For years, Nakamichi has enjoyed a reputation for building the world's finest cassette deck.

Now Pioneer is introducing something Nakamichi won't enjoy at all: the Pioneer CT-F1000. A cassette deck that offers all the features and performance of Nakamichi's best cassette deck, at less than half the price.

PIONEER VS. NAKAMICHI:
THE HEAD TO HEAD COMPETITION.

The $1,650* Nakamichi 1000II and the $600* Pioneer CT-F1000 are both honest three headed cassette decks that let you monitor right off the tape as you record.

Both have separate Dolby systems for the playback and recording heads. So when you're making a recording with the Dolby on, you can monitor it exactly the same way.

Both have two motors to insure accurate tape speed.

Both feature solenoid logic controls that let you go from fast forward to reverse, or from play to record without punching the stop button, and without jamming the tape.

And both are filled with convenient items like automatic memories for going back to a selected spot on a tape, multiplex filters for making cleaner FM recordings, separate bias and equalization switches for getting the most out of different kinds of tape, and even a pitch control adjustment that lets you match the pitch of a cassette to the tuning of your guitar or piano.

A $1,000 GAP IN PRICE; NO GAP IN SOUND.

When we built the CT-F1000, however, we did more than match the Nakamichi's renowned features. We also matched its renowned performance.

Both machines boast totally inaudible total harmonic distortion levels of less than 1.5%.

Both have all but conquered the problem of wow and flutter. (An identical 0.05% for each machine.)

Both offer extremely impressive signal to noise ratios: 64 decibels Pioneer, 65 decibels Nakamichi. (At these levels we dare you to hear any noise at all, let alone any difference.)

And finally, where the CT-F1000 delivers a frequency response of 30 to 17,000 hertz, the Nakamichi deck goes from 35 to 20,000 hertz. (We offer a little more at the bottom; they offer a little more at the top. Either way, the specifications are close enough to be called virtually identical.)

A FEW PIONEER ADVANTAGES THAT AREN'T MONETARY.

To prevent you from making distorted tapes, the CT-F1000 has a peak limiter that the Nakamichi machine lacks.

Our tape heads are made out of a special single crystal ferrite material that's been proven to last longer than the Nakamichi's permalloy variety.

And our Dolby system can be calibrated by hand while the Nakamichi 1000II requires a screwdriver.

Admittedly, the Nakamichi 1000II does feature a fancy azimuth control for aligning your heads before every recording session. But we've developed a more accurate way to mount the heads in the first place. So you can spend your time recording, instead of aligning.

A FEW CONCESSIONS TO NAKAMICHI.

Obviously, at almost $1,000 more, the Nakamichi 1000II must offer some advantages over the CT-F1000.

And we'd be remiss if we didn't point out that their VU meters extend slightly higher than ours.

And that they have extra input for premixed program sources.

And although their signal to noise ratio is hardly different than ours, the Nakamichi 1000II does feature an extra Nakamichi-invented noise reduction system.

Considering the slimness of these advantages, the choice is clear-cut:

You can buy a Nakamichi 1000II and get an incredibly expensive cassette deck.

Or you can buy a CT-F1000. And get one that's simply incredible.
The big difference between this cassette deck and Pioneer's new CT-F1000 isn't sound.
Only the most sophisticated research and development in this industry could create

**Two sources of perfection in stereo sound!**

Pickering’s patented Dustmatic Brush keeps records free of dust and damps low frequency tonearm resonance.

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Pickering’s engineering department is responsible for creating these two outstanding cartridges that, as one reviewer stated: “The XV-15/625E offers performance per dollar; the XSV/3000 higher absolute performance level.”

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Technics professional portable cassette decks. Our top-of-the-line RS-686DS speaks for itself. Its 6 lbs., 13 oz. say it's portable. Its 3 heads say it's professional. And all the other features say it will give you recordings of professional caliber.

Features like a unique anti-rolling mechanism for unprecedented portability transport stability. A frequency generator servo motor that immediately counteracts any variation in rotational speed. Separate bias and equalization. Even Dolby.*

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A less expensive alternative is the RS-646DS. The portable deck with performance specifications usually found only in higher priced cassette decks.

The RS-686DS and RS-646DS. Professional specifications. Plus the flexibility of recording sound wherever it may take you.

TRACK SYSTEM: (686, 646) 4-track, 2-channel record/playback. MOTOR: FG servo-controlled DC motor (RS-585DS) DC electronic speed control motor (RS-545DS). FREQ. RESP. (+3 dB): RS-686DS: CrO, tape, 50-16,000 Hz; Normal Tape, 50-

14,000 Hz. RS-646DS: CrO, and Normal Tape, 50-

14,000 Hz. WWIN AND FLUTTER (WRMS): 0.07% (686), 0.10% (646). S/N RATIO (Dolby): 66 dB (686), 65 dB (646). DIMENSIONS: 3"Hx9½" Wx7½"D (686), 2½"Hx14½"Wx11"D (646).

Technics RS-686DS and Technics RS-646DS.

A rare combination of audio technology. A new standard of audio excellence.

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The first cassette deck controlled by computer—a microprocessor with no fewer than five memories—would be enough to dazzle anybody.

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It controls Sharp’s exclusive Auto Program Locate Device. This unique feature skips ahead or back to any song you select (up to 19 songs) and plays it automatically.

The Direct Memory Function automatically replays any selection.

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The computer also controls Electronic Tape Counting and Second Counting, so you always know how much tape or time you have left.

A Liquid Crystal Display shows you current mode and function.

The built-in digital quartz clock acts as a timing device; it displays timed-programming operations, so you can actually program your RT-3388 to record automatically from a radio or TV at any pre-selected time and then switch itself off.

But what really makes the RT-3388 so special is that the musical performance of the deck is every bit as dazzling as the electronic performance of the computer.

Just a few specs tell the story:

S/N ratio, 64dB with Dolby. Wow and flutter, a minimal 0.06%.

Frequency response, 30-16,000 Hz (±3dB) for FeCr.

Without the computer, the RT-3388 would merely be one of the best engineered cassette decks you could find.

But how nice that you can have the deck with your own private computer to run it. (The RT-3388 is just one of a complete line of Sharp® cassette decks with the unique ability to find and play your music for you.)

When your Sharp dealer shows you the RT-3388, we suggest that you ask to hear some music first.

Then go ahead and let the computer dazzle you. Sharp Electronics Corp. 10 Keystone Place Paramus, N.J. 07652 S H A R P ’ S RT-3388. THE FIRST COMPUTER THAT PLAYS MUSIC.
Coming Next Month

In the market for a midpriced turntable? In January, as part of our traditional winter Ten Lab/Listening Reports issue, we review five from top manufacturers: Fisher, Garrard, Kenwood, Stanton, and Visonik. Not in the market for a turntable? We offer additional reports on a preamp, a cartridge, a headseat, a cassette deck, and an ambience-simulation unit, all bearing prominent names. Conrad O. Osborne diagnoses the disease of the throat called Broadway singing—"belt" and "legit" are its two most virulent strains—in How Musicals Ruin Singers, and Deena Rosenberg surveys the spate of recent Show-Tune Reissues. In BackBeat, Sam Sutherland assays the elemental magic of Earth, Wind and Fire, and Peter Brown confesses "I Built Peter Brown's New Studio." And we reveal the results of our annual Pop Critics' Pick: Best Records, Most Promising Artists, Best (and Worst) Cover Art, Best Comeback LP, as well as the Emperor's Clothes Award for the year's most ephemeral trend, the Purple Heart Award for the company that took the biggest risks, the P. T. Barnum Award for the year's grossest hype, and more. Ready for this one?

SOLUTION TO HIFI-CROSTIC NO. 40

Dietrich Fischer-Dieskau: [Schubert's] Songs: [A Biographical Study]

His "style" should not really be called that, since his successors have accustomed us to think of style as something attained by "art" in a studio. Thus, almost all his contemporaries, even the musicians, underestimated Schubert's greatness.

ADVERTISING


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Accented accuracy. DC powered MOS-FET circuitry guarantees absolute stability while THD is the lowest in the industry at anywhere near the price range — 0.008% (80 watts per channel, both channels driven into 8 ohms, 20Hz to 20kHz). EQ 1 Graphic Equalizer

At 10 bands per channel providing a ± 12dB boost or cut and ± 6dB gain control, you can shape the acoustics of your den into those of a recording studio with Nikko's EQ 1.

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Designed to send every audiophile into orbit.

