectiveness.

Record Care Products are distributed by:
Plug-in circuit board incorporating turn-on/turn-off muting and speaker-protection components.

Plug-in printed circuit board controlling front-panel power readouts.

Each channel's hermetically-sealed toroidal power transformer is designed for maximum efficiency and lowest possible hum leakage. The transformers are designed and manufactured by LUX.

The four filter capacitors have a specified capacitance of 15,000 microfarads each, double the value found in many other high-power amplifiers. This assures high-power stability under continuous large-signal conditions.

Plug-in drive stages, separate for each channel, built onto high-reliability circuit boards. Mirror-image construction optimizes lead-length to adjacent inputs and outputs.

Output transistor terminal board. The output transistors themselves are mounted on a ¼-inch metal plate integral with the heatsinks for maximum thermal conduction.

Massive sand-cast honeycomb heatsinks designed to provide maximum heat dissipation.

Cabled harness wiring with terminal strips, plug-in circuit board sockets and direct point-to-point wiring, each used as appropriate to the overall design. This flexible construction approach optimizes layout and facilitates servicing.
LUX power amplifiers are designed to provide more than merely x watts per channel.

If your interest in a power amplifier is based primarily on its dollar cost per watt, you're not likely to give much initial thought to a LUX. We don't compete in that simplistic power game. Our concerns are with every aspect of amplifier design and construction—to assure your continuing satisfaction throughout what you can expect to be a very long period of ownership. If you share these concerns, you may then find the LUX approach to have special significance and value well beyond purchase price. Especially when it comes to sonic excellence.

As Radio-Electronics neatly put it, "There is much we still don't know about what makes one amplifier sound better than another—but LUX seems to have found some of the answers, at least."

These solutions now exist because the research that LUX audiophile/engineers conducted went far beyond the obvious questions about amplifier design to those subtle but sonically significant aspects of high-power circuit design usually bypassed or ignored by conventional thinking, test techniques, and instrumentation.

For example, ordinary protection circuits can introduce audible and unpredictable distortions when activated by certain types of loudspeaker loads. These are not disclosed, let alone cured by the usual test procedures. LUX's solution: four separate sensing circuits sophisticated enough to distinguish the electronically subtle differences that can occur between normal high-level output signals and abnormal voltage/current conditions.

Models M-4000 and M-6000 have fully independent power supplies employing separate toroidal power transformers for each channel. These allow the full wattage potential and signal-handling stability to be individually realized by each channel even under continuous large-signal drive conditions. Massive honeycomb heatsinks provide the thermal dissipation necessary for overall reliability and long-term performance stability.

The LUX difference goes beyond this. Every power amplifier undergoes an extensive series of tests at our New York facilities. This assures that each unit will match or exceed fourteen different published specifications. A Performance Verification Certificate testifying to the specific measurements obtained is packed with each unit. (Your dealer also has a copy and another stays with LUX as a permanent record.)

With all this in mind, plus the features and specifications listed below and the revealing internal views at left, your selection of a power amplifier can best be made only at one of our carefully selected audio dealers where LUX and other fine components can be compared and evaluated. Assuming that you have the ability to distinguish the sometimes subtle—sometimes obvious—differences among high-power amplifiers, we'll be pleased to await your considered judgment.

LUX Audio of America, Ltd.

Results of extensive comparative tests yours for the asking.

What is perhaps the most exhaustive test of power amplifiers and preamplifiers ever made was recently conducted by Stereo Sound, Japan's leading audio publication. Among the many Japanese and American-made products tested were the Luxman M-4000 power amplifier and the C-1000 preamplifier. With permission of the publisher, we have translated and reprinted the complete report. We shall be pleased to send you a copy upon written request.
Take a spin on our new fully automatic turntable. And leave the direct driving to us.
With Sony's new PS-4300, you just sit back and enjoy the ride. Wherever the record takes you.

That's the blissful simplicity of a fully automatic turntable.

But the PS-4300 is more than purely practical. We like to think of it as a model union: combining the convenient and the complex.

It is a profoundly engineered machine, with intelligent design slashing through down to the smallest detail.

**We gave brushes the brush.**

The motor that powers the PS-4300 is brushless and slotless. Direct drive, if you will.

This deceptively simple construction makes for a smooth-running motor with less friction and noise than traditional DC motors. And it eliminates cogging.

What's more, this smooth-running motor is monitored by a smoothly-engineered 8-pole magnetic pick-up head. And our magnetic speed sensor works through an intricate electronic feedback system; driving the platter directly—without a jumble of belts and pulleys getting in the way.

So our torque is not a turkey, and we've got low wow and flutter and high speed stability to boot.

**An electric eye.**

**For your ear.**

Hands off the PS-4300!

Our optical sensing system automatically returns the arm when your record is over.

Optical sensing is light years ahead of the conventional mechanical linkage. Eliminating the pressure and distortion you'd ordinarily get at the end of a record.

**A tone-arm that's a strong arm.**

Now we're not calling anyone clumsy. But there is the chance you might make a mistake and grab hold of the tone-arm while it's in motion.

That's why the PS-4300 has a tone-arm that's more than just statically balanced. It comes with a protective clutch device. (The only clutch you'll find on our fully automatic turntable.)

This latching set-up protects your arm against too much strain.

Moving from arms to feet, ours are designed to cut feedback. They're rubber-soled: suspended by cup-shaped rubber shock absorbers.

And they're adjustable, letting you level the turntable. So you might say our feet come with elevator shoes.

**Our vibration-reducers are great shakes.**

Sometimes the cabinet itself can vibrate—distorting what comes out of it.

Not so with the PS-4300. Our cabinet is built out of a material with a low Q. Low Q materials hardly vibrate, and nobody watches their P's and Q's like Sony.

Even our platter has been undercoated with a damping material.

And what looks like a bad case of acne on our record mat is a series of bumps that provide an air cushion and absorb vibration.

**An exercise in self-control.**

You can see that we've covered just about everything when we created the PS-4300.

Even the cover.

Our dust cover is ingeniously simple. When closed, it leaves the controls accessible.

And what controls they are! One-touch, LED-indicated switches for start/stop and repeat.

One light tap starts everything going, while your record, under the dust cover, is in splendid isolation.

So if what you're looking for is an unmatched fully automatic direct drive turntable, drive on over to Sony.

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THE ADC CARTRIDGE CAUSES NO PERCEIVABLE WEAR OVER THE LIFE OF YOUR RECORDS.

Unbelievable? Believe it.

A series of tests conducted by a leading independent audio-testing laboratory prove it.

The tests show that the ADC XLM-MKII cartridge causes no perceivable wear until after 60 plays. Industry sources estimate the "life of a record" (the average number of times a record is played) to be 40 to 50 plays.

Other cartridge manufacturers may talk about less record wear, but ADC has proven no wear over the life of your record.

The reason for this is our unique patented design. It's patent #3294495.

We call it the "induced magnet" cartridge:

Most cartridges are designed so that a heavy magnet is part of the moving system.

The ADC XLM-MKII is different, because our engineers found a way to detach the magnet and reposition it above the stylus, so the stylus applies less pressure against the groove.

Less pressure means less wear.

The fact is, of all the leading brands, ADC cartridges have the lowest mass moving system you can buy. That means better sound and superior performance.

The XLM frequency response is exceptionally flat, from 15Hz to 24KHz ± 1.5dB. And for the ultimate in stereo reproduction, it has a minimum of 28dB of channel separation.

Think about it. In the long run you'll probably spend more on your record collection than you will on your whole stereo system. So it makes sense to buy a cartridge with proof that it makes your records sound better and live longer.

The ADC low mass cartridge.

Unbelievable.

THE ADC LOW MASS CARTRIDGE. IT HELPS YOUR RECORDS LIVE LONGER.

THE PROOF:

This is a photomicrograph of a 20kHz record groove that has never been played before.

This is a photomicrograph of a similar 20kHz record groove played 75 times with an ADC XLM-MKII cartridge. As you can see there is no difference.

THE DIFFERENCE:

The way to get the most accurate reproduction of sound is to lower the total effective mass of the moving parts of the stylus. And that's exactly what our engineers did. In fact, of all the leading brands ADC cartridges have the lowest mass moving system you can buy.

ADC XLM-MKII

SHURE V-15-III

AUDIO-TECHNICA AT-15-S

STANTON 681-EEE

If you'd like your own personal copy of the test result, write to ADC at address shown above.

CIRCLE 50 ON READER-SERVICE CARD
black sound—a kind of soft, whispery airiness. It has nothing to do with regional accents; it is a quality of sound. One perceives it in the singing of Oscar Peterson, Carmen McRae, Sarah Vaughan, and particularly the late Nat Cole, whose piano playing was as soft, bouncing, and lyrical as his voice.

In fact, there is usually a relationship between the way a musician sings or speaks and the way he plays his instrument. That whispery black sound is apparent in the work of such trumpet players as Miles Davis, Freddie Hubbard, and Clark Terry. Jack Teagarden had a lazy, careless enunciation, similar to the way he played trombone; Bob Brookmeyer's trombone has the same kind of mumbled laconic eloquence as his speech.

Jewish jazz musicians, such as Al Cohn and Ziggy Elman, sometimes sound Jewish, as if memories of cantorial singing and of Mediterranean modes are lodged in some secret chamber of the subconscious. And the Irish musicians, such as pianist Dave McKenna, trumpeter Bobby Hackett, composer Pat Williams, tenor saxophonist Zoot Sims, and baritone saxophonist and composer Gerry Mulligan, sound Irish—lyrical and humorous. I once asked Mulligan if he felt Catholic. After a moment's reflection, he said, "No, but I do feel Irish."

"I would imagine so," I said, "because sometimes your playing makes me think of songs like 'Kerry Dancers.'" With which Mulligan told me that the late Judy Holliday, who had a remarkable gift for the apt phrase, used to say, when Zoot Sims began a solo, "There he goes, playing that Barry Fitzgerald tenor again." It is a startling description, for the bubbling, bouncing, joyous solos of Sims do indeed sound like the peal of Irish laughter.

It must be emphasized that these observations are generalities, not absolutes. Barney Kessel's guitar work does not sound Jewish, and Sal Nistico's tenor saxophone sounds less Italian than black. What a man admires is clearly a major factor in the formation of his taste and therefore his work, and sometimes the admiration overcomes whatever ethnic characteristics his music might otherwise have. But in general, national characteristics hold true, and many of those of Europe are among the most important forces in the shaping of American music.

And one of the factors that in turn shapes national characteristics in music is the language of the country, which subject I will consider in the next column.
I have a Kenwood 6340 quad receiver with a plug-in CD-4 demodulator. I recently purchased a four-channel Teac open-reel recorder in order to tape all my CD-4 records. As yet I have been unable to make acceptable recordings due to excessive distortion and the presence of a high-frequency tone in the recording. If the same disc is copied in stereo, the recording comes out beautifully.

I have been able to eliminate the problem in two ways, both of which produce unacceptable recordings: 1) by adjusting the carrier signal level to a point where all separation between front and rear channels is lost; 2) by recording at such low volume on the Teac that playback is plagued with lots of noise. Can you help me out?—John Steigleder, Tarzana, Calif.

I have been thinking of installing some noise-reduction equipment (Discwasher record cleaner d-II and the Zerocut machine) to cure manufacturing defects in records. They are intended for cleaning and static reduction, respectively.

I own a Marantz 4300 four-channel receiver. According to specs, it delivers 100 watts [20 dBW] per channel with two, or 40 watts [18 dBW] with four, into 8-ohm loads. Eventually I would like to install a larger power amp in the pre-out section of the Marantz, retaining its preamp section. The rated preamp output is only 1 volt. Is this voltage enough to drive, say, a power amp rated at 100 to 150 watts [20 to 21½ dBW] to full output? I plan to use one power amp for the front channels and one for the back.—Tom Fiore, Brooklyn, N.Y.

I depend on the amp. Quite a few in that range can be driven to rated output power by 1 volt, and you really don't need to be too fussy about this since the difference between 1 volt and, say, 1.2 volts at the input is less than 1.6 dB at the output. Most people are hard pressed to hear a difference that small under normal listening conditions.

I have been using a Citation 12 amp (and Citation 11 preamp) to drive JBL 100s. I have now upgraded my speakers to Ohm Fs. I feel the amp is inadequate and want to buy a higher-powered one.

I play mostly chamber music, solo piano, or small jazz groups, in a room of about 2,000 cubic feet. Although some of the music has an extremely wide dynamic range, I don't play loud rock or loud symphonies very often. Will a Phase Linear 400 function well at such a low level? Will an Ampzilla or a B&G? I have heard that some of the superamps have to work at a certain level before they "wake up."

Which amp would you buy to play such music in such a room with Ohm Fs? Assume an $800 or $900 limit.—Dick Wellstooed, Sea, N.J.

Any "superamp" that needs an alarm clock to "wake up" is not worth buying. Certainly the Phase Linear, Ampzilla, and B&G work perfectly well at low levels. Why in the world do you want a more powerful amplifier any way, if you listen at low levels? The principal difference between your Citation 12 and the superamps are you considering is that the latter can drive your speakers about 5 dB louder. The differences at low levels will be even less apparent with the highly inefficient Ohm Fs than with most other speakers.

I have a Pioneer SX-737 receiver and a good outdoor FM antenna with 75-ohm lead-in. My problem is that multipath distortion occurs when the television set in my living room is on NBC and my receiver is tuned to 101.1 FM. This television set is in no way hooked up to my FM antenna, since it has its own antenna. The strange thing is I have a portable set in the same room with my stereo, also hooked up to the TV antenna, and I get no interference from it whatsoever! How do I get rid of this frustrating problem?—Terry Westbrook, Texas City, Tex.

What you have is probably not multipath—though the effect may be similar—but parasitic radiation from the TV set. (The portable set doesn't radiate.) There are several possible remedies: 1) If the FM antenna is directional and has a rotator and if the station comes from a direction that allows it, point the FM antenna away from the TV antenna. 2) Install an FM trap in the TV antenna lead. 3) Enjoy another channel. 4) Keep the TV turned off. 5) Get the TV checked for excessive radiation. 6) Get a new TV set.

A section of a recent JBL ad focused exactly on what interests me the most about loudspeakers: "Take the volume to the edge of silence, then come back a little. Can you hear every part of the music? Are all the textures and detail and harmonics of the music still there, or is only the melody lingering on?"

As an apartment dweller on the verge of component buying, I can't think of a more important aspect of speaker performance. Yet all loudspeaker test reports I've read focus almost exclusively on how well speakers perform loud and super loud. Why don't you include low-volume listening evaluation as well?—Martin Abraham, New York, N.Y.

We do include low-level evaluation in our loudspeaker reviews, although perhaps not in an obvious way. We are concerned with the dynamic range of the speaker, the difference between the loudest and the softest sounds it can reproduce. A range of 65 dB or so will take care of just about anything that can be recorded on disc, but an orchestral performance on a DBX-encoded tape, for example, could demand 80 dB or more range from the speaker. The limiting factor is usually how loud the speaker can play without excessive distortion. The low end is normally not a problem; in fact many speakers do an excellent job of reproducing the residual noise from the power amps driving them. Another probability is that the ambient noise in the room will overwhelm the speaker output while it is still clear as a bell. In any case, it is difficult to see how a loudspeaker could suffer from a disabling low-level aberration without betraying itself at higher levels as well. Therefore, in our opinion, program material of wide dynamic range—from pianissimo to forte-issimo—is necessary for evaluation of all aspects of loudspeaker performance. We would suggest, incidentally, that you switch on the loudness (or contour) control if you perform the test outlined in the JBL ad; otherwise the strange frequency response that results may be blamed on the speaker rather than on the nonlinear response of the ear.
The new Dual CS721 is the ultimate expression of the principles that determine the performance of tonearms and drive systems. Its straight-line tubular tonearm pivots horizontally and vertically within a true, four-pivot gimbal, thus maintaining dynamic balance in all planes.

Another Dual innovation—Vertical Tonearm Control—contributes in yet another way to fine tracking performance. A vernier height adjustment over an 8mm range parallels the tonearm to the record with any cartridge. This eliminates the added mass of cartridge spacers otherwise needed to achieve precise vertical tracking angle. In all there are seven tonearm settings and adjustments—from stylus overhang to cueing height and descent speed—all serving to optimize tracking performance with any cartridge.

The direct-drive system of the CS721 is of comparable precision. The electronically-controlled, DC, brushless motor is the smoothest and quietest ever made. A major contribution to this end result is an exclusive Dual feature: two stacked coil layers, each consisting of eight coreless bifilar-wound coils, that overlap to achieve a gapless rotating magnetic field. This eliminates the successive magnetic pulses typical of all other motor designs.

Although the CS721 is Dual's most expensive model, it is hardly the most expensive turntable available today. When you make comparisons, as we believe you should, you may well consider the CS721 considerably underpriced.

United Audio Products
120 So. Columbus Ave., Mt. Vernon, N.Y. 10553
Exclusive U.S. Distributor: Agency for Dual

The new Dual CS721 represents everything Dual has learned about turntables.

The Dual CS721 is Dual's most expensive model, but it is hardly the most expensive turntable available today. When you make comparisons, as we believe you should, you may well consider the CS721 considerably underpriced.

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The Dual CS721 represents everything Dual has learned about turntables.
The Simple Answer is A Complex Solution.

New D3 Fluid

- unmatched function
- unequaled vinyl safety

The Discwasher® System:
the best record care system in the world.

Discwasher Group
Columbia, Missouri
Speaking of Techniques

To talk of a “bravura production line” sounds a little odd, but that’s just what we encountered on a recent trip to Japan as one of the guests of Technics.

The full brand name, as most readers must surely know, is Technics by Panasonic; and Panasonic, in turn, is the brand name used in North America by Matsushita Electric. (In most of the rest of the world National or National Panasonic is used.) Matsushita is one of the world’s largest corporations, and therein lies the paradox of Technics. While innovation, particularly in this country, often comes from the smaller “specialist” companies devoted exclusively to quality components, Technics is both giant and specialist.

In its plants we were regaled with the performance achievements in forthcoming products and with the astonishingly automated production lines. Matsushita’s corporate philosophy, it appears, is to increase both the quantity and the quality of its products, wherever possible, without new personnel (and hence added costs) by designing machinery to accomplish mechanical tasks and moving the liberated operators on to new—and, one hopes, more challenging—tasks. Because its vast resources include in-house design and construction of such automated fabrication and checkout equipment, Matsushita can do things on its production lines that, presumably, small companies could not; because its resources also include heavy investments in research, new-product development can take a very different course from that at the smaller specialty companies.

We were bemused by the difference when, shortly after our return, a spokesman for one of the most respected small American component houses talked to us of his “mad-scientist president”—an epithet applied with some affection. The genius, far from facing extinction in the high fidelity industry, often is conceived of as a necessity for the industry’s survival. At Technics we encountered no mad-scientist syndrome; what we did encounter was enthusiasm, industry, ingenuity, and the evident determination to become leaders in every aspect of stereo reproduction—not just in such specifics as direct-drive turntables, where Technics already occupies a unique niche.

One cannot walk along the Technics production lines—watching machines pop resistors and capacitors into place on circuit boards or, lights flashing, check out a whole series of parameters on a completed board or stack those that pass the tests neatly to one side while it sets those that don’t at the other for human investigation—without being impressed. Far from the conventional cookie-cutter, all of whose defects are perforce imposed on all product, this approach presumes a higher degree of quality control, step by step during the manufacturing process, than any high fidelity production line we can recall.

But, curiously, even this automation was not what impressed us most. We had arrived in Osaka, Matsushita’s home city, on Sunday evening. Just after lunch on Monday we went to the first of several technical briefings. The program began with a multiprojector slide film designed to define Technics’ image of itself as background for all that we were to see and hear in the next few days. Suddenly, as part of the presentation, there we were, on slides, emerging from the Osaka airport. Between Sunday night and Monday noon they had taken the pictures, had them rush-processed, and integrated them into an elaborate slide film. That’s class. Aside from the ego trip involved, it displayed—perhaps more clearly than anything else we saw in Japan—that Technics has the resources to accomplish just about anything it has a mind to do.

Tape Ripoffs, Continued

Copycatting of established brands of tape has turned out to be more widespread than we had supposed. Maxell has an imitator based somewhere in the Far East that styles itself Maxwell (with a w) in order to prey on the unwary. The similarity of the two names is sufficient to confuse the hasty shopper, who then owns a poor-quality cassette and is totally without recourse, a Maxell spokesman warns—so it pays to watch spelling as well as package style.

In the meantime, another predator (besides KDK, on which we reported in January) has come to light in TDK clothing; this one calling itself Skymaster. Indications are that there are other bogus names and that Maxell and TDK are not the only brands being imitated. We will try to keep you posted. We can only hope that our readers will protect themselves by using their eyes and their heads and making sure that they are buying what they think they are.
There are a lot of good loudspeakers around these days. Especially if you're going to pay $100 or $150. Some are pretty good. Some are really good. But good isn't great.

Introducing Bolivar Speaker Works.

We make two loudspeakers. Both are 3-way bookshelf systems. One is $150; the other $114. Both are really efficient. (Twice as efficient as the current leader in that price range.) You won't need a big receiver to get a big sound.

The enclosures are the same kind used for expensive loudspeakers, but we finished them in a warm-toned vinyl. No fancy wood veneers. We put the money in the sound.

Come listen to Bolivar. Then listen to any other speaker that costs about the same. You'll buy Bolivar.

Bolivar Speaker Works


Bolivar Speaker Works. Bolivar, Tennessee 38008
Victor Brociner Dies

Victor Brociner, one of the pioneers and guiding spirits of the high fidelity industry—and our "High Fidelity Pathfinder" last September—suffered a fatal heart attack November 24. He was sixty-six years old. Of late vice president for engineering and stereo products of Avid Corporation, Providence, Rhode Island, Brociner had a long and distinguished career as a uniquely creative engineer. With Avery Fisher and a third partner, he founded Philharmonic Radio. He later headed his own company and subsequently was associated with University Loudspeakers and H. H. Scott. A high fidelity innovator for forty years, he will be sorely missed.

Audio Research's new technology in SP-4

Audio Research, known for its adherence to vacuum-tube technology, has developed the Analog Module, a solid state amplification stage said to act as a super-tube in that it offers the best qualities of the vacuum tube but is even more linear, thus allowing less negative feedback and decreased transient intermodulation distortion. The SP-4 preamp—one of the new units incorporating the Analog Module—is a control center with a phono section that includes an optional low-level head amp for moving-coil cartridges. Other features include tape dubbing as well as monitor switching and a subsonic filter. The SP-4 costs $695.

CIRCLE 139 ON READER-SERVICE CARD

Ampex' NAB-reel home/pro deck

The ATR-700 from Ampex is an open-reel recorder with variable speed, 10⅝-inch reel capability, full remote controls, and a built-in 4-in/2-out mixer. It has a three-motor drive system and offers three record/playback formats: full-track, half-track, and quarter-track. The ATR-700 is wired for two-channel operation. Synchronous playback allows the user to record a second channel in sync with the sound on the first channel. Other features are provision for editing, separate switches for bias and equalization, and a pause button for cueing flexibility. The ATR 700 costs $1,695.

CIRCLE 140 ON READER-SERVICE CARD

Shure equalization analyzer system

The compact Model M 615AS routes pink noise from a built-in generator through your speakers, measures it with a special microphone, and reads the results on a ten-band frequency spectrum display panel. This information allows adjustment of an accessory room equalizer (such as Shure's own SR 107) so that the energy is balanced in all ten frequency bands. LEDs show whether the energy in a given band is greater or less than desired. There are controls for pink noise amplitude and input level, a 3 dB-per-octave rolloff switch (typical of most "house curves"), and a Hi/Lo ENVELOPE control that adjusts the threshold of the Hi LEDs relative to the Lo LEDs. With all the LEDs off and the envelope control at minimum, frequency response of the measured sound system is claimed to be flat within 2 dB. The system comes complete with analyzer, microphone, cables, and carrying case and costs $429.

CIRCLE 146 ON READER-SERVICE CARD
The DD75 is our first direct drive turntable. It reflects a lot of what we’ve learned in half a century of building quality turntables.

The heart of any direct drive turntable is the motor. Since it is in direct contact with the platter, it must be as steady—and as free from vibration—as a pacemaker. The performance of the motor is measured by these specifications: rumble, wow and flutter.

But without a lightweight tonearm, unrestrained by friction, the best motor can’t deliver high quality, high fidelity sound. After all, the only thing that moves the tonearm is the minuscule stylus tracing the record groove. If the tonearm is heavy, or drags, the sound will be distorted. The specifications which determine tonearm performance—mass and friction—are as important as rumble, wow and flutter.

Direct drive turntables can be manual or automatic. The difference has a direct bearing on record safety. With a manual turntable, you risk scarring your records or damaging your stylus, particularly when lifting the arm off the record. That’s because the human hand can’t always be steady and accurate. The risk is minimized with a system that lifts the arm precisely, automatically.

Motor. Tonearm. Record protection. Convenience. These essentials directed the design of the new direct drive DD75.

The Garrard DD75 delivers rock-steady speed with a DC motor, governed by an electronic servo system. It is totally immune to fluctuations in household current. The specifications are impressive: rumble -70dB (Din B), wow and flutter 0.03%. The same electronic system provides variable speed control, ±3%, monitored by an easily-read, illuminated strobe.

Unlike the tonearm in most direct drive turntables, the slender arm of the DD75 is extremely low in mass—just 16 grams. It rides effortlessly on jewel bearings, with friction so low that it will track the finest cartridges at their minimum rated stylus pressure.

In addition to fully damped cueing, the DD75 automatically lifts its tonearm and shuts off the motor at the end of play. This is done non-mechanically by a reliable photo-electric circuit. You never have to leap across the room to stop playing the lead-out groove. You can even use this system in mid-record, by lightly touching the Stop button. Play can be resumed at the precise point where it was interrupted.

The appearance of the Garrard DD75 fully complements its performance. It is mounted in a base of genuine teak veneer, with shock-absorbent feet to insulate the turntable from external vibration. The tinted dust cover has special friction hinges: it stays where you raise it.

Garrard’s first direct drive turntable yields some very direct benefits. Not the least of which is the price: a straight and sensible figure—under $230.

For an illustrated, detailed folder on the DD75, please write: Garrard Division, Plessey Consumer Products, 100 Commercial Street, Plainview, N.Y. 11803.

Garrard
Turntable specialist for 50 years.

CIRCLE 15 ON READER-SERVICE CARD
FISHER INTRODUCES THE WORLD'S FINEST RECEIVER.

This headline from any other manufacturer might sound like just so many words. But, it's by Fisher, the company that started the high fidelity industry back in 1937. And the company who introduced the very first AM/FM stereo receiver 18 years ago.

In a sense, we've been building the RS1080 for 40 years... researching, engineering, inventing, and refining our technology to finally develop what is surely the world's finest receiver at any price.

Our RS1080 is rated at an enormous 170 watts per channel, minimum RMS into 8 ohms, from 20 to 20,000Hz with no more than 0.1% total harmonic distortion. There is lots of pure, clean power to give you lots of pure, clean sound at any listening level. But power is only part of why the RS1080 is the world's finest.

**Tuning.** Precise, accurate tuning is a must for FM listening. And the RS1080 includes 3 separate tuning meters: signal strength, center-of-channel, and most important, a multipath meter with phase-locked-loop circuitry.

**FM Dolby.** For the ultimate FM listening experience, the RS1080 has built-in, factory calibrated FM Dolby decoder circuitry. This feature lets you hear the full dynamic range of Dolby broadcasted music. Another must if a receiver is designed to be the world's finest.

Other state-of-the-art features and specifications include 8-gang tuning, 1.7 µV FM sensitivity, plus all the front panel controls and rear panel input/output jacks you'll ever need.

**Bass Extender.** A major exclusive feature of the RS1080 not found in any other receiver is our bass extender and bass range level control. At a flip of a control you can boost bass response up to 12dB at either 45 or 80Hz. Electrically tuned circuits assure sharp roll-off characteristics, and a tremendously noticeable improvement in bass response without muddying-up the mid range or increasing hum or rumble. The result is a truly sensational improvement in sound quality in your listening room with any speaker system.

Sure, maybe some late-comer audio manufacturers have good receivers on the market, but at Fisher, we are convinced that our RS1080, priced at $900*, is the world's finest. Look at and listen to the Fisher 1080. Available at fine audio stores or department store audio departments.

©1977 Fisher Corporation, 21314 Lassen Street Chatsworth, California 91311

FISHER
The first name in high fidelity.

* Dolby is trademark of Dolby Labs. Inc.
* Mfg. suggested retail price.
The New Sansui

A receiver is a many-splendored thing. It is not simply a combination of a tuner, preamplifier and amplifier. It is the skilful matching of all the right elements in the most effective and satisfying proportion, which can only be achieved by the teamwork of highly experienced electronics and acoustical engineers.

That's why only a leader like Sansui can consistently offer you the finest receiver available in each category today. Look at the features and the specifications on these pages and you will agree. And, if you haven't listened to a Sansui recently, do. Put yourself at the controls of a Sansui. You'll know what it is like to be in complete command of your musical destiny.

Take Sansui's new top-of-the-line 9090DB, with power and then some. It offers the convenience of a complete built-in Dolby® system to decode Dolby-FM broadcasts and to add full noise-reduction facilities to any recorder that lacks them. Twin power meters permit instantaneous power monitoring, and convert at a button's touch to Dolby level indicators. Sansui's unique triple tone controls, with switch-selectable turnover frequencies, give you full control over both the ends of the audible spectrum and over the vital "presence" midrange as well. Truly one of the world's finest receivers.
MODEL 9090DB.

AUDIO SECTION
Power Output: 125 watts per channel, min. RMS, both channels driven into 8 ohms from 20Hz to 20kHz with no more than 0.3% Total Harmonic Distortion.
Phono 1, 2: 2.5 mV for full output. RIAA accuracy: 0.3 dB, 30Hz to 15kHz. Input impedance: 50kΩ.
Hum and Noise: better than 80 dB (Aux, Tape); better than 70 dB (Phono).

FM SECTION
IHF Sensitivity: 0.8 dBf (17 μV)
Alternate Channel Selectivity: >85 dB
Signal to Noise Ratio: >70 dB
Stereo Separation: >40 dB
Freq. Resp.: 30Hz to 15kHz, +0.5 dB, -2.0 dB

MODEL 9090
Twin power meters
Triple tone controls w/ turn-over selector
Separate tuning and signal-strength meter
7-position source-dubbing switch
Pre/main jacks
20 dB muting switch
3-system speaker selector
25 μsec FM output for Dolby® adaptor

MODEL 8080DB
Complete built-in Dolby® Noise Reduction
Twin power Dolby-level meters
Triple tone controls
Separate tuning and signal-strength meter
Pre/main jacks with additional preamp
2 phono inputs
20 dB muting switch
3-system speaker selector
### SPECIFICATIONS

<table>
<thead>
<tr>
<th>Power Output Min RMS per channel, both channels driven into 8 ohms at rated Total Harmonic Distortion.</th>
<th>9090 DB</th>
<th>8080 DB</th>
<th>9090</th>
<th>7070</th>
<th>6060</th>
<th>5050</th>
</tr>
</thead>
<tbody>
<tr>
<td>125 watts @ 0.1% THD</td>
<td>85 watts @ 0.1% THD</td>
<td>110 watts @ 0.2% THD</td>
<td>60 watts @ 0.3% THD</td>
<td>40 watts @ 0.4% THD</td>
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<td>9.8 dBf</td>
<td>9.8 dBf</td>
<td>10.3 dBf</td>
<td>10.8 dBf</td>
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<td>Yes</td>
<td>No</td>
<td>No</td>
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</tr>
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<td>Twin Power Meters</td>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
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</tr>
</tbody>
</table>

9090 and 9090 DB, walnut veneer. All other cabinets simulated walnut grain.

*Trademark of Dolby Laboratories, Inc.
Kenwood's latest Dolby deck

The KX-720 is a stereo cassette deck from Kenwood with Dolby noise reduction. The deck uses a 90-millimeter (3.6-inch) flywheel that is said to smooth out speed variations in the drive system for less wow and flutter. Kenwood also uses a new high-density ferrite in the head core for better reproduction of high frequencies. Features include separate two-position bias and equalization controls, de-emphasis switch for recording Dolby FM broadcasts, and cue and review. Frequency response is rated at 30 Hz to 16 kHz with chrome tape. The price of the KX-720 is $259.95.

Electronic changer from BIC

British Industries Company has introduced a new belt drive changer, the Model 1000. It employs two motors: A 24 pole synchronous motor drives the platter, and a second motor controls the cue and change cycle. The platter stops when the tone arm is cued or in cycle. All functions have electronic touch controls and LED indicators. The unit includes a built-in strobe and has a CD-4 position in its anti-skating mechanism. The Model 1000 has an optional remote control and a low-mass skeletal cartridge head shell. The plug-in record-support post can be removed for manual operation. The cost is $279.95.

MXR's digital delay system

The Professional Products Group of MXR has announced a digital delay system for stage and studio applications. Basic delay times, selected by pushbutton, run from 0.31 to 480 milliseconds and a regeneration control creates multiple echoes. The front panel has an LED overload indicator, standard 1/4-inch phone jacks for input and output, plus controls for level, sweep, and mix (to blend the delayed and direct signals). A continuous control allows adjustment of delay time from half to twice the selected basic value. The unit comes equipped for rack mounting and bears a suggested list price of $995; an optional road case costs $39.50.

Heathkit's AR-1515 receiver

Heath Company's newest receiver kit, the AR-1515, displays AM and FM broadcast frequencies with a digital readout rather than a tuning dial. Two meters aid in tuning. The meters, mode indicators, and digital readout are located in a front panel window for easy viewing. Only five other controls are visible: power on/off, tuning, mode, selector, and volume. The secondary controls, including FM muting, tape dubbing inputs and outputs, and speaker switches, are behind a hinged panel. Rated power is 70 watts (18% dBW) per channel from 20 Hz to 20 kHz into 8 ohms with less than 0.08% total harmonic distortion. FM sensitivity is rated 1.8 microvolts (10½ dBV) and selectivity at 100 dB. The price of the AR 1515 is $549.95. Also available are kits for the AA-1515 amplifier section ($299.95) and the AJ-1515 tuner section ($379.95).
receivers.

5050

6060

music.
MODEL 7070
- Twin power meters
- Triple tone controls
- Separate tuning and signal-strength meters
- 7-position source/dubbing switch
- 2 phono inputs
- 20 dB muting switch
- 25μsec. FM output for Dolby™ adapter
- Mic mixing input with level control

MODEL 5050
- Separate tuning and signal-strength meters
- 25μsec. FM output for Dolby™ adapter
- Mic mixing input with level control
- 2-system speaker selector
- Pushbutton high filter
- Mode and loudness switches

MODEL 6060
- Separate tuning and signal-strength meters
- 25μsec. FM output for Dolby™ adapter
- Mic mixing input with level control
- 2-system speaker selector
- Pushbutton high/low filters
- Mode and loudness switches

Sansui
A whole new world of beautiful music.

Distinguished racks for your distinguished needs.
Bohsei deck offers bidirectional playback

The IT-1000, an open-reel tape deck from Bohsei Enterprise Company, U.S.A., has 10½-inch reel capacity, three motors, full-logic solenoid-actuated tape motion, and mike and line inputs. Auto reverse, using a second playback head (for a total of four) provides up to 8½ hours of uninterrupted playback. The transport operates at 7½ or 3¼ ips. At 7½ ips, wow and flutter is rated at 0.06%, signal-to-noise ratio at better than 55 dB, and frequency response at 30 Hz to 20 kHz, ± 3 dB. The IT-1000 costs $1,075.

New power-display system in 2400L

SAE's power amplifier, the 2400L, has a new power display system that reads output in 3 dB steps from 40 milliwatts (-14 dBW) to 200 watts (23 dBW) per channel plus overload. Response imbalances and imaging are indicated immediately by the amp's fast-response circuitry. Power indication is said to be accurate even at the lowest levels. The amplifier is basically the SAE 2400, rated at 200 watts (23 dBW) per channel with less than 0.05% distortion. Signal-to-noise ratio is rated at better than 100 dB. The 2400L, which is designed for stability even with the most reactive loads and includes a feedback level control that does not affect noise level, frequency response, or input impedance, sells for $800.