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

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

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

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

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

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

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

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

And for you recordists and musicians we have something almost out of this world. The AX-7 mixer/reverb unit is about the finest home recording console that you can find at such a reasonable price. Versatility is the key, with up to 6 inputs for microphones, line level, electrical instruments, discs, broadcasts or tapes. You get panpots and 20dB input level attenuators on the 4 main inputs. Reverb is included, as well as circuits for 4-channel, equalization and noise reduction. Record the sounds you create on up to 3 tape decks.

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

*Walnut veneer finish

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CIRCLE 45 ON PAGE 127
...introduces the world's most powerful 50 watt receiver.

The new Hitachi SR 804 stereo receiver has the revolutionary Class G amp that instantly doubles its rated power from 50 to 100 watts to prevent clipping distortion during those demanding musical peaks (note the clipped and unclipped waves in the symbolic graph above). The SR 804 is conservatively rated at 50 watts RMS, 20-20,000 Hz into 8 ohms with only 0.1% THD.

Class G is just one example of Hitachi's leadership in audio technology. Power MOS/FET amplifiers, R&P 3-head system cassette decks, Uni-torque turntable motors, and gathered-edge metal cone speakers are just some of the others. There's a lot more. Ask your Hitachi dealer.

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Letters

A Reviewer's Responsibility

We were surprised at the slanted viewpoint of Don Heckman in his review of Orinda's album "A Tribute to Ethel Waters" [Backbeat, Oct.], with Diabham Carroll and the Duke Ellington Orchestra under the direction of Mercer Ellington. The first digital master recording to be released by a U.S. company (wouldn't you like to have a copy of the first 45 or Elvis Presley recording!), it was called by Billboard "one of the best around contemporary audiophile productions."

A superstar like Miss Carroll does not need, in Heckman's phrase, to "manage effective imitations" of others, as she sings as only she can sing. Producer Michael Robert Phillips intended that the album be a "show-time set for Carroll," as Heckman puts it, and Billboard refers to her as "a stylist supreme." Every once in a while Heckman allows the reader a glimpse of responsible writing, as when he comments on the "excellent improvisations" by the "uncredited" alto saxophonist, Buddy Collette, and pianist, Mike Lang. But mostly he seems to wield a sharp pen in order to create controversy—and so he commissioned to write more reviews?

It's one thing to indulge your ego this way, and another to give the reader responsible reviews based on sound judgment. Well, at least Heckman spelled our name right.

Cynthia Bennett
Public Relations Director
Orinda Recording Corp.
Orinda, Calif.

It is hard not to admire the spirit in Ms. Bennett's defense of the Orinda's "Tribute" disc, but it is equally hard to ignore the fact that it is self-serving. We're delighted for all concerned, of course, that Billboard favored their efforts and wish that Heckman could have shared that journal's unqualified enthusiasm. But mostly he did praise some aspects of the recording, both musical and sonic. But, like the other stalwarts of our reviewing staff—all of them, incidentally, thoroughly grounded in the music on which they offer their reflections and deeply concerned that it prosper by bringing pleasure to its audiences—Heckman has but one mandate from HF. That mandate is decidedly not that he should attempt to provoke controversy, and equally not that he should attempt to shun it; it is to call 'em as he sees 'em (always, of course, respecting the bounds of civilized discourse), in order to provide music lovers with the means to discriminate among the thousands of recordings that yearly vie for their purchasing dollar. That's how we define responsible writing and how we fulfill our responsibility to our readers.

When viewpoints diverge, as they do here, the only arbiter can be individual taste. Herewith we enjoin our readers to decide for themselves on the merits of the Orinda recording.

Exotic Speaker Cables

I promised my parents I'd never become an "up-the-wall audiophile," so I hesitate to come out of the closet. But Harold A. Rodgers' article, "Exotic Speaker Cables: Care with No Disease!" [Oct.], prods me into the open. That issue arrived the same day several friends and I (a musician, an engineer, an audio salesperson, and two audiophiles) completed several hours of listening tests, comparing four "exotic" speaker wires with 16-gauge, 12-gauge, and 8-gauge wire.

We used every control we could think of and a host of fine equipment. Most important, at no time during our listening did more than one person know the gauge of cable A or B. The results were fascinating and diametrically opposed to yours. A wide difference in quality among the cables was consistently detected, time and time again by all listeners on all the systems we tried. What varied was the magnitude of the differences, which could be easily diminished by the associated equipment. For instance, a system with a Micro-Acoustic 530MP cartridge and Precise Technology speakers provided a clear and distinct difference between every wire, whereas another system with some highly vaunted speakers and a cartridge of considerable repute did not.

Though I never wanted to become obsessive about high fidelity, I do trust my ears. When I switched from 12-gauge to the best cables I could find, my system bloomed marvelously.

Andrew Teton
San Francisco, Calif.

We, who also trust our ears, listened too—and we concluded that we heard no difference. But more important, we think, are questions of philosophy and methodology. For example, since there are only so many things that can happen to a signal as it passes through a circuit, and these are known and understood, it is not sufficient to assert that this or that cable influences the sound, without stating just how the cable altered the corresponding signal. The explanations offered by the manufacturers of exotic cables are not convincing in that they depend on capabilities of the human ear, i.e., the ability to hear frequencies far in excess of 20 kHz—that other evidence has shown do not exist. In other cases, transmission-line theory is invoked and then dismissed.

Since you offer no explanations for the phenomena you say exist, we are inclined to trust our lab data, which in our view correlates very well with the listening tests. We judge also that your A/B tests were probably inadequate. Such a test should compare units in pairs and include a large number of trials (which allows one to analyze findings for statistical significance and to see if positive findings occur on more than a chance level). It is also important that none of the listeners knows how the experiment is set up and that the experiment be exhaustively examined to be sure
Open Reel: The format

You’re looking for a tape recorder. You’ve heard from friends and salesmen that cassette is the answer. At TEAC we make both cassette and reel-to-reel tape recorders. Because we make each for a specific person and application, you should depend on fact, not hearsay, before spending your money.

IT'S A MATTER OF PHYSICS
There are immutable reasons why cassettes can’t match open reel fidelity.

Take tape speed. Open reel tape running at 7½ ips is running four times faster than a cassette. And speed has more to do with the relationship between frequency response and signal-to-noise than anything else by far.

At 7½ ips all audio frequencies can be recorded at full level without tape saturation. Recording at 1⅛ ips forces you to make drastic compromises in record levels. The more you have to back off on recording levels, the more you hurt the ratio of signal-to-noise.

In short, with a cassette deck you cannot have high frequency response and good signal-to-noise. So a cassette deck is always operating on the ragged edge of disaster. It’s so much easier to get into trouble than out of it because there’s a difficulty for every solution.

MORE IS MORE
The faster the speed the longer the wavelength, the longer the wavelength the more protection you have against dropouts. You also have an easier job of editing.

Now take track width. Open reel gives you twice the track width of cassettes. The wider the track width the higher the output, the higher the output better the signal-to-noise ratio. A wider track is also less sensitive to dropouts and, obviously, a wider track retains more magnetism.

And while we’re on the subject of magnetism, an open reel tape has twice the oxide coating of a cassette.

Upshot: A total tape volume 16 times greater than a cassette, which means 16 times more magnetic particles to store and remember music.

If that sounds better to you, if we’ve convinced you the cassette format is a high price to pay for convenience, then you ought to look at the TEAC line-up of open reel tape recorders.
INSIDE INFORMATION

TEAC is a leading designer and manufacturer of computer and instrumentation recorders. In medical centers, for example, physicians depend on special TEAC units to record vital data in life-or-death situations; in remote wilderness areas, scientists depend on TEAC to monitor now-or-never phenomena like earthquakes.

From that experience we've learned that the quality of the transport mechanism is the single most important consideration in a tape recorder. For the computer industry, and for you. That's why many of the same engineers have designed the tape recorders we make for both.

Our entire reel-to-reel line has three motors and micro-switched solenoid operated transport systems, a blend of computer age sophistication and brute strength that nothing else can equal. Ask anyone whose opinion you respect.

FOUR EXAMPLES

The TEAC A-2300SX is the best-selling, most successful open reel machine ever. Over 300,000 have been sold. The SR version of the A-2300 features an auto-reverse function so you can play music in two directions. Both use 7" reels.

The A-3300SX and its reversing version, the A-3300SR, are classic heavy-duty machines designed for 10" reels.

Whichever TEAC open reel recorder you choose, you can be sure it will last a long, long time. It was designed and built that way.

FACE IT

In the end, the cassette recorder is for those who are fonder of convenience than fidelity. If you want fidelity you can't ignore open reel.

In all crucial specifications, open reel tape recorders are better than cassette decks. And that message comes from the people who make the best of both, TEAC.
that only the variable under study is changed. (A study purporting to find significant differences in sound between power amplifiers was shown to be invalid on just such grounds.)

The suggestion that the "right" associated components must be used to get positive results doesn't wash either, in our book. One could easily interpret evidence of that kind to mean that the ground on which the "wrong" input impedance and the reactance of the cable has adjusted the load so that it is more to the amplifier's liking—which surely does not indicate any general advantage in the use of special cables.

Scala Recordings: Other Views

I found Kenneth Furie's remarks in "The Scala Recordings: A Particular View" [September] extremely biased, problematic, and even incomprehensible. The criticism of Claudio Abbado's leadership of the recently released Simon Boccanegra [a 1978 International Record Critics Award winner; see the article in this issue—Ed.] is particularly irritating, because his Baton here is the most incisive and musical on records, unifying the many loose strands of a most uneven work. In comparison, the tempos of Gabriele Santini on Angel and Gianandrea Gavazzeni on RCA are flaccid and indeterminate. I dare say that one of the most remarkable developments in Italian opera in recent years has been the emergence of first-rate conductors like Abbado, Lamberto Gardelli, James Levine, and Riccardo Muti. In addition, unlike Mr. Furie, I find that all the principals in the DG Boccanegra singing extremely well and overall are clearly superior to those on other recordings.

In stark contrast, the view that the DG Rigoletto with Dietrich Fischer-Dieskau, Carlo Bergonzi, Renata Scotto, and Rafael Kubelik is "the best on records" seems to me quite ludicrous, despite the fact that several other critics agree with that contention. Fischer-Dieskau does deliver his best Verdi performance on disc, but he is hardly in the same league vocally with Riccardo Stracciari, Leonard Warren, Giuseppe Taddei, and Tito Gobbi. Bergonzi sings beautifully but really lacks the spirit, dash, and elan of Alfredo Kraus and Jan Peerce as the Duke of Mantua. Scotto's Gilda is an estimable effort but light years away from Maria Callas' interpretation, musically and dramatically. I am afraid that Kubelik's conducting on the DG set, however brilliant, cannot redeem the performance.

Mr. Furie replies: I'd like to clarify two points raised here. First, in saying that Kubelik "conduct(s) the best Rigoletto on records," I thought readers would understand "best" to refer to the conducting; you can write "best-conducted" only so often. The DG set would be a contender if I were to try to pick a "best" Rigoletto, but I didn't try. (Mr. Wilson and I would doubtless go about the job differently.)

As for Boccanegra, to say that the DG recording surpasses its predecessors is to say little—and I'm not sure I agree anyway. I'm pleased that it seems to be winning new friends for this gloomy masterpiece, but I'd suggest that they have much yet to look forward to—qualities at best hinted at in the recordings. What I miss in the DG set was well described by Conrad L. Osborne in his February 1978 review: "I am unable to discover much electricity or atmosphere in the proceedings. I do not hear the personal urgencies of these characters, or feel much of the sensuality, the brooding mystery and fire, I know to be in the piece." I should add that I don't consider Boccanegra at all "uneven." Reviewing the RCA version in December 1974, I wrote that "if you're judging by the recordings, you'll still have to take the opera's greatness on faith." I'll stand by that.

Many thanks for Kenneth Furie's "The Scala Recordings." For too long opera enthusiasts have been forced to put up with monomaniacal conductors who are unable or unwilling to realize that opera must be allowed to breathe, to "play itself." The truly great opera conductors are those who let sensitive and inspired singers such as Franco Corelli, Mario del Monaco, and Aldo Protti do the interpreting. Mr. Furie is to be commended for his courage in leading the fight against those who would straitjacket opera performances, all the while
TWO SPEEDS!

B·I·C introduces the two speed cassette deck – 1 7/8 ips for compatibility, 3 3/4 ips for extraordinary performance.

Recording engineers recognize that the way to obtain more professional results is to increase the speed at which tape is moved past the heads.

Until now, all conventional cassette decks have recorded and played back at 1 7/8 inches per second only. The new B·I·C tape decks do this... superbly. When used at 1 7/8 ips, they exceed virtually every existing performance spec. At 3 3/4 ips, they establish new standards.

This faster tape speed results in dramatic improvements in frequency response, dynamic range, signal-to-noise, and wow and flutter. It also provides much quicker rewind and fast forward times, automatically at either speed.

As an example, consider the model T-3's 3 3/4 ips specs. Performance unheard of in any other cassette deck.

Guaranteed frequency response of at least 25-22,000 Hz - 3 dB. Wow and flutter less than .035% WRMS. Total harmonic distortion below 1.5%. Signal-to-noise ratio better than 67 dB (A-weighted).

To achieve these new performance standards we used a fresh approach to the electronics. The result – a group of new circuitry concepts which we have named "Broadband Electronics." These circuitry concepts lower residual noise and distortion. They enhance frequency response and stereo imaging. And – most important, these improvements are audible at either speed on all B·I·C tape decks.

The result is sound that is cleaner and more detailed than you have ever heard from cassette tape.

There are three B·I·C cassette decks, from the "no frills" Model T-1 at under $300, to the 3-head, dual capstan T-3... all at prices you'd expect to pay for an ordinary one speed machine.

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Twice the speed.
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The greatest jazz collection ever issued!

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Now, Time-Life Records introduces a spectacular recording project: GIANTS OF JAZZ—featuring such legendary artists as Louis Armstrong, Billie Holiday, Coleman Hawkins, Duke Ellington, Bix Beiderbecke, Earl Hines, plus the great guitarists, clarinetists and pianists in a collection that virtually nobody in the world could duplicate.

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Drawing on vintage material from such labels as Vocalion, Bluebird, OKeh, Brunswick, Gennett, Victor and Columbia, these albums present the greatest original recordings of those legendary performers—including many that are virtually unobtainable, and some that were never issued.

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Each of these recordings has been reproduced in the original monaural sound...no electronic gimmickry, no rechanneling. (To eliminate distortion and let the authentic sound shine through, engineers at Columbia Records developed a system of restoration unparalleled in the industry. And that's the system we've used to restore the hundreds of classic recordings in GIANTS OF JAZZ.)

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Every magnificent album in GIANTS OF JAZZ includes:

- Three LP records, produced in authentic monaural sound (or eight-track tape cartridges or cassettes)
- Up to 40 classic selections, many of them rare, some never issued before.
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America's most original music

As a result, you'll hear what makes jazz the sweetest, saddest, happiest, most original and important music America ever created. And from Duke Ellington's evocative Caravan to Coleman Hawkins' matchless Body and Soul, Bix Beiderbecke's brilliant Riverboat Shuffle to Billie Holiday's sassy Miss Brown to You, you'll hear jazz the way it must have sounded to the immortal men and women who originally created it during the Golden Age.

**Hear the immortal Louis Armstrong in 40 of his greatest original recordings FREE FOR 10 DAYS!**

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- Copenhagen (1929)
- Cake Walking Babies (from Home) (1929)
- Gut Bucket Blues (Cold in Hand Blues) (1929)
- My Heart (1929)
- Freckle Jeeber, Georgia Bo Bo, Cornet Chop Suey, Static Strut (1929)
- Wild Man Blues (1929)
- Potato Head Blues (1929)
- Orly's Creole Trombone (1929)
- I'm Not Rough (1929)
- Seven Blues, Walls the Weeper (1929)
- West End Blues, Tight Like This (1929)
- Muggles (1929)
- Knoc'n' a Jug (1929)
- Dallas Blues, Ain't Misbehavin' (1929)
- That Rhythm Man, Mahogany Hall Stomp, (What Did I Do To Be So) Black and Blue, Some of These Days (1929)
- My Sweet, Sweethearts on Parade (1930)
- When It's Sleepy, Time Down South, Star Dust, Blue Again (1930)
- Some Secret Day (1930)
- Swing of the Vipers, On the Sunny Side of the Street (1934)
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*If the order card is missing, please write to Time-Life Records, Time & Life Bldg., Chicago, Illinois 60611.*
The first thing a disco DJ wants to know about a turntable is: "Can I play the hustle without the hassle of rumble." While the last thing a classical FM station wants to hear is Pablo Casals accompanied by wow and flutter. That's why so many discos and classical FM stations use Technics professional turntables.

It's also the reason you should use Technics SL-1800 manual, the SL-1700 semi-automatic or the SL-1600 automatic (shown below). Because all three models give you inaudible wow and flutter of 0.025% (WRMS), as well as inaudible rumble of −78 dB (DIN B). That's performance equal to our professional turntables and that's impressive!

How did we do it? With the Technics direct-drive motor plus our 321 element one-chip IC. The "chip" eliminates speed variations and improves accuracy with a lightning-fast circuit that automatically senses the precise speed our direct-drive system needs for accurate rotation, even under sudden loads.