Monitor-head cassette deck from Technics

The RS-9900US from Technics is a cassette system divided into two separate stackable units. One houses the tape transport, the other the electronics. The transport has a three motor, dual-capstan, closed-loop drive. Separate recording and playback heads permit maximum playback performance and tape monitoring. The transport has Dolby noise reduction, peak-reading meters, and a calibration oscillator for Dolby-level and head azimuth adjustments. A tape-timer meter indicates in minutes how much program time is left on the cassette. Pitch control allows adjustments in tape speed over a range of ± 5%. Frequency response is rated at 20 Hz to 20 kHz with chrome tape. wow and flutter at 0.04%. The price of the RS-9900US is $1,500.

Sansui's newest receiver

The 9090DB is the top model in Sansui's current receiver line. Dolby decoding for FM is provided, as well as encoding and decoding for use with non-Dolby tape decks. The front panel features triple tone controls, two headphone jacks, high and low filters, and a -20 dB muting switch. Inputs are provided for two tape decks, two turntables, and aux, and the receiver can handle up to three pairs of speakers. Rated power is 125 watts (21 dBW) per channel from 20 Hz to 20 kHz into 8 ohms with no more than 0.1% total harmonic distortion. The 9090DB costs $750.
The Sensuous Speaker.

Yamaha's new two-way beryllium dome NS-500.

A very responsive speaker with a rich, luscious sound. Highly defined, finely detailed. A deeply involving sound.

In a word, sensuous.

With the NS-500, you get all of beryllium's advantages (transparency, detail, and lack of distortion that go beyond the best electrostatic speakers), but at a price roughly half that of the NS-1000. Only $500 the pair, suggested retail price.

The joy of beryllium.
The ideal dome material for a high frequency driver must respond instantly to changes in amplitude and frequency of the input signal. So the ideal dome material must be virtually weightless as well as extremely rigid.

Beryllium is the lightest and most rigid metal known. Its density is less than two-thirds that of commonly used aluminum, and its rigidity is almost four times as great—thus preventing dome deformation and consequent distortion. What's more, beryllium's sound propagation velocity is twice that of aluminum.

The beryllium dome found on the NS-500's high frequency driver is the world's lightest—about half the weight of one petal of a small sweet-heart rose. Which is one of the reasons for this speaker's exceptional sensitivity and response. And for its sensuous sound.

A closer look.

To be able to offer the sophistication of beryllium at a more affordable price, without sacrificing quality of performance, Yamaha designed the NS-500 as a two-way bass reflex system.

This gives the NS-500 a trace more emotion at the low end than the resolutely objective NS-1000. But it also gives the NS-500 more efficiency (91dB SPL at one meter with one watt RMS input). Which means you don't have to invest in the highest powered amplifiers or receivers in order to drive the NS-500 to its full rated output.

For an optimum match with the beryllium tweeter, Yamaha developed a very light, very rigid "shell" woofer. And a special hermetically-sealed air core LC crossover with a carefully selected 1.8kHz crossover point.

As a result of these design parameters, the NS-500 boasts an insignificant 0.03% THD below 50dB SPL, from 40Hz to 20kHz, making it the perfect complement to Yamaha's state-of-the-art low distortion electronics.

Underneath the sleek monolithic styling of its solidly crafted enclosures, the NS-500 is full of many exclusive Yamaha features and distinctive Yamaha touches of craftsmanship.

But to fully appreciate the beauty of the NS-500, you really should visit your Yamaha Audio Specialty Dealer.

And if you're not familiar with the name of your local Yamaha Audio Specialty Dealer, drop us a line. In turn, we'll also send you a free pre-print of the Audio Engineering Society paper on Yamaha beryllium technology mentioned above.
THE GAP BETWEEN OTHER TAPES HAS

INTRODUCING UD-XL I AND UD-XL II.

Maxell tapes have always been considered by many people to be the highest quality tapes in the world.

But instead of sitting back and resting on our laurels, we've spent the last few years looking for ways to move even further ahead.

The results of our efforts are Maxell UD-XL I and UD-XL II. Two tapes which are not only better than anything we've ever made, they're better than anything anyone's ever made.

To begin with, UD-XL I is an improved version of our own UD-XL.

More specifically, it's a ferric oxide tape designed for use with the tape selector switch in the normal position (120 microsecond equalization and standard bias).

Its performance characteristics include the lowest harmonic distortion level of any premium cassette on the market today.

An extremely flat frequency
response from the lowest to the highest frequencies. And an exceptionally high resistance to saturation even at the highest recording levels.

UD-XL II, on the other hand, is a ferric oxide tape specially formulated for use with the tape selector switch in the chrome position (70 microsecond equalization and high-level bias). It offers the low noise advantage of "chrome" without the disadvantages. Its performance characteristics include extremely low modulation noise and a 5 dB signal-to-noise ratio improvement over ordinary premium tapes.

If you'd like to know more about UD-XL I and UD-XL II, stop into your local dealer and ask some questions. Not just about our tapes, but about our competitors' as well.

We think you'll soon discover something that we've always known. The best just keeps getting better.

MAXELL. THE TAPE THAT'S TOO GOOD FOR MOST EQUIPMENT.
**Empire's Blueprint for Better Listening...**

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

The advantages of Empire are threefold:

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

**Two.** You get better separation. The small, hollow iron armature we use allows for a tighter fit in its positioning among the poles so even the most minute movement is accurately reproduced to give you the space and depth of the original recording.

**Three.** Empire uses 4 poles, 4 coils, and 3 magnets (more than any other cartridge) for better balance and hum rejection.

The end result is great listening. Audition one for yourself or write for our free brochure, "How To Get The Most Out Of Your Records." After you compare our performance specifications, we think you'll agree that, for the money, you can't do better than Empire.

Empire Scientific Corp., Garden City, New York, 11530

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**EMPIRE**

Already your system sounds better.

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**MODEL**

<table>
<thead>
<tr>
<th></th>
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<td>15KHz-50KHz</td>
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<td>20KHz-20KHz</td>
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<td>TRK. F.R.</td>
<td>1/4-1/2 gm</td>
<td>3/4-1 1/2 gm</td>
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<td>2% 2KHz-20KHz</td>
<td>2% 2KHz-20KHz</td>
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<td>STYLUS</td>
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<td>.2 mil bi-radial</td>
<td>.2 mil bi-radial</td>
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<td>.2 x 7 mil elliptical</td>
<td>.2 x 7 mil elliptical</td>
<td>.3 x 7 mil elliptical</td>
<td>.7 mil radius spherical</td>
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<td>within 3/4 db @ 1KHz</td>
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<td>INPUT LOAD</td>
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<td>100K ohms/channel</td>
<td>100K ohms/channel</td>
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<td>47K ohms/channel</td>
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<td>47K ohms/channel</td>
<td>47K ohms/channel</td>
</tr>
<tr>
<td>TOTAL CAPACITANCE</td>
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<td>under 100 pf/channel</td>
<td>under 100 pf/channel</td>
<td>300 pf/channel</td>
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<td>400-500 pf/channel</td>
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<tr>
<td>OUTPUT</td>
<td>3 mv/channel</td>
<td>3 mv/channel</td>
<td>3 mv/channel</td>
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<td>4.5 mv/channel</td>
<td>4.5 mv/channel</td>
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</tbody>
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CIRCLE 13 ON READER-SERVICE CARD
Micro Seiki DDX-1000—
Lean and Classic

The Equipment: Micro Seiki DDX-1000 turntable system, a two-speed (33, 45 rpm) single-play, manual turntable plus control unit in metal case. Dimensions: 17½ by 17½ inches (top), 5 inches high plus clearance for arm adjustment accessibility; control unit, 6¼ by 3¼ inches (top), 3¼ inches high plus clearance for controls; approx. 3-foot interconnect cable. Price: $600. Warranty: "limited," two years parts and labor. Manufacturer: Micro Seiki Co. Ltd., Japan; U.S. distributor: Teac Corporation of America, 7733 Telegraph Rd., Montebello, Calif. 90640.

Comment: If a turntable were distilled to its irreducible minimum, what would be left? Presumably there would have to be a platter on which the disc rides, plus some means for guiding and supporting the cartridge as the stylus performs the exacting task of tracing out the grooves. When you look at the Micro Seiki DDX-1000, that's all you see: a platter and an arm. Of course, there has to be more to the product, but its appearance tells a lot of its story. The emphasis is on elegantly refined basics.

An astute observer would notice that the vertical stripes that decorate the outer rim of the platter constitute a strobe pattern. Illumination for it comes from a neon lamp enclosed in a small outboard pod and driven by its own oscillator—which the manufacturer claims is almost ten times as accurate as an AC-power-line reference. Control of the unit is by means of an external module connected to the main section by an umbilical cord. The mounts for tone arms (you can use as many as three) are integral with the adjustable feet that support the turntable and isolate it from external vibrations.

Accuracy of speed as measured by CBS labs is excellent.

Set to either 33 or 45 rpm with an initial supply voltage of 120 VAC, the turntable shows no measurable deviation at 105 or 127 VAC. The range through which the speed can be varied exceeds the ±6% (equivalent to about a semitone sharp or flat) specified by the manufacturer at both 33 and 45 rpm. Stability of movement is on a par with speed accuracy, with the lab data substantially confirming the 0.025% claimed for wow and flutter. Similarly, rumble is suppressed by slightly more than 63 dB as measured using the CBS ARLL weighting. The motor torque and servo action of the DDX-1000 combine to provide locked speed in less than two seconds (one revolution at 33) after turnon.

No tone arm is supplied, and the AX-1 mount accepts thirty-five of the more popular arms, with the notable exception of the SME-3009, for which a special mount (AX-2) is available.

REPORT POLICY Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Technology Center, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report or portion thereof may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested, neither HIGH FIDELITY nor CBS Technology Center assumes responsibility for product performance or quality.
can be ordered. Micro's own MA-505 tone arm, which costs an additional $150, is adjustable for height, vertical tracking force, and antiskating force while a disc is being played; overhang is adjustable as well.

A turntable that is doing its job properly makes for an anticlimactic listening test, and so it was with the Micro Seiki. We soon found ourselves taking the performance of the unit completely for granted. The multiple-tone-arm feature is a big plus, as it allows easy A/B testing of phono cartridges and tone arms. It even allows those who are superfussy to reserve certain arm/cartridge combinations for particular types of music. One minor point troubles us a little: There is no dust protection supplied with the turntable—although there are not many surfaces where dust can collect.

Obviously, a turntable at this price is not Everyman's bargain, but the engineering and construction that one has a right to expect for this much money are there without a doubt. The DDX-1000 has features that are unique in our experience, and its striking appearance is a direct result of the engineering thought that has gone into it.

CIRCLE 131 ON READER-SERVICE CARD

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Advent’s 300 Receiver: Simple Is Beautiful


**Comment:** If it were possible to devise a performance-to-appearance ratio for audio products, those of Advent Corporation would, in all likelihood, be strong contenders for top honors. It’s not that they don’t look good, but that there has been no attempt to make them into sculptures. The value (and thus the cost) has been put inside the box and is directed at the consumer’s ears, not his eyes. And, typically, the resulting sound has been very good. This is the tradition that the 300 springs from and is meant to advance—and as far as we are concerned the advance has been made.

The FM section is Spartan in its simplicity and has nary a meter in sight. Channel-center tuning is accomplished—and very effectively—by setting a pair of light-emitting diodes (one indicates “too high,” the other “too low”) for equal brightness. Antenna rotation for minimum multipath is done by ear—even the scope outputs are missing. But, as the CBS data show, the goodies are there. The 1¾ dB capture ratio, comparable to that of far more expensive equipment, will help a lot in getting rid of that multipath, and the alternate-channel selectivity (74 dB) falls in the good-to-excellent class. Suppression of stereo noise by 50 dB is accomplished with an RF input of just over 39 dBf, a signal level easily come by in urban and near-urban environments. Total harmonic distortion (which includes miscellaneous spurious products as well as distortion) is kept well in check, even at 10 kHz, where it can often be troublesome. Separation could almost be mistaken for that of a super tuner. In fact, when reasonably strong signals are available, it is amazing how closely the FM sound of the Advent resembles that of tuners—without a preamp and power amp—whose prices are close to twice as much.

Perhaps the most striking feature of the 300 is its new phono preamp circuit. Its measurements are respectable enough (signal-to-noise ratio of 65½ dB re full output, equivalent to 76½ dB noise suppression re the conventional 10 millivolts; 100-millivolt overload; RIAA equalization accurate to within ±1 dB, 20 Hz to 20 kHz despite a nondefeatable rumble filter), but conventional measurements don’t tell the whole story. The key question is: What will it sound like with a cartridge rather than a test generator connected, when it has to operate with a complex source impedance? Advent’s engineers have studied this matter in depth and have designed the circuit for minimal impedance interaction. We found that an otherwise fine pickup that seemed somewhat shrill was much smoother than we had thought possible—when it was connected to the Advent preamp. This tends to support the company’s boast that the 300 will audibly surpass many far more expensive units.

Of all the features of a receiver, power is probably the most costly, and by today’s standards the output of this model appears modest. But realistically the 11¾ dBW (15 watts) per channel—40 Hz to 20 kHz at 0.5% distortion—offered is perfectly adequate for most listening. With moderately efficient speakers, we were able to generate substantial sound pressure levels before clipping set in. And the recovery from clipping, an important consideration in a small amp, is instantaneous and graceful. Had Advent...
Advent 300 Receiver Additional Data

**Tuner Section**

- Capture ratio: 1 ¼ dB
- Alternate-channel selectivity: 74 dB
- S/N ratio (mono, 65 dBf): 66 dB

**Amplifier Section**

- Power output at clipping (channels driven simultaneously):
  - L ch: 12½ dBW (17 watts) for 0.10% THD
  - R ch: 12½ dBW (18 watts) for 0.09% THD
- Frequency response:
  - mono: + ½, -1½ dB, 20 Hz to 15 kHz
  - L ch: + ½, -2 dB, 20 Hz to 15 kHz
  - R ch: + 1, -2½ dB, 20 Hz to 15 kHz
- Channel separation: >40 dB, 190 Hz to 4.2 kHz
- >30 dB, 20 Hz to 13 kHz

**RIAA equalization**

- + ½ dB, 20 Hz to 20 kHz
- + 1½, -0 dB, 40 Hz to 20 kHz

**Input characteristics (for rated output at full gain)**

- Sensitivity
  - phono: 2.75 mV
  - tape: 110 mV
  - aux: 110 mV
- Noise
  - phono: -53¼ dBW
  - tape: -63½ dBW
  - aux: -63½ dBW
- S/N ratio
  - phono: 65½ dB
  - tape: 75½ dB
  - aux: 75½ dB
- Phono overload (clipping point): 100 mV at 1 kHz
- Damping factor at 1 kHz: 48
chosen to rate the power section a tiny 1 3/4 dB lower, at 10 dBW (10 watts) per channel, the power bandwidth (FTC style) would extend 20 Hz to 20 kHz and distortion diminish to less than half the rated amount. Thus the 300 has substantially half the sonic output capability of a good-quality 20-dBW (100-watt) per channel power amp. If you must have more than this, removal of two jumpers makes the preamp output accessible.

These jumpers, connecting PRE-OUT and MAIN-IN pin jacks, are on the back panel, which is generally as spartan as the front. There is only a 300-ohm FM antenna input for example (if you use 75-ohm lead-in, you can couple it to the 300 via a balun transformer), and there is a single (switched) AC convenience outlet. There is one "extra," however; an 18-volt DC output that can be used to power the Advent mike preamp.

The basic simplicity of the control section is consistent with the principal features of the unit. Tone-control and LOUDNESS responses seem well judged, as are the FM muting and automatic stereo switching.

The design is, over-all, economical and without frills. Advent's announced intention with the 300 is to make a receiver that, within its power capability, sounds as good as anything available at any price. While we cannot substantiate that claim—it is, after all, a partially subjective one—we cannot dismiss it as untenable either. And that, considering the price of the product, constitutes a remarkable accomplishment.

Stax SR-44 Sounds like a Dream


Comment: The Stax SR-44 headset is similar to the SRX MK. 3 (HF, March 1976) in principle and operation except that an electret is used to provide the internal electrostatic field for the drivers. This allows a considerable simplification in the adapter unit—which now needs only to step up the driving signal to the requisite high voltage and provide protection against overload—and allows a dramatic reduction in price. The SR-44 is of fairly high efficiency and, while it must be connected to a loudspeaker output rather than a headphone jack, works very well with a modest amount of amplifier power. Rated maximum output is 110 dB sound pressure level, enough to fry your ears if you’re not careful.

The ear pads of these fairly light phones are exceedingly comfortable and form a sufficiently tight seal to the ear without undue pressure. The drivers are of the open-backed variety and thus provide little attenuation of external sounds. They do, however, very effectively relieve the feeling of partial deafness that one often experiences with a headset when the level in one channel drops markedly below the other. The cord that connects the adapter to the headset is a bit more than 8 feet long and provides ample freedom of movement. The color-coded cable that connects to the amplifier is about 3 feet long—a trifle skimpy, in our opinion, since extending it would require splicing. We would have preferred a set of input terminals that allow the user to connect the length of cable he needs. The loudspeaker terminals pre-empted by the SR-44 are duplicated on the back of the adapter; they and the cable seem adequate for anything short of extremely inefficient speakers driven by a monstrously powerful amp.

According to data provided to us by American Audiopost, the frequency response of this headset lies, with two exceptions, well within the range that would be interpreted by the average ear as flat—that is to say, without unnatural coloration. We did not seek to prove or disprove this except...
by listening, and what we heard was superb. Music was reproduced with a clarity and immediacy that was astonishing and that led us to prolong the testing session simply for pleasure. One of the exceptions alluded to above is a slight rolloff that begins at about 80 Hz and reaches a mere 2 dB down at 20 Hz. If it bothers you—we hardly noticed it except on test signals—it is easy to equalize out, for the SR-44 is as free of audible bass distortion as any headset we have ever heard.

The other exception is a dip a little more than an octave wide centered just above 3 kHz. As the importer indicates, this dip, far from being troublesome, has the effect of suppressing a good deal of the noise and scratchiness that contaminates just about all program material to some degree and that becomes particularly noticeable in headphones. We found that we prefer the sound of the SR-44 over that of some other headsets that may be technically more accurate but that tend to be merciless in exposing the peccadillos of the program. We found that we prefer the sound of the SR-44 headset will not make you hate your record collection—in fact, quite the contrary.

One of the perennial problems of headphone listening is that unless the program material is specially prepared—binaurally recorded—the spatial presentation is not really natural. This applies to the Stax phones too, but there is a difference. The music seems to come from inside your head, but so vividly that it is like a dream. The effect is close to hypnotic. We can't guarantee that the SR-44 headset will sound that way to you, but if headphones are your thing, we do suggest that you try it. You may be in for quite a treat.

---

A Note on Headphone Response

Flat frequency response is one of the basic shibboleths of high fidelity—justifiably so in the case of electronics, in which it is possible to measure from the input to output terminals and verify that the signal that comes out is substantially the same as what went in except for desired changes, in amplitude, for instance. For loudspeakers and headphones, however, this criterion simply does not apply. As one expert has pointed out, the phrase “output terminals” does not have any distinct meaning for a loudspeaker. The output of a headphone is clearly defined, but since the manner in which the drivers couple to the ear effectively bypasses the natural “signal processing” performed by the outer ear—which has anything but a flat frequency response—the measurement conundrum is about as bad as it is for loudspeakers. Complicating matters still further is the fact that no two ears are the same—not even the left and right ears of the same person.

Some research has been addressed to this point, and a set of limiting curves, between which the response of a properly made headphone should lie, has been determined. This is helpful to the designer, but it does not tell how any particular headset will sound to you. As with loudspeakers, the only way to tell how well a headphone reproduces music is to listen. Test reports are useful guidelines, but the final decision must be yours. All we are using as test equipment is our ears.

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Yamaha’s C-2, a Preamp for Purists


Comment: In many areas of art and design there seems to be a polar conflict between generative principles: classical vs. romantic, strict form vs. free form, Apollonian vs. Dionysian. If this dichotomy were to be applied to audio equipment, and to preamps in particular, a complex, feature-laden control panel might be thought romantic, and a spare set of controls—each impeccable in its operation—called classic. Yamaha’s C-1 would fall into the first class, and the C-2 into the second. Each is a tour de force, the latter the more difficult to succeed with, in our opinion, since the romantic approach is more immediately appealing. Yet as the C-2 demonstrates, the in-depth probing required for the appreciation of classicism may have even richer rewards.

In much equipment that is generally conceded to have excellent signal-to-noise ratios, the distortion of the Yamaha would be unmeasurable. The noise would mask it. And the residual noise is at the vanishing point. According to
the CBS lab data, the clipping point of the preamp is at 11.75 volts, a level sufficient to drive any power amp that we know of to produce neatly flat-topped waveforms. Total harmonic distortion at clipping is 0.005%, equivalent to -86 dB with respect to the desired signal. When the output level is held to a more reasonable 2 volts, THD averages 0.0025% (-92 dB) across the audio band, with a worst-case figure of 0.0032% (-90 dB). This substantially confirms the manufacturer’s specification (which presupposes slightly different conditions of measurement). The specification for IM distortion could not be confirmed, however: whatever IM there is lies below the limits of the test equipment. Less than 0.01% is all the lab could report.

Noise levels in the C-2 are, again, superlatively low. Despite the fact that the gain of PHONO 1 and 2 are a bit higher than usual (at 51 dB), the S/N ratios for those inputs measure 82 dB re a 2-volt output. Referenced to the conventional 10-millivolt input, this is equivalent to 87 dB. Clipping at 1 kHz occurs with a 330-millivolt input. PHONO 3, a pre-preamp (or “head amp”) for moving-coil cartridges, has a total gain of 84 dB and an S/N ratio of 67 dB, equivalent to a staggering 105 dB re a 10-millivolt input. Obviously so high a reference input is somewhat unrealistic for the intended application—though the overload point at 1 kHz is 9.1 millivolts—but it does show how extremely quiet the pre-preamp is. The high-level inputs all have S/N ratios of 96 dB. (Lest the eagle-eyed seize on the apparent discrepancy between our measurements and Yamaha’s claims, we note that our noise data, unlike those of the manufacturer, are unweighted.)

The equalization stages of the C-2 are on a par with the gain stages. The RIAA curve is virtually perfect from 20 Hz to 20 kHz, and the tone controls are within 1/2 dB of their intended responses. The subsonic filter, a useful tool in warding off the effects of recorded rumble and warped discs, is 3 dB down at 15 Hz and rolls off at 12 dB per octave, just as claimed. Its effect in the audible bandpass amounts to -1 1/4 dB at 20 Hz—which, of course, proved undetectable on program material.

Insofar as the C-2 projects its personality, it generates a

### Yamaha C-2 Preamp Additional Data

<table>
<thead>
<tr>
<th>Output at clipping (channels driven simultaneously)</th>
<th>Left channel: &lt;0.0031% 20 Hz to 20 kHz</th>
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<tr>
<td>R ch</td>
<td>Right channel: &lt;0.0032% 20 Hz to 20 kHz</td>
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<tr>
<td>Frequency response</td>
<td>± 1/3 dB, 10 Hz to 70 kHz</td>
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<tr>
<td>RIAA equalization</td>
<td>± 1/4 dB, 20 Hz to 20 kHz</td>
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<td>Input characteristics (for 2 volts output)</td>
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<td>phon 3</td>
<td>0.13 mV</td>
</tr>
<tr>
<td>aux, tuner</td>
<td>310 mV</td>
</tr>
<tr>
<td>tape 1, 2</td>
<td>310 mV</td>
</tr>
<tr>
<td>Phono overload (clipping point, 1 kHz)</td>
<td>330 mV</td>
</tr>
<tr>
<td>phono 3</td>
<td>9.1 mV</td>
</tr>
<tr>
<td>Subsonic filter</td>
<td>-3 dB at 15 Hz, 12 dB /oct.</td>
</tr>
</tbody>
</table>

### About the dBW...

We express output power and noise in terms of dBW—meaning power in dB with a reference (0 dBW) of 1 watt. We repeat herewith the conversion table so that you can use the advantages of the dBW in comparing current products with those we have reported on in the past. You can, of course, use the figures in watts that accompany the new dBW figures for these comparisons, but then you lose the ability to compare noise levels for outputs other than rated power and the ability to figure easily the levels to which specific amplifiers will drive specific speakers—as explained in the June 1976 issue. If you do not have that issue and would like a reprint of the full exposition, send 25¢ (U.S.) to: dBW, c/o High Fidelity Magazine, The Publishing House, Great Barrington, Mass. 01230.

<table>
<thead>
<tr>
<th>WATTS dBW</th>
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<th>WATTS dBW</th>
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<td>1.00</td>
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<td>8.00</td>
<td>14.0</td>
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</table>
Paradox TA-12: Leviathan So Sweetly Sings


Comment: Remember Willie the Whale, who surged up mightily from the deep and opened his cavernous mouth, not—as we might have feared—to overwhelm, but rather to charm with his refined operatic voices? Well, the Paradox TA-12 is a little like that. After wrestling two of these 75-pound monsters out of their shipping containers and hooking them up, we expected that their sound would fairly bowl us over and were at first a little disappointed when it didn't. A little more listening left us convinced that we were hearing music with uncommon clarity. That's not very eerie about the Yamaha is that, as far as hearing is concerned, it simply is not there. If you hear a hiss when you turn the volume up high, it is coming from the input source, not from the preamp. If the tonal balance seems strange, the C-2 will help you straighten matters out, but the blame will have to fall on some other part of your system. And you can forget clicks and pops, except from program material—the preamp barely makes those, even when the SELECTOR is switched. To within a fraction of a decibel the C-2 does only what it is ordered to, and with its smooth-acting controls it accepts directions readily. A more elegant and convincing argument for refined basics would be difficult to imagine.

CIRCLE 137 ON READER-SERVICE CARD

except for a small region around 1 kHz, where it falls to 7 ohms. Accordingly, two of these units connected in parallel represent an acceptable load for typical solid-state amps. Almost coincident with the bass rise in the impedance curve, as one might expect, is a rise in the omnidirectional power response of about 4 dB, measured anechoically. Though this indicates slightly underdamped behavior of the woofer, it is not obtrusive in normal listening. Actual bass response is a function of the listening room as well as the loudspeaker. Low-end output, in our opinion, is sufficient to allow the reinforcement that might be gained from corner placement to be sacrificed in favor of the smoothness that can result from placing the speaker clear of the corner in a spot where the distances from the woofer to the three nearest room boundaries (floor and two walls) are irregular.

From 100 Hz upward the power response is about as flat as any we have seen, falling off by about 5 dB from 3 kHz to about 18 kHz. Interestingly, the omnidirectional, front-hemisphere, and on-axis response curves are close to parallel, indicating excellent dispersion. While this could indicate very little change in coloration as one moves off axis, such is in fact not the case. For other reasons, the Paradox TA-12 sounds best when heard from within a frontal sector about 60 degrees wide.

The Paradox, as the unusual geometry behind its sense of restrained purism. It does not overwhelm one with its controls, which are in fact quite basic. The design of the controls encourages the user to consider their effects carefully: Who can twist away thoughtlessly at a tone control calibrated near its center in 1/2 dB increments? We suspect that the C-2 will help a listener to learn how good his hearing is and become still more discriminating.

If anything about the unit leaves us less than totally ecstatic, it is the design of the levers. It is difficult to tell at a glance, against the black front panel, whether they are up or down. This led us in one instance to engage the 20-dB attenuator and wonder later why the volume control had to be advanced so far before a reasonable listening level was obtained. There is no position for dubbing between the two tape decks the C-2 is capable of handling, but the tape switching does include one refinement we have never seen before: a REC-OUT-OFF position that kills the feed to the

recorders and thus prevents any noise or other adverse interaction between them and the preamp when you are not actually recording. Should extension loudspeakers be desired, the C-2 is equipped to drive two power amps.

But what is almost eerie about the Yamaha is that, as far as hearing is concerned, it simply is not there. If you hear a hiss when you turn the volume up high, it is coming from the input source, not from the preamp. If the tonal balance seems strange, the C-2 will help you straighten matters out, but the blame will have to fall on some other part of your system. And you can forget clicks and pops, except from program material—the preamp barely makes those, even when the SELECTOR is switched. To within a fraction of a decibel the C-2 does only what it is ordered to, and with its smooth-acting controls it accepts directions readily. A more elegant and convincing argument for refined basics would be difficult to imagine.
stretch knit grille might suggest to those in the know, is designed to compensate for propagation delays between the drivers. (The manufacturer calls this Time Alignment.) This characteristic, together with a specially designed crossover network, allows it to reproduce recognizably square wave shapes, according to data from the manufacturer. While this ability may seem related to transient response (which is abundantly quick in any case), the most audible effect we could find seems to be the TA-12’s ability to distinguish clearly between direct and reverberant sound in a recording. We could find no test that would attribute this unequivocally to phase coherence alone (or at all), but this model is able to “dry up” an overly reverberant recording and glean from it a clarity and openness that we would not have suspected possible. A good deal of this pleasant effect is lost at listening positions far off axis, although a reasonable frequency balance is maintained.

The midrange and tweeter are provided with controls that are meant to be used within a range of ±3 dB (they go from about +3 dB to completely off), which should be sufficient to match the speakers to most rooms.

If it is not clear by now that the TA-12 impresses us very favorably, let us remove any doubt: It does. Its sound fairly sparkles (some might find it just a trifle forward) without being cold or clinical. Stereo imaging is outstanding, and the sense of transparency is such that one tends to forget the speakers are there. Some listeners judge that their sound outperforms their price. That doesn’t surprise us—not at all.

CIRCLE 136 ON READER-SERVICE CARD

Realistic New Look—Clean and Powerful


Comment: Even at first glance, the Realistic STA-2000 announces itself as a receiver to be reckoned with. It sports the current “clean look” and yet retains its own distinction and individuality. When you try to pick it up, it tests your muscle and hints at its own. And indeed the amplifier section, with its rated 18¾ dBW (75-watt) per-channel output capability, is a solid contender in the light-heavyweight class. Add to this a well-chosen array of highly functional controls and very competent FM and preamp sections, and the result is quite an attractive package.

The designers of the STA-2000 are to be complimented on their solutions to some of the human-engineering problems associated with styling of this type. Pushbuttons are large enough that there is no doubt whether they are in or out, and the generous throws provided in the levers make their disposition abundantly clear as well. Moreover, the buttons one is likely to push least often (POWER and SPEAKERS A and B) are provided with heavier spring loads than the others, giving the user the chance to reconsider before the deed is done. The dial is large and legible (thanks, in part, to its upward angling), the knobs have a good solid feel, and the power-output meters (an unusual feature in a receiver of any price) keep one aware of what is being demanded of the loudspeakers.

But the essence of the STA-2000 is not its convenience and styling; its heart, rather, lies squarely in its circuitry. Putting the tuner section through its paces in the lab, CBS determined that the 50-dB quieting point for stereo FM reception is reached with an RF input of well under 38 dBf, a very low level. Distortion is held to suitably minute levels, even THD at 10 kHz, where many a receiver (or tuner) has been known to run into trouble. And the other cardinal specifications of the FM section—including alternate-channel selectivity, ultimate signal-to-noise ratio, capture ratio, and separation—place it solidly in the performance range to be expected in its price class. The sole exception is fre-
Nikko's dedication and your patience are now rewarded.

The people at Nikko have a very unique philosophy about the way they produce and market audio products. It starts with producing only state-of-the-art components, the testing of every unit before you buy it, a three-year parts and labor warranty* and conservatively rating every specification. Only in this way do you reap the benefits of true performance. Nikko now presents its finest discrete matched components: the Alpha-1 dual channel power amplifier has a three-stage Darlington direct-coupled OCL pure complementary circuit, large electrolytic capacitors (33,000 mF), and a rack mount design with optional side panels.

A matching Beta-1 "FET" preamplifier features high-voltage FET circuitry, three-stage direct coupled with two-stage differential amplifier, and a number of useful features, including a phono impedance selector and tape monitor (play 1, play 2, dubbing 1 to 2, dubbing 2 to 1). Beta-1 is also provided in a rack mount design (shown stacked atop Alpha-1).

### Alpha-1 specifications

<table>
<thead>
<tr>
<th>Specification</th>
<th>Value</th>
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<tbody>
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<td>Continuous power output of 220 watts per channel</td>
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<td>Frequency response</td>
<td>20Hz - 20kHz</td>
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<tr>
<td>Input sensitivity/impedance</td>
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<td>Signal-to-noise ratio (I.H.F.)</td>
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<td>Price</td>
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Specifications subject to change without notice.

### Beta-1 specifications

<table>
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<tr>
<td>Price</td>
<td>$299.95</td>
</tr>
</tbody>
</table>

Specifications subject to change without notice.

*See the warranty card with the product for full details.

*The above prices are shown for informational purposes only. Actual retail price will be set by the individual Nikko dealer at his option.

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*Nikko Electric Corp of America
16270 Raymer St., Van Nuys, Calif. 91406
In Canada Superior Electronics, Inc., Montreal

CIRCLE 25 ON READER-SERVICE CARD
Realistic STA-2000 Additional Data

**Tuner Section**
- Capture ratio: 1 1/4 dB
- Alternate-channel selectivity: 85 dB
- S/N ratio (mono): 68 dB
- THD:
  - 80 Hz: Mono 0.26%, L ch 0.31%, R ch 0.40%
  - 1 kHz: Mono 0.13%, L ch 0.22%, R ch 0.20%
  - 10 kHz: Mono 0.23%, L ch 0.78%, R ch 0.76%
- IM distortion: 0.02%
- 19-kHz pilot: -63 1/2 dB
- 38-kHz subcarrier: -68 dB
- Frequency response:
  - Mono: + 1/4, -3 dB, 20 Hz to 15 kHz
  - L ch: + 1/4, -3 dB, 20 Hz to 15 kHz
  - R ch: + 1, -3 dB, 20 Hz to 14 kHz
- Channel separation:
  - >40 dB, 65 Hz to 8 kHz
  - >30 dB, 20 Hz to 12.5 kHz

**Amplifier Section**
- Power output at clipping (channels driven simultaneously):
  - L ch: 19 dBW (78 watts) for 0.053% THD
  - R ch: 19 dBW (78 watts) for 0.047% THD
- Frequency response:
  - L ch: + 0, - 1/4 dB, 20 Hz to 27 kHz
  - R ch: + 0, - 1/3 dB, 10 Hz to 62 kHz
- RIAA equalization:
  - Mono: ± 1/2 dB, 40 Hz to 20 kHz
  - Mono: + 1/3, - 3 dB, 20 Hz to 20 kHz
- Input characteristics (for rated output at full gain):
  - Sensitivity:
    - Phono: 2.2 mV
    - Aux 1, 2: 140 mV
    - Tape 1, 2: 140 mV
  - Noise:
    - Phono: -47 1/2 dBW
    - Aux 1, 2: -65 dBW
    - Tape 1, 2: -65 dBW
  - S/N ratio:
    - Phono: 66 1/2 dB
    - Aux 1, 2: 84 dB
    - Tape 1, 2: 84 dB
- Phono overload (clipping point): 210 mV at 1 kHz
- Damping factor at 1 kHz: 74

Comment: The word “together” in the headline of this report is, clearly enough, meant to be taken in a figurative sense. It can, however, be applied in a literal sense as well: The CS-704, in contrast to some of the turntables that we have seen, which could almost be called kits, arrives almost completely assembled. Remove the packing material, loosen three screws, drop the platter into place, secure the dust cover. Very refreshing. There is the inevitable nuisance of mounting a cartridge—something we regard as the price of freedom of choice—but even here the Dual offers as much convenience as any unit we can think of, partly because its tone arm is adjustable in height. The CS-704 is utter simplicity to operate. Lift the tone arm, move it to the left, and the system turns itself on. Continue the leftward movement until a slight resistance is felt, and you’re cued for a 12-inch disc; push on to the next point of resistance, and a 7-inch is cued. This indexing feature can be defeated if you want. Release the cueing lever at any point (the arm must be over the platter or the lever just springs back harmlessly), and the disc starts to play. At the end of a side, the platter stops and the arm is raised. There is almost no way to make an error that will damage either record or stylus.

Lab testing, too, is taken right in stride by the CS-704. CBS found that either speed, once it is set with power line voltage at 120 VAC, remains exact (within the limits of measurement) when the voltage is 105 or 127. The pitch control offers a little more than a quarter tone of adjustment both ways at both speeds. Excellent short-term rotational stability is documented by an average peak flutter (ANSI/IEEE weighting) of 0.03%, with an instantaneous peak value of 0.07%. Rumble, suppressed by 62 dB using the CBS ARL weighting, falls in the good-to-excellent class and is virtually inaudible.

Besides its adjustable height (which allows a cartridge to be mounted for optimum vertical tracking angle without the use of shims), the tone arm incorporates some interesting features. A mechanical filter decouples the counterweight so as to damp the tone-arm/cartridge resonance.
The resonant frequency measures 7½ Hz (using the Shure V-15 Type III pickup), a figure that we would ordinarily consider dangerously close to the warp region. But in the Dual the resonance is damped to a mere 1-dB rise, which makes the point very nearly moot. And in practice, the CS-704 handles warped records like a champ.

Friction in the tone-arm bearings is negligible for both horizontal and vertical movement, and the stylus force mechanism is as accurate as the lab test equipment at any setting from 1 to 3 grams. (Above or below that, who cares anyway?) The antiskating system increases force linearly with setting on all scales; Dual’s calibration for Shibata and similar stylis (the scale labeled CD-4) is virtually identical to that for ellipticals, with values about 13% lower delivered by the calibration for spherical stylis.

Our listening test of the CS-704 led to an interesting observation: The excellent damping provided by the antiresonance filter results in less recorded rumble and low-frequency chaff being transferred through the stylus and pickup to the preamp. This translates into a small but perceptible increase in the over-all clarity of sound. The overhang adjustment is slightly limited in range, yet the worst discrepancy in fit we found seemed without audible effect. And the instructions don’t show how to adjust cueing height (our callout photo does; and, we are told, the manual’s oversight will soon be fixed).

From its basic performance to its human engineering, the Dual CS-704 strikes us as a product well conceived and well realized. We would not hesitate to trust it with our most beloved records and find, in fact, that it makes our humble-fingeredness much less of a hazard. Beyond that, it has let us hear that many of our discs are just a bit better than we had thought. It is a fine job all around.

Dynaco’s Stereo 300 Amplifier—
Muscle and Lots of Moves

The Equipment: Dynaco Stereo 300/A, a power amplifier with optional conversion for four channel operation or low-impedance loads, in metal case with wood end blocks. Dimensions: 18¾ inches (front panel), 1¾ inches deep. Price: wired (Stereo 300/A), $599. Options: Stereo 300 kit, $399; QSA-300 quad/stereo kit, $399; MC-3 illuminated meter kit for QSA 300, $125; QSA-300M/A wired quad/stereo amp with meters, $699. Warranty: Stereo 300/A, “limited,” one year parts and labor; Stereo 300, “limited,” one year parts. Manufacturer: Dynaco, Coles Rd., Box 88, Blackwood, N.J. 08012.

Comment: The Stereo 300 is really two stereo amplifiers—four channels of amplification and two power supplies—mounted on a single massive chassis. Operated singly, each of the four channels is rated at 19 dBW (75 watts); they can be combined to form two channels rated at 22 dBW (150 watts). Distortion in all cases is rated at less than 0.25% total harmonic or IM, 20 Hz to 20 kHz, a level that CBS could not force the amp to approach, even by driving it to clipping. Reasoning that stereo operation uses all four amps and that at least as many users will opt for two-channel operation as for four, we decided to test in the former mode.

The Dynaco strikes us as conservatively yet economically designed. Rated power is exceeded by a modest margin that amounts to less than 1 dB and thus constitutes a production safety margin rather than significant headroom. This seems entirely proper and realistic, since an additional 3 dB would require a doubling of output power. The moral: If you need a bigger amp than this, you had better look for something really big if you expect to hear the difference. The true conservatism is in the exceedingly small distortion (less than 0.1% worst case) alluded to earlier. This is one of the cleanest power amplifiers we can recall—both in its lab performance and its sound.
This is no way to nail down a hi-fi bargain.

Some stores think that one of their cost-cutters in assembling a “bargain” stereo system is to install a run-of-the-mill, inexpensive cartridge. After all, who’s going to notice a tiny cartridge when it’s surrounded by powerful speakers and a dynamite turntable? Unfortunately, some shoppers are reluctant to insist on a better cartridge when buying one of these package specials. But you are made of sterner stuff! And if you insist on a Shure cartridge, “better” doesn’t have to mean more expensive. Time and time again, consumer magazines have rated Shure cartridges the best in their price category. As the source of sound for the entire system, that tiny Shure cartridge and its critical stylus determine what you’ll ultimately hear. And as bargains go, that’s the best tip you’ll hear today—or any day!

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
enough.) This looks like a lot of amplifier for a lot less money—particularly if you decide to build the kit—than you normally would expect to pay.

CIRCLE 132 ON READER-SERVICE CARD

<table>
<thead>
<tr>
<th>Harmonic Distortion Curves</th>
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</thead>
<tbody>
<tr>
<td>21% DBW (150 Watts) Output</td>
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<tr>
<td>Left channel: &lt;0.07%, 20 Hz to 20 kHz</td>
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<tr>
<td>Right channel: &lt;0.05%, 20 Hz to 20 kHz</td>
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<tr>
<td>10 dBW (10 Watts) Output</td>
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<tr>
<td>Left channel: &lt;0.04%, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Right channel: &lt;0.03%, 20 Hz to 20 kHz</td>
</tr>
</tbody>
</table>

Dynaco Stereo 300 Additional Data

- Power output at clipping (channels driven simultaneously)
  - L ch: 22 dBW (160 watts) for 0.006% THD
  - R ch: 22 dBW (158 watts) for 0.073% THD

- Frequency response
  - +0.0 dB, 20 Hz to 40 kHz
  - +0.3 dB, below 10 Hz to beyond 100 kHz

- Input characteristics (for rated output at full gain)
  - Sensitivity: 1.42 V, Noise: -82.4 dBW, S/N ratio: 104 dB
  - Damping factor at 1 kHz: 31

- Intermodulation Curves
  - 1% DBW (1.5 Watts) Output
  - Left channel: <0.039%, 20 Hz to 20 kHz
  - Right channel: <0.039%, 20 Hz to 20 kHz
  - 0.01 dBW response

Stereopillow, a Novel Way to Listen—and Relax


**Comment:** J. S. Bach wrote the Goldberg Variations for a harpsichordist (named Goldberg) whose patron reportedly suffered from terrible insomnia and whose job was to soothe his patron’s nerves into somnolence. Modern technology being what it is, you now can relax on a very comfortable pillow and have the sounds of Bach’s music (or anyone else’s) bathe your ears in truly sybaritic fashion—and it costs a lot less than keeping a harpsichordist on your staff.

The device that makes this possible by bridging the gap between loudspeakers and headphones is the Stereopillow. While headphones are clamped to the listener’s ears and create a virtual sound field that follows every movement of the head, however slight, the Stereopillow
positions its drivers about two inches away. Thus the sound field is independent of the position of the user's head; also the ear is close enough to the driver—in the "near field"—that extended bass response is possible. Furthermore, room effects cannot color the perceived sound.

These advantages do not come quite free—the listener is required to keep his head in the right spot. But this is where the pillow part comes into play. It soothes, caresses, even seduces you into keeping your head where it should be, without insisting that you be careful or attentive. Should you roll too far to one side, the increased volume on that side becomes the gentlest of reminders to turn back, and without spoiling the sense of stereo.

For at least some people, the stereo image does have its peculiarities, however. We—and those who assisted J. in the testing—generally find that the music seemed to come from behind. The designers suggest (and we agree) that the degree to which this effect is noticed depends on the shape of the outer ear and will vary from one person to another. It is, in any case, not at all disturbing.

Trotting out some of our test records, we investigated the frequency response curve of the Stereopillow and found it smooth and impressively extended, especially into the bass regions. (The low end outperforms some very creditable loudspeakers we have heard—probably, in part, because of the freedom from room effects.) Generally, the response falls off with increasing frequency, dips a bit in the upper midrange, and develops a couple of minor peaks at high frequencies before the end of useful response, at 15 to 16 kHz. This agrees essentially with the manufacturer's claim. We find that the sound becomes a bit brighter and airier with a moderate treble boost—which the unit takes in perfect stride—at the electronics to which the Stereopillow is connected.

One thing that we particularly like about the Stereopillow is its low distortion. You can listen at levels loud enough to mask external sounds completely without muddying the sound. And clarity is maintained at low levels too; the dynamic range is just fine. Some of the sound, minus extreme highs and lows, projects into the room. At a distance of a few feet, however, the sound pressure level falls to 20 to 25 dB below that perceived by the user.

How good is the Stereopillow? The interaction with a listening device such as this is highly personal. We like the sound and the experience of hearing it via the Stereopillow, but it may not be for everyone. It certainly is worth a try if you are turned on to private listening in comfort. For more information contact the manufacturer, not us. We'll be busy checking out the possibilities of Stereopillows—for two.

**B&O's Iconoclastic Receiver**


**Comment:** If you didn't know the Beomaster 1900 was a receiver, you probably wouldn't guess. As it sits there with its elegant low profile awaiting your touch, not a single control or indicator seems to be in sight, save perhaps a small light to tell you that the unit is in the STANDBY mode—if that's how you left it. Your touch is literally all that is needed to put it into operation, for the controls are a set of appropriately labeled wells that react to the contact of your finger. The touch controls allow a choice of PHONO, TAPE, or any one of five FM presets. Volume, which is preset to a desired level—low, medium, or high, via a three position switch—at turn-on, is adjusted by means of two touch controls, one to raise it, one to lower it. A system of lights gives

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**CIRCLE 130 ON READER-SERVICE CARD**
With the cover closed over the more esoteric controls—the normal operating mode—the Beomaster 1900 makes a striking ensemble with the Beogram 1900 turntable.

a visual indication of the volume setting. The less often used functions are controlled by an array of switches, sliders, thumbwheels, and the like, all of which are hidden behind a hinged panel on top of the receiver.

The power amp section of the Beomaster is rated at 14 ¾ dBW (30 watts) per channel, into an 8-ohm load, 20 Hz to 20 kHz, with total harmonic distortion of no more than 0.2% and IM distortion of less than 0.15%. The tests performed by the CBS labs confirm that these specifications are met, with something to spare. Damping factor measures 76 at 1 kHz and, judging from the fairly tight bass response elicited from the speakers, remains high at low frequencies. Frequency response at 0-dBW output is essentially flat from 1 kHz. At the low end there is a gentle rolloff that begins in the region of 200 Hz and reaches -1 ¾ dB at 20 Hz and -4 ½ dB at 10 Hz.

The preamp section is very good with respect to noise performance: The tape input has an equivalent input noise of -61 ¼ dBW, for a signal-to-noise ratio of 76 dB re full output; the phono section is 10 dB noisier, which is usual, and when its S/N ratio is referenced to the conventional 10-millivolt input, a very respectable 74 dB is obtained. Phono overload level at 1 kHz is 54 millivolts, a lower-than-average figure. Equalization for RIAA response (measured by CBS as total departure from "flat" and hence including the amp's slight bass rolloff) shows a 1-dB rise at 20 kHz, a broad 1-dB dip centered at about 300 Hz, and a rolloff that begins at 50 Hz and reaches -22 ¾ dB at 20 Hz. This last characteristic may offer some protection against feedback and rumble from warped records and the like, but its slope is not steep enough to make it optimal for this purpose. Tone control responses are normal, and the loudness contour seems reasonable.

The FM section has good sensitivity and noise performance and reaches the all-important 50-dB S/N ratio in stereo with a modest RF input of just under 38 dB. The ultimate stereo S/N ratio measures an excellent 67 dB. Distortion is well suppressed, although the familiar rise in THD at 10 kHz is apparent. Intermodulation is low, and the capture ratio is adequate. Automatic frequency control is available for all five of the tuner presets, and its use would seem advantageous, for there is some perceptible drift when it is switched off for any extended period.

Presets 1 through 4, which presumably will not be retuned often, are adjusted by means of thumbwheels and have dials that are a bit tricky to read. The fifth preset functions as the "main" FM control section and has a slightly larger, more legible dial and a more convenient tuning mechanism—a flat, rotating disc with a recess for one's fingertip. Channel-center tuning is accomplished by setting a pair of lights for equal brightness. In our listening tests (for which we used B&O's own Beogram 1900 turntable and MMC-4000 cartridge), we found that the FM audio level was sufficiently higher than the phono level to give quite a jolt to the user who switches from phono to FM without reducing the volume—or engaging STANDBY for 10 seconds or so to let the volume readjust automatically to its preset level. The MMC-4000 is not a particularly insensitive cartridge, so this effect will be noticed with other models as well. The highly efficient protection circuit, which returns the unit to STANDBY when power drain becomes excessive, will protect the output stage and any speakers of reasonable power capacity against actual damage, however.

The touch controls of the Beomaster are convenient and pleasant to operate and give a distinct aura of luxury. The volume control requires that the user become accustomed to the rate at which it shifts up or down when activated. The preset switch referred to earlier is concealed under the hinged panel. Speakers and other outboard equipment are attached via DIN connectors, for which all the necessary adapters are provided. One stated purpose for using these connectors is to keep wires, plugs, and the like discreetly out of sight; another is to save space. In our opinion, the move succeeds in both respects.

Clearly the Beomaster 1900 is not your basic, everyday receiver. Its cosmetics are unusual (and the matching Beogram 1900 turntable makes for a visually stunning ensemble). Once one becomes accustomed to the innovative style of the model, operation is straightforward, and the sonic performance is certainly adequate for a receiver of this price class. Whether or not this is the receiver for you is a matter of taste—not only in sound and conveniences, but, to an unusual degree, in styling. The Beomaster has thrust its foot boldly forward; we doubt that your response to it will be neutral.

CIRCLE 135 ON READER-SERVICE CARD
(Additional data on page 68)

Square-wave response

CIRCLE 35 ON READER-SERVICE CARD
The first cassette deck that can find selections automatically.

Now there's a cassette deck that plays it your way.
The Optonica RT-3535. It's the world's only cassette deck with APLD, the Automatic Program Locating Device that lets you select the songs you want to hear automatically, instead of manually searching for each cut.
But that's not all.
This Optonica cassette deck also has the kind of specifications that will impress the most dedicated audiophile.
The high quality tape transport features a 2-motor drive system and a precision polished capstan shaft. Which results in a wow and flutter of an amazingly low 0.04%. Compare that figure with other top of the line cassette decks and you'll see why Optonica can honestly call the RT-3535 The Optimum.
A built-in Dolby System means you won't have to worry about hiss and noise ruining the performance of your tapes. And the ultra-hard Permallov head means you'll have greatly improved frequency response, especially in the high range.

We invite you to test the Optimum cassette deck at one of the select audio dealers now carrying the full line of Optonica stereo components. Call toll-free, 800-243-6000 day or night. (In Connecticut dial 1-800-882-6500). For the name and address of your nearest Optonica showroom, where you can see the complete Optonica line and pick up your free copy of our catalog. Or for further information, write Optonica, Dept. C3C, 10 Keystone Place, Paramus, New Jersey 07652.

From our cassette deck that finds selections automatically to our unique turntable built on granite, find out why throughout Europe and Japan, Optonica is one of the fastest selling lines of stereo components on the market today.

OPTONICA THE OPTIMUM.
Beomaster 1900 Additional Data

**Tuner Section**
- Capture ratio: 2½ dB
- Alternate-channel selectivity: 70 dB
- S/N ratio (mono, 65 dBf): 70 dB
- THD:
  - Mono: L ch 0.50%, R ch 0.85%, 0.76%
  - 1 kHz: 0.38%, 0.42%, 0.35%
  - 10 kHz: 0.32%, 2.2%, 2.1%
- IM distortion: 0.8%
- 19-kHz pilot: -63½ dB
- 38-kHz subcarrier: -64½ dB

**Amplifier Section**
- Power output at clipping (channels driven simultaneously):
  - L ch: 15 dBW (31 watts) for 0.024% THD
  - R ch: 15 dBW (32 watts) for 0.031% THD
- Frequency response:
  - +½, -1 dB, 30 Hz to 40 kHz
  - +½, -3 dB, 14 Hz to 70 kHz
- RIAA equalization:
  - +1 dB, 35 Hz to 20 kHz
  - +1, -2½ dB, 20 Hz to 20 kHz
- Input characteristics (for rated output at full gain):
  - Sensitivity: phono 3.9 mV, RIAA equalization 3.9 mV
  - Noise: phono -5¾ dBW, RIAA equalization -5¼ dBW
  - S/N ratio:
    - phono: 66 dB
    - RIAA equalization: 76 dB
- Phono overload (clipping point): 54 mV (at 1 kHz)
- Damping factor at 1 kHz: 76
The first tuner and amplifier that won't scare you into buying a receiver.

Most people buy a receiver instead of a separate tuner and amplifier because they think it's easier to handle, less complicated, not as frightening, even less expensive.

Nothing could be further from the truth. Which is simply proven by the Optonica ST-3535 tuner and the SM-4545 amplifier — a pair so easy to get along with, and so easily affordable, you'll be glad you didn't settle for a receiver.

The Optonica ST-3535 tuner is designed for clear reception and high sensitivity and has a built-in meter that detects multipath distortion.

And here's a feature we bet you won't find on a receiver: an air check calibrator to give you an accurate FM Air Check. Just flip on the switch and a level signal equivalent to that of the FM signal is generated. Then all you have to do is set the recording level to 0 VU on the tape deck.

Why does Optonica call its amplifier the Optimum? Just try to find a receiver or amplifier that can match our newly developed SLAD (Spikeless Amplifier Design) circuits designed to prolong the life of your amplifier by eliminating notching distortion at high power output. This also results in excellent low distortion characteristics with 0.1% total harmonic distortion at 65 watts per channel, minimum RMS at 8 ohms from 20 Hz to 20 kHz.

We invite you to test the Optimum tuner and amplifier at one of the select audio dealers now carrying the full line of Optonica stereo components. Call toll-free 800-243-6000 day or night (In Connecticut dial 1-800-882-6500), for the name and address of your nearest Optonica showroom, where you can see the complete Optonica line and pick up your free copy of our catalog. Or for further information, write Optonica, Dept. A3, 10 Keystone Place, Paramus, New Jersey 07652.

From the first tuner and amplifier that won't scare you into buying a receiver to our unique turntable built as steady as a rock, find out why throughout Europe and Japan, Optonica is one of the fastest selling lines of stereo components on the market today.
HiFi-Crostic No. 22

**Input**
- **A.** Irish-American cellist and composer (1856-1924). Nainors, Madeleine
- **B.** Musical ornamentation
- **C.** Opera by Isidore de Lara
- **D.** Bohemian dance similar to the mazurka
- **E.** Russian tenor (1867-1943) noted for Wagnerian roles (first and last names)
- **F.** Popular dance in vogue during the 1920s (comp.)
- **G.** French-Canadian soprano (c. 1865-1948) long at Covent Garden
- **H.** Cigarette of sound produced by recording on tape and editing noises, voices, percussion, etc. (2 Fr. wds.)
- **I.** For instance, Chopin's Op. 29

**Output**
- **31** 142 17 60 104 9 164
- **124** 102 52 70 147 161 118 42
- **179** 111 37 88
- **115** 96 188 85 145 49
- **126** 38 94 136 110 1 149 160
- **66** 157 53 18 180 122 103
- **132** 156 97 32 74 169
- **59** 183 170 43 176 127 139 3
- **79** 24 11 33 98 69 191
- **81** 71 144 174 120 57 5 107
- **150**
- **13** 129 152 175 119
- **184** 86 51 39
- **90** 47 19 27 131 72 138 8
- **106** 28 185 89 10 134 67

**Input**
- **N.** Following the title of Nielsen's Second Symphony also ballet with music by Hindemith (2 wds.)
- **O.** Ecclesiastical garb
- **P.** Jazz pianist band leader and composer (b. 1906; full professional name)
- **Q.** Wagner's Irish princess
- **R.** Swiss musicologist (1873-1935) Introduction to Music History
- **S.** Two-part polyphony based on thirds, sixths, and tenths
- **T.** Ragtime dance popular in World War I era (2 wds.)
- **U.** Knowledgeable as about jazz (slang)
- **V.** American movie star who made his New York debut as the Drum Major in Berg's Wozzeck
- **W.** Important form of early polyphonic music
- **X.** Arabic lute
- **Y.** In a fugue, a close succession with the answer beginning before the subject is completed (lt.)
- **Z.** Repeated subject throughout Berlioz Symphony fanfare, a forerunner of Wagner's leitmotiv (2 Fr. wds.)
- **NN.** Applauded

**Output**
- **173** 75 165 109 30 143 40 151
- **61** 84 54 14 2 99 163
- **63**
- **135** 148 168
- **44** 85 177 112 100 15 137 68
- **4** 58
- **130** 48 78 153 114 101
- **121** 92 36
- **82** 25 123 146 181
- **159** 108 55 141 6 182 95 140
- **83** 34
- **22** 154 117
- **155** 50 125 35
- **128** 23 105 91 76
- **41** 133
- **87** 64 105 167 26 77 116
- **158** 113 29 162 4 45 73 16
- **165** 187 46 93 21 172 56

**Directions**
To solve these puzzles and they aren't as tough as they seem. Supply as many of the Output words as you can in the numbered dashes following the Input. Unless otherwise specified in the Input, the Output consists of one English word. Comp. means compound, or hyphenated word.

Transfer each letter to the square in the diagram that bears the corresponding number. After only a few correct guesses, you should begin to see words and phrases emerging in the diagram. When filled in, it will contain a quotation related to music, recordings, or audio.

The words in the quotation are separated by darkened squares and do not necessarily end at the end of a row.

Try to guess at these words and transfer each newly decoded letter back to its appropriate dash in the diagram. This will supply you with further clues.

A final clue: The source of the quotation — the author, and his work will be spelled out by the first letters in the Output reading down.

The answer to HiFi-Crostic No. 22 will appear in next month's issue of HiFi.

**Solution to last month's HiFi-Crostic appears on page 6.**

70
The first turntable that's as steady as a rock.

Turntables shouldn't cause howling and screeching through the night. But that's exactly what happens, thanks to mechanical and acoustic feedback caused by loudspeakers vibrating an insecure turntable.

Since most turntable bases have been made of laminated plywood, beech, die-casting or plastic, howling has been a problem that just wouldn't go away.

Until today, that is.

Announcing the Optonica RP-3636 Direct Drive Turntable. We built the ideal turntable, literally as solid as a rock because it's built on 15.8 pounds of Mikage granite stone. Which means that vibrations from the speakers are absorbed, reducing acoustical feedback and maintaining maximum signal to noise ratio.

The Optonica RP-3636 also features a highly sensitive S-shaped tonearm. Which means that the stylus will pick up subtle sound signals as accurately as the cutter stylus that recorded them. And an oil-damped cueing control that gently lifts and lowers the tonearm so your records will be protected from damage.

We invite you to test the Optimum turntable at one of the select audio dealers now carrying the full line of Optonica stereo components. Call toll-free 800-243-4000 day or night (In Connecticut dial 1-800-8-2-6500), for the name and address of your nearest Optonica showroom, where you can see the complete Optonica line and pick up your free copy of our catalog. Or for further information, write Optonica, Dept. T3C, 10 Keystone Place, Paramus, New Jersey 07652.

From our unique turntable built as steady as a rock to our cassette deck that automatically finds your selections, find out why throughout Europe and Japan, Optonica is one of the fastest selling lines of stereo components on the market today.
by Paul Moor

The Great Mozart-Beethoven Caper
Or, Does the Pierpont Morgan Library House Stolen Goods?

Act I

OUR STORY OPENS in East Berlin on the first of May, 1951. As on May Day in all Socialist countries, a carnival atmosphere prevails; schools and offices have closed, enabling the enormous political demonstration to attract as many citizens of the German Democratic Republic as possible to the Marx-Engels-Platz, either as marchers or as spectators.

Around the corner, in the spacious old boulevard Unter den Linden, the imposing buildings stand quiet and empty as the crowds swarm past, in the balmy spring air, on their way eastward to the big square. Cater-cornered from the State Opera and next door to the university stands the German State Library, Berlin's equivalent of Washington's Library of Congress. Like the others, it is empty—or, at least, almost. One man there this morning has urgent business. His colleagues, had they not the day off, would recognize and defer to...
him as Dr. Joachim Krüger-Riebow, director of the library’s music section and its literally priceless autograph manuscript collection. As usual, he carries one of only two existing keys to the safe that contains the legendary collection of musical manuscripts.

His colleagues know the forty-one-year-old librarian as a passionate lover of music, as a bibliophile—indeed, his passion justifies the term “bibliomania”—and as a creditable performer on three instruments. He has acquired a reputation as a staunch and loyal member of the governing Socialist Unity (Communist) Party and as the heart-and-soul secretary of the Society for German-Polish Friendship; he figured actively and importantly in the return to Poland of Chopin manuscripts stolen during the Nazi occupation. (He speaks Polish well, not to mention modern Greek.)

It did him no harm when, eight months ago, a government minister—a party comrade, naturally—recommended his promotion from a lowlier position at the library to his present post, one of the most important and distinguished of its kind in the world.

The May Day crowds, on pleasure bent, pay no heed when a truck backs up to a sidestreet entrance of the German State Library. Wasting no time but attracting no attention by undue haste or furtiveness, the driver and the music librarian load three or four packing cases. Minutes later, with the librarian as passenger, the truck crosses the sector boundary into West Berlin. (The Berlin Wall will not go up for another decade.)

Our scene shifts now to Cologne airport four days later, as Dr. Krüger-Riebow arrives from Berlin. His baggage includes one of the packing cases. When a lubberly attendant drops it, it bursts and, before the suspicious regard of a uniformed customs inspector, a cascade of obviously old manuscripts pours out onto the floor. The inspector asks pointed questions. The librarian, however, has the necessary official identity papers to confirm his claim to the exalted scholarly nature of his office. He tells the staring inspector he intends to deliver the manuscripts to the Beethoven House in nearby Bonn, the master’s birthplace. The inspector retains some mistrust, but the obviously official documents have exerted their customary magical effect upon the German bureaucratic mind. He allows his suspect, with his patched-up baggage, to pass, addressing him, with reflexive deference, as Herr Doktor.

At the Beethoven House, its director Dr. Joseph Schmidt-Görg receives his East Berlin colleague politely. When he learns what he has brought with him as a get-acquainted present, politeness gives way to the nearest thing to utter lyric rapture a proper musicologist can experience. Dr. Krüger-Riebow says that at the risk of his life he has just barely, in time’s nick, snatched these priceless treasures out of the sweaty, uncouth clutches of the Russians, who, he says, were planning to remove them to Moscow in the imminent future. Dr. Schmidt-Görg, touched—nay, moved—by his visitor’s selfless, musicological heroism, promises the absolute discretion his visitor demands. Dr. Schmidt-Görg gladly prepares and hands over an itemized receipt for this overwhelming, totally unexpected windfall.

As the refugee bibliophile returns to the airport, he muses poignantly, perhaps, about all of the other treasures that, for one reason or another, he has left behind in the Soviet sector of Berlin: by Bach alone, the St. Matthew Passion, the six Brandenburg Concertos, the first half of The Well-Tempered Clavier, and the Orgelbuchlein; two acts of Mozart’s The Marriage of Figaro; the Brahms D minor Piano Concerto; Beethoven’s Piano Sonata, Op. 111; Schubert’s Goethe songs; Schumann songs, by the volume—to mention merely a tiny selection of the gems to which he had had exclusive and unrestricted access.

Even so, he has not done too shabbily by the Beethoven House. With quiet, decorous, musical satisfaction, Dr. Krüger-Riebow, who has courageously turned his back on prestige and position, shows the still slightly suspicious customs inspector his receipt from Dr. Schmidt-Görg. Among the items listed are dozens of letters written by Buxtehude, Czerny, Mahler, Mendelssohn, Meyerbeer, Richard Strauss, and Cosima Wagner; two musical manuscripts each of Glinka and Debussy; Handel’s Salve Regina; twenty-seven Beethoven manuscripts, including sketches for the Pastoral Sonata, Op. 28, Missa Solemnis. String Quartets Nos. 12 and 16, Opp. 127 and 135, respectively; and the Eighth and Ninth Symphonies; and, most staggering of all, 137 of the extant 139 “conversation
notebooks" to which the deaf Beethoven, during the last decade of his life—a decade that saw the creation of his supreme masterpieces—had to resort in order to communicate.

Now we cut to New York, where in September 1951 The New York Times publishes a story dated Berlin: "The priceless 'conversation books' recording Beethoven's talks with his friends during his final years of deafness have disappeared from the former Prussian State Library on the Unter den Linden in the Soviet sector of Berlin. Rumor of this loss was confirmed when Carleton Smith, director of the National Arts Foundation, was told he could not see them when he visited the collection yesterday.

"One of the library's senior curators, Dr. Joachim Kruger-Riebow, disappeared late this spring at about the same time that the absence of the precious five-foot shelf of notebooks was first noted. Dr. Kruger-Riebow, who had the reputation of being a loyal Socialist Unity Party member until he absconded, is presumed to be working his passage home with these treasures of Germany's musical heritage."

Irony of fate! The story breaks in distant America before it does in Germany—and how many musicological scholars working in Germany read The New York Times?

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Act II

Eight years have passed. Our anti-Communist librarian has settled down to unmarried life in West Berlin with a lady friend named Reichwein, who helps him run a rare-books business. Eccentricity, not unknown in this profession, here runs rather rampant. The business bears the name Bayreuther Musik-Antiquariat, although it operates out of Berlin and has only a post-office box in Bayreuth. It publishes an annual catalog, about a hundred pages thick, which makes bibliophilic mouths water. Prices on individual items range up to about $5,000. Orders come in from as far away as Japan.

One such order, in September 1959, is placed by the Shiseido company in Kyoto, which pays almost $6,000 down. This necessitates a business trip for our hero. On September 16, in Hannover's Municipal Library, Dr. Kruger-Riebow turns up Ludwig Erk's three-volume Deutscher Liederhort. Next morning, in the Duke August Library in Wolfenbüttel, he finds an early volume of Frescobaldi, another rare book of late sixteenth-century Italian music, and a 1514 Buchardus volume, with a combined worth of $4,000 to $5,000. He proceeds to Gottingen, where he goes to the university library's catalog room. A young woman doing research there seems to regard him with interest but presently leaves. On the open shelves he finds the 1956–57 and 1957–58 editions of American Book Prices Current. After he has passed the barrier, but before he has left the building, a policeman detains him. Inside his coat, under his arms, he has the two books, worth only about seventeen dollars each. The policeman listens impassively to his stammered explanation that he had had to go to the toilet but had not wanted to interrupt his scholarly research.

As a matter of routine, the police check his room at the Gebhards Hotel. There they discover not only the swag from Hannover and Wolfenbüttel, but also a portable chemical workshop for the eradication of library stamps and other identifying markings. The Gottingen police alert their Berlin counterparts, who find in Dr. Kruger-Riebow's digs, among many other interesting articles, literally thousands of slips of paper, each one bearing the title of a rare book and the name of the library where one might consult it. The Gottingen police fling "Dr. Joachim Kruger-Riebow" into the local slammer. A guard, noticing that whenever he enters the scholar's cell snaps smartly to attention underneat the cell window, remarks his evident familiarity with German jailhouse procedure.

About six months later, on March 24, 1960, "the music dealer Joachim Kruger, born on February 10, 1910, in Wust, county of Jerichow," as the court record baldly identifies him, stands accused before a Gottingen judge. The prosecutor charges him with theft in the three cities in as many days, with fraud against Shiseido, with use of falsified identity papers, and (Germany takes such things
seriously) with unauthorized use of the academic title Doktor.

The trial strips Joachim Kruger to his authentic identity. He never, it now transpires, even attended a university. In fact, he lacked two years of finishing even the Gymnasium in Stendal. Returning to civilian life in 1945 from a Waffen-S.S. sabotage battalion, he joined—at least so he says—the Gehlen Organization, originally Hitler's espionage apparatus against the Soviet Union that the Americans took over almost intact when the war ended. As Kruger tells it, the postwar spooks gave him his phony identity papers, including the Doktor fillip and the less commonplace surname Riebow, to camouflage his problematical military past before assigning him to spy in and against East Berlin.

Implacably the court confronts him with the record of his previous iniquities, undreamed of by those who originally hired him to work in the state library. His record in Magdeburg shows he had been sentenced on April 23, 1936, to two and a half years, on March 3, 1938, to six months, and on December 9, 1938, to three months; rather mysteriously, on an unspecified date in 1938, a court in distant Königsberg (now Kaliningrad, U.S.S.R.) hit him with an unspecified prison sentence. These cases involved such human failings as forgery, fraud, embezzlement, and theft. The Göttingen court, taking into account the full recovery, undamaged, of the loot involved in this trial, lets Kruger off with a mere eighteen-month sentence.

**Act III**

The trial arouses curiosity and ambient interest in many of the other state library knickknacks that Kruger thoughtfully chose that day nine years earlier when he chose freedom. Dr. Karl-Heinz Köhler, a distinguished real musicologist who replaced Kruger in the state library, had begun in 1956 to advertise for the stolen boodle—the Beethoven notebooks, Mozart's Piano Sonata in A minor, K. 310, etc.—in such professional journals as Die Musikforschung as assiduously as fundamentalist ministers study the Bible. In Bonn, however, Dr. Schmidt-Görg remains mum. Some word of the Beethoven House's unsolicited acquisitions has trickled out, but at least to one inquiry—the year before the Göttingen trial brought everything into the open—from Hildegard Weigel, a West Berlin research musicologist, the director replies: "Of Beethoven conversation notebooks in Bonn nothing is known to us."

Acting upon press reports of Kruger's trial, Dr. Köhler writes to Dr. Schmidt-Görg. In reply he gets an orderly four-page typewritten list confirming the whereabouts for the past nine years of Kruger's one packing case full of loot. On July 6, 1980, the state library's Generaldirektor himself writes to Schmidt-Görg, formally requesting him to return the booty.

Silence.

On August 26 he tries again and on September 13 receives a reply. Dr. Schmidt-Görg defends his position on the fact that the Prussian State Library, the original owner of the treasures he holds, ceased to exist in 1945 along with the German state of Prussia; the library changed its name first to the Public Scientific Library, then to the German State Library. Schmidt-Görg, on his unique and priceless windfall, sits tight.

Dr. Köhler, ordinarily a mild and mannerly scholar, reaches the end of his tether and of his patience, and goes onto the offensive. In the East Berlin popular weekly Sonntago on February 26, 1961, he publishes a thorough, aggressive documentation of the entire Mozart-Beethoven caper, including the full text of Schmidt-Görg's letter, which he calls "insulting"; at two other points he also employs the term "insult," the scholarly equivalent of a glove slapped with deliberation across the adversary's chops.

Conscientious West Germans, notable among them the composer Wolfgang Fortner, respond to Dr. Köhler's broadside. They proclaim, in essence, that Cold War anticommunism must not blind honest, respectable Germans' eyes to common thievery. A face-saving musicological bucket line goes into action. The Beethoven House passes the boodle along to West Berlin's Academy of the Arts, which passes it along to the Academy of the Arts of the German Democratic Republic, which on May 14, 1981, after ten years and thirteen days, returns it to its rightful owner, the German State Library.
This is the opening manuscript page of Mozart's ever-popular A minor Piano Sonata, K. 310, which currently repossession Library on loan from the Robert O. Lehman Collection. Scholars will note that Mozart wrote the beginning of the left-hand part in the tenor clef. Criminologists will note that the manuscript was part of Joachim Krüger's swag.
Meanwhile, back at the Göttingen courthouse, poor Krüger's troubles, far from over, seem scarcely to have begun. He stands totally exposed—at least, a number of anxious musicologists and librarians hope so. On July 6, 1961, a month before the end of his eighteen-month sentence, Göttingen's public prosecutor finally gets around to charging him with all the peccadillos that he had committed before the three for which he was busted. During this one-day second trial, Krüger testifies freely about ripping off the Beethoven notebooks, the Mozart K. 310 Sonata, and so on, still desperately clutching his by now thoroughly waterlogged lifesaver that he did it all to save such German cultural treasures from Russian Communist barbarism. The Göttingen Kriminalpolizei says its investigations show that, aside from the Bonn deposit, Krüger realized "enormous income" from his swag.