Each turntable gives you low acoustic feedback even at high music levels. Because they all have Technics unique double-isolated suspension system. One suspension damps out vibration from the base, the other from the platter and tonearm.

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And that's not all. Technics turntables also feature oil-damped cueing. A built-in strobe. Pitch controls variable by 10%. And a detachable dust cover.

Technics. The name behind the direct-drive system FM stations use and discos abuse.

Professional performance is something discos and radio stations get from Technics. Now you can get it too.
mouthing nonsensical prattle about "realizing the composer's intentions." He has hailed such luminaries as Gabriele Santini and Francesco Molinari-Pradelli in the pages of HI in the past, but how about those maestros who have suffered underwritten neglect and even been the targets of outrageous calumny at the hands of other critics? I speak of such underrated and unappreciated batonists as Georges Sebastian, Renato Cellini, and Franco Ghione, all followers of the great tradition bequeathed to us in the recordings of Lorenzo Molajoli and Carlo Sabajno.

Who is there who can say, having heard Alberto Erede's Lu Boheme, that he would not immediately chuck such vaunted but life-draining "interpretations" as those of Toscanini and Beecham into the ashen? Perhaps Mr. Furie can be persuaded to undertake a complete discography of perhaps the greatest of them all, Fausto Cleva, the brightest light in the Metropolitan Opera's Golden Age (1950-72). Meanwhile, let the symphony conductors--the Levines, the Abbados, the Mutis, the Giulinis--stick to conducting symphonies and leave opera alone!

Bob Bailey
Bremerton, Wash.

Caruso's First Recordings

I enjoyed very much William Weaver's anniversary article, "Sounds of La Scala" [September]. However, it contains an error: the date of Enrico Caruso's first recording session, hitherto thought to have been March 18, 1902. Recent research (the results of which were published in Vol. 5, No. 4, of The Antique Phonograph Monthly) shows that Caruso made his first ten records on April 11, 1902. A letter dated April 10, 1902, from the Milan office to G&T's general manager, specifically states that "Caruso sings tomorrow 10 songs for 100 pounds."

I hope the correct date for this important event can be published in your widely distributed magazine.

Prof. Allen Koenigsberg
Editor and Publisher
The Antique Phonograph Monthly
Brooklyn, N.Y.

Bird Not in Hand

I enjoyed John S. Wilson's review of the Charlie Parker Dial sessions albums [BACK- HEAT, August]. As soon as I read it, I dashed all over Phoenix to try and find a copy of the six-disc set. No luck. I called all over Los Angeles and all over New York City. No luck. I want desperately to get a copy of these recordings. Can you help me of any help?

Fred B. Eisenman Jr.
Scottsdale, Ariz.

Warner Bros. informs us that only 4,000 copies of "Charlie Parker" (WBS 3159) were pressed because of contractual stipulations concerning the cover artwork. Unfortunately, those are gone, but the company is considering various retail outlets to determine if there is enough demand for another pressing. The two-disc set ("The Very Best of Bird," 2WB 3198) discussed in the same review should still be available.

Additionally, around the end of this year Arista plans to issue a five-record set of Parker's complete Savoy studio sessions.

All that Jazz

Gene Lees is on the right track in his indictment of "relentlessly diatonic and major-key" music ["The Emergence of Jazz," August] as the progenitor of "rock and roll," but he greatly oversimplifies in ascribing such relentlessness to Anglo-Saxon Protestantism. How does he explain that one of the most modal and expressively free of American musical traditions, that of the Sacred Harp and similar singing traditions in the rural South, emerged from a 100% Protestant culture? Furthermore, if the example I give is suspect because it is just as much Celtic as English, consider the New England tradition that gave birth to the Sacred Harp style. Surely the uninhibited and expressive style of William Billings and his followers is just as "English" as the foursquare style of Lowell Mason, who opposed Billings et al. so successfully.

It seems that it is authoritarian temperament rather than any ideology that stifles creativity, whether in the arts, social relations, or any other human endeavor. The authoritarian temperament (and its oppo-
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Most of our products are considered “exotic.” For some of them — like those intended for collectors of old records — that’s perhaps a fair description.

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site) can be found among all religions and peoples of the world, but it seems to have a propensity for uncritical support of the values of the “haves” as opposed to the “have nots.” It should come as no surprise that its most common American manifestations are (or were) WASP-ish rather than black or Catholic.

Beveridge Moves

After our October review of its 2SW-1 speaker system went to press, Harold Beveridge, Inc., relocated its offices. The correct address is 505 East Montecito St., Santa Barbara, Calif. 93103.
real to reel...

Real to reel means live performance recording, and that's where the ReVox B77 dramatically demonstrates its superiority over other tape recorders. Only the B77 has the wide dynamic range and generous record headroom you need to capture without compromise the full detail and dimension of live music.

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If you're thinking of upgrading your real to reel performance, try the ReVox B77. It's available in half or quarter track, 3½-7½ or 7½-15 IPS. For complete information and list of demonstrating dealers, circle reader service number or contact us at the address shown below.

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Technology from a Giant

Hitachi, a relative newcomer to the U.S. audio scene, has in a very short time made manifest a high level of technological innovation. Fruits of the company's extensive research and development program are already accessible to the audio market basket in the form of Dynaharmony (Class G) power amplifiers, Hall-effect tape playback heads, and Unitorque turntable motors. Late last summer, Hitachi invited us to participate in its European Audio Convention, at which further high-technology items were to be revealed. As it turned out, we not only became acquainted with some new products and their technological underpinnings, but learned too of certain subtleties associated with equipment that has been in the Hitachi line for some time.

For example, we have heard skepticism concerning Class G amplifiers, stemming from the fact that when the high-voltage transistors are operating there are not just two crossovers per cycle, as in normal Class B operation, but a total of six. While we had been aware of this situation, it had never come to our attention through any audible misbehavior on the part of the equipment. We were further reassured by Hitachi's simultaneous oscilloscope display of the output waveform and the distortion waveform, which indicated that the new crossover notches are far smaller in magnitude than the one traditionally characteristic of Class B. The product being demonstrated, not incidentally, was a new amplifier in which Class G is combined with Hitachi's MOS-FET output devices for the first time. The HMA-8350, like the Hitachi non-MOS-FET receiver reviewed in this issue, offers 200 watts (23 dBW) per channel with instantaneous headroom to 400 watts (26 dBW).

Pulse code modulation is another area in which Hitachi has become involved, and the results can be heard in discs being marketed by Denon. The latest development is a PCM adapter for use with home video tape recorders. Availability of this product, we are informed, will be delayed until necessary standards have been agreed upon industrywide.

Almost as startling, and far closer to market, is a new cassette deck that offers a solution to the increasingly difficult problem of matching tape and recorder. This machine, which is expected to sell for about $1,000, incorporates a microprocessor that in twenty-five seconds will adjust bias, equalization, and Dolby level for optimum results with any tape. The processor also can store the parameters of a given tape type for instant recall. When presented with a cassette that is unusable because of damage or abnormal tape characteristics, the system flashes a "tilt" indicator.

Metal loudspeaker cones have certain theoretical advantages over those made of paper, including greater stiffness per unit of mass and a higher speed of internal sound propagation. Despite this, their application has been exceedingly sparse. Hitachi seems to have solved many of the problems associated with metal cones and demonstrated what struck us during our short acquaintance with them as some quite creditable loudspeakers. Part of the taming of the metal driver, it would appear, depends on damping out energy that reaches the surround before it can reflect back along the cone to cause standing waves or resonances or both. A new type of surround has been developed to accomplish this more efficiently while exerting less drag on the desired axial motion of the cone.

Another interesting new product is useful not for the reproduction of music but for its creation. The Hitachi Music Synthesizer contains an internal sequencer that can be programmed note by note or chord by chord. Thus its operation is not dependent on one's technical proficiency at the keyboard. The range of available tone colors is not the widest we know, but it was most impressive to see a flutist program the synthesizer with the accompaniment to a movement of a sonata and then add the flute part while the machine did its thing in real time.

There was more than this in Hitachi's bag of technological goodies, but these are some of the highlights. And while we were in Europe we got to take in a bit of the Dusseldorf Hi-Fi Show. But that will have to wait until next month.

Larry LeKashman Dies

As this issue nears press time, we have learned of the passing of a man who, though he probably should not be called a founding father of the modern high fidelity industry, might aptly be referred to as one of its midwives. Larry LeKashman originally went to work at Electro-Voice in 1951 and, despite sojourns at such companies as Bogen, Olsen Radio, and Lafayette, remained there—for some years as its president—through most of the years until his death late in September.
If you can find a receiver that does more.