For theft, West German law foresees a maximum sentence of five years' imprisonment. The statute of limitations on theft, however, comes into force five years after the deed. And 1961 minus 1951 equals 10. On these charges, for offenses of infinitely greater gravity than those on which the first Göttingen trial convicted him, Krüger goes scot-free.

On August 18, 1961, Joachim Krüger walks out of prison. Five days earlier, the German Democratic Republic had built that darling wall across Berlin, an architectural accomplishment that did not remain without effect upon such little spirit of give-and-take as existed between the two Germanys up to that time. Had that event come but a few months earlier, prior to the bucket-line operation, who would have possession of the stolen property today?

Krüger settles down in Göttingen, and on February 9, 1962, the court has him up again for petty shoplifting but a month later drops the charges. On March 25, 1963, comes another such accusation.

Epilogue

If you wonder what became of that Mozart piano sonata, I have a modest scoop to report. You can find it, as of this writing, in the Morgan Library in New York. The Morgan has it on indefinite loan from the opulent collection of Robert O. Lehman, a producer of musical films and scion of the banking Lehman family. He bought the sonata in 1963, allegedly unknowing, from Rudolf Kallir, vice president of the American Mannes Corporation ("I'm in the steel business—s-t-e-e-l") and father and father-in-law, respectively, of noted pianists Lilian Kallir and her husband, Claude Frank. Kallir thus far prefers not to say where he got it. On January 28, 1960—three years before he unloaded it onto Lehman—The New York Times reported Kallir as saying 'that he had acquired it from a well-known dealer here' in 1955. He said he had received a purported authorization of sale ... [and that] he had made his purchase of the Mozart item 'in good faith.'

Now, Lehman may sue Kallir, Kallir may sue God knows whom, but as for Krüger, fateful circumstance militates against anybody's suing him. That day in 1963, when the Göttingen police went to fetch him, he seemed to have disappeared into thin air.

Should you chance to read these lines, Joachim, no matter where, stay in bed with your hat on.

Dedicated to Robert O. Lehman, with compassion and with the consoling hope that he, as a film producer, will recognize a hell of a story.
Dolby FM and Conventional FM
Symmetry is the Difference

These block diagrams show the difference between Dolby FM and conventional 75 microsecond FM. The difference is symmetry. With Dolby FM, the circuits at the transmitter are matched by complementary circuits in the receiver. Such symmetry of signal handling has long been valued in disc and tape recording—and indeed in noise reduction systems. Unfortunately, in conventional FM broadcasting, the standards were set so long ago (back in the 40's) that modern wide-range program material causes problems; high frequency limiting has to be used, and thus there is an extra process at the transmitter which is not matched by any complementary treatment in the receiver.

The Dolby B compression and expansion system is well known for its mathematically exact mirror-image operation; this is a key element in permitting FM stations and receivers to function in a symmetrical way. Here's how: First the conventional 75 microsecond high frequency boost and roll-off are reduced to the point where high frequency limiting is no longer required at the transmitter (this happens with a reduction to 25 microseconds, which gives a boost and cut beginning at about 6 kHz instead of 2 kHz). Unfortunately, this step is inherently accompanied by about a 5 dB increase in receiver noise. In the second step, however, the addition of the Dolby B system not only takes care of the additional noise but results in a noise level some 5 dB lower than conventional FM.

Thus, the overall effect is that about half of the 10 dB Dolby noise reduction capability is traded off for symmetrical signal handling. But, considering the two extremes of the dynamic range, there is still a genuine total increase of 10 dB in available dynamic range above about 3 kHz.

If you like the idea of a symmetrical FM system with reduced noise, then we invite you to write to us for further information. The following information is available:
1. Technical details and explanations of Dolby FM.
2. A list of stations with Dolby FM encoder units.
3. A list of receivers with built-in Dolby FM circuits.

Listening to Dolby FM

Basically, listening to the improvement brought about by Dolby FM is like listening to any audio equipment improvement—such as those made to turntables, pickups, amplifiers, and speakers. A particular improvement in a component may well be there all the time, but its noticeability will depend on various factors, such as the listening environment or the type and quality of the program material.

In the same way, the overall Dolby FM listening improvement is subtle most of the time; occasionally, however, it will be quite obvious. It should be remembered that in FM the 10 dB action of the Dolby system is distributed nearly equally between the low-level noise and the high-level signals. The audibility of any change is therefore less obvious, and depends more on program material and other conditions, than the effect of the Dolby system on cassettes.

Relative to the hiss level of conventional broadcasting and reception, a somewhat (but not startlingly) reduced hiss will be noticed by listeners with weak-signal reception conditions; listeners with a strong signal will note no change (as with conventional FM, the noise will be determined by the station's source material). Listeners in any reception area, though, will notice a full recovery of source material high-frequency dynamics, regardless of signal strength. On most stations, cymbal crashes and other program material containing high-level high-frequency components will sound distinctly brighter and cleaner. Otherwise, for those rare stations which conventionally hold down modulation in order to preserve high-frequency signal integrity, the introduction of Dolby encoding allows an increase in overall level by several dB. Of course, this increase will be apparent to all listeners, regardless of location and whether or not they have receivers equipped with Dolby FM circuits.

We think that critical listeners can hear and enjoy the various improvements described above often enough to make the extra cost of Dolby FM well worthwhile.
Hub City of American Audio

The home of the bean and the cod has also been the home of an inordinate amount of high fidelity innovation.

by Michael Riggs

Several years ago, when I moved from the heartland of America (St. Louis, to be precise) to Boston, I was a budding audiophile with no very clear notion of what the city would be like. I knew, of course, that there was a Boston Symphony Orchestra, that Harvard and MIT were here, that some good loudspeakers called it home, and that something called the Boston Audio Society was just beginning to make itself known to the world. Once settled in, my first move was to join the Audio Society, which proceeded to educate me about high fidelity and about the remarkable city in which I live. Boston, it turns out, is a hotbed of audio activity. For the audiophile, there is no place more exciting.

Two sources converge to make audio in The Hub City the adventure it is. The first is the deep well of talent and technical expertise in the metropolitan area. Boston, Cambridge (her sister city across the Charles River), and the suburbs are home to some thirty colleges and universities and to an impressive number of high-technology industries. Twenty-odd audio manufacturers of one stripe or another—probably a higher per-capita concentration than any other metropolitan area in the world can claim—are native to the Boston area, including such old-timers as Acoustic Research, KLH, and H. H. Scott. Whatever the need, if it's within the reach of current technology, it either could be or is being produced here.

But hardware can only reproduce music, and the love of reproduced music can come only from the love of music itself. Boston and environs overflow with music of every kind. The core of this activity is the Boston Symphony Orchestra, flanked by the astonishing Sarah Caldwell and her Boston Opera Company and by the New England Conservatory. A relatively large number of clubs feature...
ture jazz groups, many of them home-grown, and FM stations WBUR, WGBH, and WHRB program jazz on a regular basis. The Berklee School of Music is probably the country's major institution devoted solely to the teaching of jazz and popular music. Cambridge, in particular, has maintained a strong folk and blues scene. On a clear day, you can hear bagpipes in Harvard Square. It takes a large, musically aware population to nourish such variety. It is not by accident that the SCHWANN CATALOG has been prepared in Boston during the nearly three decades it has been published [for more on SCHWANN, see the editorial on page 4.—Ed.] nor that Bolt, Beranek, & Newman, the Boston firm of acousticians, has dominated its field for much of that period.

That diversity is a source of special delight to the audiophile, however, because he has a way of keeping in touch with it that others do not fully appreciate. FM in Boston is exceptional in the scope and quality of its live broadcasting. Four stations—WBCN, WBUR, WCRB, and WGBH—do significant amounts of live broadcasting, with WCRB and WGBH regularly transmitting Boston Symphony concerts to thousands. WCRB is the producer and distributor of the BSO tapes, and has recently assumed the same role for the New York Philharmonic, whose concerts it also broadcasts. This musically active station also duplicates and distributes the tapes of the Chicago Symphony produced by WFMT.

The outstanding sonics of the BSO broadcasts are no accident, and the fact that they really are top notch (often better than the Symphony's recordings) is not as surprising as it would be in most places. Bostonians have been involved in the development and refinement of stereo FM broadcast and reception from the beginning. Daniel von Recklinghausen (then of H. H. Scott, now of KLH) worked closely with the FCC when the stereo multiplexing system now in use was chosen, designed one of the first stereo generators, helped stations all over the country set up and align their generators, and supervised the design of the first stereo tuners that really worked. Later KLH built the first high-quality solid-state tuner. More recently the interesting work has been at the other end of the chain. Some WGBH broadcasts probably represent the highest FM fidelity in the nation today.

The moving force behind these broadcasts is AR's Victor Campos. Early in his Adventures in Sound series he demonstrated that FM could be an extraordinarily high fidelity medium if all automatic limiters and compressors are removed from the signal path. This makes necessary a small amount of manual gain riding to prevent over-modulation, but it results in a cleaner signal with much improved dynamic range. The program material for Adventures in Sound consists of Dolby-A encoded dubs from master tapes. Decoding doesn't occur until the signal reaches the transmitter, thus minimizing noise from the phone lines between the studio and the transmitter. The resulting sound through a good tuner is stunning. WGBH also uses this process—affectionately called "Victorization" (after Campos) by Bostonians—on many of its BSO broadcasts, with similar results. Boston may be the only city in the country where it makes sense to spend the money for a state-of-the-art tuner.

The technical aspects of high fidelity are covered by radio as well. Saturday mornings on WBUR, Peter Mitchell and Dick Goldwater are hosts of Shop Talk. They frequently have guests and always have interesting discussions. The program is one of the things that give the local audiophile community its definition.

The other shaping force is the Boston Audio Society, probably the largest and the most active audiophile organization in the world. Founded four years ago by Alvin Foster and a handful of devotees, it has doubled in size every year until it now has about eight hundred members, some as far away as Japan and Australia. Of course people don't (usually) come from the ends of the earth to attend monthly meetings. In a sense, the meetings go to them. The vehicle is The BAS Speaker, the house organ. More than any other audiophile publication, it is a collective effort, a forum for the membership. Hundreds of people of every conceivable background, from astrophysicists and audio manufacturers to housewives and students, even when separated by continents or oceans, participate in lively, informed discussion.

The society's meetings most often feature a lecturer from the industry, sometimes a member with an idea or demonstration to present, and occasion-
ally both. (Sometimes it’s the same person.) Unlike many organizations, the BAS is not monolithic in outlook or philosophy. The tie that binds is concern.

The upshot is that members develop uncommonly good sense about equipment. They also arrive at some unconventional conclusions and some remarkably effective ways to make things better. The lately renewed interest in damped tone arms stems largely from investigations and experiments by members. Phono preamps, which long have eluded the engineers’ quest for measurements that correlate with sonic quality, may be yielding to the efforts of a number of members. Others have reported on the audible (or inaudible) effects of phase shift and on the desirability of infrasonic filtering. No one denies that new knowledge and techniques are emerging from the continuing debates.

This same spirit of skeptical inquiry extends into the local audio industry, as was evident during a recent BAS tour of Acoustic Research’s Norwood facility. AR’s position in the history of high fidelity is well established. Edgar Villchur’s acoustic-suspension principle was, perhaps, crucial in making stereo commercially viable. The suspension system he developed for the AR turntable has been widely imitated, and when AR got around to introducing a line of electronics, they were among the best available. (A BAS clinic revealed that the AR tuner performs very well even in comparison with today’s high-performance phase-locked-loop tuners.)

And AR hasn’t stopped its extensive research and development activities. The BAS was shown the anechoic and reverberant chambers that AR uses in loudspeaker development. Rising interest in car stereo has prompted the use of real-time analyzers to investigate the acoustics of automobile interiors, with an eye to developing a small speaker for installation in cars. Another project involves computer analysis of the impulse responses of loudspeakers. AR hopes that information will help to determine the significance (if any) of a speaker’s impulse response characteristics. AR’s new line of loudspeakers is the outgrowth of research on crossover design and driver development, which includes ongoing work in plastic-cone units.

AR is also actively pursuing psychoacoustic research, on the one hand to determine the lower limit of distortion audibility with various kinds of signals and on the other to find ways to simulate the acoustics of concert halls. This has led to a sixteen-channel, computerized, digital audio-delay line for use as a research tool. There has been a persistent rumor (which AR persistently denies) that it is planning to market a home delay system.

AR’s offspring—KLH, Advent, and Allison among them—continue to be innovative as well. KLH has introduced a line of loudspeakers, some of which incorporate a newly developed tweeter. Despite appearances (it resembles an electrostatic element), it’s an electromagnetic device. The designer was Von Recklinghausen, who claims excellent transient response, extraordinarily smooth frequency response out to 30 kHz, and far greater power-handling capacity than any other tweeter.

A problem most designers have ignored, or at least treated as an imponderable fact of life, is that room acoustics seriously affect a loudspeaker’s output, especially in the bass region, where room resonances play a prominent role. Roy Allison did much quantitative research, first at AR and later with his own company, into the interaction of speakers with room boundaries. This led him to design speakers that use room effects in a positive way. Allison Acoustics’ loudspeakers, when placed properly, have much flatter bass response in typical rooms than most other models. This is the sort of audio work that Boston prides itself on: an effective and practical solution to a problem everyone—not just “golden ears”—can hear.

Advent Corporation (Henry Kloss, Advent’s founder, was a central figure in both AR and KLH) has a reputation for taking a pragmatic approach to audio. It is best known for its loudspeakers, but Kloss actually founded the company to develop his idea for a large-screen, “high fidelity” television receiver, now dubbed the VideoBeam. Advent also did more than any other single manufacturer to make the cassette a high fidelity medium and to promote the Dolby-B noise-reduction system. It was the first company to distribute chromium-dioxide cassettes, the first to manufacture a high quality cassette deck with both Dolby noise-reduction circuitry and provisions for chromium dioxide, and the first to market a separate Dolby-B
Three associated with offspring of Acoustic Research:
left, Henry Kloss, founder of Advent,
above, Daniel von Recklinghausen of KLH
and Roy Allison, founder of Allison Acoustics

unit. Its latest product, the Model 300 receiver
(among our test reports this month), is the result of
much investigation into the behavior of tuner,
amp, and preamp electronics under normal condi-
tions. Among its most exciting features is a state-
of-the-art phono preamplifier (in a $250 receiver)
said to sound as good as any separate unit avail-
able. Advent's published reports on its work have
done much to remove the mystery from preamp
design.

Recently a new speaker manufacturer has been
making itself heard: Cizek Audio Systems,
found by Roy Cizek, longtime BAS member. Ci-
zek's looks similar to many other acoustic-suspen-
sion loudspeakers, but it has exceptionally flat re-
response and incorporates several innovations,
among them unusually flexible response-shaping
controls and a crossover network that presents an
almost flat impedance curve to the driving ampli-
plier.

Other influential Boston-area loudspeaker de-
signers include Arthur Janszen, one of the fathers
of modern electrostatic speakers and the designer
of the classic KLH 9, and the late Victor Brociner,
who had a long, distinguished career in audio and
was the creator of the Avid line. The people re-
sponsible for the Genesis speakers got their start
with Boston manufacturers. Winslow Burhoe, for-
merly of KLH and later founder of Epicure, has
gone on to start the Little Speaker Company.
Meanwhile, the Epicure group, having designed
and marketed a diverse line of loudspeakers, has
entered the electronics field with a top quality am-
plifier and a matching preamp.

Another innovative company, headed by MIT
professor Amar Bose, has extended its speaker line
down to the little 301. In the other direction, its lat-
est version of the Bose 901 system, on which the
company's fame was founded, has taken it into
materials and, particularly, technologies far be-
yond the purview of most speaker companies.
Critical considerations of aerodynamics and ultra-
high-precision plastics molding and coil windings
had to be mastered before the Series III could
reach production. Bose also has entered the ampli-
plier market with the Model 1801, whose design
parameters were selected according to the results
of psychoacoustic research.

Dunlap-Clarke, for several years a manufacturer
of state-of-the-art power amplifiers devised with
particular attention to the problems of driving dif-
ficult loudspeaker loads, has introduced a pream-
plifier incorporating the latest advances in phono-
preamp circuitry. The recently formed Davis-
Brinton makes a phono-preamp module designed
to produce the very highest sound quality pos-
sible; its preamp plugs into the high-level inputs
of an amplifier or receiver. Mark Davis and James
Brinton have used new test procedures and design
principles, highest quality parts, and a specially
structured bandpass filter to insure consistent
state-of-the-art performance.

Another field in which Boston companies have
led the way is noise reduction. Kloss, when he was
president of KLH, encouraged Ray Dolby to de-
velop the Dolby-B system and was the first to use
it. Most of Dolby's competition comes from DBX—
another Boston company. Its first consumer prod-
ucts were sophisticated companders, intended
mainly to restore dynamics lost through compres-
sion and only secondarily to provide moderate
noise reduction for recordists. Later it introduced
noise-reduction devices that, while delivering an even greater dynamic range than Dolby's, are easier to use. Recently DBX began selling circuit boards that are plug-in replacements for Dolby-A boards, making the DBX system conveniently available to Dolby-equipped professional recordists and studios at minimum cost. The company continues to promote DBX-encoded discs. At the same time, Burwen Labs (now a part of KLH) has developed a variable bandpass filter—the Model 1201—that works on a principle originating with H. H. Scott in the early Fifties. The 1201 achieves about the same degree of noise reduction as the Dolby-B system, but without the need for specially encoded program material.

Arguably the most exciting new idea in audio is ambience simulation. Here again, Boston is the unchallenged leader. The only two companies making a serious effort in this direction, Sound Concepts and Audio Pulse, are located in this area. Their audio delay lines have, without quadraphony (and without need of special program material), produced at least as good an illusion of acoustic space. The Sound Concepts SD-50 and the Audio Pulse Model One, and the ideas behind them, promise to leave a deep imprint in the history of high fidelity.

A complete list of Boston-area audio-related companies runs the gamut from the U.S. headquarters of BASF (a sprawling international structure with interests far beyond the recording tape with which we associate its name) to Source Engineering (a modest company that is just beginning to produce yet another type of noise-reduction equipment and the only current consumer preamp designed specifically to solve the problems of the antique-record collector). The audiophile community also has been witness to and participant in the rise of true high fidelity in car stereo, as led by ADS.

Boston isn't just another big city with a clot of high fidelity manufacturers. The companies and the people who make them what they are care enough to take chances, to run with an idea, and to sacrifice cosmetics and marketing frills for good sense and solid design—no expensive, impractical exotica here. The keynote is innovation and genuine advancement of the art of music reproduction. If that's a surprise—well, maybe you should come and see for yourself.
Lenny at large. Leonard Bernstein's longtime exclusive association with Columbia Records has come to an end. Though it is expected that he will continue to record for CBS, he already has entered into extended arrangements with both Deutsche Grammophon and EMI. (CBS had previously released him for the DG Carmen, in an informal arrangement that resulted in the Boston Symphony Orchestra's participation in the Columbia recording of Stravinsky's Oedipus Rex led by Bernstein.)

The DG association began last summer with Liszt's Faust Symphony, taped after the Tanglewood performance with the Boston Symphony. Composers mentioned for future projects include Beethoven, Mendelssohn, Schumann, Stravinsky, and Bernstein himself. The first EMI sessions were held in November, a blitz with the Orchestra National de France scheduled to produce four discs: Berlioz' Symphonie fantastique and Harold in Italy (with Donald McInnes); the Schumann cello concerto and Bloch's Schelomo with Mstislav Rostropovich; and a Milhaud collection including La Création du monde.

And Montserrat Caballé has told a French interviewer that she will be recording Salome with Bernstein—for Philips!

CBS at Covent Garden. By the time this appears, CBS should have completed its recording of Donizetti's L'Elisir d'amore, made in conjunction with the December 1976-January 1977 revival of the year-old Covent Garden production. With one exception, the cast was to follow that of the stage performances: Ileana Cotrubas as Adina, Lillian Watson as Gianetta, Ingvar Wixell as Belcore, and Geraint Evans as Dulcamara. The exception: CBS's Plácido Domingo, engaged for Nemorino before the Covent Garden cast was completed with José Carreras. The conductor: John Pritchard. (The chorus and orchestra, of course, are those of the Royal Opera House.)

After L'Elisir, CBS plans to complete Puccini's Tritico with Il Tabarro. As with Gianni Schicchi and Suor Angelica, Lorin Maazel will conduct; Renata Scotto and Domingo will sing Giorgio and Luigi. Now in the talking stages are Thomas' Mignon, Massenet's Cendrillon, and Meyerbeer's L'Africaine.

Philips' fiddlers. Somebody at Philips must be partial to fiddlers. With such distinguished performers as Arthur Grumiaux, Henryk Szeryng, and Hermann Krebbers recording actively, the label has signed Salvatore Accardo to an exclusive contract. Accardo had already recorded a number of Vivaldi and Tartini concertos for Philips with I Musici; now he has completed the Bach solo sonatas and partitas, the two Mendelssohn concertos, with Charles Dutoit and the London Philharmonic, his collaborators in the 1975 Deutsche Grammophon set of the Paganini concertos, and the Tchaikovsky concerto, Sérénade mélancolique, and Valse-Scherzo (with Colin Davis and the BBC Symphony).

Meanwhile, Grumiaux is finishing his stereo remake of the Beethoven violin sonatas, with Claudio Arrau. (Both participated in distinguished performances: Ileana Cotrubas as Adina, Giacomo Aragall as Nemorino before the Covent Garden production. With one exception, the cast was to follow that of the stage performances; Ileana Cotrubas as Adina, Lillian Watson as Gianetta, Ingvar Wixell as Belcore, and Geraint Evans as Dulcamara. The exception: CBS's Plácido Domingo, engaged for Nemorino before the Covent Garden cast was completed with José Carreras. The conductor: John Pritchard. (The chorus and orchestra, of course, are those of the Royal Opera House.)

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Shostakovich's symphonies. Decca/London has a sizable Shostakovich cycle planned: the fifteen symphonies, to be recorded by Bernard Haitink and the London Philharmonic.

Dorati's not-just-Haydn. Antal Dorati's first large-scale project as principal conductor of the Royal Philharmonic has been a cycle of the Beethoven symphonies, of which Nos. 5, 8, and 9 have so far been released in England on Deutsche Grammophon's midprice Privilege label. Inevitably, however, his attention turned (returned?) to Haydn, and for Decca/London he and the RPO will record the three big oratorios. Already on tape is The Creation featuring Lucia Popp, René Kollo, Benjamin Luxon, and Kurt Moll, with The Seasons and Il Ritorno di Tobio to come.

Verdi from Strasbourg. Alain Lombard and the Strasbourg Philharmonic have been pursuing their ambitious recording program for Erato, with major projects including the Verdi Requiem and Offenbach's La Perichole. The Verdi soloists are Joyce Barker, Mignon Dunn, Ernanno Mauro, and Paul Plishka, with the Slovak Philharmonic Chorus. (Plishka, incidentally, replaced Pierre Thau as Méphistophélès in the announced cast of Erato's Faust; the cast otherwise remains as reported in October 1976: Montserrat Caballé as Marguerite, Giacomo Aragall as Faust, Philippe Huttenlocher as Valentine, Anita Terzier as Siebel, Jocelyne Taillon as Martha.) The Offenbach cast is headed by Régine Crespin, Alain Vanzo, and Jules Bastin, with Opera du Rhin forces and a narration by Alain Decaux.

French connection. Connoisseur Society has more on the way from many of the artists it has been promoting through its licensing arrangement with France's Pathé Marconi. The young pianists Michel Béroff and Jean-Philippe Collard have been active in the studio: Béroff with Bartók (two discs of excerpts from Mikrokosmos), Collard with Schumann (Carnaval, Abegg Variations, Op. 28 Romances) and Debussy (complete Images, L'Isle joyeuse, Suite bergamasque, Masques); together they have recorded the four-hand-piano original of Dvorak's Slavonic Dances, a sequel to their disc of Brahms's Hungarian Dances. Alexis Weissengberg has recorded the Bach Goldberg Variations (with all repeats, on two discs), Gyorgy Cziffra the complete Liszt Années de pélerinage. New to Connoisseur Society is the fine Hungarian pianist Georges Solchany, who will be heard in the complete Bartók Mikrokosmos. From the late Jean Martinon will come an all-Dukas disc (the symphony and excerpts from the opera Ariane et Barbe-Bleue, with the Orchestra National) and the Schumann Fourth Symphony (with the Orchestre des Jeunesse Musicales); from Leonid Kogan, the Beethoven violin concerto (with the Paris Conservatory Orchestra under Constantin Silvestri).

Apocalyptic quad. The Austrian Preiser company, familiar for its extensive series of historical vocal reissues, has made its first quadraphonic recording: Franz Schmidt's apocalypse oratorio, Das Buch mit sieben Siegeln.

In our November 1976 issue, reviewing Musical Heritage Society's reissue of the oratorio's previous recording, Abram Chipman noted that "nobody could possibly take the place of Julius Patzak in the role of St. John." Preiser has done its best to find a replacement, in the person of the (then) sixty-five-year-old tenor Anton Dermota. (Patzak, by comparison, was a mere stripling of sixty-two years.) Preiser has done its best to find a replacement, in the person of the (then) sixty-five-year-old tenor Anton Dermota. (Patzak, by comparison, was a mere stripling of sixty-two years.)
Inventions make McIntosh the LEADER in
- Long Trouble-Free Equipment LIFE
- Listening Quality
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Inventions are engineering leadership recognized by the granting of a United States patent. The New McIntosh amplifiers are an inventive product of continuing research at McIntosh. The new inventions have provided NEW circuit design that permits NEW product performance which gives NEW long life predictions and NEW pleasure and enjoyment in Music Listening.

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Amplifiers when driven to clipping are capable of delivering up to twice their rated power with more than 40% harmonic distortion. The extra energy content of the clipped signal will damage most speakers. McIntosh leadership in engineering has developed a new circuit that...
(1) dynamically prevents power amplifiers from being overloaded into hard clipping...
(2) which protects speakers by preventing clipping...
(3) assures that the amplifier will produce its maximum output without increased distortion. That new circuit is "POWER GUARD".

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To achieve long trouble free life in an amplifier it is essential to have cool operation. Cool operation results from the careful design of the output circuit, proper matching of the output circuit to the loudspeakers with an autotransformer and a mechanical design that permits the use of generous sized heat sinks with adequate ventilation without the use of fans. The MC 2205 has 110 square inches (7.64 square feet) of radiating heat sink surface. In addition, the chassis has been designed to permit the maximum amount of air to flow over the heat sinks to conduct away the heat limiting heat.
Bipolar epitaxial output transistors and the McIntosh output circuit allows the amplifier to operate as cool as possible. When there is limited program demand of the amplifier only the optimum number of output devices operate. Conservatively McIntosh engineering keeps operating temperatures low assuring long life.

... Because of Inventive Speaker Matching
The interleaved multifier wound McIntosh designed autotransformer transfers all the power you paid for to all impedance taps. The McIntosh autotransformer does its job maintaining a constant load without adding phase shift, [common in other designs] limiting frequency response or power output. In short, the McIntosh autotransformer is the inventive answer to a difficult problem.

... Because of an Inventive 5-way Protection Plan for you
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March 1977

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The TX-4500 stereo receiver with Quartz Locked Tuning succeeds where others fail.

Hirsch-Houch, world famous audio test lab, said of the TX-4500..."literally impossible to have the slightest mistuning." They added..."Tuner always matched the best measured performance we were able to obtain by manual tuning."

Onkyo's secret weapon in the war against high-priced low-fi is the exclusive Quartz Locked Tuning, a system that maintains pinpoint reception, maximum channel separation and minimum distortion.

In almost every case, Hirsch-Houch's results from their tests were better than we stated on our specs. Perhaps we're too modest.

They further added..."Both its FM Tuner and Audio Amplifier performance are in almost every respect far above the norm for receivers, especially in this price range, and in some areas the performance rivals that of the most highly regarded separate components."

Conclusion, again quoting from Hirsch-Houch..."Over the years we have found that most competitively priced receivers are fairly equal in their overall performance characteristics. It appears to us that the Onkyo TX-4500 may be just a little more equal than its peers, so as to speak."

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* Stereo Review October, 1976

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Columbia Reopens the Meyerbeer Case

The vitality of Henry Lewis' conducting and the conviction of Renata Scotto's singing help bring Le Prophète to life.

by Patrick J. Smith

The grand operas of Giacomo Meyerbeer are one of the last major outposts of unrecorded nineteenth-century opera. We have had only a good, if equivocal, performance of the most famous of them, Les Huguenots, from Richard Bonynge (London OSA 1437, January 1971, still in the catalog). Le Prophète (1849) stands between Huguenots and L'Africaine; despite a lot of listenable music, it is the weakest of the three. Columbia's new recording, however, should win the composer some converts, for it is a generally strong, and definitely recommendable, rendition.

Scribe's libretto tells of the Anabaptist uprising in the 1530s in Germany, centering on the false prophet, Jean. The plot, however, has little to do with the historical facts, and is history tailored to the nineteenth-century grand-opera sensibility. Thus Jean is a simple, God-fearing innkeeper, who loves his mother and his fiancee (in that order), and who is used as a pawn by a trio of bogus "monks." Jean is one of Scribe's best-drawn characters (although his mother love stifles the libretto), shown as an honest bourgeois inflamed into action by the injustice and cruelty of the nobility and manipulated by opportunistic powermongers. He continually has doubts as to his actions and the rightness of his cause, but his coronation brings him to the point that he believes that he is really the son of God—at which precise moment, in the theatrical masterstroke of the opera, his mother recognizes him. He then realizes the sins of his pride and his lust for fame, and destroys himself and his enemies in a final conflagration.

Scribe fills out this portrait of Jean (a forerunner of Mussorgsky's subtler false Dmitri) with his usual flair for the grandiose in terms of scenic splendor and theatricality, building his work through a series of "numbers"—arias, duets, and ensembles—to its dramatic high point in the fourth act, as in Huguenots. In addition to Jean, there are three other characters: the Anabaptist trio (a three-headed exemplar of sleazy evil), his fiancee Berthe, and his mother Fides. Fides, rewritten and expanded for Pauline Viardot-Garcia, is one of the major mother figures in all opera, and her sentimental aspects are constantly to the fore. Indeed, this feature of the libretto is today the most dated, for what was of considerable power in the
nineteenth century is not only sentimental but lachrymose, threatening to turn Jean into a mama’s boy and his mother into an annoying kvetch.

Which brings us to the music. There is no question that Meyerbeer is of prime historical importance as a composer. To listen to any one of his later works is to realize the extent of his influence: His ideas were stolen by almost every subsequent opera composer of the century. The range of his musical effects is extraordinary—time and again his response to the musical or dramatic demands is arresting.

Why, then, have his operas not moved into the repertory? Not, I submit, because there are no singers today to do him justice, although that is a factor. Operas of other composers—Verdi and, pre-eminentely, Wagner, to cite two—can be put across without top-notch singers. But Meyerbeer lacked that final ounce of talent—that final ounce that a lesser musical mind like Donizetti had.

Meyerbeer’s music is essentially short-winded, in the span of his musical ideas and in the span of his imagination. Many of his individual “numbers” are good, and some are outstanding, but the underlying feel is of a craftsman carefully shoring up his talents rather than a genius profligately spreading his around. Also, his ideas (as Wagner noted) do not have the breadth and depth that the form of grand opera required. Quite often the tunes seem rooted in opéra comique, and if they have more character and muscle than, say, the tunes of Aubry, they do not except in certain instances, such as the classic fourth act of Huguenots—assume an overriding importance of a kind that even Donizetti could command. As with Liszt, the intellectual reach was greater than the musical grasp—and, as with Liszt, there was added an element of pandering to a public.

Le Prophète, no less than any of his grand operas, is a fascinating documentation of Meyerbeer’s strengths and weaknesses. Take the trio bouffe in the third act—a drinking song out of opéra comique whose verse text exults in the slaughter the Anabaptists will wreak when they capture Munster. Yet the circumstances of the scene and the hypocrisy of the Anabaptists (portrayed in the vocal line) combine with the insouciance of the music to make a highly ironic statement (one that did not escape Verdi when he wrote Bollo in maschera). On the other hand, the “big tune” of the fourth-act ensemble of recognition and rejection—the high point of the opera—while sticking in the mind is a tune of utter triviality. It destroys the moment! Something far stronger is needed, and Meyerbeer’s superior craftsmanship will not suffice. Further, the fifth act is a distinct letdown—too long and musically undistinguished to follow the fourth.

What keeps Meyerbeer’s operas moving is the constant rhythmic vitality (rather than any melodic sweep) of the numbers. Meyerbeer loves to use accents, short motifs, notes separated by rests and such musical devices as a kind of Scotch snap to give the music a verve and sparkle. The justly famous Patiens ballet scene contains an unbroken stretch of Meyerbeer at his best. And here Henry Lewis contributes to bringing Meyerbeer’s music to life, for his steel-sprung reading propels the music forward. It is a rather fast performance (a ca. heavy-handed in the ballet music), but one that does justice to the score. I liked certain of his ideas, such as performing the familiar Coronation March not as an expansive pre-Aidò processional, but as a clangy, circusy event (enhanced by close-miking), perfect in its tinsel superficiality for the entrance of the false prophet.

The best singing comes from Renata Scotto as Berthe, which may be paradoxical in that Berthe has always been thought the weakest drawn role. But Scotto sings with an ease and familiarity with the music that is amazing, given its infrequency of performance. She shapes the phrases with an unerring rightness and controls her sometimes hard-edged sopranos so that it becomes a French-sounding instrument of lovely focused tone, yet with plenty of vocal reserve for the climaxes. Her duets with Marilyn Horne are the vocal high spots, and her fiery “cabaletta” in the Act IV duet (which strongly reminds me of the Rigolotto “Si, vendetta” duet) is electrifying. Her one weakness is a habit of gliding over words in order to phrase, although when she does, for dramatic purposes, choose to enunciate, her French is exemplary. I hope she can be persuaded to sing more of the French repertory.

Horne sings Fidès with a clarity of tone and an accuracy of pitch that mercifully mitigate the pathos of the role. The voice, however, no longer has that richness it once did, and it must be said that, although she sings her big set pieces very well, they lack an urgency of communication. Next to Scotto, Horne seems a little distant.

James McCracken’s tenor has always been a problematic instrument, and it is here in rather parlous condition. His singing is throughout effortful, of little beauty, as if pushing the notes past an unwilling throat. McCracken’s tremolo now borders on a trembling, and the voice is incapable of legato (as the demands of the Act II pastorale attest) or of singing under a forte. Because of this latter fault, he resorts to a type of head-tone falsetto for some passages. Since the sounds produced are never integrated with the insouciance of the voice, this singing results in some very weird and unworliday effects. The best that can be said is that McCracken does project a forcefulness, even though it is one that calls attention to McCracken’s difficulties rather than elucidating the role of Jean.

Of the three Anabaptists Jerome Hines, who has the most to sing, displays a spread tone and a roughness that work pretty well in his big aria (a return of Marcel’s “Paff, poff” in Huguenote); I wish he could have recorded the part a decade or so ago. Jean Dupouy should be singled out as a first-rate character tenor, and the chorus is fine.

The opera is presented substantially complete, the major cuts being of the second verse of the pastorale major cuts being of the second verse of the pastorale and in the shortening of the chorus in the final scene. The sound on the review acetates is very reverberant, with some pre-echo.

**MEYERBEER: Le Prophète.**

**Berthe**

Renata Scotto (s)  
Marilyn Horne (ms)  
Christian du Plessis (bs)

**Jonas**

James McCracken (t)  
Marilyn Horne (ms)  
Christian du Plessis (bs)

**Jean Dupouy (t)**  
Marilyn Horne (ms)  
Christian du Plessis (bs)

**Count Oberthal**

Marilyn Horne (ms)  
Christian du Plessis (bs)

**Jules Bastin**  
Marilyn Horne (ms)  
Christian du Plessis (bs)

**Maurice de L'Huy**

Christian du Plessis (bs)  
Jules Bastin (bs)

Ambrosian Opera Chorus, Royal Philharmonic Orchestra, Henry Lewis, cond. [David Harvey, prod.] COLUMBIA M4 34340, $27.98 (four discs, automatic sequence).
Of Fiddles and Fiddlers (and Friends)

I. William Sidney Mount’s “Cradle of Harmony”:
Is this any way to build a fiddle?

by Irving Lowens

Few music-lovers are familiar with the name of William Sidney Mount (1807-68), but it is very familiar to connoisseurs of American art, who cherish his scenes of antebellum American life and consider him one of the finest of our early painters. Except for frequent visits to New York City, Mount spent his entire life in or about the village of Stony Brook, Long Island, and about three-fourths of his known work may be found in and about museums in his home town.

Almost matching his passion for the paintbrush was his passion for the violin and for fiddle music, a fact known to the public not at all, but very well known to a few multidiscipline specialists. Among the latter is music and art critic Alfred Frankenstein, who has spent many years of his life investigating Mount’s and who provides the illuminating brochure included with Folkways’ recording of fiddle music.

Throughout Mount’s adult life, he delighted in playing the violin for country dance parties and for home entertainment. He also assembled an enormous collection of fiddle music, most of it in manuscript. But of even greater interest is the novel, extraordinarily sonorous new type of violin that Mount designed, an instrument he poetically named “The Cradle of Harmony.” His own description of his creation, as set down in his patent application of June 1, 1852, cannot be improved upon:

“The nature of my improvement consists in the peculiar form in which I construct the back of the instrument, or that part which receives the strain of the strings when they are tightened in the process of tuning the instrument. In the construction of all stringed instruments heretofore made, the form of the back has either been convex or flat, and hence in the process of tuning the instrument by tightening the strings the effect has been to strain or bend the back, and also, as an inevitable consequence, so to compress the fibers of the wood composing the sounding board in front as to alter, interfere with, or impair its sonorous and vibrating qualities.

‘To overcome this difficulty, I constructed the back of the instrument, or that part which is strained by the tightening of the strings, in a concave form, so that a convex surface is presented in front toward the strings. By this form of construction when the strings are strained in the process of tuning, the effect is to lengthen instead of shorten the lower line, and thus, while the back of the instrument is relieved from the strain to which it would otherwise be subjected, the compression of the wood composing the sounding board is entirely avoided.

‘Constructed in this manner, the back and sides of the violin, by reason of the concavity, receives the strain of the strings when tightened, and the greater shortness of the sound post increases the vibration of the sound board, making the tone of the instrument more sonorous, rich and powerful.’

Just so. And increased power was very important to Mount, since a lone fiddler, playing for country dances in an atmosphere of stamping feet and shouting merrymaking, needed all the volume he could get. Mount’s Cradle of Harmony remains extant in only three exemplars: the Patent Office model manufactured by James H. Ward, a New York City carpenter, now on display in the Renwick Gallery in Wash-

William Sidney Mount’s oil painting Catching the Tune (also known as Possum up a Gum Tree, after the folk tune) shows the fiddler holding an instrument designed and made by Mount himself.
Il. Bach’s violin-and-harpsichord sonatas: What exactly do you play them on?

by Shirley Fleming

Last September in these pages I discussed the Eduard Melkus/Huguette Dreyfus Archiv release of the Bach sonatas for violin and harpsichord and deemed it a respectable, uncolored presentation and just a bit dull. My vote at that time went to Menuhin, particularly the Minores, they are beautiful. Play some of the strains in octaves above and below, at leisure. In shifting, slide your fingers up and down. You know what I mean. Let your two first fingers work up in playing the whole set. You can make variations as you play it.

That’s almost exactly what Ross does. Ross, by the way, is much better known as a concert violinist than as a country fiddler. A pupil of Leopold Auer, he was the founder and for more than twenty years the first violinist of the University of Michigan’s Stanley Quartet. “The classical violinist does not forget his Bach and Mozart, his classical indoctrination,” Ross says. “[He] only lays them aside for the moment and succumbs unabashedly to the spirit of Stony Brook’s Thursday night parties. He ‘hauls a tune now and then in the old-fashioned way,’ as Mount wrote, and tries to heed (though not too literally) Nelson Mount’s advice to his brother: ‘Until then you may saw away.’”

Altogether, this is a fascinating exploration of a little known byway in the history of American music, beautifully performed, intelligently chosen, and succinctly described. And I might mention that Frankenestein’s William Sidney Mount: A Documentary Biography should be in print (from Abrams) by the time you read this. I’ve been waiting for it to appear for about fifteen years, and “The Cradle of Harmony” has sharpened my appetite considerably.

This is surely one of the most delightful curiosities spawned by the Bicentennial.


Willet’s Hornpipe; ‘Tis the Last Rose of Summer; Waltz; Merry Girls of New York; Yellow Hair’d Laddie; Stony Brook Moonshine; Yankee Hornpipe; Banks of Inverney; Brown Polka; In the Cars; on the Long Island Railroad; twenty-five more.

II. Bach’s violin-and-harpsichord sonatas: What exactly do you play them on?

One. That, at any rate, is the way it sounds, though no indication is given in the album notes.

Let me say at the outset that I would throw out of court any version of these works that does not include the gamba—an essential component not merely in terms of color, which is important enough, but also in terms of line. There is too much of significance going on at the bottom of Bach’s three-part writing to risk losing it when the texture gets thick overhead. With that proviso, let us step “out of court” for a moment and consider the two no-gamba versions.

Laredo and Gould provide a very strange experience indeed, one that at times seems so far removed from Bach that one literally squints at the score to see if the ears deceive. Gould seems to be pristinely bent on making the piano sound like the harpsichord it ought to be, and his solution is a jabbing staccato in all those left-hand even-sixteenth-note figurations that punctures the fabric of the music like so many bullet holes. In the fast movements this is less noticeable, but in the adagios it is bizarre. Laredo’s sweet violin sings its song benignly, but he sounds almost like a stranger who has wandered into the wrong room.

Laredo and Gould—it is none too subtle a description—would seem to have put the gamba to bed, but in the adagios it is bizarre. Laredo’s sweet violin sings its song benignly, but he sounds almost like a stranger who has wandered into the wrong room.
Wagner's Roman Colossus

Rienzi enters the catalog in a performance that suggests the potential of Wagner's foray into Paris-style Grand Opera.

by David Hamilton

Rienzi was Wagner's first big success. By the time it was staged, in Dresden on October 20, 1842, he had already moved on to other things: Der fliegende Holländer was completed, and the foundations of the Tannhäuser libretto laid out. But Rienzi's acclaim led directly to the presentation of Holländer in Dresden the following January, and to Wagner's appointment a month later as Kapellmeister to the Royal Saxon Court. For a short while, everything seemed possible: it was a turning point in the composer's career—one that stubbornly refused, however, to turn the way he wanted it to, for the Dresden audience didn't take to Holländer, nor later to Tannhäuser, and the frustrations of the job eventually led to Wagner's participation in the abortive 1848 rebellion and his subsequent long exile from Germany.

Even Rienzi only made its way slowly beyond Dresden—a fact that is no reflection on its original success; censorship (revolution was a touchy subject in those days, as was the political role of the papacy), length, requirements of stage spectacle, and the demands of the title role all conspired against it. Even-

Gould's dominant presence also expresses itself in great freedom in embellishment, in which he indulge more liberally than any of the other keyboard players under consideration. At times this seems acceptable but not necessary, as in the opening measures of the first movement of Sonata No. 2, where he fills in elaborately around a dotted half note (the harpsichordists on other discs simply sustain it undorned); at times it is incredibly distorting, as in the opening movement of Sonata No. 3, where a lavish series of upward-sweeping arpeggios dispels any opening movement of Sonata No. 3, where a lavish (6), S. 1014-19.

Jaime Laredo, violin; Glenn Gould, piano. [Andrew Kazdin, prod.] COLUMBIA M2 34226, $13.98 (two discs, manual sequence).

Sonatas: No. 1, in B minor; No. 2, in A; No. 3, in E; No. 4, in C minor; No. 5, in F minor; No. 6, in G.


An old line cut shows the last scene of the fourth act of Rienzi in progress during the work's premiere at the Königliches Hoftheater in Dresden.

An old line cut shows the last scene of the fourth act of Rienzi in progress during the work's premiere at the Königliches Hoftheater in Dresden.

tually, of course, Wagner's later works stole the limelight, and Rienzi, along with most of the essentially Parisian tradition to which it belongs, passed into theatrical limbo, despite occasional revivals in Germany and Italy. By the time this review appears, a production will have taken place in San Antonio—but prior to that Rienzi hadn't been heard in America since 1923, when a touring German company put it on in New York.

Now Rienzi joins such fabled works as Rossini's Guillaume Tell and Meyerbeer's Le Prophète [subject of a review on page 87—Ed.] and Les Huguenots in the phonograph's repertory of Grand Opera. The reasons for its early favor are not hard to discern. The music fairly bursts with energy, and it never lets up. Much of it is four-square, in the manner that Wagner didn't really beging to shake until after Lohengrin. Much of it is conventional, leaning heavily on diminished-seventh chords, string tremolos, and other stock devices of Romantic opera's lingua franca. Much of it is derivative, not only of the Parisian models, but also occasionally of Beethoven's Fidelio, of Mendelssohn and Schumann (the solo Messenger of Peace), or Bellini (Adriano frequently course in thirds and sixths). Some of it is inevitably tedious on records, without the visual spectacles that the repetitive music was intended to accompany.

The substance of Rienzi is rhetoric and show, grand effects deployed on a grand scale. The libretto is laid out, not to present a character study of a fourteenth-century Roman visionary who sought to restore the city's great past, but to "wow" the audience with unexpected thrills, dazzling stage spectacles, and heroic vocal displays. Bulwer-Lytton's novel (not to mention historical fact) is drastically simplified, and even the principal characters are but stock figures: Rienzi the heroic champion of the people, Irene his faithful sister, Adriano Colonna the young man torn between duty to his father and love for Irene.

Through the five acts, they march in and out, responding predictably to the seesawing turns of the plot, hardly ever revealing any inner life. The subsidiary figures are totally indistinguishable, mere stepping-stones of the chorus. The whole thing is basically a machine to generate situations: marches and battles, proclamations and celebrations, interruptions and confrontations, benedictions and maledictions, an enormous and tedious ballet, and just about anything else you can think of, up to the burning of the capitol with Rienzi and Irene inside it.

And yet it works, it moves along with drive and exuberance. For all that Rienzi isn't an opera I'd want to hear often, a really slap-up performance in the theater ought to be one hell of a show. Our chances of seeing such a performance are slim enough: It would be hard to cast (how about Janet Baker as Adriano, for starters?), a real challenge to keep rhythmically vital (James Levine could do it), and almost prohibitively expensive to produce in proper grand style—strictly a festival proposition. Which is perhaps a roundabout way of coming to this point: Don't let what you hear of Rienzi in this recording lead you to underestimate its potential impact or its role in Wagner's development. (He never wrote another such work, but the Grand-Opera techniques are an essential element in later works, from Tannhäuser to Parsifal.)

The first of my reservations about the new recording concerns completeness; although the historical essay in Angel's booklet mentions the cutting that Wagner undertook before and after the premiere, it makes no statement about the version recorded. Rienzi is a long opera, and Wagner enthusiastically acceded to abridgements for practical reasons; a copy made under his supervision and sent to Hamburg for consideration omits somewhere between 15% and 20% of the original, and the first printed score of 1844 is still shorter. (These revisions entail not only cuts, but also rewriting and reorchestration.)

Logically, either of these versions is a candidate for recording; both of them can claim to come from the hand of the composer at a time when he was still involved in the work. Equally authentic, of course, would be Wagner's original full-length score—except that it hasn't been seen since 1945 (when it was the property of Adolf Hitler), and there is no other surviving source for the orchestration of certain passages. A new edition of the full score, now being published by Schott, will present all the relevant material, including the surviving vocal score of these passages. (By orchestrating them, Edward Downes and Ernest Warburton prepared the text for a BBC broadcast last summer that was probably even more complete than the Dresden premiere.)
But EMI didn’t have access to all this material when its recording was made, so it settled for a simpler alternative. This recording corresponds (harking a few minor vocal variants and the omission of indicated literal repeats) to the Fürstner edition of 1899 (published in miniature score by Eulenburg). Prepared, it seems, by Cosima Wagner and the Bayreuth chorus master Julius Kniese (although no editorial credit appears on the title page), this edition is, at the very least, controversial—and in any case does not stem from Wagner himself. There isn’t space here to explore this matter in any detail (and, until the new edition and its critical report are completely available, we won’t know enough of the facts), but among its numerous omissions is one that is greatly to be deplored: a somber ensemble of lamentation in the third-act finale. True, Wagner himself cut this in later Dresden performances (much to the distress of Tchatschek, the original Rienzi, who admired it greatly)—but only for reasons of time, which should not have kept it out of the recording. There is nothing sacred (or “authentic”) about the cuts Cosima and Kniese made long after Wagner’s death, and it defies common sense to devote an entire side to some of history’s more perfunctory ballet music (though not even all of that, in fact) while omitting this superb piece of concerted writing.

Not that this version of Rienzi is brief. It runs to 1,104 pages of miniature score, including passages probably not performed in many decades (recent stage productions have tended to omit nearly half the score); some of them are not even in the singular pirate set circulated a few years back, which spliced together material from six live-performance tapes in its search for completeness (including material not in the Angel set, notably the aforementioned third-act ensemble). Two recent European sets are put out of the running altogether: Top Classic’s issue of a 1942 Berlin broadcast (H 857/8) and Eurodisc’s publication of a 1974 Berlin concert performance of limited distinction (88 619 XDR). Two discs each, these could be corrected in due course; in the meantime, caveat emptor—i.e., check Side 8 before purchasing.

WAGNER: Rienzi.

Rienzi: Janis Martin
Adriano Colonna: Rene Kollo
Irene: Janis Martin
Messenger of Peace: Ingeborg Springer
Cecco del Vecchio: Gunther Leib
Adriano Colonna: Paolo Ormi
Irene: Theo Adam
Baroncelli: Nikolaus Hilebrand
Peter Schreier: Siegfried Vogel

Leipzig Radio Chorus, Dresden State Opera Chorus, Dresden State Orchestra, Heinrich Hollreiser, cond. [David Mottley, prod.] ANGEL SELX 3818, $35.98 (five SQ-encoded discs, automatic sequence).

The Corrected Rienzi

The Side 8 editing error noted by Mr. Hamilton has indeed been corrected, but not before first-production copies were shipped to dealers. (The review set was in fact store-bought.)

For those who find that they have bought uncorrected copies, Angel promises to replace the disc containing Side 8. Write (a postcard will do) to the Consumer Relations Dept., Angel Records, 1750 N. Vine St., Los Angeles, Cali. 90028.
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Sonatas: for Solo Flute, S 1013: for Flute and Harpsi-
MARCH 1977
chord (4), S. 1020, 1030-32 for Flute and Continuo (3). S.
Sonatas: for Solo Flute, S 1013: for Flute and Harpsi-
MARCH 1977

Rampal must be the preferred choice, but in
involvement and relish.
weakest: in projecting a sense of personal
where the superhuman Frenchman
Rampal (who can?), she succeeds just
match the well-nigh flawless bravura of

it is no less well recorded, in a slightly
over just about any listener who turns on to
after a tiny Parisian street, should bowl
acrid string punctuation that pops up in the
vane" second movement. (Note also the
exemplifies this tendency better than the
lurks behind even the jauntiest Gould mel-
don't know how to have a complete recording of Mor-
knows so well as a scholar on the subject.
Rather than third-stream jazz, as he calls
this 1975 composition, Le Chat qui pêche
struck me as little more than big (too big)
sound jazz. The vocalizing soprano adds a
ciocinematic effect here and there.
It is most rewarding, on the other hand,
finally to have a complete recording of Mor-
ted it, I have always liked the rather caustic irony that

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generally less reticent collaboration, that of
the tonally softer-focused gambist in par-
icular. But if even Robison can't quite
match the well-nigh flawless bravura of
Rampal (who can?), she succeeds just
where the superhuman Frenchman is
weakest: in projecting a sense of personal
involvement and relish. Objectively,
Rampal must be the preferred choice, but in
music, or any other art, objectivity isn't al-
ways the determining factor.
R.D.D.

BACH: Flute Works. Paula Robison, flute;
Kenneth Cooper, harpsichord, Timothy
Eddy, cello. [Seymour Solomon, prod.] VAN-
GUARD VSD 71215/6, $13.96 (two discs).

Sonata for Solo Flute, S. 1013; for Flute and Harpsi-
chord (4), S. 1020, 1030-32; for Flute and Continuo (3). S.
1033-35.

R.D.D.


Orchestra, David Measham, cond. [Robert
Angles, prod.] UNICORN RHS 342, $7.98 (dis-
tributed by HNH Distributors).


MAYER: Octagon. * William Massielos,

piano. * Milwaukee Symphony Orchestra,

Kenneth Schermerhorn, cond. [Marc J. Au-
tort and Joanna Nickrenz, prod.] TURNABOUT
TV-S 34564, $3.98 (OS-encoded disc).

BARBER: Sonata for Cello and Piano,

in C minor, Op. 6. DIAMOND: Sonata
for Cello and Piano. Harry Clark, cello;
Sandra Schuldman, piano. [Daniel Nimetz,
prod.] MUSICAL HERITAGE MHS 3378, $3.50
plus 95l postage (Musical Heritage Society,
MHS Building, Oakhurst, N. J. 07755).

Barber's First Symphony (1935-37, revised

March 1977

95
1942 is a beautifully unified, four-movement-in-one work with an almost Shakespearean dramatic pacing. Both here and in the First Essay, Beethoven's harmonic and formal design is evident. His sense of affective timing is perfected in the latter a short, gloomy motive (recalling the mood of the famous Adagio for Strings) is stated and eventually replaced by a sharp, typically steely Barber scherzo, only to be brought back in a final, climactic surge when effect is chilling.

I am surprised that these two works have not received more attention on disc; the intense but much more extroverted Second Essay (1942) has proven more popular, perhaps because it is less depressing than the First. Unfortunately, neither performance of the symphony fills the need for a good modern version—the Hanson rendition (Mercury SRI 75012), by far the best, is in channeled stereo, although the sound is decent enough. The Measham/London Symphony performance is slack, eliciting little feeling of continuity or dramatic coherence. Messiaen fares better in the Second Essay, but Night Flight, the reordered slow movement of the composer's repudiated (but not unrecorded) Second Symphony (1944), all but falls apart at the seams, and I am not especially impressed by the playing of the First Essay, one of my favorite contemporary works. Schermerhorn and the Milwaukee Symphony are much more successful in maintaining the symphony's tension, but the playing is not all that good, and the recorded sound, particularly in the strings, is considerably duller than Unicorn's clean but rather depthless reproduction.

The early (1932) cello sonata shows Barber's more mellower lyrical side, with a remarkable theme in rising minor sixths opening the work and a number of haunting melodies and intriguing figures as it progresses. In strong contrast, David Diamond's 1938 sonata, which here receives its first (and most welcome) recording, is a knottier piece, with immense rhythmic vitality, but little melodic or harmonic drive. Both works are technically well played by the Clark-Schuldmann duo, though I am not partial to Harry Clark's reedy cello tone. The Diamond gets a vigorous, well-paced interpretation, but the Barber is on the ponderous side. Musical Heritage's very strong first (and most welcome) recording, is a far better Barber scherzo, only

The two Appassionata performances are quite different, and—as with the Liszt—almost every advantage is with the later one. In the finale, Berman now observes the important direction to play the second part twice," and he is always respectful of accents and other markings, though he never convinces me that he really understands all their implications. Dry and methodical though his playing may be, it is leagues ahead of the provincial effort, which reduces the sonata to a haphazardly assembled series of salon vignettes.

Columbia's overside Op. 31, No. 3, falls midway between the almost studentish account that Hererman gave (on a horrible "house" piano) at the Ninety-second Street YMHA and the extroverted, quite exciting one from his debut at Miami University in Oxford, Ohio. The pianism is tastefully fleet (but not really notable for finely graded control), while the interpretation sounds oddly constrained and not particularly, or characteristically, Beethovenian. And in this sonata Berman bypasses the first movement repeat, thereby upsetting the structural symmetry.

Black marks for Columbia's engineering and pressing. In many ways the admittedly too plummy, recessive British sound of nineteen years ago is more agreeable than the tight, brittle, colorless "modern" reproduction. The sound on the Melodiya Liszt sonata—to say nothing of Berman's Deutsche Grammophon records—is strikingly superior.

H.G.

BEETHOVEN: Symphony No. 6, in F. Op. 68

The best classical records reviewed in recent months


Bach: Italian Concerto; B minor Partita. Kipnis. ANGEL S 36096, Jan.


HANDEL: Orchestral Works. (16). Rugg. ARM. CONNOISSEUR SOCIETY CSQ2 2115 (2) and 2116 (2), Jan.


LISZT: Concertos Nos. 1, 2. Berman, GIULINI. DEUTSCHE GRAMMOPHON 2530 770, Feb.


ORFF: Carmina Burana. KEGEL. PHILIPS 9500 040, Dec.

RACHMANINOFF: Isolde; Die Walküre. PREVIN. ANGEL S 37158, Jan.


SCHUMANN: Sonata (Concerto Without Orchestra). SCARLATTI: Sonata No. 5. HOROWITZ. RCA RED SEAL ARL 1-1766, Jan.

SHOSTAKOVICH: Quartets Nos. 8. 15. Fitzwilliam Qt. OISEAU-LYRE DSLO 11, Feb.

STAMITZ, J.: Clarinet Concerto; Symphonies (3). HAECKER. HOGWOOD. OISEAU-LYRE DSLO 505, Feb.


DAVID MUNROW: Art of Courtly Love. SERAPHIM SIC 6092 (3), Feb.

MUNROW: instruments of the Middle Ages and Renaissance. ANGEL SIBZ 3810 (2), Feb.

ARTURO TOSCANINI: And the Philadelphia Orchestra. RCA RED SEAL CRM 5-1900 (5), Jan.
The new recording does improve on its predecessor in some welcome respects. The bite and intensity of the playing often turns into demonic surge and thrust which is formerly effete, and Karajan’s control over dynamics, when he chooses to exercise it, is consummate. He does so in most of the symphony’s first half (as in the pizzicato crescendo at bars 126-33 of the scherzo). Not, however, he manages less attention to the passage at bars 50-60 of the scherzo, for example, is loud and crude.

The engineering has much to do with the difference between the Karajan recordings. In place of EMI’s homogeneous weight and cavernous blending, DG provides a sharply focused sense of perspective, crisp and clear and seemingly limitless power. The strings bounce, the brasses bite. But Philips’ engi-


Bohm has recorded all the Brahms symphonies before, but this is his first integral cycle. His approach is an individual one, not calculated to appeal to all tastes: broad and deliberate, but free of extraneous gestures. Rather the inner security of his rhythmic sense and the natural musicality of his phrases “lock in” the hearer’s attention. These performances have a chamber music texture at least partly traceable to DG’s bright, almost weightless recording, in which the winds (including the amiable, slightly quavery Vienna oboe) shine effortlessly through the strings.

The new First is broader in the first movement, less steady elsewhere than Bohm’s 1960 Berlin recording for DG. The outstanding feature is the third-movement trio, which has a serene, almost clucking, contentment. The finale is a little finicky, and this is the one place the Vienna strings turn almost whiny. I recall Bohm’s mono Berlin Second for DG (once issued here on Decca) as a dull and stoical affair. Here, although he takes all the time in the world (especially in the slow movement), the entire score glows with a radiant tragic intensity and massive metrical solidity. If told that the conductor was Pablo Casals, I wouldn’t doubt it!

I’ve always been fond of Bohm’s earlier Vienna Third for Decca-London (available as Vox STPL 513 300, rechanneled)—a firm, generous-hearted, and sweeping rendition. The remake is a bit casual in its resolute simplicity, and the individual profile of the movements is underplayed. The high strings sound more acerbic here than in the rest of the set.

The Fourth hasn’t been in Bohm’s discography since a prewar Dresden set for HMV, which I remember as modestly and firmly authoritative. Here too is a reading of exemplary cumulative strength. In both the first and second movements there are exceptionally gentle pianissimos, yet the carefully scaled climaxes, when they come, go full throttle. Parsing is conservative, with a welcome funereal dignity in the slow movement. A wryly puckish scherzo leads to a finale neither rigidly monolithic nor indulgently sectionalized. Instead, each variation of the glorious passacaglia receives just the right counterpoint in a simple and smooth way. A Fourth of such integrity and dignity joins the top group of all the recordings we have had.

A.C.


Comparisons:
Karajan: Berlin Phil.
Haitink: Concertgebouw.
EMI SXDW 3024
Phl. 6700 020

Karajan’s 1958 Angel Bruckner Eighth (SB 3576, deleted, but recently reissued in the British HMV Concert Classics series) was turgidly conducted and soggy recorded, and he has not altered the basic grand scale of his conception. I am a bit more swayed now by the portentous weight of his opening Allegro moderato, in which every grandiloquent gesture is wrung out. And the measured pace of the scherzo is no intrinsic impediment, as Szell demonstrated in his tensile recording of the Nowak edition of the symphony (Columbia MC 30070). But the sticky legato with which Karajan’s violas and cellos phrase the main tune vitiates any positive effect. Though the Adagio is rushed in spots (most cruelly in the ineffably tender closing pages), the finale becomes more and more ponderous as it progresses, till the music seems to be undergoing a mudpack treatment.

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Conducts

And played as only Karajan can conduct

Tchaikovsky: 1812 Overture
Berlioz: Hungarian March
Rossini: William Tell-Overture
Strauss Jr.: Thunder and Lightning Polka
Liszt: Les Preludes
Suppe: Light Cavalry Overture

invitingly sequenced.

Ponchielli: Dance of the Hours
Weinberger: Schwanda-Polka
Tchaikovsky: Sleeping Beauty-Waltz
Chabrier: Espana
Weber-Berlioz: Invitation to the Dance
Borodin: Polovtsian Dances 8 & 17-
Smetana: The Moldau
Strauss Sr.: Radetzky March
Sibelius: Finlandia

CIRCLE 3 ON READER-SERVICE CARD

Karajan Conducts

Volume 1

TCHAIKOVSKY: Symphony No. 1, in G minor, Op. 18, New Philharmonia Orchestra, Riccardo Muti, cond. (plus numerous smaller roles) Elisabeth Söderström (s) [John Mordler, prod.] ANGEL SBLX 3784, $7.98 (two SO-encoded discs, automatic sequence).

Although the Nowak edition of the Eighth, which follows Bruckner's revised score of 1890, seems to be the current favorite, I remain loyal to Haas, who incorpo-rated the basic 1890 revisions but restored several brief passages from the original score of 1887 that he felt Bruckner had cut against his own better judgment. Incredibly, DG bills this recording as the "version of 1887." (The latter has been published—in 1973 by the Bruckner Society—but not recorded.) A.C.

Delius: Fennimore and Gerda.

Fennimore Gerda
Niels Lyhne
(plus numerous smaller roles)

Danish Radio Chorus and Symphony Orchestra, Meredith Davies, cond. [David Mottley, prod.] ANGEL SBLX 3835, $14.98 (two SO-encoded discs, automatic sequence).

It is fitting that the long-awaited disc debut of Delius final opera, though recorded by a British conductor and principal singers under the auspices of the Delius Trust, should have taken place in Scandinavia. The composer's libretto is based on Niels Lyhne, a Danish novel by Jens Peter Jacobsen, and the ambience and scenery of the Northland pervade the tragic story. Indeed, Delius' imagination seems more in tune with the backdrop of fjord, farmland, river, and the warm hearth on a bleak winter's night than with the human relationships of the characters.

The psychodynamics of the libretto are ambiguous. Fennimore is a woman who has apparently loved both the writer Niels and his longtime friend, the painter Erik. Both men become creatively blocked once they are involved with her, for reasons that are taken for granted rather than explored in depth. Following Erik's drunken, accidental (?) death and Fennimore's bitter dismissal of Niels, whom she had recently cuckolded Erik, Niels retreats to a pastoral life to happily wed the teeny-bopper Gerda.

Sir Thomas Beecham never forgave Delius for thus watering down the novel's tragic ending, where even Gerda is eventually destroyed; indeed, his biography of the composer portrays the years culminating in the 1910 completion of Fennimore and Gerda as one of his least happy humanistic details attendant upon his growing commercial successes. And the music explores the relationships between the women and the men with a disturbing lack of enduring passion and depth. In terms of the most effective focus of both libretto and music, the work could well have been called Niels and Erik. But that would have forced Delius to face unflinchingly what the words only hint at in double entendres. One waits in vain for illumination of the characters' sexual conflicts, or for any sense of grief, heartbreak, or loss when Niels and Fennimore part. Delius the escapist turns, as so often, to the passive absorption of nature.

The orchestral fabric of this ninety-minute work moves in a stream of atmospheric painting that is Delius's secresy at its fullest. There is little evident motivic development but gleaming wisps of color and harmony that evoke the grotesquerie, childlike bliss, and constant longing for far-off nature that are so much a part of the composer's special world. For me, the outstanding moments are Fennimore's lament to the gods of unfettered freedom (in the first of the opera's eleven scenes), the wordless tenor voice (Anthony Rolfe Johnson in this recording) coming across the water in the second, the autumnal interlude between the fifth and sixth, the icy and mocking orchestral accompaniment (with fragments of Eventyr) to Fennimore's discovery of Erik's death, and of course the music flanking the tenth scene (Niels's contented discovery of the farmer's life), which for concert purposes has been consolidated into 'the' Fennimore and Gerda Intermesso. (Even Beecham softened his disagreement of the score for those five minutes of it.)

The performance is consistently clean, sensitive, and atmospheric. The Danish Radio Symphony has the idiom superbly ingrained—in this case, non-English orchestras can play Delius Conductor Meredith Davies is more successful here than in his rather choppy reading of A Village Romeo and Juliet (Angel SBLX 3784, May 1973). Elisabeth Söderstrom handles both title roles splendidly (granting the premise of one performer doubling such different characters), and Brian Rayner Cook is a thoughtful and warmly articulate Niels. Robert Tear's Erik, though, is less ardent and tormented than Max Worthley's in a BBC production that has circulated in the underground. The supporting cast (of mostly walk-on parts) does its work conscientiously. Angel's pressings are quiet enough but somewhat lacking in brightness. The album includes a succinct but thorough assessment of the work by Eric Penhy, the complete text, and a splendid Edvard Munch drawing evidently done for the cover of the original vocal score.

A.C.

Diamond: Sonata for Cello and Piano—See Barber: Symphony No. 1.

Dvořák: Symphony No. 9, in E minor, Op. 95 (From the New World), New Philharmonia Orchestra, Riccardo Muti, cond. [John Mordler, prod.] ANGEL S 37230, $6.98 (SO-encoded disc). Tape 4KS 37230, $7.95; 8X 37230, $7.98.


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same as Lo Scintella, recorded earlier by both Mandel and Rigai.)

As usual with Gottschalk's music, the big showpieces (The Union, Jota argentina, Souvenirs d'Andalousie, Tremolo) are dazzlingly effective for all their rodomontade; the salon mazurkas, valse, polka, and programmatic patrol Marche de Nuit are amusing lavender-and-old-lace antiques; while the examples of authentic Latin American-style pioneering (La Galling and Réponds-moi) are incomparably delectable. Liste and his alternating partners wisely eschew camping-up even the most old-fashioned pieces (except, perhaps, in The Union), playing with contagious high spirits and considerable grace—but never with quite the same magic of the List of some twenty years ago.

Despite the glittering brilliance of the close-up recording, the over-all sonics seem somewhat lightweight. Or is this an intentional attempt to simulate the lighter tonal qualities of the pianos Gottschalk must have played himself? In any case, I would have welcomed throughout the more substantial sonority and impact of the two-piano Union performance. These are only minor flaws, though, in a release indispensable to everyone who treasures the pioneering List/Vanguard recital. Both programs radiate unique appeals and promise unique rewards to everyone interested in genuinely American music. R.D.D.

MAHLER: Symphony No. 3, in D minor. Marilyn Horne, mezzo-soprano; Glen Ellyn Children's Chorus, Chicago Symphony Chorus and Orchestra, James Levine, cond. [Thomas Z. Shepard and Jay David Saks, prod.] RCA RED SEAL ARL 2-1757, $15.98 (two-discs, automatic sequence) Tape: 0 ARK 2-1757, $15.95; 0 ARS 2-1757, $15.95.

Comparisons:
Forest, Haitink; Concertgebouw Phil. 802 711/2
Lipton, Bernstein/N.Y. Phil. Col. M2S 675
Procter, Horenstein/London Sym. None. HB 73023

"A symphony should be the whole world," one of Mahler's most enduring aphorisms, applies nowhere more forcefully than to this hour-and-a-half behemoth, ranging among metaphysical demonology, human spirituality, and bucolic nature worship. Small wonder that no single recording has encompassed the score. James Levine obviously responds to the challenge of the immense (half-hour-plus), surrealistic first movement. He relishes sudden expansions and contractions of volume with astoundingly perceptive accuracy and effectiveness (e.g., the gruff octave drops passed between low brass and string basses at fig. 42 of the Universal score), and, despite occasional inconsistencies, the over-all transparency of detail in this recording is second to none. Certainly the all-important uprush of cellos and basses first occurring at fig. 3, so feeble in Horen-
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stein’s recording, is impressively forceful here as it has never been before.

Levine’s attention to larger contours is impressive too. He is uncommonly skillful, for example, at gauging his tempo modifications to allow for Mahler’s frequent successive slowdowns or accelerations (cf. the rit. . . .). His pacing, and with it, vibrant orchestral textures, set him apart from the wild climax of the development into the percussion section’s march bringing back the opening horn calls—a phenomenally well-calculated diminuendo and ritard. In certain expressive details, however, Levine seems almost overawed by “let go.” The trombonist eight bars after fig. 60 does not observe the portamento in his lamenting solo, and in the carnival-like outburst at fig. 44 the winds make a straitlaced sound compared with the uproarious, but always virtuosic, noises produced by the New York Philharmonic under Bernstein or the Concertgebouw under Haitink.

Levine stalks somewhat intrepidly, unbendingly, through the brilliant. Van Gogh-like miniature second movement. a stark contrast to Bernstein’s overexpression Viennese ripeness—but one extreme doesn’t justify another to “let go.” Levine shapes the movement with enormous grace and flair, despite an unpleasant-toned first oboe. Haitink too maintains a sensible pace, with proper weight and flexibility and playing that is all agility, refinement, and poetry.

In the third movement, Levine takes Mahler’s “without haste” marking more literally than any other conductor on records, which makes it difficult to impart much of a “lusty" (“merry”) quality to the woodwind passage at fig. 19, although the brass antiphons in the coda are very neatly articulated at this deliberate tempo. Bernstein starts out ponderously but quickens after each of the triolette posthorn solos. Haitink is moderate, and I like his performance for the golden fulness of the horns after fig. 15 and the startling brazenness of the trumpet fanfare after fig. 17. Over-all, however, I prefer a faster basic tempo, as taken by Leinsdorf (RCA, deleted) and Kondrashin (Melodiya S 0083/6).

The third movement poses another problem: What music do you use for the posthorn solos? In the RCA notes, Jack Dieder says that a Mozart-type posthorn can’t play the notes and that Mahler didn’t have access to one anyhow. I am impressed by the sound of the instrument played by William Lang on the two London Symphony recordings—called a posthorn on Solti’s (London CSA 2223), where it is too closely miked, and a flugelhorn on Horenstein’s, where it sounds fine and is probably correctly identified. The Abravanel recording (Vanguard Cardinal VCS 10072/3) claims to use a posthorn, but to my ears it sounds like a trumpet, Levine—like Haitink and Bernstein, among others—does use a trumpet, and it’s certainly effective enough.