Scott's new 390R is perhaps the most complete receiver ever made. A professional control center for your entire sound system, the 390R delivers a full 120 watts per channel min. RMS, at 8 ohms from 20-20,000 Hz with no more than 0.03% THD. And it offers more options, features and flexibility than you'll find on most separates.

Compare the Scott 390R with any other receiver on the market today. If you can find one that does more... buy it.

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

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

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Buy it.
We sound better because we listen better.

The new Harman Kardon receivers have power, features, excellent specifications.

But so do many other receivers.

What makes us better is the way we sound. More musical, with air between the instruments. Spacious, with extraordinary articulation that allows each instrument to register deep into your musical consciousness.

Why does Harman Kardon sound better?

It starts with ultra-wideband frequency response and remarkably low TIM (transient intermodulation distortion) and SID (slewing induced distortion). But these are merely minimum design parameters for Harman Kardon engineers.

Of course, it is possible for our engineers to build adequate receivers where others build them—in the laboratory. But that's not where you build exceptional ones. You make them in the listening room.

But not just when the receiver design has been completed. Listening at every stage of development is critical.

The fact is that transistors with the same specifications, but from different manufacturers, vary in ways that affect the texture of music. That's why Harman Kardon engineers actually listened for the musical character of every component—singly and in combination—that went into the audio chain of all our new receivers. Every transistor. Every capacitor. Every resistor.

They listened for the subtle differences in component parts that make the immeasurable difference in the final product—changing, refining, in effect tuning the instrument until a receiver emerged that sounded exactly the way they wanted it to sound.

In short, it's not just great specifications that make the difference—it's listening to those things that others tend to take for granted.

Listen to the difference yourself. Visit your Harman Kardon dealer today.

Pictured: hk670 receiver 60/60 watts
Not shown: hk340 20/20 watts, hk450 30/30 watts, hk560 40/40 watts
Hear all the music.

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It's specially designed to bring 3-way high fidelity to the narrower rear decks of the new midsize cars.

And a whole line of other quality speakers.

Jensen also offers a full line of coaxial 2-way speakers, dual cone speakers and surface mount speakers. All with the quality and great sound Jensen is famous for. And with a size and price to fit every car and wallet.

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When we asked a friend how old LeKashman was, the reply came: He was born in 1921 and was just over thirty when he died. His energy was, indeed, that of a younger man. Much of it was always put into communicating; not only did he communicate volubly and persuasively about the products he represented—and about the Institute of High Fidelity, of which he had been a director—but he was associated with the Braille Technical Press and was known the world over as a ham radio operator. Those whom his life touched—both inside and outside our industry—will miss him.

**Vebjørn Tandberg**

It was typical of him that he requested there be no notice of his death. This paragraph, however, is to commemorate not the event, but the life that preceded it. Vebjørn Tandberg’s spirit—and long may it remain with us—is the sort that breeds legend. The energy of a Paul Bunyan combined with the moral and social commitment of a John Bunyan to create an imposing presence: charged with life, immediate; warm and yet not a little intimidating. The company Tandberg founded bears his profound imprint as well as his name, and those who never knew him may sense a little of his qualities in communion with its products.

**FCC Okays Stereo AM**

Rule-making is under way in Washington to implement a stereo system for AM broadcasting and, in fact, to determine which of the proposed systems should be adopted. The decision could come by early 1979. By contrast, the proposals for quadriphonic FM broadcasting (which have been under consideration by the Commission even longer) appear to have been shelved; the status quo is that matrixed quad is allowed as a kind of stereo broadcasting, but that “discrete” systems using special subcarriers are permitted only on a special experimental basis.

**Audio Technology’s dual-purpose meter**

The Model 510 meter from Audio Technology reads peak voltage and power levels by means of an LED display. In the power mode, 16 LEDs per channel signal output from 0.003 to 400 watts. In the line-level mode, appropriate for peak reading, in conjunction with a recorder, the 510 reads from 50 millivolts to 5 volts for a 0 dB indication. Accuracy is said to be ± 1/4 dB. Rear panel switches calibrate the 0 dB reference level and adjust for speaker impedances. The cost of the Model 510 is $129.95; options include a rack-mount front ($11.50) and a pair of oak side panels ($7.95).

**Tape dubbing eased by Superex**

The TSB 3 tape switching unit from Superex allows duplication of material from one tape deck to another while a third deck records the incoming source or plays back a different recording. The three modes of operation—source input, dubbing bank, and monitor output—are color-coded for easy identification. The TSB-3, which may be used with any amplifier or receiver that has monitoring facilities, has a slanted front panel for ease of operation and visibility. It costs $49.95.

**Isotrack turntables with a twist**

Two new Thorens Isotrack turntables are available from Elpa Marketing. The top-of-the-line TD-115C is a two-speed (33 and 45 rpm) model featuring electronic circuitry that regulates the DC motor and provides automatic pitch control and electronic shutoff. The suspension system, called Ortho-Inertial, mounts the platter and tone arm on a subchassis suspended from the main chassis. The TD-115C uses the TP-30 Isotrack tone arm, said to have an effective mass of 7.5 grams, and sells for $390.
See why TDK

It's the little things you can't see that make a big difference in the way it sounds.

At first glance different brands of tape look pretty much alike. But if you look closely, you'll find there are many subtle differences. And it is these differences that make one tape stand out above all others.

Now you might not spend a lot of time looking closely at tape. But we have to—that's our business. At TDK we're committed to constantly improving our products. For years, our SA cassette has been the High bias reference standard for almost all quality cassette deck manufacturers. Yet we've incorporated improvement after improvement into SA's tape and mechanism since its introduction as the first non-chrome High bias cassette in 1975. These advances mean better quality sound for you. TDK makes this possible, by continuous attention to the little things you can't see.

The Particles

The lifeblood of recording tape is microscopic magnetic particles that can be arranged in patterns to store and reproduce sound. At best, they are as small as possible, uniform in size and shape; they are long and narrow (the greater the ratio of length to width, the better); and they are tightly, uniformly packed together, with no gaps or clumps.

Over 40 years of experience in magnetic ferrite technology and 25 years in developing and manufacturing recording tape, bring the TDK SA and AD cassette particle formulations as close to these ideals as current technology will allow.

The TDK SA particle is a cobalt gamma ferric oxide compound made highly stable by our proprietary cobalt-ion adsorption process. The SA particle possesses one of the greatest length/width ratios of any particle used in audio cassette recording: an amazing 11:1. These little wonders are truly "state-of-the-art," and mean higher maximum output level (MOL), higher signal-to-noise and lower noise.

The particle in TDK AD is pure gamma ferric oxide; it has been developed specifically for use in Normal bias decks—in the home, car, in portables. With a length/width ratio of 10:1, the AD particle can deliver what most conventional cassettes lack: an extended, hot high end, to capture all the elusive highs in music, from classical crescendo to raging rock and roll. It is the logical successor to the world's first high fidelity cassette tape particle, TDK SD, introduced in 1968.

To best attach the particles to the film used for backing, it's necessary to coat that film evenly, with neither clumps nor gaps of oxide build-up. So we suspend our particles in a unique new binding, and we're fanatic about the way we do it. TDK engineers and craftsmen wear surgically clean robes and caps, and we vacuum the air to eliminate contaminating foreign matter and disruptive static charges. The high packing density that results means that the tape is prepared to handle high input level musical peaks gracefully, and without distortion.

The Base Film

We coat our oxides on broad rolls of supremely flexible, but nearly stretch-proof polyester film, to make sure TDK cassettes don't tangle or introduce wow and flutter.

The Coating

To be best attached the particles to the film used for backing, it's necessary to coat that film evenly, with neither clumps nor gaps of oxide build-up. So we suspend our particles in a unique new binding, and we're fanatic about the way we do it. TDK engineers and craftsmen wear surgically clean robes and caps, and we vacuum the air to eliminate contaminating foreign matter and disruptive static charges. The high packing density that results means that the tape is prepared to handle high input level musical peaks gracefully, and without distortion.
sounds better.

and the surface is smoothed to reduce tape head wear and oxide shedding. Reduced friction across the tape heads means lower noise.

The Edge
If you look closely at the edges of TDK's tape, you'll find that they are uniformly straight and parallel to a tolerance of one micron. That's because we slit our tape by pulling it across an array of precisely-positioned, surgically-sharp knives. That means the tape movement is unimpeded; and mistracking that could result in garbled stereo is eliminated.

The Hub/Clamp Assembly
TDK has met a major challenge which has always faced cassette manufacturers:

anchoring the tape to the hub without causing mechanical problems. We use a unique double clamp system we pioneered. It practically eliminates wow and flutter, distortion, drop-outs and other problems related to poor winding. Some manufacturers use plastic pins jammed into notches on the edge of the hub. This system can lead to uneven winding, which causes the edges to feather, the tape to bulk unevenly, and occasionally, to snap at the anchor.

The Cleaning
Like most leader tape, ours is designed to protect the recording surface from stress, and to provide a firm anchor to the hub. Unlike most leader tape, TDK's cleans your recorder heads as it passes by.

The Splice
Our splices are firm, with leader and tape lined up exactly. Our splicing tape is specially designed not to bleed adhesive into the cassette mechanism, which could gum up the works.

The Music and the Machine
We go to more trouble than most companies do, when we manufacture our cassettes. We see to all the little details, so you can hear more of your music. Our super precision cassette mechanism delivers the tape to your heads precisely, without introducing friction, wow and flutter and other problems in the process. And we back that mechanism, and the tape within it, with high fidelity's original full lifetime warranty, a measure of the value we have placed in our cassettes, for over 10 years.

So next time you buy cassettes, look closely at TDK, and think of all the little things you can't see that make our cassettes just that much better. TDK Electronics Corp., Garden City, NY 11530. In Canada: Superior Electronics Ind., Ltd.

*In the unlikely event that any TDK audio cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.
Maxell upgrades tape lines

The new packaging style on LN and UD cassettes adorns improved formulations, according to Maxell. The company says the upgraded UD provides more uniform distribution and improved orientation of the magnetic particles, resulting in a dynamic-range increase of 2 dB. Maxell has also paid specific attention to improving shell construction in its lines. Prices of the tapes remain the same, however: ranging from $3.50 for a UD C-46 to $7.50 for a UD C-120; from $2.30 for an LN C-46 to $5.20 for an LN C-120.

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On-stage matchmaker

Musical Research Laboratories’ LOC-1 is an “output converter” designed for use between the external speaker jack of a stage amp and a higher-impedance load (200 ohms or greater) so that a performer can feed a line-level signal to an additional amplifier, public-address system, or microphone line with better impedance matching. The LOC-1 has a built-in ¼-inch mono phone plug for connection to the stage amp and a female output phone jack. It sells for $9.95.

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Star component racks available

The RS-30 from Star Case is a four-shelf rack for audio components. The entire unit stands 28 inches high and is 23¼ inches wide by 18 inches deep. Steel barrel casters are provided for portability. The RS-30, at a price of $199.95, is finished in rosewood Formica.

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Stereo phaser from Roland

The Model PH-830 phaser is part of the New Roland Studio System. It has INTENSITY, FREQUENCY, and RESONANCE controls and switches for power, waveform, sweep speed, and phase on/off. All inputs and outputs are ¼-inch phone jacks, including the extra inputs for external control voltages, such as those from a low-frequency oscillator. Finally, the phase characteristic can be remote-controlled via a front-panel REMOTE jack. The rack-mountable PH-830 runs on AC power and costs $725.

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Nasty Cordless microphone

For those performers who don’t want to be bothered with mike cables, a more convenient setup is provided by Nasty Cordless. Its new mike transmitter replaces the XLR connector found on almost all professional microphones that have a ½-inch opening and is used in conjunction with the company’s tunable FM receiver. The complete system, tunable from 88 to 108 MHz, is said to be 20 to 30 dB quieter than any other cordless mike system. Price of the Nasty Cordless is $595.

CIRCLE 148 ON PAGE 127
The evolution of the revolution.
The new Bose 901 Series IV Direct/Reflecting® speaker.

When Bose introduced the original 901® speaker, high-fidelity critics around the world hailed its revolutionary approach to sound reproduction.

"Bose has, in a single giant step, produced one of the finest speaker systems ever made." (USA)

"The orchestra is there in front and the atmosphere of the concert hall all around." (Belgium)

"Bose contains more technical innovations than any other speaker of the past 20 years." (Austria)

"...sets new standards for loudspeaker music reproduction." (France)

Now the 901® has evolved. Again. Introducing the Bose 901 Series IV Direct/Reflecting® speaker system. With new equalizer controls that consider your room as part of the speaker design. And a new answer to the problem of choosing an amplifier.

It is a known fact that moving a speaker just a few feet in a room will alter its performance. And that the variances in a speaker's performance from one living room to the next can be vast. This is a problem all speakers have regardless of design. Except one.

A new approach to the study of listening room acoustics and an ambitious survey of many actual listening rooms has resulted in new equalizer controls for the Bose 901 IV. These controls allow you to simultaneously adjust several bands of frequencies in a precise manner to match the performance of the 901 IV to your room. In a way that cannot be duplicated even with an expensive graphic equalizer.

As a result, the 901 Series IV speakers perform as well in the living room as in the demonstration room.

Were our engineers to design a speaker specifically for your living room, you would not get better sound than you do when you properly adjust the equalizer controls on the Bose 901 Series IV.

And the 901 IV provides a simple answer to the problem of choosing the power rating of your amplifier or receiver. Choose any amplifier you wish. The 901 IV provides surprisingly loud sound with as little as 10 watts per channel. Yet it is durable enough for us to remove all power limitations on the 901 IV. There is no power limit. Period.

With these new improvements, the Bose 901 IV gives you a flexibility no other speaker can. You can place the 901 IV in almost any room and get the life-like, spacious sound for which the 901 IV Direct/Reflecting® speaker is famous. And you can match it to virtually any amplifier.

We think that once you hear the new Bose 901 IV Direct/Reflecting® speaker, you'll agree. The revolution has evolved.

*There is a power limit in commercial applications. For information, contact Bose Customer Service.*
Kenwood receiver utilizes new circuitry

Kenwood is offering the KR-6030 stereo receiver, which uses what the company calls "current mirror" amplifier circuitry in the power stage. Low distortion is said to be the result: no more than 0.1% total harmonic distortion from 20 Hz to 20 kHz with 80 watts (19 dBW) per channel of output power. Refinements have also been effected in the tuner section: The local oscillator has been isolated from the printed circuit board and mixer section to prevent drift. The KR-6030 costs $500.

Berkshire helps cartridge/preamp matching

Berkshire Audio has developed devices to assist in insuring proper loads for phono cartridges: The CCM is a hand-held meter, calibrated in picofarads, that measures cable and phono-input capacitance, and the Match-Maker is a switchable adapter that plugs directly into the preamp's phono input. The phono cables are plugged into the adapter, which can then vary both capacitive and resistive loads. The Match-Maker also has a built-in RF filter designed to eliminate radio interference. The CCM costs $89.95; stereo Match-Maker pairs cost $49.95.

Singers' Sennheiser

A new performance microphone for vocalists, the Sennheiser MD-431, is a supercardioid of the dynamic, or pressure gradient, type, whose frequency response is rated at 40 Hz to 16 kHz. As with other models in this line, the stand clip has a locking/quick-release feature, and the housing is scratchproof. The on/off switch, a standard feature on performing mikes, is said to be noiseless. Output impedance is 200 ohms, and a standard three-pin XLR male connector is provided at the output. The price is $308.

Sankyo's new budget cassette deck

Sankyo has introduced a two-head stereo cassette deck with Dolby noise reduction. The STD-1650 is a front-loading model that features automatic shutoff, two-position tape selector switch, and dual recording level controls. According to Sankyo, frequency response is 40 Hz to 13 kHz with less than 2.2% total harmonic distortion using normal tape. Wow and flutter is rated at less than 0.16%. The price of the STD-1650 is $129.95.

Big-bass box from Electro-Harmonix

Electro-Harmonix' foot-controlled Bassballs, designed specifically for electric bass guitar, is actually a pair of dynamic filters that respond to different intensities of articulation (attack) and thus provide the bass with the "bigger sonic dimensions enjoyed by the lead guitarist," according to the manufacturer. Bassballs features an IN/OUT foot switch, a SENSITIVITY control, distortion switch, a minijack for external-AC hookup, and standard 1/4-inch phone jacks for input and output connections. It costs $89.

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CIRCLE 142 ON PAGE 127
CIRCLE 143 ON PAGE 127
BASICS OF RECORD CARE

A. Heat and Storage
Moving records from cold to hot conditions, and playing records at temperatures in excess of 90° Fahrenheit, will accelerate both record wear and distortion. Records stored “up and down” like books are often leaning and develop a long term warp. Unless discs are packed into a perfectly vertical storage condition, your albums are much better stored in a horizontal position.

B. Humidity and Storage
Some record treatments have a humidity-gathering formula, and humidity is often suggested to reduce static. Unimpeachable research shows that humidity in any form encourages special kinds of vinyl aging, and moisture alone provides the vital link for microbial growth which literally breaks down record surfaces. Records in the tropics can turn green with mold, but humidity in your home will do the same thing. Records should be kept as dry as possible, and treated with D3 solution to protect against microbial contamination.