In the fourth-movement Nietzsche song, RCA’s Marilyn Horne surpasses the harsh and wobbly singing of Martha Lipion (with Bernstein), but I would turn to Norma Proctor (with Horenstein) for the song’s immobilized anguish, to Maureen Forrester (with Haitink) and Valentina Levko (with Kondrashin, in Russian) for its warm passion. Levine sustains enormous breadth and intensity, with superbly shaded playing, marred by a sudden level change a bar before fig. 8.

I am always bothered by the near-universal side break between the two vocal movements; the fifth-movement alto-and-chorus song should burst in joyously on the dying cadence of the gloomy song that precedes it. (Only the Kubelik performance, DG 2707 006, avoids the Mahler box, of which both fit the whole first movement on one side, avoid this break.) Levine’s performance is as joyous as one could want, and I particularly like the crispness and bite of Margaret Hill’s Chicago Symphony Chorus.

Levine’s finale is the slowest on records, is tender, passionate, and noteworthy for its distinguishing of the three basic pulses. My only complaint is that he seems so intent on maintaining his audaciously broad pace that he doesn’t simultaneously shape a spontaneously flowing lyric phrase. Still, only Bernstein’s finale is as noble, and it lacks Levine’s control. Haitink is a bit casual, though not so ridiculously rushed as Solti. Horenstein is ardent, warm, and flowing, but some will insist on greater weight.

From here, I would rank Levine’s Third with those of Haitink. Bernstein, and Horenstein, each boasting unduplicated qualities. RCA’s engineering lacks something in sheer panache, and at the low recording level, my copy had some rather pronounced surface swish. Diether’s liner notes are, as always, most substantial.

A.C.

MASSENET: Le Cid (abridged).

Chimene

Eleanor Bergamy (s)

Adair

Grace Bumbry (s)

Roderigue

Evelyn Lear (s)

Don Arias (t)

Grace Bumbry (s)

St. Jacques

Clintons Ingram (t)

Donnie Deque (b)

John Adams (b)

Cortine de Gormas

Cornelis Van Mierlo (b)

Don Alonso

Vladimir Ashkenazy (p)

L. Elwyn Maure

Haitink

Theodore Hodges (s)

Sir James Galway (t)

Peter Linfroth (p)

Theodore Verhees (t)

COLUMBIA 33 2411, $20.98 (three discs, automatic sequence, based on the concert performance of March 8, 1976).

In recent years Eve Queler and the Opera Orchestra of New York have enabled New Yorkers to hear numerous works they are unlikely to encounter in local theaters, but the compromises that seem reasonable for such concert performances do not suffice for a recording.

Take the question of cuts. Obviously it is unreasonable to impose upon a concert audience the whole of Le Cid, whose enormous length is largely occasioned by the demands of nineteenth-century theatrical spectacle. But a recording is, among other things, an end in itself. In addition, far from improving what, for all its deficiencies, makes this opera an all but unanswerable classic, the compromise that seems reasonable for a concert performance is, for example, at gauging his tempo modifications to allow for Mahler’s frequent successive slowdowns or accelerations (cf. the rit. . . .). His pacing, and with it, vibrant orchestral textures, set him apart from the wild climax of the development into the percussion section’s march bringing back the opening horn calls—a phenomenally well-calculated diminuendo and ritard. In certain expressive details, however, Levine seems almost overawed by “let go.” The trombonist eight bars after fig. 60 does not observe the portamento in his lamenting solo, and in the carnival-like outburst at fig. 44 the winds make a straitlaced sound compared with the uproarious, but always virtuosic, noises produced by the New York Philharmonic under Bernstein or the Concertgebouw under Haitink.

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A.C.
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MAY ERS: Octagon—See Barber. Symphony No. 1


Neither work is from its composer's top drawer, but the Mendelssohn sonata, requiring a more extended version of bravura, fares better here. The intermezzo is quite crisp, and the chorale-influenced third movement is, thank heavens, purged of its saccharine excesses. But the first movement lacks energy: The tempo is a shade slow, the piano's ostinato chords are inflexibly hammered out, and the cello line never soars. No match for Feuermann and Rupp on Victrola VIC 1476.

The Schubert is even more problematic. On the arpeggione, the hybrid instrument—fretted like a guitar but bowed like a gamala—for which it was written (and so recorded on Archiv 2533 175), the sonata is a mere piece d'occasion. Recast as a cello piece, it becomes a horribly difficult virtuoso vehicle that has not so much as a word as for its variously as Feuermann (Germany 6017—technically brilliant but musically joyless) and Rostropovich (London CS 6619—dubbed by an attempt to give this glorious material an emotional weight it doesn't possess).

The Harrel/Levine performance is reasonably paced, technically able, and yet, on the whole, disappointing. Harrell's sound has an equalized consistency without much textural or coloristic differentiation, and he always seems to insert a slithery shift just where it will detract from the shape of a phrase or the impetus of a line. Levine plays with clean efficiency, showing a bit more temperament than his partner.

The sound is clear, resonant, and well balanced.

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MENDELSOHN: Symphony No. 3; Calm Sea and Prosperous Voyage Overture—See Dvorák Symphony No. 9

MEYERBEER: Le Prophète. For an essay review, see page 87
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This record helps fix that musical navigational landmark, only now emerging from some forty years of obscurity. From his piano quintet (Composers Recordings SD 339, May 1976) and the orchestral Nocturne and Dance of the Fates (Louisville LS 754, December 1976), one might place him as a watered-down Rachmaninoff or Bloch or a Scriabin-like hocus-pocus artist. But these piano works, composed during the second decade of the century, reveal a dominant, innovative, untypically, personality capable of drawing incredibly angry and volcanic sounds from the piano.

The real Wild Men's Dance is an effectively brusque and insistent example of the musical primitivism then in vogue. The Three Moods ("Anger," "Grief," and "Joy") are almost repertory pieces, having been previously recorded by William Westney (on the same disc as the piano quintet). Michael Sellers blasts away at "Anger" even more recklessly than Westney, though it could be argued that the latter's more firmly accented interpretation makes more sense. Melancholy Landscape and Dance of the Hindou Priests are bleak and mysterious miniatures, effective and evocative, which I find less true of A la chinoise.

The entire second side is taken up by Ten Poems, pieces whose brute force and hypnotic menace can well bring on the heebie-jeebies when heard late at night in a dark room. Unfortunately the jacket blurb tells us nothing about these pieces except that Martha Graham choreographed them and Waldo Frank wrote about them.

Sellers plays in a dry, propulsive style, seemingly unencumbered by the ferocious technical demands (Ornstein was known as a phenominal keyboard virtuoso himself). If your taste in piano reproduction runs to the velvety, best forget this one—it's for hardened ears.

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PUCCHI: Mass in A. Kari Lovaas, soprano; Werner Hollweg, tenor; Barry McDaniel, baritone; West German Radio Chorus, Frankfurt Radio Symphony Orchestra, Eliahu Inbal, cond. Philips 9500 009, $7.98.

Comparison: Cortez/Gulbenkian Foundation


De Larrocha is a hit overmatched by this monster concerto. In many places she is simply unable to cut through the thunderous tautis as do Ashkenazy and Mogilevsky. In addition, strangely, there is a problem of digital incisiveness; in whirlwind passages the fingerpump doesn't sparkle, and without knife-edged articulation such writing fails to make its impact.
There is also a questionable habit of slowing down for lyrical episodes, which puts even greater strain on the coherence of this structurally diffuse work. Otherwise, De Larrocha's reading is very lyrical and musical, somewhat reminiscent of Moura Lympany's ancient London recording. Unlike Lympany, however, De Larrocha plays the score uncritically and I also welcome her uncommon choice of the more modest of Rachmaninoff's two cadenzas for the first movement. Previn's leadership is sympathetic to the idiom in its sweet, low-key way, and he gets much better recorded sound this time than he did with Ashkenazy in their 1972 set of the Rachmaninoff concertos.

The choice remains between Ashkenazy / Ormandy and Mogilevsky / Kondrashin, with the versions of Horowitz and the composer retaining their interest.

H.C.


One of the big guns of American music in the eighteenth century was English-born Alexander Reinagle (1756-1809). Although he was born in Portsmouth, he received his musical education in Scotland under the guidance of Raynor Taylor (1747-1825), who also later emigrated to the States. Reinagle arrived in New York in 1786, calling himself a 'member of the Society of Musicians in London,' but he achieved small success and shortly moved to Philadelphia, where his talents were more keenly appreciated and where he soon became a leading figure in the musical life of the town.

He was a composer of some small talent. In this, thanks in great measure to the perspicacity and enthusiasm of Oscar G. Sonneck, pioneer historian of American music and first chief of the Library of Congress music division, the Library received as a gift two volumes of manuscript music containing four piano sonatas and two sets of variations, all composed by Reinagle and previously unknown. The donor was Louis Johnson Davis, whose grandmother was Reinagle's second wife; there was no question of the authenticity of the music.

For technical and musicological reasons, the sonatas are not very well known even to specialists in early American music. It is therefore a pleasure to report that pianist Jack Winorock of the University of Kansas has made available here the sound of Reinagle's first three sonatas as recorded on a grand piano made around 1827 by John Broadwood & Sons of London, a well-preserved instrument in the collection of the department of musical instruments of New York's Metropolitan Museum of Art. Furthermore, the piano has been left in essentially unrestored shape, so that the listener can get a pretty accurate idea of just how the sonatas sounded on a superior instrument built just a few decades after they were composed.

This is not to say, however, that the use

Continued on page 110
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Frans Bruggen (left) and Gustav Leonhardt:

Seon: Old Friends

on a New Label by R. D. Darrell

FOUNDED IN 1971, the Hamburg, Germany, Seon catalog of musical "documents and masterworks" has been unknown to most American connoisseurs and audiophiles. But there are many old friends among its largely Dutch artists, led by internationally famous twin stars of combined musicology and virtuosity: Gustav Leonhardt and Frans Bruggen. Previously associated with Telefunken's Das alte Werk series, they have been led to the new label by Seon's guiding genius, Wolf Erickson, the former director of Das alte Werk.

It is the brand-new ABC Classics label of ABC Records that does American connoisseurs an invaluable service by bringing us the productions of this challenger to the DG Archiv and Telefunken Das alte Werk domination of the inexhaustible realms of fifteenth- to eighteenth-century music performed in the authentic traditions and on actual or replica period instruments. And the arresting first ABC Classics/Seon release list—four album sets, six singles, all with scholarly trilingual notes and texts (priced at $6.98 per disc)—effectively testifies to the new series' adherence to the older ones' high artistic and technological standards and adventurous repertory.

Witness the first major representations of two hitherto "unknown" masters. Antoine Forqueray and Thomas Stoltzer. Forqueray (1671–1745) was a child prodigy gambist/composer in the court of Louis XIV whose vivid musical portraits of contemporaries were posthumously rescored by his harpsichordist son. On ABCL 67003/2, Leonhardt plays a dozen of these (La Rameau, La Leclair, La Sylva, etc.) with hold power and panache on a magnificently sonorous Rubio replica of a pertinent-period Pascal Taskin instrument.

Stoltzer (c. 1490–1526) proves to be one of those Janus-like giants who face both the past and the future. Historically noted for his large-scale German-psalm settings of Biblical translations by Luther himself, Stoltzer impresses me even more by his earlier Missa duplex per totum annum and several shorter a cappella works on ABCL 67003/2 (two discs). And there are exceptionally fascinating, pungent medieval timbres and pioneering variation-form experiments in four of his instrumental-only Tonorum melodiae. The Munich Capella Antiqua sings and plays majestically under the direction of Konrad Ruhland, in the expansive ambience of a baroque-era Bavarian church.

Of course not all historically significant music is of immediate interest to nonspecialist home listeners. And even the finest musicologists may miscalculate at times—as, for example, in his anthology of "unknown" works. But either British historians have overrated Blow (1649–1708) or I'm insensitive enough to be unutterably bored despite all the earnestly persuasive efforts made on his behalf by a distinguished group of singers and the Leonhardt Consort on ABCL 67004.

It makes excellent sense to combine Mozart's first two, relatively neglected, violin concertos with the mini-concertos encapsulated in his early serenades (ABCL 67010/2, two discs). But the probable fact that Mozart learned to fiddle on a baroque violin doesn't necessarily make it...
aesthetically "right" now. I object still more to both loist Jaap Schröder's and conductor Brüggen's lapsing into such wholly inappropriate mannerisms as romantically surging "expressiveness" and accentual overitalicizations.

No admirer of Leonhardt's pro- tean gifts, and of his many admirable Bach recordings in particular, will want to miss his authoritative Musical Offering (ABCL 67007). It well may be a lapse from my own purist ideals that for once he leaves me more respectful than deeply moved. For while I accept in theory the correctness of playing the Offering's six-part ricercare as a harpsichord solo, this perhaps greatest of all Bach fugues always demands (for me) the lucidity and breadth of the Edwin Fischer string-orchestra arrangement in which I first encountered it. This bias aside, however, the present over-all performance, skillfully played as it is, lacks the infectious zest and sense of personal involvement of the less vividly recorded version of the series. The Munich ensemble performs more soberly than some similar American ones, it sings, plays, and is recorded with magnificently eloquent authority.

Finally, there's my personal Delectable Mountain of the series, the three-disc set of Handel woodwind sonatas (ABCL 67005/3): from Op. 11, four for recorder, two for flute, and one for oboe; two of the "Halle" flute sonatas; one oboe and two recorder sonatas from manuscript collections; plus isolated movements. Some have been recorded before, but usually on modern instruments and seldom if ever as zestfully and vividly as they are by Brüggen, oboist Bruce Haynes, and harpsichordist/organist Justin Asperen (with bassoon or cello reinforcement). And if the Munich ensemble performs more soberly than some other precision scientific instruments.

Anyone who is skeptical about the quality of this series, will do well to try out a convenient, ultra-low-priced sampler: "ABC Classics/Seon: The First Release" (ABCL 67001), which includes one or two selections or movements from each of the regular programs. It also provides a fair index to the over-all recording and processing standards of the series.
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**ROSSINI: Ballet Music.** Monte Carlo Opera Orchestra, Antonio de Almeida, cond. Philips 6780 027, $15.96 (two discs).

The record jacket calls this "the" ballet music of Rossini; the insufficiently informative liner notes speak only of "highlights." Just how much more Rossini may have composed, for one operatic production or another, I'm afraid I don't know, and I shall be delighted if some reader better versed in the labyrinthine complexities of Rossini-for-such recording will write and tell me.

What we have here, at any rate, is the obligatory ballet music he provided for the Paris productions of four of his operas. Of these only Tell, of course, was actually conceived for the Opera from the start, and perhaps this explains why its ballet music—or at least the pas de six and the pas de reis—seems to be of an altogether higher order than the rest. Unfortunately it also receives the least affectionate performance on this record, or perhaps it is just that the music itself shows up the deficiencies of Almeida and his orchestra the more clearly. It was here that I found myself longing for the wit and insouciance of a Beecham, a Constant Lambert, or a Desormiere to spring those simple rhythms just enough to bring out the supple elegance of the melodies they support and propel.

In a way, though, the Tell ballet music is the least important item in the set, since it is covered by Angel's magnificent complete recording. This is not the case with the ballet music Rossini provided for Le Siege de Corinthe, as his Mose in Egitto became in its final (1826) Paris version. The composite Italian version used by Schippers for his recording omits the dances, so this new version of Rossini's music may well have more documentary value until something better comes along.

Nevertheless, Winerock's playing is musical, and there are no other recordings of any of Reinagle's music available, to the best of my knowledge. I'd recommend it for its documentary value until something better comes along. I.L.
mands playing of the utmost stylishness if it is to survive without its visual accompaniment, and Almgrede takes an altogether too square and unadulterated line with it for my taste. Not quite as valuable an issue, then, as his previous album of Verdi's ballet music, but worth having for anyone interested in getting a more complete picture of Rossini's operas than the usual run of scores or performances will provide. J.N.


Schumann: Quintet for Piano and Strings, in E flat, Op. 44; Quartet for Piano and Strings, in E flat, Op. 47. Thomas Rajna, piano; Alberni Quartet. (Simon Lawman, prod.) CRD 1024, $7.98 (distributed by HNH Distributors)

Schumann's Op. 44 Piano Quintet has never had difficulty attracting an audience (not to mention "star" soloists), but at least with the general public its frequent disc companion, the Op. 47 Piano Quartet, while equally impassioned and large in scale, has fared less well.

Both these new couplings feature a low-keyed "team" spirit that keeps the scale on the smallish side, emotionally civilized rather than torrential. Given this approach, I prefer the Philips disc from virtually every standpoint. The performances by the augmented Beaux Arts Trio are more elegantly nuanced, more subtly organized, more imaginative. Though CRD's instrumental balance is sound and considerate enough, the Philips performers give evidence of far greater analytical preparation, putting their efforts on a higher plane of perception. Note, for instance, the way the subordinate figurations in the piano part are made a structural component at the beginning of the quintet, or how the swirling string parts lift with beguiling grace in the third cello theme returns. Again at the end of the quartet the Philips team prepares the harmonic climax with greater commitment and stress.

For all that, I find the Beaux Arts performances disappointingly genteel alongside more fully energized, heroic recordings for this quintet, the Gabrilowitsch/Flonzaley (reissued in 1973 in RCA VCM 7103, now unfortunately deleted) and Serkin/Budapest (Columbia MS 7266 or MS 734); for the quartet, the lovely Horowitz/Schneider/Katims/Miller version for Columbia (long overdue for reissue).


This album contains the first and last of Shostakovich's three wartime symphonies. The Seventh, composed mainly in the second half of 1941 following the German invasion of Russia, is basically an affirmation of Soviet heroism, with two fairly bombastic outer movements surrounding two inner movements of surprising mellowness and subtlety (the third contains one of the composer's longest and most beautiful melodic inventions). The 1945 Ninth, originally intended to follow the unrelentingly tragic Eighth with a reaffirmation of spirit complete with chorus and soloists, turned out to be a short piece of musical theater of the absurd in which even the most serious passages have a rather grotesque flavor.

Both performances by Vaclav Neumann and the excellent Czech Philharmonic are marked by a slightly cold precision (along with some rhythmic unsteadiness) and excellent instrumental balance and definition. Neumann does not indulge in any interpretative excesses, thus coming up with renditions that are about as neutrally straightforward and unflamboyant as any on disc. He does show indifference to certain musical niceties, however. In the Seventh Symphony's finale, for instance, he is apparently so concerned with not pulling out all the stops until the end (an admirable ambition) that he sloughs over some sections as the 7/4 episode, in which the dramatic pizzicato slaps are avoided.

The recorded sound, featuring excellent stereo separation and producing some gorgeous brass sonorities, is quite impressive, but there is a certain Schwung. Among the "eternally young Waltz King" includes the "Hofball-Musikdirektors' Johann Strauß 3. Wiel," under we are assured the performance of the University's Music Department by the "kapelle des Hofball-Musikdirektors Johann Strauß 3. Wiel."
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Others, I much admire the Furtwangler, the style (but not the execution) of the Kleiber, and the execution (if not the style) of the Beecham.

Polkas, etc.: Tritsch-Tratsch (VPO, Karajan, 1946), Perpetuum mobile (VPO, Krauss, 1929), Leichtes Blut (VPO, Knappertsbusch, 1940), Neu Pizzicato Polka (VPO, Böhm, 1949), and a pastiche "Intermezzo" concocted for 1001 Nights by one E. Reiterer (Saxon State, Böhm, 1938). Surprisingly, the Knappertsbusch is quite lively, the 1949 Böhm rather logy.


Friede und Frieden: Overture (Berlin State, Walter, 1929). Alfred's opening song (Herbert Ernst Groh, 1935). Adele's Laughing Song (Schumann, 1927). Rosalind's Czardas (Ivogun, 1932), and an abridged Act II finale (Tauber, Lehmann, Branzell, et al., 1928). I don't know what Groh is doing in this company, but the rest of these are deservedly famous. It's particularly good to have Tauber's voice on the VPO recording of "Der verwirrte Tisch" solo back again.

Zigeunerbaron: Barinkay's entrance (Schmidt, 1932). Zupan's couplets (Kunz, 1949), Saffi's Gypsy Song (Cebotari, 1948), and the Nightingale Duet (Berg and Kullmann, 1933). This is a less distinguished selection, with Schmidt landing on a perilous high C and Cebotari sounding rather strained near the tragic end of her life.

Nacht in Venedig: half of the Amaria/Carmello duet from Act II (Schone and Witttrisch, 1930), the Lagunenwalzer (Kunz, 1949), and the Duke's "Treu sein." The last of these is conducted by Korngold, whose version is used, but the singing is sluggish and self-indulgent. The others are ingratiating enough.

From other vocal works, there's a characterful solo from the Vienna Blut (Witrisch, 1932), a lengthy duet from the same posthumous melange (Vera Schwarz and Groh, 1932—he's still, she's blowsy), the inevitable and still beguiling Nun's Chorus from Bernstein's Cosunova pastiche (Fried, 1928), and—an inexplicably—Groh once again, singing "Nur für Natur" from Der lustige Krieg. It beats me why he should get three tracks.

Of course, as with all such collections, each of us knows he could have done this better. I miss Lehmans's "Mein Herr, was dachten sie von mir?" and Berger's "Spiel ich die Unsichtbarkeit" from Fledermaus, not to mention the Zigeunerbaron finales from the Tauber/Lehmann/Branzell session. I'm sure you can think of some others. Still, for study of the style as practiced between 1925 and 1950, there's plenty of material here, pretty well dubbed (though the Ivogun track has been declined in a noticeable way).

The rather supine notes by Max Schonherr are offered in an execrable, sometimes incoherent translation. The sources of the material are well documented, however, and there is a generous portfolio of photos, including minor luminaries such as Clemens Schmalstisch and Frieder Weismann, in case you've ever wondered what they look like.

D.H.

Tchaikovsky: Swan Lake, Op. 20. London Symphony Orchestra, Andre Previn, cond. [Christopher Bishop, prod.]. ANGEL SCLX 3834. $21.98 (three SG-encoded discs, au-
This version of Swan Lake is textually the same as that first heard on Angel’s still available Soviet set featuring the Moscow Radio Symphony under Rozhdestvensky. With the 1974 Fistoulari/London Phase-4 recording, these are the only current ones that contain all the music heard at the work’s original Moscow presentation in 1877. (In April 1970, when the Rozhdestvensky set was issued here, R. D. Darrell set forth with admirable clarity the contents of what then passed for “complete” versions, concluding that only Rozhdestvensky’s and an earlier Soviet recording, conducted by Yuri Fayer, deserved the designation.)

There will always be something problematical about this often played score, since it has come down to us, not from the original production, but from the production given in St. Petersburg in 1895, two years after the composer’s death. For this latter version, the conductor Riccardo Drigo, himself a ballet composer (e.g., Les Millions d’Arlequin, St. Petersburg, 1900), made certain changes in Tchaikovsky’s score at the behest of Marius Petipa, who supervised the entire production and also choreographed Acts I and III, while leaving Acts II and IV, the lakeside sequences, to his assistant, Lev Ivanov. Briefly, the changes are: those of sequence and omission (e.g., the Grand pas de deux from Act III was eliminated from the score completely; in its place was heard the pas de deux, formerly in Act I, now popularly known as the Black Swan pas de deux), and those of addition (a polka, probably composed by Drigo, was inserted into Act III, together with one of Tchaikovsky’s piano pieces from Op. 72, orchestrated by Drigo, and two more of his arrangements from Op. 72 were also added to Act IV).

All of the “complete” recorded versions of Swan Lake follow the sequence of the original production (more or less; Tchaikovsky himself made changes up to at least the fifth performance), restore what was eliminated in 1895 (this includes, not only the missing pas de deux, but a very attractive “Danse russe,” which begins with a long, unaccompanied violin solo), and omit the numbers added by Drigo (though—nothing being simple in connection with Swan Lake—Fistoulari includes one of them, in Act III).

Of these three versions I have no hesitation in recommending the Previn. With Darrell I agree that Fistoulari is “crotchety,” though I find Rozhdestvensky far less agreeable, much coarser and pushier, than he did. Previn, who has at his command a first-rate orchestra (with excellent soloists like violinist Ida Haendel and cellist Douglas Cummings), is closer to the essential sensibility of this music: graceful, lyrical, and elegiac. Though there and there Previn’s tempos do not accord with what the stage action might ideally require, I find him on the whole very convincing, and much of what he does, especially in Act III, is brilliant.

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CIRCA 1970'S SYMPHONY
No. 1—See Dvo-
rak. Symphony No. 9

VIVALDI: Gloria; Credo; Beatus vir, Lauda
Jerusalem. Maria Zempleni, Melinda Lugosi,
and Katalin Szokefalvi Nagy, sopranos, Klara
Takacs, mezzo; Budapest Madrigal Chorus.
Ferenc Liszt Chamber Orchestra, Ferenc
Szekeres, cond. [Istvan Juhasz, prod.] HUN-
GAROTON SLPX 11695. $5.98.

The Gloria and Credo (independent works,
not parts of a Mass) are now relatively fa-
niliar, but the two psalm settings—of Nos.
111 (Rebuts vir) and 147 (Lauda Jeru-
alem)—are less known.
The ritornel construction of Beatus vir is
that of the concerto, but the alternation
among ritornels of mezzo-soprano solo,
and polyphonic chorus creates an at-
ttractive variety. Though this is an inter-
esting and well-composed work—how mod-
ern Vivaldi's broad unison passages
—sound—it does not reach the propulsive
splendor of the Gloria. But Lauda Jeru-
alem is a sparkling baroque jewel, full of ex-
cellent, drama, and virtuosity, the color-
atures of the soloists contrasted by the
crisp syllabic chorus, while the orchestra
races about them. There are two choruses
and two orchestras in the old Venetian
polyphoral tradition, and though the spatial
division is not clearly discernible on
recordings, the tossing of the musical sub-
stance from here to there is in evidence.
This is preferable to the antiphonal tricks
employed by recording engineers that usu-
ally exaggerate the situation.
The performances are superb. Ferenc
Szekeres maintains an ideal balance be-
 tween voices and instruments, carefully
husbanding the full weight of the orchestra
for Vivaldi's typically explosive tuttis. His
tempos are excellent, and the dynamic vari-
ety tastefully convincing. About the only
point I have concerns a minor but
annoying habit of hesitating for a split second
between the penultimate and the final
chor. Sopranos Katalin Szokefalvi Nagy,
Melinda Lugosi, and Maria Zempleni and
the rich-voiced alto Klara Takacs are all
first-class artists—secure, true of pitch, re-
markable in articulation and breath control,
even in the fastest coloratura passages.
The little orchestra too is first-rate, but the
grace of the recording is the chorus. Its ster-
ling qualities supported by a flawless
recording of the choral sound. The record-
ing engineer, Endre Radanyi, proves that
true choral sound, that rarity in phonog-
raph recordings, can be achieved.
I regret to add that the vocal texts are
once more missing.

P.H.L.


The debut recording of the youthful black pianist Leon Bates (made possible in part by a grant from the Philadelphia Foundation) turns out to be more interesting than usual.

The real surprise is the pianist's performance of Edward MacDowell's last piano sonata, a work that virtually never appears on concert programs these days. The so-called Keltic Sonata, dedicated to Edvard Grieg (who was decidedly flattered by the gesture), is anything but easy to project intelligently. It sprawls; it rambles; but occasionally it is genuinely eloquent. Perhaps its formidable Romanticism explains why nobody has ever attempted to record it, and she is absolutely no match to Marjorie Mitchell has even attempted to record it, and she is absolutely no match for Bates, either technically or interpretively. The Keltic Sonata is a much better piece than its reputation, and so the Bates recording stands as the definitive one.

Also included on the disc are a neatly written commission for Bates and first performed by him in a recital at the Kennedy Center in Washington in January 1976. Walker is without question a very gifted composer, but I do not find this sonata as challenging as or as imaginative in conception as his two earlier ones. It is recorded with great care for the MacDowell, as well as to make Bates's acquaintance.


Webern: Five Movements, Op. 5; Six Bagatelles, Op. 9; Quartet, Op. 28; Haubenstock-Ramati: Quartet No. 1 (Mobile); Unsuk: Quartet; No. 3.

There's no question but that this young quartet can execute the Webern pieces just as expertly as its older colleagues. For a novelty, the group seems inclined to push the dynamics closer to the loud end of the range than is usually heard in this music, and I don't believe this is just a function of closer miking—the quality of the sounds produced is actually more violent. At times this is exciting. The leader really digs into the high D (three octaves above middle C) near the end of Op. 28's first movement that Webern has marked fortissimo—weight where weight is really needed.

But much of the time I am less persuaded, especially in the Op. 9 pieces, which develop more energy than their brevity can comfortably contain. The second of the Op. 5 pieces, for example, is imbalanced because the last section doesn't come down to the triple piano indicated—a serious matter when only two phrases in the entire piece are marked as loud as piano. These are fine distinctions indeed—but then the music itself is based entirely on fine distinctions.

In general, I still find the LaSalle Quartet to give the most scrupulous—and therefore the most clarifying—accounts of this music, although there are some striking details in the Quartetto Italiano's less consistent versions as well. Since DG has not yet issued a single-disc version of the LaSalle's Webern in this country (it still comes only as part of its admirable Schoenberg-Berg-Webern omnibus), coupleings may well influence your choice. LaSalle includes Webern's 1905 quartet as well as the three canonical works, while the Italians add to that the Slow Movement of the same year.

And the Alban Berg Quartet offers works written especially for it by the Israeli composer Roman Haubenstock-Ramati (b. 1919) and the Austrian Erich Urbanner (b. 1938). The "mobile" aspect of Haubenstock-Ramati's First Quartet is not, as one might expect from plastic-art analogies, the sequence of movements, but rather the choice among possible realizations of each movement within a fixed sequence ABCDCBA—which involving multiple versions of three of the movements within a particular performance. Except for the quiet central movement, these are not very distinctive—a fairly standard repertory of contemporary string sounds in violent juxtapositions. Although Urbanner's Third Quartet, an eight-minute single movement, has some indeterminate details, it is composed along almost classical lines: although the "new sounds" he uses do not always mesh with some surprisingly traditional material, the course of the musical thought is clear and satisfies strikingly. The performances are brilliant and convincing.

D.H.

José Carreras: Operatic Recital. José Carreras, tenor, Royal Philharmonic Orchestra, Roberto Benzi, cond. Phillips 8500 203, $7.98


It's clear and sometimes striking. The performances are brilliant and convincing.

José Carreras' first solo record gives hope of wonderful things. The sheer sound of the voice is firm, full, elastic, and sensuous, is frankly irresistible. The evening of his scale over a span of about an octave and a half—that is, from the bottom of the staff to the top—is frankly irresistible. The evening of his scale over a span of about an octave and a half—that is, from the bottom of the staff to the top—
high B (he seems to have no C)—is a pleasure in itself. So are his vowels and his easy negotiation of consonants. A technically tricky passage like the opening phrases of the Forza aria, with its wide upward and wider downward intervals, gives him no problems nor, since his management of the breath is so accomplished, does the long, broad phrasing required in the passage "come se fosse l'ultima ora del nostro amor," toward the end of the Ballo aria.

Here, however, reservations obtrude. The Ballo passage, marked con slancio, requires a lengthy crescendo to a high B flat and a lengthy diminuendo leading to a phrase marked leggiero and a shorter crescendo-diminuendo, ending pianissimo. None of this is very evident in Carreras' performance. The kind of shading and musical subtlety, the attention to dynamic variations, all the niceties that bring music to dramatic life, are at present beyond him. Whether they will ever be within his grasp is questionable, given the pressures of worldwide success such as he already enjoys. Without those refinements, however, he will never be able to realize his promise. Technically he is well equipped, though he relies a great deal on the intrusive aspirate to get him from one note to another, and there is a general want of elegance, which is particularly noticeable in such music as "Fu celeste" from Mercadante's Il Giuramento and the Luisa Miller aria.

Still, there is a lot of sheer sound to enjoy here, and in the choice of music encouraging evidence of an adventurous musical taste. In this particular Philips has regrettably failed Carreras by providing no texts. Satisfactory accompaniments. Excellent recording and the usual flawless pressing.

D.S.H.

**THE CRADLE OF HARMONY:** William Sidney Mount's Violin and Fiddle Music. [Andreas Holschneider, prod.] Archiv 2533 303, $7.98.

Few releases as highly specialized as this one, featuring rare miniatures drawn from unpublished manuscript sources, can match its appeal. For openers, it will be wanted by every owner of Melkus' samplings of Biedemeier and Viennese classical period dance repertoires (Archiv 2533 134 and 2533 182). And it should prove to be invaluable both to musicologists and historically minded balletonomani for its illuminating representations of French, Austrian, and German dances dating from around the third quarter of the eighteenth century, played here on actual or replica instruments of the time and in tempos based on rehearsals with dancers expert in the steps of the time. (This attempt at historical authenticity enlists the aid of Eva Campianu, who also contributes detailed notes on eighteenth-century dances to augment Melkus' own musical annotations and the usual Archiv data on sources, personnel, and the instruments used.)

Of course C. P. E. Bach and Rameau aficionados will welcome these expertly played and cleanly recorded (appropriately, in Vienna's Palais Schönburg) versions of the former's Wq. 190 polonaises and Wq. 189 minuets, and seven dances from the latter's lyric tragedy Zoroaстрre of 1749. I doubt that there exists any nonscholar fan of Josef Starzer (1726-87); I have come across his name before only as the acoustically minded balletomanes for its illuminating representations of French, Austrian, and German dances dating from around the third quarter of the eighteenth century, played here on actual or replica instruments of the time and in tempos based on rehearsals with dancers expert in the steps of the time. (This attempt at historical authenticity enlists the aid of Eva Campianu, who also contributes detailed notes on eighteenth-century dances to augment Melkus' own musical annotations and the usual Archiv data on sources, personnel, and the instruments used.)

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The only thing it may cost you is time well spent. Because you'll hear the ten dances drawn from his Diane et Endimione, Roger et Brodamenta, and Gli Orazzi e gli curiazi, all of which date from the early 1770s. Small-scaled as these little pieces may be (only one runs as long as three minutes), they bear the distinctive hallmark of a highly original and imaginative musical personality. Starzer's rediscovery is likely to delight layman-listeners even more keenly than musicologists.

R.D.D.

**CLAUDIA MUZIO:** Edison Diamond Discs, Vol. 2. Claudia Muzio, soprano; orchestral accompaniment except where noted. [James Gladstone, reissue prod.] Odyssey Y 33793, $3.98 (mono) [recorded 1920-21].

**Catalani:** La Wally; Ebbe*n; Ne andrionda; Giordano: Andrea Chenier; La mamma morta; Donizetti: Savadori; Rossini: Mia piccirella; Leoncavallo: I Pagliacci; Ballatella; Mascagni: I Pagliacci. Claudia Muzio, soprano; orchestral accompaniment by Andreas Holschneider. [Andreas Holschneider, prod.] Ar- chiv 2533 303, $7.98.

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This, like Odyssey's previous Muzio collection (Y 32676), is required listening for anyone interested in the expressive possibilities of the human voice.

From the start of her career Muzio knew how to move as well as delight the listener. In these 78s, made when she was just over thirty, her very timbre—full of half-lights, delicate shadings, nuances of coloration—bespeaks pathos and vulnerability. She sounds like someone who has felt the brunt of experience. Her piano singing, especially when the music does not take her too high, is at one and the same time exquisite and powerful. Through it all seem to be privileged sharers of intensely private feelings. (Her attempts at lightheartedness are not usually very successful. Here "Mia piccirella" from Gomes' Salvator Rosa sounds heavy and unsmiling.) By the time of Muzio's final 78s (the Columbia, made in 1934-35) her voice had darkened and become less volatile, but the unique characteristics of this great singer were no less in evidence and the vividness and sincerity were even more pronounced.

Edison caught her midway in her career, when voice and expressivity were in a state of equilibrium. (Be actually, rather it was forty-one in all, made in New York a couple of years earlier. The records she made for HMV in Milan in 1911 are appealing but immature.) With this LP, Odyssey has now issued twenty-three of her thirty-three published Edison sides. Most are wonderful, all are characteristic. The Trouvère excerpts, for example, reveal that Muzio had no trill (s) correct on particular the songs) is weak; all the operatic material, except for the Pagliacci Ballatella (where Zerlina, talking of the remedy she has to use to ease the "dire viscosa," calls it a natural cure, "a naturale"—a phrase that, ironically enough, Von Stade sings as artificially as possible, half of it being distorted, half swallowed. Actually, she does a lot of phrase-swallowing in recital, another particularly inappropriate example being, of all things, "salice" (willow), the key word at the opening of Desdemona's Willow Song.

Of course, a good deal of the vocalism here is technically accomplished (a certain amount of the honor, for instance) and, except momentarily in "Non so più," there is none of that singing above pitch she tends to lie guilty of in the opera house. But, even so, she does not manage her breath as well as she might, and at the ends of phrases the voice often runs out. Among her major deficiencies is appropriateness of style and manner or, put another way, musical understanding. Von Stade sounds on this occasion as if she needs good, firm coaching. In the opera house her physical attractiveness and the warmth of her personality add a great deal that is clearly untranslatable to records alone. And what on earth is she singing Zerlina's music for? "Vedrai, carino," where Zerlina, talking of the remedy she has for "Masetto's aigle di fiori" (he has been beaten up by Don Giovanni), calls it a natural cure, "a naturale"—a phrase that, ironically enough, Von Stade sings as artificially as possible, half of it being distorted, half swallowed. Actually, she does a lot of phrase-swallowing in recital, another particularly inappropriate example being, of all things, "salice" (willow), the key word at the opening of Desdemona's Willow Song.

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Resplendently re-resounding Ring—What's newest isn't always the most newsworthy—as when all twelve of London's brand-new releases of imported musicassettes are brazenly upstaged by three revitalizations of pioneering stereo-recording triumphs. One of these is the all-time milestone of combined artistic and technological achievement: the first (1958-65) complete Wagner Ring tetralogy, conducted by Sir Georg Solti. That nineteen-disc set was first taped on eleven open reels, later in domestically processed cartridges. But both Ampex editions are out of print, and in any case the earlier cartridges were no match for the new ones, completely re-edited and reprocessed (in Dolby B. of course) and sumptuously packaged in four 'prestige' boxes (2, 3, 3, and 4 cartridges, respectively).

Each opera has its own notes and texts booklet, while the less ambitious planning and execution includes the hard-cover book, Ring Resounding, in which producer John Culshaw relates the whole fascinating story of the mighty work's planning and execution. The complete package, London Ring S 5-1, lists at $135; individual volumes: Rheingold, OSAS 1309, $23.95; Walkure, OSAS 1509, and Siegfried, OSAS 1508, $39.95 each; Guttermann, OSAS 1604, $47.95; the Culshaw book, $7.50.

Today, nearly eighteen years after the Solti Rheingold first electrified the audio world, no connoisseur need be reminded of this Ring's greatness. But some may need assurance that musicassettes nowadays are capable of doing full justice to that greatness. In direct comparisons with my venerable reel-to-reel XDR cassettes, $7.98 each, the present cassette process-to-be-believed. For either Wagnerian or cassette skeptics, this incredible project may not be as overwhealing as we oldsters were by the turn back, if only a couple of years, to the transcribers and by Charles Gerhardt's nondescript National Philharmonic orchestral accompaniments.

The great Rampal himself is represented prodigiously by three Etato programs in RCA cassette/cartridge editions, $7.95 each. The first comprises probably the best all-around versions of the Mozart K. 313 and 314 Concertos and K. 315 Andante, with the Vienna Symphony under Guschlbauer (FRK/FRS 1-5330). The second (also available earlier via the Musical Heritage Society) proffers dazzling flute/recital harpsichord versions of Vivaldi's six Pastor fido sonatas, Op. 13. It originally (1737) was scored for recorder, oboe, or violin with continuo, so why not even a not particularly baroque-sounding flute for such unusually elegant and courtly music?

**Martinson's Debussy in (tempered) XDRs—Angel's new cassette series also turns back, if only a couple of years, to one of the late Jean Martinon's distinctive legacies—his Debussy orchestral works. It has issued the first four volumes (Angel 4XS 3706/7; Dolby-B XDR cassettes, $7.98 each), with the remaining two to come. Not all the French National Radio orchestral playing can match the best in the Debussy discography, but none of the Martinon recordings lacks acute sensitivity and the best are paradigms of quintessential Gallic plasticity. Surely not to be missed are the Petite Suite, Suite of Images and Jeux (Album 2); the three Images and Jeux (Album 3); and the three Nocturnes (Album 4). The lucid yet solid Pathe-Marconi EMI recording is highly effective, processing first-rate except for a momentary channel dropout (perhaps only in some copies) just before the end of the Album 2 saxophone rhapsody. But it's worth notice that the modulation level of these latest releases, while relatively high, seems a couple of dB lower than the exquisitely high levels of the first Angel XDRs ("Tape Deck." October 1976). I, or rather my two Advent players, had no trouble with them, but I've learned that some readers have had overload-distortion problems. I might guess that the considerable delay in the appearance of newer XDR cassette releases may have been for reconsiderations—and for at least some reduction in modulation levels more likely to be within the limitations of mass-public cassette-playback systems.

At the RCA Fluters' Ball. One of the few younger flute virtuosos to challenge superstar Jean-Pierre Rampal (b. 1922) is the Irishman James Galway (b. 1939). His fine Franck sonata of June 1976 now is followed by a recital, "The Man with the Golden Flute," of encore, salon, and display pieces of much lesser aesthetic value but undeniable amateur-player and popular appeal: RCA LRR/LRS 1-5094, cassette/cartridge, $7.95 each. There's dazzling bravura in his Dinico Hora stocto, Paganini M诏 perpetuo, and Rimsy Flight of the Bumblebee; genuine novelty in Michio Miyagi's Hub No Umi and Franz Doppler's Fantaisie pastorale hongroise. Op. 26. But the rest is mostly either schmaltz to begin with or made to seem so by the transcribers and by Charles Gerhardt's nondescript National Philharmonic orchestral accompaniments.

**by R. D. Darrell**
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Listening to a demonstration of music systems at a dealer is an excellent way to make a buying decision. But it can be misleading. Because what you hear in the dealer's acoustically designed sound room may not be what you hear at home.

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JVC
The Black & White of Wild Cherry
by Bruno Bornino

We were talking about Wild Cherry's identity problem, and Bob Parissi, the group's lead guitarist, vocalist, and composer, accidentally underlined it. "There are still a lot of people who don't know we're black yet, or don't know we're white, excuse me," he corrected himself to general laughter. "Anyway," he continued, "on our second album, we felt we had to explain we were white in one of our tunes."

Such is the price of success. The group's first single, "Play That Funky Music," and follow-up first album, "Wild Cherry," both went platinum. It's an unusual first-time-out feat, made more unusual by the fact that Wild Cherry is a white group that does black funk better than most black bands and any white band in recent memory.

Having hit the top, the group now sees its problem as staying up there without sacrificing individuality. "If we take the right steps we can develop a new thing, something a little fresh in rock & roll," says Parissi. "I think it's going to be up to us to keep our eyes on things to see that every base is covered." "Us" means Bryan Bassett, guitar; Ron Beitle, drums; Allen Wentz, bass and synthesizer; Mark Avsec, keyboards; and Mike Belkin and Carl Maduri who head up the production/management team of Cleveland-based Sweet City Records, an Epic subsidiary.

The band members credit Belkin and Maduri, founders of Sweet City, with giving them creative freedom with their product. Maduri explained: "It was to our advantage to let these guys do their own thing. It was pretty obvious from the start that they knew what direction they wanted to take, and we happened to be in total agreement with them. It was also the way we work with Epic. We had offers from other major recording companies, but chose Epic because they gave us absolute control and freedom over our product."

"Our primary goal was to create a Cleveland sound, something along the lines of Motown or Philly International. And the only way you can do that is with absolute control." Maduri describes the Cleveland sound as "electrified funk" (also the title of Wild Cherry's new album)—black-influenced rhythm and blues accented by characteristically white guitar riffs, rather than the standard r&b brass emphasis. It's a disco sound, spiced with soul.

Parissi insists that Wild Cherry will maintain the

Platinum Cherries: Ron Beitle, Bob Parissi, Bryan Bassett (seated), Allen Wentz, Mark Avsec

Bruno Bornino covers the rock scene for the Cleveland Press.
Cleveland sound, even though their new album was cut in New York. "We established ourselves in Cleveland, and we will always keep that association. The reason for going to studios in other cities is to try to make the sound closer to what's in our heads. And the only way to do that is get more power out of the tracks."

Maduri and Belkin happened upon the group in a Cleveland recording studio a year ago when the then-unknown band (Parissi, Bassett, Beitle, and Wentz) was making a demo of Play That Funky Music. "We hit it off right from the start," said Maduri.

Before the formation of Wild Cherry—which was named after a box of Smith Brothers cough drops (and may also have other implications)—in 1974, Parissi had played professionally for ten years. After the usual succession of high school rock bands, he received a recording contract that gave MGM first refusal rights. But after a national tour with Bobby Vinton, numerous television and club dates, and work with such luminaries as Rick Derringer and the McCoys and Terry Knight (former manager of Grand Funk Railroad), Parissi decided to quit the music business. "It just wasn't fun anymore. I was really down. Even though I enjoyed some success. I felt that I had wasted a lot of time and was on the road to nowhere. I sold all my musical equipment except for one guitar, and took a job managing a steak house in Pittsburgh. Then, fortunately, I met Bryan."

Bassett picked up the story at this point. "I was between bands at the time, working as a grounds-keeper in Pittsburgh's Three Rivers Stadium. I had hopes of making music my career, but I just didn't know how to do it."

"The most gratifying touring experience for them has been their acceptance by black audiences."

"We all had dreams of making it in the business," said Beitle, whose first drum kit was an improvised model fashioned by his father from cardboard boxes and tinfoil. "I played in a number of club bands, but more and more clubs were going disco so I took a job with a coal company in Pittsburgh."

Bassist Wentz started as a sax player and then switched to synthesizer, figuring that a facility with electronic instruments would eventually look better on the bottom line. Avsec had been playing flute, sax, guitar, and synthesizer with the now-defunct Sweet City Band, a group of studio musicians who provided backup on Wild Cherry's first album. Maduri suggested he become a permanent member of Wild Cherry.

Parissi feels that as long as the "team" stays together, Wild Cherry will enjoy longevity. "Most of our success on the first album came from word of mouth. Outside of the single, very few tracks were ever played on the AM or FM stations."

"Our new album—Electrified Funk—is just the opposite," said Bassett. "It's something that we believe will get a lot of airplay."

Maduri played the new album's single. Baby Don't You Know. Parissi's voice exploded from the over-sized speakers. "Baby don't you know that the honkies got soul ... " We realize that it sounds very much like our first hit," he explained. "But it was something we felt we had to do. It's the best shot we could come up with because it's the perfect answer to Play That Funky Music. What we hope this will do is resolve the whole black-white confusion."

Judging from the new ten-song LP, listeners will probably continue to be confused as to whether the band members are black or white, especially on two soul ballads. Closest Thing to My Heart and Hold On. Other cuts include some heavy rockers and a disco tune. Dancin' Music Band. The title song and It's All Up to You are expected to get the most airplay. The latter is the only one that Parissi didn't write.

The band seems proud of their first album, but feels, inevitably, that the second is much better. "We were better prepared this time," said Parissi. "We rehearsed for two weeks and then cut the album in five days. We made sure that we didn't over-rehearse and that we went into the studio with fresh ideas. I wrote the songs while we were on tour with the Average White Band and the Isley Brothers. Each one took about three hours to write."

Despite its initial success, Wild Cherry has remained an opening act. "We don't care whether we open headline," said Wentz. "We'll do whatever helps the most."

They will be playing a lot of college dates, because student response has been the strongest of any audience. After spring performances in Australia, they plan to play the entire AWB tour. Negotiations are also under way for several TV appearances due to the success of last year's guest shots on the Dinah Shore Show, Midnight Special, and Rock Concert. "We noticed increased record sales immediately following each appearance," said Maduri.

Parissi says that the band has "no hours and rules on the road. We're adults, and try to act accordingly. We do our entertaining on stage, not off. It took a lot of hard work and trust to get where we're at. We're not going to blow it by playing childish games."

The most gratifying touring experience for them has been their acceptance by black audiences. "When we first started touring, about 90% of the audiences were black," said Beitle. "They seemed startled at first to see that we were white, but immediately warmed up to us and made us feel real comfortable while we were performing."

Maduri feels the only thing that could hurt Wild Cherry at this point is that some are "expecting too much from the band because of last year's success. We knew no matter what single we released or how good the new album was, it just wouldn't be good enough for a lot of people. They think that unless we go platinum again, or at least gold, we're a one-shot group. The critics and skeptics just aren't aware. There are only a few acts that get gold or platinum records with every release."

"I'd love to see them do it again, but it's too much to even hope for, let alone expect. And it won't be the end of the world if they don't. Wild Cherry is going to be around for a long time."
Chances are that a healthy segment of your record collection was recorded at the Record Plant, Electric Lady, or Mediasound. These studios, among a select few in the country, are responsible for the work of Carly Simon, the Rolling Stones, Peter Frampton, Stevie Wonder, Janis Ian, Eric Clapton, and countless other musical superstars. What exactly is it that sets them apart from the thousands of other fully equipped facilities across the country? Why do the big-name artists and producers keep coming back? In an effort to penetrate the mystique, I spent a few days casing the three studios. The Record Plant, which has perhaps the most extensive facilities, has four studios used for recording. All have a MCI 24-track recorder, a full complement of Dolbys, a Hammond organ with a Leslie speaker, custom-built consoles and Westlake monitor systems, limiters, compressors, expanders, flangers, phasers, noise gates, and microphones sufficient to cover about any situation. Maintenance engineer Penn Stevens' unique staff stays pretty busy keeping all of this in top operating condition, in addition to appraising and modifying new equipment as it arrives. Occasionally these modifications have even been adopted by the manufacturers for use in subsequent models.

I asked Shelly Yakus, the Plant's chief engineer, about noise reduction (engineers' preferences differ widely on this subject). He feels that for rock, the studio's mainstay, the signal level on the tape should be hot enough to eliminate the need for accessory noise-reduction systems such as Dolby and DBX. Shelly worked with Phil Ramone at A&R Studios in the late Sixties when four-track was still the standard multi-track configuration(!). Since coming to the Record Plant, he has worked with "a lot of groups you've never heard of," plus some more familiar acts: John Lennon, Bruce Springsteen, the J. Geils Band, Chick Corea, Cheap Tricks, and Kiss.

The Record Plant's owner, Roy Cicala, is also an engineer of high repute. His credits include Big Pink, Van Morrison, Gordon Lightfoot, Frank Sinatra, Frankie Valli, Jimi Hendrix, Frank Zappa, and The Animals. Roy showed me into his new mixing room, which is very clearly his baby. The room was designed according to his specifications—not only equipment, but decor and lighting as well (a crystal chandelier

Making Star Tracks:
Record Plant, Electric Lady, Mediasound
The ultimate in separation—Record Plant's "piano box" in Studio C

hanging from the vaulted ceiling). He was in the process of mixing a new record for the J. Geils Band, and it was obvious that despite all the pressures of running the business he was having a hell of a good time in his new room working on music he digs.

None of the four studios has a sealed drum booth; all use baffles for isolation. One of the rooms on the tenth floor has a grand piano with a plywood box built around it (similar to Elton John's recording setup) for complete separation from other instruments. We discussed recording tape: Record Plant uses the new Grand Master tape from Ampex which Roy feels has lower harmonic distortion and more headroom than other low-noise tapes.

The Plant not only masters lacquers made from its own tapes but does some outside work as well. The relatively large staff (thirty) exudes an aura of relaxed professionalism and seems very friendly, which no doubt accounts in part for the frequent return of their clientele. No jingles, industrials, or spoken word here: Well into the Seventies the Record Plant continues to be a record studio.

The Electric Lady is smaller than the Record Plant—and kinkier—but no less state of the art. Founded in 1969 by guitarist Jimi Hendrix and his manager Michael Jeffries, the Lady was conceived as a new kind of creative workspace for musicians. The majority of professional recording studios at that time were located in midtown Manhattan. By building a studio in a Greenwich Village basement, Hendrix and friends could get away from the shirt-and-tie atmosphere of "uptown," the pressure of the studio clock, and the frequently jaded approach of the more commercial engineers. While the decor was to be strictly Sixties Psychedelic Outrageous (including a pop culture collage in the bathroom), Hendrix and chief engineer Shimon Ron wanted only the best in equipment. The result was a debt of over a million dollars and a continually postponed opening date.

Once the Electric Lady did get off the ground, however, waiting to afford the finest proved worth it. Ron had installed Ampex MM1000 multitrack machines, Altec monitors, the then-new Dolby noise-re-

Left and above: Roy Cicala's baby, The Mix Room at Record Plant
duction system, and a full complement of high quality microphones. And the Studio A recording console was designed with 32 output busses at a time when 16-channel recording was just beginning to become popular. So when Electric Lady went 24-track not too long ago, little modification to the original equipment was necessary. At present, both rooms are equipped with MCI 24-track recorders, with interchangeable 16-track heads. Altec monitors are still used, and the consoles, which are updated periodically, have Automated Processes equalizers and faders at this writing. A round-the-clock maintenance staff uses some of the finest testing gear available to diagnose, prescribe for, and cure just about any ailing item in the studio's vast inventory.

Studio A utilizes a live end/dead end approach, with one side of the room constructed of hardwood surfaces to provide a concert hall ambience for wind and string instruments. The other side is carpeted (walls, floor, and ceiling) to reduce reflected sound and leakage. A large number of gobos, or baffles, in varying sizes, can be moved around the room to create small isolation areas.

Shimon Ron, who also worked with Phil Ramone at one time, attributes the Electric Lady's success to "good sound and good feelings." Without a doubt, the Hendrix name helped the studio in its early years, but
From the top: Studio C at the Record Plant, Electric Lady’s kinky walls, Studio A at Mediasound.

Melba Moore, Melanie, the Stylistics, Hubert Laws, and the Maynard Ferguson Band to its door.

I spoke with Susan Planer, who with owners Joel Rosenman and John Roberts (they were behind the Woodstock Festival) is responsible for the growth of the facility. Susan joined the staff before the doors opened in July of 1969, having worked at National Recording and Fine Recording in New York. She recalls that the original concept was to provide a full-service studio, where a client could cut his master tape, have it made into a lacquer, order cassette and/or open-reel duplication, or have transfers made to film. And, by choosing a location on Manhattan’s West 57th Street, Media would be within five minutes of the greater part of New York’s music industry. It seems to have been a good idea. Seven years ago Media opened for business with two engineers and a 12-track recorder; it now boasts four recording studios, a disc-cutting room, new 24-track Neve consoles and MCI recorders, a studio staff of fifteen, and a maintenance staff of seven. The monitors are Big Reds with Mastering Lab crossover networks, all recently installed.

Engineer Fred Porter gave me the grand tour of all the studios. Media occupies what used to be a church, and Studio A is the converted sanctuary. The incredibly high ceilings and stone walls give the room a beautifully huge sound, and it is large enough to accommodate a full orchestra. Movable gobos can be positioned to create isolation areas. Their unusual height—some are ten feet tall—lends flexibility to a room that might otherwise be too reverberant for modern multitrack recording. A total isolation booth adjacent to the control room can be used for live vocals, an announcer, or a quiet resting place between takes. Studios B and C, downstairs from the church proper, are smaller but work well for their purposes. I did my first 16-track recording in Studio B back in 1971, and over the years it has become known as the “hit room”—nothing to do with my being there, unfortunately. Studio C is used for overdubs and mixing; the fourth facility, the Lounge—so-called because it used to be the engineers’ lounge—is on the second floor and is the favorite of several pop producers. An unusual aspect of Media’s operation is a strict policy of promoting from within the company. Everyone on the staff starts out in the shipping department and works up through tape duplicating, setting up sessions, “gofering” for engineers, and many hard hours of on-the-job training. (Trainees are also allowed to record during off hours for practice.) Only then are they given the opportunity to sit down at the board to do a paid recording. Susan finds that this system works extremely well. Several of Media’s engineers and producers with gold albums to their credit came to the studio as untrained teenagers. Not the kind of place to rest on past achievements, the studio plans to use the talent on its staff for expansion. This includes a possible production organization that will offer arranging, new talent development, and sale of finished masters to record companies.

The formula behind the mystique seems to be a simple one: a combination of the finest recording equipment and total professionalism. Maybe that’s all there is to it—but it’s a formula that eludes all but the best.
CBS Records: Muscle in the Marketplace

Success for the recording artist today no longer hinges on individual talents alone. More often than not, a label's willingness to invest large sums in studio costs and advances and its ability to move hundreds of thousands of discs quickly and efficiently into the marketplace are the key ingredients in making or breaking a career. It is understandable, then, that competition among record companies is fierce. Those that are smaller and/or privately owned are pitted against recording conglomerates, but both sides are equally pressured by the public's changing musical tastes and in-house need to turn a profit. And the ability of a label to perform as a marketing/a&r/sales force takes on an added importance when you consider that the rewards for performer and label alike can reach into the millions of dollars.

At CBS Records, where the emphasis on marketing expertise has grown steadily in the past decade, the track record is impressive, though subject to criticism. Claims that CBS is one of the better labels if not the best when it comes to producing and selling records are often countered by charges that the company uses its financial muscle to sign and promote acts in an overly aggressive way, sometimes unfair to the competition. Label executives scoff at the latter notion, citing that market demands require an aggressive stance on the part of all record companies. They add that commitments to their artists preclude anything short of an all-out effort.

Called home by a number of top-name recording acts (Bob Dylan, Earth, Wind & Fire, Andy Williams, Paul Simon, Barbra Streisand, Aerosmith, Charlie Rich, Chicago, and Neil Diamond among them), CBS has grown from its founding as the Columbia Phonograph Company in 1889 to a point where today its shaping of musical tastes is felt virtually around the world. Internationally, more than twenty-three subsidiary and/or joint-venture operations and seventeen licensees offer CBS product, while at home the listening public is given its choice of music and artists on Columbia, Epic, several custom labels (smaller recording operations that pact with CBS for marketing, promotion, and sale of their product via CBS branch outlets around the country), and the Los Angeles-based Portrait label. Portrait, unveiled last summer, is the first in-house pop label created at CBS since Epic's founding in 1955.

Roster checks and balances

While corporate rationale behind Portrait was to "fully establish CBS as a two-coast record company," some observers have opined that the label's main function is to lift weight off what they see as overcrowded artist rosters on both Columbia and Epic, especially in light of CBS's having signed more than one hundred new acts in the last year and a half. CBS execs strongly deny the theory. They say that Portrait is designed to strengthen West Coast presence and that the label will operate with only a small, select roster. (Debut signings to Portrait were ex-Guess Who leader Burton Cummings and Joan Baez, whose final album on A&M was released this past fall.)

Bruce Lundvall, president of the domestic CBS Records Division, explains that while the company has inked a host of new talent—most of whom already have established market identity—the actual size of its artist roster has not grown appreciably in the past year. Constant review and trimming of those acts that do not sell is the balancing point. Lundvall also notes that CBS's closest competitor, the WEA Group (Warner Bros., Elektra/Asylum/Nonesuch, and Atlantic), signed approximately the same number of acts during the period.

Making the million-seller

This move to sign acts with consumer recognition from previous label affiliations is based on a CBS belief (and confidence) that its marketing setup can generate substantial sales gains over those the artist may have produced in the past. In the words of Walter Yetnikoff, CBS Records Group president: "Record for record, given equal artistic input, we will outsell by far any other company." Competitors may wince at the statement, and the skeptical may question it, but to the artist, personal manager, and record store owner. Yetnikoff's words bear the ring of truth, backed by the ring of the cash register. In 1975 CBS produced approximately fifty gold records, and last year's tally runs a close second with a total of forty. Sales at CBS for each of the years were in the hundreds of millions of dollars.

Yetnikoff's viewpoint is that CBS is not interested in artists in the pop/contemporary field who in the end would be selling no more than 100,000 units per album. He stresses the words "in the end." The goal is to work with acts who have the upside potential of going gold. When not signing newly formed acts, the company goes after established artists with a base audience who can initially sell anywhere from 100,000 to 300,000 units per album. The idea is to then turn the act into a million-seller.

More often than not, this doesn't happen overnight. But CBS's policy, says Lundvall, is to "stick with our artists if we
CBS RECORDS GROUP
Walter Yetnikoff, President

CBS INTERNATIONAL
Dick Asher, President

INTERNATIONAL PUBLISHING
Lou Raguso, Director

COLUMBIA SPECIAL PRODUCTS
Al Shulman, VP

EPIC/CBS ASSOC. LABELS
Ron Alexenburg, Senior VP

PORTRAIT RECORDS
Larry Harris, VP & Gen. Mgr.

CBS MANUFACTURING
(Record pressing)
Albert Earl, VP

Collectors' Series

PRODUCTION DEAL
(Company sells finished master to Epic; logo does not appear on product.)

CUSTOM DISTRIBUTED LABELS
(Label maintains own identity on product.)

FULL MOON RECORDS
Irv Azoff
Dan Fogelberg

JOINT LOGO DEAL
(Company shares label credit with Epic on all product.)

TREE INTERNATIONAL RECORDS
Jack Stapp & Buddy Killen
Joe Tex

SWEET CITY RECORDS
Herb & Mike Belkin
Wild Cherry

KIRSHNER RECORDS
Don Kirshner
Kansas
Elliott Randall

T-NECK RECORDS
Isley Brothers

CARIBOU RECORDS
James Guercio
L.A. Express
Dennis Wilson

VIRGIN RECORDS
Richard Branson, U.K.
Charles Levison, U.S.
Boxer / U-Roy
believe in them." He cites Boz Scaggs, with the label for six years (three albums) before "Silk Degrees" took off and became his first million-seller.

Yetnikoff backs Lundvall's viewpoint on artist development: "You can't bend artists to the marketplace. You have to let them mature into the type of performer you are looking for."

Occasionally, the artist without any market identity is signed by CBS, proving that the one-in-a-million shot can happen. An unsolicited demo tape came into the office from the group Boston and what resulted was a contract with Epic and a true success story. Boston sold more than 300,000 units of its debut album in three and a half weeks. "We're basically all armchair a&r people at CBS," says Lundvall, "from people in the promotion department, the accounting department, to the salesmen and the actual a&r staffers."

He feels it is important to constantly be on the lookout for something new, good, and nonderivative.

"We do listen to everything sent in, and we are looking for new artists," he says, "but it is rare when something like what happened with Boston occurs." In all but a few cases, label deals are worked out through personal managers and/or lawyers.

Notably, CBS backs its a&r decisions (and artists) with considerable marketing research and execution. Very few weeks go by when label staffers aren't in the field reviewing buying trends, musical tastes, reactions to pricing, radio station programming, etc. From store displays to press parties to radio, television, and print advertising, the dollar commitment is indeed enormous—enough so that every release has a detailed marketing plan in writing before it is shipped.

The marketing of records and tapes has become "very sophisticated" in recent years, Yetnikoff says. Adding that one area to watch will be the increased use of television as an advertising medium by CBS.

The apparatus is there: the CBS branch offices, the diversified musical approach, the custom label operation affording broader scope, the marketing punch, and the individual label rosters, each with its share of talent gone gold. With good cause, many artists would give a great deal to have the CBS marketing commitment backing their musical message.

[Next month, Backbeat will take an inside look at the successful operation of a smaller, independent record company.]
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CIRCLE 11 ON READER-SERVICE CARD
Flanging, a sound effect that has been described as “playing through a jet engine” or “turning the sound inside out,” has become increasingly popular with rock musicians over the last few years. Early in the Sixties it was achieved by feeding the same signal through two tape recorders to a combined output. The speed of one deck was varied by gently thumbing the flange (hence the term “flanging”) of its supply reel. The flanged output signal was delayed by a few milliseconds, and as it was combined with the other machine’s output it created some unusual, and often pleasant, sonic effects.

The recent availability of digital and analogue time-delay circuitry has enabled manufacturers to create this effect without the use of tape decks. Flangers, phasers, and time-delay systems range in price from $50 to $50,000, and the quality range is as wide.

The Electric Mistress. This device from Electro-Harmonix, advertised as a flanger, produces additional sounds not available from true flanging as described above. Adjustable by means of three knobs (rate, range, and color), the Electric Mistress can enhance or change the sound of your instrument dramatically. I played a Fender Rhodes electric piano through our review sample and, although somewhat noisy, it produced a nice-sounding chime effect. With the rate and range controls wide open, the speed and depth of the effect almost completely masked the Fender’s original sound.

We did some further testing on a rock recording session with guitarists John Tropea and Jeff Miranov. Unfortunately the Mistress was excessively noisy when inserted into the line between the guitar and either of the two different Fender Twin Reverb amps. Most annoying was the leakage from a swept oscillator, which could be varied in rate but not silenced. When we finally did cut the record, we had to substitute a quieter flanger.

The housing is less than impressive—a light-guage metal case with a plastic slide switch. The circuit board inside is sloppily constructed, using enough solder approach, feeling that speaker-cabinet vibrations will sooner or later take their toll on any electronics contained in the same enclosure.

With the new Control Unit 1520, Barcus-Berry seems to be following a middle-of-the-road course. It is a preamplifier system, designed for use with the company’s 1600 Series of power speaker modules. Because each module contains its own power amplifier, the 1520, with its wide range of tone controls and special effects, is designed as a separate component and may be placed some distance from the speaker module. Thus the musician does not have to sit on top of his own speaker to reach the controls.

The Control Unit has a lot going for it. The instrument input section has a sensitivity control before the volume control to compensate for differing output levels from other instruments. With the help of Phil Kapp and Hector Centeno of Terminal Music in Manhattan, we tried a Fender Stratocaster guitar and a Gibson Howard Roberts model through the 1520 and its companion Model 1601 power speaker module. The tone controls were excellent. In addition to the usual bass and treble, there is a midrange equalizer that is adjustable in frequency from 300 to 500 Hz. The reverb circuit has the usual volume pot and an additional control for decay time. (The latter seems to vary only from long to very long, so its usefulness is somewhat limited.) The 1520 has a built-in phase shifter that sounds good and eliminates the need for another pedal and attendant cords. There is also an “expander” that extends the range of the bass and treble...
controls. Other features include an accessory mixer input, a tape input with its own volume control (for mixing prerecorded sounds with the live ones you're making), a separate echo send/receive patch for inserting delay devices, another footswitch patch for various pedal-operated devices, and four separate output jacks for tape recorder, headphones, microphone line, and power amplifier. A convenience AC outlet is also provided on the back panel.

When used with the 1601 speaker module, the system worked beautifully at lower playing levels, yielding a clean sound with even response over a wide range. At louder levels, the sound was marred by some distortion, despite our efforts to eliminate it by varying the ratios of guitar signal, sensitivity, and input volume. This unit has a built-in phaser but lacks some common rock & roll features like a "bright" switch and multiple instrument inputs, so it seems to have been designed for use by lighter players.

With the sound so clean at low volumes, the 1520 should make a nice amp for the jazz or studio musician, or for small clubs and background musings. Manufacturer's specifications are as follows: Frequency response, \( \pm 1 \, \text{dB} \), 100 Hz to 20 kHz; total harmonic distortion, 0.25%; 100 Hz to 20 kHz; input sensitivity control, 20-dB range. The suggested list price of the 1520 is $247.50; it weighs 13 pounds.

**Novaline Concert 88**
The 88 is a full keyboard electric piano, topping a line of smaller keyboards from this company. It is simple to operate, with only an on/off switch and volume control on the front panel. The underside provides an accessory input jack and an output jack that allows the use of an external amplifier, more powerful than the one built into the Concert 88. The keyboard action is smooth and even; it has a pleasant sound, and the tuning remains stable. It does sound like an electronic instrument, which makes the company's claim of "truer piano sound" somewhat overenthusiastic. As with most of the more popular electric pianos of the day, the Novaline 88 has a sound of its own, and it may be used where a Fender Rhodes, for instance, might not be desirable due to its limited color possibilities. As a bonus, the sound does not distort when the keys are hit hard—a common fault with electric keyboards.

Novaline Concert 88 comes self-contained with a sustain pedal, carrying case, and rather spindly collapsible legs. It weighs 58 pounds and, with the internal amplifier, costs $1,250. The 88S, without amplifier, costs $1,150.

**Omec Digital Amplifier**
Last month I discussed recent advances in integrated circuitry and the coming availability of instant information retrieval for the everyday consumer. Well, it's coming faster than I thought. Orange Musical and Electronic Corp. of England has announced the Omec Digital Amplifier, scheduled for spring delivery in the U.S. (No samples were available to us at press time.)

The Omec is the first of its kind. No more volume controls, tone controls, potentiometers, or mechanical switches. The Omec uses digital memory circuitry that the player programs through a front-panel control keyboard. The memory circuits allow any one of four preset programs to be recalled instantly at the touch of a selector—and the choice of program is displayed on the front panel. Alterations to the volume/equalization setting can be made while playing, and these are automatically incorporated into the memory circuits when the channel is changed. Tone controls are said to have a 36-dB range for bass, midrange, and treble, and the spring reverb is equalized. Three types of distortion are available from the unit, which contains a limiter-compressor that should deliver a distortion-free sustain, if desired. Omec claims that each of the four channels can be programmed to yield 806,737 sound combinations—which ought to be enough to keep anyone busy—and any of these can be duplicated at a later time by noting the settings that were needed to create them. The Omec Digital Amplifier (which, by the way, does not come with a speaker cabinet) will be distributed in this country by International Musical Instruments. Suggested list price is $995.

**Maestro Sound Products**
Maestro Sound Products has introduced a new concept in foot-pedal sound-processing devices. Unlike other pedals, these allow the musician to control all functions with his foot, eliminating the need to give up the use of one hand to adjust the effects. Each of the four new pedals is housed in extruded aluminum and solid die-cast zinc, affording durability and sufficient weight so as not to creep across the stage. Rotary pots at the housing sides are large enough to be manipulated by the foot, and the lettering is easily visible to the standing musician.

**Maestro Stage Phaser (MPP-1)**
This is a six-stage phaser with variable speed and depth control operated by the foot. A center switch makes it possible to select either of two preset phasing speeds. A status light indicates whether or not the phasing effect is in circuit. The control wheels at the side light up when the accessory battery eliminator is used. Output noise is -82 dBm, insertion loss, 0 dB. Suggested retail price: $149.95.

**Maestro Fuzz (MFZ-1)**
This distortion device has been designed to provide a wide range of control over a full complement of fuzz voicings. One drive foot-control knob adjusts the intensity of the fuzz effect produced by low-order harmonic distortion. The second knob is for volume adjustment. Maximum output level is +5 dBm; input noise, -100 dBm. Suggested retail price is $49.95.

**Maestro Fuzztainer (MFZT-1)**
In this device Maestro has added a sustainer (compressor) to the basic fuzz pedal. In addition, a foot selector switch gives pure sustain, soft fuzz, or hard fuzz. When used with battery eliminator the foot controls light up and a status light indicates whether the unit is on or off. Maximum sustain (compression) is 45 dB. Compression threshold is listed at -55 dBm, compressor attack time at 10 milliseconds, and compressor release time at 500 milliseconds. Suggested retail price is $79.95.
Creative Technology!

The MXR Compander and Stereo Graphic Equalizer provide you with the ultimate in creative sounds. The MXR Compander is a noise reduction device capable of doubling the dynamic range of most open reel and cassette tape decks, allowing professional results in home recording. In operation the Compander compresses the dynamic range of the signal going onto the tape and expands the dynamic range upon playback. With the MXR Compander noise is reduced enabling the softest sounds to be heard, while musical peaks can be reproduced without distortion.