C. Beware of a “Clean” Stylus
A stylus may look clean, but can be glazed with contamination after playing two or three records. This glaze holds dust which abrassively destroys records. Discwasher’s SC-I Stylus Cleaner is the best way to keep your clean-but-dirty stylus really clean.

D. Do Not Replay Records Quickly
Playing a record more than once every hour causes chemical and physical stress to the vinyl that will eventually destroy the album.

E. The “Cleaning Problem”
After all the wild claims and mythology are blown away, it is a simple fact that the Discwasher Laboratories are responsible for the new language of record care. The terms “micro-dust”, “microbial contamination”, “lipid contamination”, and “stabilizer extraction” are now used by many other companies. As a leader, Discwasher bases its philosophy of record care on scientific research and has found that—

- A properly integrated cleaning system of scientific fluid, plus an absorptive, directional micro-fiber pad will clean measurably better than any adhesive roller, or dry-fiber method.
- Cleaning ability and safety of fluids are very crucial to record survival. The Discwasher Labs have performed more research on record chemistry, balanced fluid safety and cleaning ability than any other (record cleaning) company in the world.

We wish you and your musical investment a long life through the use of intelligent record care.

ESSENTIALS OF SAFE CLEANING

I. DON’T “PLAY” OVER MICRO-DUST
The Problem:
The greatest cause of record degeneration is micro-dust. All records possess a static charge which attracts a very fine, virtually invisible micro-dust from room air. A record may “look clean” but contain a fine coating of micro-dust. When you play over this coating, even at one gram of stylus pressure, you grind the micro-dust into the record walls, often forever. Your record then gets “noisy.”

Common Errors:
Most record cleaners are “pushers”, and simply line up dirt without removing it from the disc. Skating a pusher off the record only spreads micro-dust into a tangent line of danger. Extra arm devices and all cloths are too coarse to do anything but pass over micro-dust—or gently spread it out.

An Answer From Research:
The exclusive Discwasher System removes micro-dust better than any other method.

II. AVOID STICKY COATING
The Problem:
No vacuum device, duster machine or wonder cloth can remove fingerprints, jacket particles or dust containing smog/smoke from your records. Yet such contamination ruins records.

A chemically correct fluid can pull these ruinous contaminations into solution, but record preservation requires lifting both fluid and problems off the record without leaving residues.

Common Errors:
In spite of much written advice and wild claims, most disc cleaning liquids (also soap and water) gum up record grooves. This sticky problem has two origins: high dry weight residue in the fluids; plus the actual chemical affinity of most cleaners for vinyl. Even the use of tap water causes a deposit on vinyl and a loss of high frequency definition.

An Answer From Research:
Use a system that cleans and removes contamination safely. The most researched and chemically non-adhering fluid is D3 by Discwasher, which includes an anti-static formulation that does not stick. See the table for actual dry weight residues of tap water and “record cleaners” costing over $1 each. D3 is chemically “active” only against common record contaminants—not the vinyl, and D3 literally lifts contamination off the record surface without coating.

Properly used as a system, D3 and the Discwasher brush draw all contaminants and fluid off the disc by the capillary action of micro-fibers into the absorbent fabric backing. Nothing is left on the record except encoded sound.
III. DON'T AGE YOUR VINYL

The Problem:
Record vinyl contains additives—chemical stabilizers—which protect the vinyl from aging and breakup during both pressing and playback. If stabilizers are extracted from the record surface, then the life of the vinyl is shortened, and the vinyl surface begins to break down during playback because of chemical weakness. (Typical stylus pressures exceed 16 tons psi, even with the finest equipment.)

Long-term record life is very much dependent on leaving bound stabilizers in the vinyl.

Common Errors:
Large amounts of almost any liquid (even water) on the record surface will extract tiny amounts of stabilizers. But large amounts of these precious stabilizers are extracted with a "cleaning operation" that uses liquids containing large amounts of alcohols, common detergents, alkaline soaps, or many standard anti-static agents. All of these compounds, very common in record cleaners, are much more destructive to record vinyl when combined with a physical brushing action.

An Answer From Research:
The exclusive Discwasher System is chemically buffered, tested, and designed to preserve record vinyl. D3 fluid is "targeted" to remove record contamination but not stabilizers from the vinyl surface. This patented chemistry, developed at the Discwasher laboratories, allows the directional fibers of the Discwasher pad to pick up both debris and solubilized contamination. All without shortening vinyl life. Only Discwasher has this perfect combination of safety and function.

THE PHONOGRAPH DISC combines maximum fidelity with the most reproducible and cost effective music storage system yet developed.

YOUR RECORD COLLECTION represents huge investments of purchase time, personal involvement and money.

PRESERVATION of your investment is possible. Not by gadgets, mythology or wild claims. Preservation is a result of applied Science and Research.

THE AUDIOPHILES AT DISCWASHER hope this Guide will benefit you and your musical investment.
DiscKit is a milled walnut tray and dust cover that includes Discwasher brand products in the kit at a savings ($50 versus $55 separately).

DiscKit includes: 1) The Discwasher System Record Cleaner with D3 Fluid, 2) the ZeroStat anti-static pistol and test light, and 3) the SC-1 Stylus Cleaner.

But you'll save more than money. You'll save your records from imbedded micro-dust, your cartridge stylus from abrasion and your ears from a lot of static.

Record Ecology from Discwasher—a substantial bargain.

(Walnut tray and dust cover are available separately as the Discorganizer, $12.50.)

All from Discwasher, Inc., 1407 N. Providence Rd., Columbia, Missouri 65201.
If you'd like to hear an hour or more of uninterrupted music, don't let a few old myths stop you.

Records stacked on Dual's multiple-play spindle are handled with extraordinary care. Before the bottom record is released to the platter, it is gently lowered away from those above. Nothing is ever forced. This is Dual's famous "elevator-action" system. And since all records are made with raised edges and centers, an air cushion keeps the grooved surfaces from ever touching.

In the single-play mode, the short spindle rotates with the platter. This patented design permits more precise centering of the record, an important touch in achieving extremely low wow and flutter specifications. Another touch of Dual precision is the vertical tracking angle control; there's an optimum setting for single play and multiple play.

But one very important thing hasn't changed. Dual reliability. Backed by a two-year limited warranty, today's Duals are made to last just as long as the 1009 and its successors (the 1019 and 1219) which are often found to be worth more in trade than their original purchase price.

So if you'd like many years of uninterrupted pleasure from your next turntable, select one of our multiple-play models. (They start at less than $180 for the CS1237.)

Unless, of course, you prefer old myths to future legends.

For the life of your records

Dual

United Audio, 120 So. Columbus Ave., Mt. Vernon, NY 10553
20. War Songs: Bathos and Acquiescence

by Gene Lees

The profound way in which popular music in the U.S. both reflects and shapes public opinion is nowhere more vividly illustrated than in war songs. World War I rang with songs of enthusiasm for the carnage in Europe. During the Vietnam war, Sgt. Barry Sadler’s "Ballad of the Green Berets" stood alone amid a barrage of antiwar songs: the government and military were subject to strong public antiwar sentiment that was both expressed in and generated by popular music.

But Americans have traditionally gone to war singing. The Revolution, the Civil War, the Spanish-American War each produced its share of songs—some good, but a lot of them saccharine and silly. "My Sweetheart Went down with the Maine" celebrated an event that most Americans at the time were convinced was an act of provocation by a bellicose nation. The best-known song of the Spanish-American War was "Break the News to Mother," which was more an expression of heroic-romantic bathos than of protest. But whatever their artistic value, the popular war songs were usually enthusiastically for or at least acquiescent in U.S. intervention.

World War I produced an astonishing number of songs. The classic one was "Over There," full of humptious confidence that the Yanks would settle things forthwith and with minimal fuss upon their arrival. It was the work of George M. Cohan, who was given a Congressional Medal of Honor for his patriotic music. His "Give My Regards to Broadway," actually written before the war, gained a sort of honorary war-song status.

Close behind "Over There" in popularity were "K-K-K-Katy," "When the Boys Come Home," and Irving Berlin’s "Oh, How I Hate to Get up in the Morning." The last of these was touched with realism, since it voiced objection to military life, but it was a good-natured gripe at most. The British songs "It's a Long Way to Tipperary" and "Pack up Your Troubles in Your Old Kit Bag" were warmly adopted by American troops.