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Both the Compander and Equalizer are compact, stylish and handsomely packaged in black anodized aluminum with walnut side panels. Their design and circuitry will complement any modern Hi-Fi system. The MXR Compander is attractively priced at $129.95 and its companion the MXR Stereo Graphic Equalizer at $195.95.

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MXR Consumer Products Group
Having dramatically extended the scope and scale of her self-produced recording style since 1973, Joni Mitchell now executes an equally radical retraction of that context on “Hejira” to again explore the small ensemble setting. If that sounds like one step forward, one step back, it’s not. Melodically and instrumentally, the new songs revise her earlier, more intimate studio approach, but through impressionistic arrangements and Mitchell’s subtle but pervasive production coloring (achieved with engineer and longtime coproducer Henry Lewy), the resulting mood and perspective achieve a distinctive unity.

For those admirers gained during her commercial crest (“Court and Spark”), the move may prove jarring. Yet Mitchell’s return to a more modest framework was anticipated in last year’s experimental “The Hissing of Summer Lawns.” In “Court and Spark,” a lavish and richly detailed orchestral emphasis, complemented by more aggressive rhythm playing and expansive vocal harmonies, charged her songs with cinematic intensity, underscoring the ongoing conflict between romantic mythology and the darker lessons of experience central to much of Mitchell’s work. The evolution of that thematic issue influenced the more restrained, yet intricate jazz settings of “Hissing,” which cooled its predecessor’s passionate pop dynamics to comply with a looser, less structured melodic style dictated by the artist’s increasingly convoluted narrative stance.

On “Hejira,” that cooling process continues, coupled with a revived melodic definition that shares the evocative modal harmonic sense visible in her writing. The session crew has been minimized to a basic handful of elements, all texturally conceived: Rhythm sections are reined to a nearly subliminal yet elastic pulse, solos are submerged into the fluid, massed rhythm guitars played by Mitchell (who makes judicious use of electronics to achieve a rounded, thicker tone), and wind instruments and percussion are similarly overlaid to emphasize a total harmonic shape rather than melodic detail.

The balance between a modal compositional focus and the abstracted instrumental filigree provided by her support (with guitarist Larry Carlton, acoustic bassist Jaco Pastorius, and percussionists Bobbye Hall and Victor Feldman standing out) remains coherent throughout, making the LP’s most immediate impact a cumulative one.

The songs treat familiar Mitchell motifs—brief lovers encountered as demonic agents for spiritual release, friends reunited across cultural distances, self-reliant heroines still grappling with the chains of sexual and romantic convention—both symbolically and in direct narratives. While Mitchell’s perspective is closer to “Blue” and “For Joni Mitchell: Hejira. Henry Lewy, producer; musical direction by Joni Mitchell. Asylum 7E 1087, $6.98. Tape: TC5 1087, TC8 1087, $7.97.

Joni Mitchell’s “Hejira”
the Roses" in its confessional intimacy, there are glimpses of the more journalistic sense of detail and characterization explored on "Hissing," and the combination makes the songs more emotionally engaging than the last album's elaborately visualized scenes. The elegiac Amelia and Refuge of the Roads echo the artist's often vehement rejection of mundane social convention and white-collar materialism—the skyscraper wasteland that has become a prominent feature in her emotional landscape—but the current vignettes reflect a greater compassion than the often embittered tableaux of "Hissing."

"Hejira" is a risk for Joni Mitchell, even in the afterglow of international acceptance at the broadest level, for the subdued intensity of these new performances demands far more from her audience than the heady romantic bloom of her earliest rock and progressive country fans. Yet the risk is well taken. This album reaffirms Mitchell's commitment to a more intimately conveyed and humanly scaled approach to her psychic and emotional odysseys, an approach that here yields poetic and lyrical depth worth the risky commercial odds.

SAM SUTHERLAND

50 Years of Jazz Guitar. Michael Bennett, producer. Columbia CG 33566. $9.98. A fifty-year survey of jazz guitar on record that goes back to 1921, as this set does, has to be stretching things a bit. And Michael Bennett, who produced this adventurous and revealing collection, seems to admit as much by opening with a 1921 recording of an octo-cord (a rarely used eight-string guitar) and immediately jumping to 1927 and '28 to consider the first significant jazz guitarist, Lonnie Johnson and Eddie Lang. From here to the set's terminal point, 1971, Bennett manages to include most of the major guitarists, although there are some notable absences in the '50s and '60s, such as Wes Montgomery, Tal Farlow, Jim Hall, Barney Kessel. None of whose records were available to him.

But the earlier history is documented appropriately with pieces by Dick McDonough and Carl Kress, Django Reinhardt, Teddy Bunn, George Van Eps, and Charlie Christian (including a sampling by the pioneer electric guitarist, Eddie Durham, who inspired Christian to switch from piano to guitar). Along with these obvious milestones, Bennett has put together a fascinating array of guitarists who labored in virtual anonymity. Joe Soda, for example, was a striking, Reinhardt- inspired guitarist of the mid-'30s, Coco Heimal, of Candy and Coco, swings lightly through a piece on which Gene Austin (the My Blue Heaven crooner) plays some rugged piano; Leon McAllister, another early electric guitarist, blazes through the Jimmie Lunceford hit White Heat with Bob Wills' Texas Playboys; and, of a later vintage, Hank Garland, a country guitarist of the '50s, shows that he also had a strong jazz style. The great merit of this set, aside from the values of the individual performances, is that it reveals a much broader and deeper scope for the jazz guitar than even reasonably interested fans might have been aware of. J.S.W.

Grupo Folklorico y Experimental Nuevazorquino: Lo Dice Todo. Rene Lopez & Andy Kaufman, producers. Salsoul SAL 4110, $5.98. Tape: SRT 4110, $6.98. The Cuban-based hot Latin style called salsa has become so integrated that the New York and Experimental Group is aptly named. Although the group is composed of some of the hippest musicians in the field, the extraordinary variety of its second album derives partly from the very wealth and cohesion of the Latin tradition itself. One number—Cinco en Uno Callejero—fuses rhythms and melodies from Cuba, Brazil, Puerto Rico, and the Dominican Republic. Another is a Brazilian samba, more punchy by far than the glancing, oblique bossa nova. But the Cuban-based numbers dominate the album and are richness enough, spanning classic Cuban country picking on the guitar-like tres, high Hispanic singing-macho-romantic without sentimentality—and the quite different but equally classic voices and drums of the Afro-Cuban guaguanco, a form whose melodies are as African as its percussion.

And the performances! Masterly vocal improvisation from Henry Alvarez and Virgilio Marti, ravishing trumpet from "Chocolaté" Armenteros in the lyrical Cuban solo style that blends Roy Eldridge and the bulling, Don Gonzalo's flute weaving in and out of stormy ensemble brass like golden lightning; Bobby Paunetto's avant-garde jazz arrangement in Cora el Bionche, Alfredo Delate's violin showing the bluegrass players what Cuba knows about down-home fiddle. Armenteros and Don Gonzalo come from the Cuban era that fueled U.S. Latin music's 1940s and 1950s Golden Age: Delate and Paunetto are New York Latinos with avant-garde instincts. All four are as easy in jazz as in salsa. Their music—and that of everyone on the album—can only be characterized as avant-garde traditionalism. This very fusion makes "Lo Dice Todo" one of those rare recordings that necessitates no less than a rave review. J.S.R.

Emmylou Harris: Luxury Liner. Brian Ahern, producer. Warner Bros. BS 2998 $6.98. Tape: A M5 2998, MB 2998. $7.97. With her third album Emmylou Harris may have finally laid to rest her audience's hopes for a crossover into pop. Harris sings country songs, but her earlier work as a folk interpreter and subsequent rebirth as the late Gram Parsons' protegee/singing partner impelled her earliest rock and progressive country fans to expect an ongoing stylistic revision over her faithful, immaculate country interpretations.

That view would render "Luxury Liner" a holding action. And in that respect the new album follows the patterns of its predecessors in theme, musical setting, and choice of material. The Louvin Brothers, Parsons himself, and Rodney Crowell are again chief sources. Harris' superb Hot Band and Brian Ahern's crisp yet naturalistic production dovetail seamlessly with her earlier recordings. Yet these ten new performances prove as fresh and engaging as the last set, and as a former charter member of the Harris-For-Popdom contingent I find myself defecting at last to the country side. One decisive element is a subtle but pervasive new strength to an already potent vocal technique. Instead of gratuitous concessions to pop fashion, Harris offers less obvious but more significant revisions of her recorded personality: The purity and true pitch that have always given her voice a sweet lyricism are here balanced with emotional effects new to her style. The faster, rockabilly-tinted songs—Parsons' title tune and Chuck Berry's (You Never Can Tell) C'esi la Vie—display a toughness and power only hinted at before. Harris is letting her style respond more sensitively to the emotional force of each song, rather than the dictates of melody and phrasing. On the title cut she executes the urgent chorus with both precision and passion; on the Parsons/ Ethridge She, purity of tone is sacrificed for an affecting huskiness that cancels earlier reservations about her girlish timbre.

"You're Supposed to Be Feeling Good" summarizes this new breadth in its smooth shift from delicate verse to dynamic chorus. The song is the album's one exception to fairly straightforward country rhythms and melodies, and moves with supple, superevoked momentum. Yet Harris and Ahern reinforce their carefully developed sense of style by including a couple of pure country classics, notably the Louvin's When I Stop Dreaming and A. P. Carter's Hello Stranger.

Unifying the work is Harris' underlying thematic intelligence, and a vivid song sense shared with producer Ahern. She breaks with cowboy-song tradition
George Harrison: Thirty-Three & 1/3.

George Harrison, producer. Dark Horse DH 3005. $6.98. Tape: • M5 3005. • M8 3005. $7.97.

"Thirty-Three & 1/3" is being billed as George Harrison's idea of a fun record. It does have a couple of fun songs: This Song and Crackerbox Palace, the former a catchy piece of fluff, the latter a zany parody. But it also has a lot of semi-listenable dreck—some of it pallid, some of it self-righteous and stupid.

There may be a religious movement somewhere that inspires songs of beauty and light, but Harrison has not found it for all of his flirtation with Eastern mysticism. There may be acquaintances somewhere who inspire music of strength and purpose, but Harrison hasn't found them either. Instead he is back with Gary Wright, Billy Preston, and Tom Scott, mediocrities every one. He has locked himself into an environment in which sloppy music and sophomoric lyrics become good enough. Like every Harrison album since "Concert for Bangladesh," this record couples the kind of juvenile self-discoveries that used to characterize Moody Blues songs ("It's easier to tell a lie than it is to tell the truth"). With the kind of crooning that follows extended bouts of psychic self-flagellation.

George Harrison- trying hard to have a good time

Crackerbox Palace proves that Harrison is still capable of giving a good time, but the rest of the album suggests he's seldom capable of having one.

Murray McLauchlan: Boulevard. Murray McLauchlan & Berne Finklestein, producers. True North LTN 9423. $6.98. Tape: • ZCT 9423. • 18T 9423. $7.98.

"Boulevard" is the sixth album by this distinguished Canadian singer-songwriter, who has yet to receive due recognition in the U.S. Like his fellow countryman, Gordon Lightfoot, Murray McLauchlan writes and sings a folk-oriented style of pop. But where Lightfoot content to evoke the troubador's pietistic existence with a glib bittersweetness, McLauchlan is much rougher-edged and finally a more compelling artist.

"Boulevard" presents a mercilessly unsentimental pageant of Canadian working-class life peopled with character types evoked by McLauchlan in a very terse, emotionally charged language. To the psychotic killer in Met You at the Bottom McLauchlan says: "Everybody loves a loser/ They want to see him pay his dues/ Everybody loves a loser/ But they don't want to stand in his shoes." In As Lonely as You, he rejects a lonesome prostitute: "I can't stand to see you/ I can't look when you cry/ I can't help you no how/ I'm too selfish to try." Getting Harder to Get Along, Train Song, and On the Boulevard are driven by similar feelings of rage and futility. They present a morbidly realistic view of life in which everything appears to be in a state of spiritual and physical deterioration.

This is powerful stuff because McLauchlan avoids the trap of self pity even as he explores the limits of compassion and emotional charity. His bluntness bars any impulse toward sentimentality. His strained but not unattractive voice, which resembles a world-weary Arlo Guthrie, complements the bleakness of the material. "Boulevard" is also McLauchlan's first "rock" album in that it is electronically, not acoustically, based. It recruits a respected Canadian session band, The Silver Tractors, whose music sounds uncomfortably crude on first listening, but subsequently translates into rough and muscular. Together, the singer, material, and band forge an album that comes close to the summit of neorealism in modern folk rock.

Phil Ochs: Chords of Fame. Michael Ochs, compiler. A&M SP 4399. $6.98. Tape: • CS 4399. • BT 4399. $7.98.

"Chords of Fame" is a two-record career retrospective of the late folksinger Phil Ochs, and contains an affectionate remembrance by poet Ed Sanders, numerous photographs, and twenty-four sides—some of them released for the first time. Though the portrait they fix is of a large talent perpetually frustrated by untainable artistic ambitions, it also reaffirms that Ochs was the best political-topical songwriter of the early '60s and an important influence on Don McLean and John Denver. Ochs' most famous offerings like I Ain't Marchin' Anymore, have a simple formal integrity and passionate wit that made them the most persuasive protest songs of the period.

Continued on page 146
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Michael Franks Is No Three-Chord Composer

It's been a long time since it was fashionable in pop music to sing softly, especially if you don't carry a big shuck. Because of our affection (affliction, some would say) for high energy and larger-than-life statements, a lot of fine performers—Bobby Dorough, Mose Allison, and (sometimes) Lani Hall come to mind—have been pretty much relegated to the backwaters.

About six months ago I began to hear a couple of laid-back songs on the radio that captured my attention. One was about a girl who cooked terrific eggplant and had a "Gioconda kind of dirty look"; the other described the problems the singer had with his lady's "always froze...Popsicle Toes." The songwriter, I soon discovered, was named Michael Franks, and the songs were from a not very well known album called "The Art of Tea" (Reprise MS 2230).

Okay. In the context of social upheaval in China, oil embargoes in the Middle East, and the expectation of an imminent 8.5 - on - the - Richter - Scale earthquake in the San Fernando Valley, songs about eggplant and cold feet may not seem terribly significant. Even so I'll bet a lot of us can relate at least as comfortably to a song about a lady who's "got the nicest North America/This sailor ever saw" as we can to the purging of Chou Chen or the latest gossip from the sidewalks of Asbury Park.

Franks has a new album out now, comfortably, if a bit ambiguously, titled "Sleeping Gypsy." Like "The Art of Tea," it probably has its greatest appeal to the specialized tastes of those listeners who are willing to meet a performer half way. Franks doesn't knock you out, doesn't overwhelm you, doesn't grab you with cheap sentimentality, doesn't even seem to be reaching out. He simply sings his songs with the cool directness one associates with Dorough or Joao Gilberto, telling us, in essence, "Here they are, folks, take what you can from them." In and around his vocals the space is airy and open, allowing ample room for windswept, soaring jazz improvisations from such stellar players as alto saxophonist Dave Sanborn, tenor saxophonist Mike Brecker, pianists Joe Sample and Joao Donato, and guitarist Larry Carlton.

The material is what makes the album special. Without his songs, Franks would be a delightful performer, to be sure, but with them, he is as ready to happen as Pheobe Snow was when she recorded Poetry Man. Like Snow, Franks moves easily across the line that once separated jazz from pop (and now seems increasingly easily breached) and his sensibilities embrace both music and lyrics.

He is no more a three-chord composer than he is a rhymer of simple couplets. Yet he has the unique gift of epigrammatic simplicity—a gift that all fine songwriters must have. It is a deceptive simplicity. In Chain Reaction he sings, "What good is your song if it ain't in my key/Loneliness makes you strong, only love makes you free." Here he is at least as axiomatic as Kris Kristofferson's statement "Freedom's just another word for nothing left to lose," but in both cases the undercurrent of meaning is deeper than the surface indicates.

And Franks rarely allows himself to become sappily romantic. Every time the precipice of sentimentality draws too near, he deftly spins away from it with a totally unpredictable rush of whimsy: "I hear from my ex. on the back of my checks/It just ain't like Cole Porter/It's just all too short order." Right to the point—no phony humility there.

A few of the pieces on "Sleeping Gypsy" were recorded in Brazil. One is aptly titled Down in Brazil; others are Bwana He No Home (with a super piano solo by Donato) and Antonio. Curiously, these are the songs that—despite their light, bossa-nova qualities—tend to be overpowered by ponderous rhythm tracks. (One of the problems, I suspect, is that a conga drum is used to accent, rather than augment, the already strong bass lines.)

Fortunately there are no such hazards on any of the others. Don't Be Blue, with its swingy, blues-style march tempo, features a fine, double-time alto solo from Dave Sanborn (and another epigrammatic line: "Everyone is lost until they're found"). Lady Wants to Know, a wistful tune about Daddy (who "plays the ashtray") and Baby (who's "just like Miles") and lady (who's "just like Helen when she smiles") is energized by Mike Brecker's typically strong tenor saxophone.

Continued on page 147
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The incredible power and impact of Sidney Bechet's soprano saxophone bursts out of these 1945 and 1947 sessions for Mezz Mezzrow's King Jazz label, overwhelming almost everyone around him. Fortunately he all but wipes out Mezzrow's piping clarinet, but Sammy Price's piano, a positive and joyful force, deservedly shares space. Hot Lips Page is present for a few cuts but his trumpet is largely obscured by Pleasant Joe's singing or Mezzrow's audacious attempts to play lead.
J.S.W.

Two of her earliest sessions (1958 and 1960) show Carter as far more accessible in the Sarah Vaughan/Billie Holiday genre than in the spiky, prickly manner she has developed since. Wynton Kelly's superb piano and Benny Golson's strong tenor saxophone provide a loose, easy accompaniment on the 1958 recordings, but those from 1960 have a big studio band and arrangements that often lock Carter into banality. The voice is consistently impressive—full, rich, and flexible, with a gorgeous texture in the bottom notes.
J.S.W.

This is unpretentious, orderly jamming by a sextet that swings as a whole and is spurred by Sweets Edison's biting solos and Plas Johnson's arrogant tenor sax. Most of the material is original and of more than average substance, but the high point is the standard But Beautiful, where Ray Brown's plucked bass solo is so richly sonorous that it almost sounds as if it were bowed.
J.S.W.

Gil Scott-Heron and Brian Jackson: It's Your World. Gil Scott-Heron and Brian Jackson, producers, Arista AE 5001, $9.98 (two discs).
Gil Scott-Heron is such a dynamic performer that one tends to overlook the way his powerful lyric messages usually overpower the music that should support them. This collection of new and old Scott-Heron pieces (there is a fine version of his now-classic The Bottle and a hilariously witty rap in which he deals with the Bicentennial) was gathered from both concert and studio performances. The location doesn't seem to matter. Scott-Heron's effervescent energies persist in breaking through, with or without an audience. But the horn solos, which get too much space, are never more than adequate, and the hard cooking rhythm section never gets to play anything other than the most rudimentary harmonic vamps. Still, if you're not concerned about having a particularly interesting jazz experience, Scott-Heron has much to say worth hearing.
D.H.

Hubert Laws: Romeo & Juliet. Bob James, producer.

Columbia 34330, $6.98. Tape: 80 PCT 34330, 87 PCA 34330, $7.98.
It was inevitable. Beethoven's Fifth made the charts as a disco hit, so why not Tchaikovsky—and especially Romeo and Juliet, with its familiar, soaring melody. So here it is, with all the polished slickness that can be mustered up by professionals like Laws and producer/arranger Bob James. Is it well done? You bet. Is it musical? Ah, well that's not exactly what they had in mind, folks, but it will keep your feet moving. And so will three of the other four tracks—all of them too long for listening, but just right for wallpaper disco jazz. Only on Ravel's Forlane do we get a chance—mild though it may be—to hear Laws grapple with a piece of music that places a few mild demands on his considerable talents.
D.H.

Mangione sounds a lot better here than he has on past recordings. His great strength, for this listener, is as an inventive jazz improver. For once he has allowed himself to be a bit more of just that, with a merciful reduction (but still not enough) in the orchestral bombast that usually dominates his work. Given the space to play, he knows what to do with it. He is aided enormously by a really super rhythm team that includes such gifted New York musicians as Bob Mann, John Tropea, Don Grönick, Tony Levin, Ralph McDonald, and Steve Gadd.
D.H.

Michael Mantler: The Hapless Child and Other Inscrutable Stories. Carla Bley, producer. Watt 4, $5.50 (New Music Distribution Service, 6 West 95th St., New York, N. Y. 10025). Michael Mantler, long associated with New York's jazz avant-garde, has set a formidable task for himself with these vocal/instrumental settings of six poems by Edward Gorey, sung by Robert Wyatt. Unfortunately, Mantler seems to have missed the point in Gorey's Lewis Carrollesque fantasies. Most are set—wrongly, I would say—in ponderously serious musical frames, completely at odds with the spooky mixture of scattered保利胡利 艺术与思想的迷思 which courses through the stories. The presence of such fine musicians as Steve Swallow and Jack DeJohnette in the accompanying group is virtually unnoticeable. Nor are matters helped by a tape mixdown that maintains a persistent, dense grayness.
D.H.

Teddy Wilson has been isolated in solo and trio situations for so long that one forgets what a marvelous ensemble pianist he is. With a sparkling sextet—Harry Edison's crisp trumpet, Vic Dickenson's sensuous trombone, arrangements and smooth soprano saxophone by Bob Wilber—Wilson plays in the groove that produced the superb Billie Holiday records of the 1930s. No vocals here; the instrumental solos carry it all the way.
J.S.W.
James Brown: Bodyheat.

James Brown, producer. Polydor PD 1-6093, $6.98. Tape: CTPD 1-6093, 8TPD 1-6093, $7.98.

The heart of soul is the gospel-based human voice. The powerhouse of funk is the rhythm section—more precisely, the bass guitar. Its repetitions are dance-oriented and a basic trend in modern Afro-American music. James Brown, a prime creator of funk, is also solidly rooted in the gospel sound. But both aspects get only a routine workout: "Bodyheat" is no "Cold Sweat."

Con-Funk-Shun. Ron Capone & Con-Funk-Shun, producers. Mercury SRM 1-1120, $6.98. Tape: MCR4 1-1120, 038 9518, $7.98.

This skilled assemblage of contemporary r&b and disco clichés gradually induces an itchy tedium. All of it is efficient, but none of it is individual. In a word, a con-kok-shun.


This is tight, punchy, professional funk from Donald Byrd's proteges. Good keyboard playing, blah singing, and a calculated air about the whole thing.

ARETHA

Ten Years of Gold. Atlantic SD 18204, $6.98. Tape: TC 18204, TP 18204, $7.97.

Here we have a decade of church-based soul pinnacles from one of our greatest glories before we lost her to Vegas. Cuts like Respect, Think, and Rocksteady make this record among the season's indispensables.


The Impressions' new lead singer Nate Evans has power but there are just too many similar male r&b groups out there. Standard backings and themes. Pleasant, professional, and, alas, ho hum.


Like its blood brother Parliament, Funkadelic's sci-fi humor fails to hide more authentic funk per stereo inch than ten rhythm & blues hyped heavies: tight guitar, real swing, brilliantly loony arrangements that draw from just about everywhere, some sharp musical satire, and a memorable ripoff of "For Elise" in the cut called Smokey. One song is titled If You Got Funk, You Got Style. Funkadelic got both.

Millie Jackson: Lovingly Yours. Brad Shapiro & Millie Jackson, producers. Spring SP 1-6712, $6.98. Tape: CTSP 1-6712, 8TP 1-6712, $7.98.

Millie Jackson has one of the finest voices around—deep, powerful, vibrant, and passionate beyond mere sexiness. She treats fairly standard material with the gully-low drive-'em-down that remains the guts of black popular music.


The other half of Funkadelic, this group is a little more jazz-oriented, equally swinging, equally sinister, and equally funny from its church-organ-voluntary opening to endless touches of parody and pastiche that never detract from the main thrust. I think they're brilliant.


And welcome. This is plain fun: a quirky blend of r&b, salsa, a general party-party spirit, and even some parody that includes a delicious Shirley-and-Lee '50s-style duet in Nothing Less than Happiness. Nothing's perfect, but at his best Sly achieves a combination of funk and stylishness that spells joy.


Womack is a blazing singer, out of the churches like most such and with more power than any two of his current rivals put together. His Muscle Shoals back up has real bite along with the studio pop-funk cliches. No real surprises here but plenty of meat.
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Continued from page 140

Ochs, who flourished in the shadow of Bob Dylan, wanted always to be a re-
spected poet and musician, as well as a journalist/singer/writer/rhetorician. But
artistic expression was painfully diffi-
cult for him. The sense of occasion that
elevated his cautionary American an-
them, Power and the Glory, forbade that
he approach metaphor intuitively. If
passionate wit came easily to Ochs, com-
passionate humor seldom came at all.

Still, this anthology shows that the ex-
pressive artist sometimes succeeded in
spite of himself. There but for Fortune
was set to a tune whose relaxed lyricism
outshone its rhetoric. The reflective,
nearly apolitical Changes anticipated the
dreamy singer-songwriter genre of the
early '70s. Pleasures of the Harbor, Cru-
ifixion, and Flower Lady, among others,
also had their share of beautiful images.

Outside a Small Circle of Friends holds
up as one of the most searching political
self-examinations ever written. And in
Chords of Fame, written and performed
in a country/rock style, Ochs ironically
recognized the disparity between the
folks he had been and the rock star he
longed to become by evoking his own fate
(alcoholism and suicide) in someone
else's biography.

It is doubly ironic that, from the stand-
point of production, Chords of Fame is
the album's only decent track. Else-
where, Ochs whines a half note to a
whole note flat against the worst ar-
rangements and sound settings imagin-
able. It is a shame that his legacy had to
be preserved this way.

S.H.

Hermeto Pascoal: Slaves Mass. Airto
Moreira, Flora Purim, & Dick Cutler,
producers. Warner Bros. BS 2980, $6.98.
Tapes: 0S 2980, MS 2980, M8 2980, 57.98.

Ah, now this is what jazz is all about.

Hermeto Pascoal, with the kind of vision
that too often has to come from an out-
sider (in this case, a Brazilian), has come
up with a record that touches all the
bases that jazz should touch—a veritable
synergism of contemporary sounds and
rhythms. He has done it without pom-
ousness (the frequent use of unusual
meters like 7/4 and 5/4 is done with nat-
urality, never headlined) and with a
persistent sense of humor—bits and
snatches of avant-garde techniques are
generally presented in appropriately
skeptical settings.

What does all this have to do with the
exuberant, gutsy, shouting, laughing,
crying music that is literally spilling
out of the album? A lot. Hermeto ob-
viously knows and feels the importance
of passion in his music, but he's no
dummy and doesn't depend upon num-
bining effects of repetition and volume to
make his points. This is music that makes
you feel, yes indeed, but it's music with

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substance, too. Cherry Jam is just that—a fiery jam session—but it is also a primer in how to structure and build in what is usually an extremely unstable, episodic format. Just Listen can be just marvelled at: Hermeto’s virtuosity as a pianist easily puts him in a class with some of Keith Jarrett’s finest outings. And there are others: the extremely theatrical mix of voices and instruments on Slaves Mass; the bright (and extremely difficult), etude-like Little Cry for Him; the melodic Mixing Pot and That Waltz. Good stuff, all of it. Welcome to jazz, Hermeto; it’s nice to hear you in action.


Kenny Rogers is an interpretive singer in country music’s modern mainstream whose effortlessly loping voice—masculine without machismo—finely matches the genre’s conversational understatement. This album covers much of the commercial country range and includes some of the best current songwriting, as well as some of the worst. Rogers can’t transcend the cliché-ridden lyrics of I Wasn’t Man Enough or Green Grass of Home. But his laconic pain works effectively in Laura (a masterly song about the bewilderment of a “good provider” who doesn’t know why he provides isn’t enough) and in Lucille, a jukebox ballad as taut and full of undercurrents as a classic short story.

Country music’s often ignored subversive side comes across in a couple of songs, Puttin’ in Overtime at Home, a pleasant paean to taking a day off work for dalliance, and The Son of Hickory Holler’s Tramp.

And the genre’s strong yet subtle sense of its own tradition puts much of the clout behind While I Play the Fiddle, a three-beats-down poor-me piece distinguished by sawing hoedown fiddle, a melody flavored with Mexican touches, and classic high-lonesome two-part vocal harmonies. Similarly, Lay Down Beside Me is a waltz of no great memory until Rogers lifts his voice and cuts through the melody with a series of sour mountain variations. Mother Country Music is also a superb song, with strong echoes of the high Appalachian sound that fueled bluegrass.


There are indications in this collection that Cliff Smalls has the potential for the best mainstream jazz group to come along in years. The combination of tight ensemble writing, a crisp, slightly stylized attack, and Small’s light-fingered, trickling piano is reminiscent of Eddie Heywood’s group of thirty years ago. Not surprisingly, Smalls’s keyboard style derives more from Earl Hines than from Heywood, since he played piano and trombone with Hines’s big band in the ’40s. As an arranger, Smalls’s sense of tonal color derives from Ellington. The sextet includes two genuine Ellingtonians in sax player Norris Turney (who has absorbed Johnny Hodges’s alto style) and trumpeter Money Johnson, so the Duke’s influence is felt more strongly here than it otherwise might be. In addition, trombonist Candy Ross has a broad, brash style that could have been at home in the Ellington band.

The showpiece of this set is On Green Dolphin Street. Over the past twenty years this tune has been run through the jazz mills so often that it’s practically threadbare. But Smalls dresses it in an imaginative arrangement: He opens exotically with rising and falling ensemble breaks surrounding his piano, then goes into a piano solo which develops in Hinesian fashion over a powerful bass figure, and ends with the horns singing softly in an Ellington mood.

Cliffo, an original blues, shows off his stylish (but scarcely stylized) piano in a laid-back mood while on Just One of Those Things he cuts loose over ensemble riffs. It’s an uneven set because some of the pieces boil down to a round of solos. Fats Waller’s gleeeful Stealin’ Apples is pumped out in stiff and starchy fashion, and an arrangement of Star Dust that opens with a brilliant verse and chorus, goes downhill through uninspired solos, ending with a dismal thud in a pretentious concerto-like keyboard flurry. But Dolphin Street alone allows a view of Smalls’s imaginative approach and gives this recording special distinction, and other material is provocative enough to take this group beyond a mere studio session.

Continued from page 142

Really Hope It’s You and Chain Reaction (as well as Lady) sound to me like strong candidates for success as singles. I don’t suppose it makes much difference that Franks has a master’s degree in contemporary culture and wrote a doctoral dissertation on “Contemporary Songwriting and How It Relates to Society” (!). He seems to have survived the whole experience rather well. It does matter that he is widely experienced, having run the gamut from teaching to providing music for such films as Count Your Bullets and Zandy’s Bride and songs for a Sonny Terry/Brownie McGhee album. And it also matters that he has paid as much attention to The lonious Monk and Cole Porter as he has to Bob Dylan. Why does it matter? Listen to his music and find out.

DON HECKMAN
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Books


This third volume of the Encyclopedia of Jazz, like its two predecessors, calls to mind the post office— one depends upon it. admires the collective effort that makes it possible, yet remains convinced that the job could be done better.

For all the surrounding essays, listings, and photographs (there are two-hundred of the latter), the book's raison d'être is the 1,400 capsule biographies that cover over 300 pages. Most are in standard format—date and place of birth: formal studies: lists of important jobs and associations by year: influences: poll victories and other awards: music festival, television, and film appearances: compositions and album appearances as leader or featured sideman. The length of each entry is more often determined by the amount of available information than the importance of the individual. Some of the detail is of questionable value— poll victories are good indicators of public taste, but participation in jazz festivals tells us more about George Wein than the artists—though the list of recordings, often chosen by the subjects themselves, should offer the greatest aid to inquisitive new listeners.

Qualitative judgment is apparently not the intent of the Encyclopedia and a variety of short-cut methods are used to convey a musician's essence, including quotes from other authorities, one-sentence capsules (e.g.: "Though understated by the public [Al Cohn's] playing is much admired by fellow musicians ", or the artist's own statement of purpose. Authors Feather and Gitler, who generally disdain the musics commonly labeled "avant-garde" and "jazz-rock," suggest their true feelings about performers from these genres by either leaving the praise to others or offering their own opinions. But the most bothersome cases are those in which no position is taken. (The excellent Tommy Flanagan and Hank Jones, to cite two men the authors admire, appear in their listings to be just two busy pianists.) Perhaps the current lack of consensus in the jazz world would inevitably doom a more judgment-oriented approach: after all, in the "Recommended Records of 1966-75" poll at the back of the book, where nine critics were given ten choices each, only seven artists (and five specific LPs) were named three or more times.

Omissions and lack of continuity are the book's real shortcomings. Many important new music players are missing (Donald Garrett, Steve McCall, Kalaparusha Maurice McIntyre, Pat Patrick, John Tchicai, etc.), but since the authors relate that "certain artists, protesting that they did not wish to be classified as jazz musicians, asked to be excluded," it is impossible to tell which cases are actual oversights. Even worse, to get the full history of those who are included and have been around for more than a decade, one must consult the original Encyclopedia of Jazz (revised edition published in 1960), the Encyclopedia of Jazz in the '60s (from 1966) and the present volume. A single volume would clearly be too cumbersome, but since it took ten years for an update and we're now faced with three books, the time would have been better spent consolidating the entries into two volumes.

There are additional problems: Certain biographies are already out of date (no mention of George Benson Superstar), some contain errors of fact (how could Leroy Jenkins play with Albert Ayler in 1971 when Ayler died in 1970?), and the appendices are of varying value (do we really need another long treatise on jazz education?). But I can't deny that I will consult the Encyclopedia regularly, or that there is a wealth of information here for listeners of varying interest.

BOB HUMENTHAI


For those who are tired of fanzine-flavored "who's who in pop music" books, this compilation of seventy-plus articles should prove a welcome change. The Rolling Stone Illustrated History of Rock & Roll takes a broad-brush-stroke look at rock's quarter-century history by way of contributions from some twenty-six working rock press colorists.

The ground covered ranges from perceptions of the genre's roots to glimpses of the Presley years, the heyday Sixties of the Beatles, and the eclecticism of the Seventies. Additional stops along the way include Top 40 radio, payola scandals. rock and motion pictures, the cross fertilization between British and U.S. artists, the emergence of black music as a commercial power to be reckoned with, musical regionalism, and rock festivals. The task is monumental. And considering the number of artists who span the life of rock & roll, the fact that due credit is given to most is admirable. Among
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periodicals & magazines


While this particular saga of American pop music does have its rewarding moments, the prevailing tone of less-than-objective negativity eventually trues patience. Possibly the reason is that All You Need Is Love is the basis for a future BBC documentary television project (Palmer is a British film director and journalist), and a consequent premium has been placed on spice for the home viewer.

At the very outset we are told, "Popular music is a paradigm of American culture. No one knows a song is good until the public says so—whereupon it can be stolen, reproduced, manufactured, and marketed for profit." The author's priorities and the summary fashion in which he tosses the blanket of mass appeal over aesthetic sensibilities warns that what's to come is primarily surface treatment, subject to interpretive scratching.

Most musical genres are covered (ragtime, blues, jazz, vaudville, swing, r & b, country, the Broadway musical, rock, etc.), and at times the historical anecdotes are both amusing and interesting, especially those provided by the all-star cast. Palmer turned to for research: Benny Goodman, Eubie Blake, Leonard Feather, Stephen Sondheim, and Dave Brubeck to name a few. But generally, Palmer moves cursory from artist to artist, period to period, seldom pausing for a connecting influence or deeper look into musical individuality. Too often he emphasizes ripffs, career disintegration, booze, drugs, and racism.

One of the few redeeming qualities is the fine pictorial layout; this should at least keep the coffee-table reader happy.

Continued from page 148
The Revolutionary

Wow & flutter: 0.04%. Signal/noise ratio: 62 dB.

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Sony Elcaset System

Frequency response: 25 Hz-22 kHz, ± 3 dB***

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