The optimism of the time is evident in "Keep Your Head Down, Fritzy Boy," "I'd Like to See the Kaiser with a Lily in His Hand," and "We'll Knock the Hell out of Heligoland." A horrible pun can be found in "We Don't Want the Bacon, What We Want Is a Piece of the Rhine" and classic kitsch in "If He Can Fight like He Can Love, Good Night, Germany." Incidentally, the distinction of having the longest title of the war belongs not to the latter, but probably to "Just like Washington Crossed the Delaware, General Pershing Will Cross the Rhine." (Actually, Pershing didn’t. That honor went to some of George Patton’s men a quarter-century later.) Interservice rivalry was apparently an issue even then: perhaps irked by all the publicity the Army was getting, some pro-Navy songwriter petulantly asserted, "The Navy Took Them over, and the Navy Will Bring Them Home."

Love had its moments in "My Belgian Rose" and perhaps the most beautiful tune to come out of the war, "Roses of Picardy." Among the most lugubrious, and certainly one of the most successful, was "Rose of No Man’s Land," which was sung around player pianos all over the U.S. ("Through the war's great curse stands the Red Cross nurse: she's the rose of no man's land.")

In somewhat the same class was "Hello, Central, Give Me No Man’s Land." In 1901, during the early days of the telephone, Charles K. Harris wrote the tearjerker "Hello, Central, Give Me Heaven," about a little girl trying to reach her dead mother on the phone. It was a huge hit, inspiring several "Hello, Central" songs. At the very utterance of these words, audiences duly wept. But wistfulness was generally kept to a minimum in the songs of the First World War. It was a simplehearted, matter-of-fact, rousing, and sentimental that went off to the seeming great adventure. Possibly the title most representative of the roots of the soldier was "Goodbye Ma, Goodbye Pa, Goodbye Mule."  

(more)
What do you get when you put
quartz here,
carbon fibre here,
foamed concrete here,
and rubber here?

ADC is in the business of building breakthroughs.
First, we brought you the innovation of the low mass cartridge. Then the remarkable computerized AccuTrac turntables. Next, the State-of-the-Art Low Mass tonearms.

And now, our engineers have combined the latest advancements of tonearm technology and turntable construction to reduce mass and resonance to new lows.

Result: new benchmarks of high performance.

Finally, the integration of a carbon fibre design tonearm. The famous ADC LMF Carbon Fibre tonearm was the model for the sleek black anodized aluminum tonearm found on the ADC 1700DD.

In fact, until now you had to make a separate investment in an ADC tonearm to achieve this level of performance.

A level of performance never before available on an integrated turntable.

It is statically balanced with a lead-filled decoupled counterweight, and the headshell is molded carbon fibre, long known for its low mass to high tensile strength ratio.

Furthermore, the headshell is connected to the arm with gold plated computer terminal pins. And the main bearing cradle is made of sintered aluminum. The pivot system utilizes micron polished instrument bearings which are hand picked and matched perfectly to both the inner and outer races, for virtually frictionless movement.

The visco cueing is a gentle 4mm/sec., and the tempered spring anti-skate adjustment is infinitely variable to 3.5 grams.

The design, the materials and the details interact to provide incomparable performance for a tonearm on an integrated turntable system.

In fact, the tonearm alone is worth the price of an ADC 1700DD.

Finally, resonance conquered.

The technical know-how that conquered the problems of the tonearm mass, also conquered the problems of turntable resonance.

The ADC 1700DD reduces resonance to levels so negligible they are virtually nonexistent.

The achievement lies in the innovative construction formula for the turntable base that incorporates the latest advancements from European engineers.

The base is constructed with two dissimilar materials that are resonance-cancelling. First, the outer frame of the base is molded, and then a composition of foamed concrete is injected to absorb and neutralize resonance and feedback.
Beyond even this foamed concrete anti-resonance breakthrough, the base is isolated by energy absorbing, resonance-tuned, rubber suspension feet.

This is as close as technology has ever come to defying the physical laws of resonance.

The motor in the ADC 1700DD is also present standard of excellence: Direct Drive Quartz Phase-Locked Loop. The quartz is used in the reference oscillator of the motor.

An electronic phase comparator constantly monitors any variance in the speed, making instantaneous corrections. Even when out of the Quartz-Locked mode, the optical scanning system keeps drift at below 0.2%.

In fact, to check the speed at a glance, we've engineered the 1700DD with a pulsed LED strobe display for your convenience.

**Low-mass, Low-resonance, High performance.**

What is the result of all these breakthroughs? Pure pleasure.

The pleasure of enjoying your favorite music with less distortion and coloration than you may have ever experienced before. Now you can truly appreciate the integrity of the original recording.

Our engineers have reduced record wear and music distortion to a point where rumble is ~ 70dB Din B, and Wow and flutter less than .03% WRMS.

In the history of audio technology, significant breakthroughs have been made over the past four years with the development of Quartz Lock Direct Drive, carbon fibre tonearm design, foamed concrete anti-resonance construction. And now, ADC is the first to bring them all together in the 1700DD. We invite you to a demonstration of this and the other remarkable ADC turntables at your nearest franchised ADC dealer.

Or, if you'd like, write for further information to: ADC Professional Products, a division of BSR Consumer Products Group, Route 303, Blauvelt, N.Y. 10913.

**Low-mass. Low-resonance.**

We think you'll be highly interested.

*Accutrac is a registered trademark of Accutrac Ltd.*

Distributed in Canada by BSR (Canada) Ltd., Markdale, Ont.
The Alternative.

Among today's stereo receivers, there is one - the Advent Model 300 - that is clearly different. No flashing lights, gold inlays, or massive handles. Just sound quality comparable, within its power capabilities, with the best - including a phono preamp rated better than an $1,800 separate preamp by a supercritical audio publication. This, together with excellent FM reception, comes for $279.95* in a compact, unobtrusive package that fits almost anywhere.

For full information, please send in this ad.

Name

Address

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State ________ Zip

*Suggested price, subject to change without notice.

Advent Corporation
195 Albany Street, Cambridge, Massachusetts 02139

The country and its music grew much more sophisticated in the time between the two great wars. It was the era of Jerome Kern, George Gershwin, Vincent Youmans, and Cole Porter. Berlin too had evolved as a composer, using more complex harmonies, subtler melodic lines, and more literate lyrics. It was to be expected that World War II songs would be different from those of the previous conflict, but the difference was unexpectedly great. Those meant to inspire patriotic fervor seemed contrived, compared with the former heartfelt outpourings. The best-known songs of this kind were "Ballad for Americans," "Praise the Lord and Pass the Ammunition," "The Ballad of Rodger Young," "Any Bonds Today?", and "There's a Star-Spangled Banner Waving Somewhere." They sounded as if they had been written at the request of the Office of War Information, and some were. Whatever the frequency of their performance, it is questionable how much grass-roots popularity they had. Can anyone remember hearing "Any Bonds Today?" sung by any but professional singers?

For the most part, the songs the people chose to sing and dance to had a melancholy cast to them, such as the Kern-Oscar Hammerstein "The Last Time I Saw Paris" and "I'll Be Seeing You" - which also was about lost Paris, as one discovers on hearing the seldom-sung verse. Woven deeply into the fabric of the war's mood were "When the Lights Go on Again All Over the World," "Goodbye Sue," "I Don't Want to Set the World on Fire," "I Left My Heart at the Stage Door Canteen," "The White Cliffs of Dover," and "A Nightingale Sang in Berkeley Square," an import from England.

The most popular songs were about loneliness and disruption. Many made no direct reference to the war, but its hovering presence was implicit in the lyrics. Even such cheerful songs as "Don't Sit Under the Apple Tree" centered on the separations caused by the war. Johnny Mercer had fun with the argot of the period in the clever "The GI Jive," and "They're Either Too Young or Too Old," by Frank Loesser and Arthur Schwartz, described the limited romantic choices of the girls left at home.

And that was the end of it. Never again would the U.S. produce genuinely popular songs that were gung-ho for the glories of war. Why? Important social forces were at work, including revolutionary forms of communication. These I will examine next month.
Ohm’s Law 4:
It is possible to make a loudspeaker that doesn’t sound like a loudspeaker.

According to the traditional laws of loudspeaker design, a small driver can’t reproduce bass notes, and a large driver can’t reproduce high notes.

So most loudspeakers use two or more piston-like drivers of varying sizes (woofers, midranges, and tweeters), to achieve wide frequency response.

Unfortunately, large drivers respond more slowly to the audio signal than small drivers. So “time delay” distortion is added to the music.

And time delay distortion is what makes a loudspeaker sound like a loudspeaker.

But Ohm F loudspeakers boldly defy the traditional laws of loudspeaker design. They employ a single patented Walsh Transmission Line Driver that not only reproduces all audible frequencies, from the lowest lows to the highest highs, but it does it without adding time delay distortion to the music.

That’s why, when you listen to music with Ohm F loudspeakers, you hear the music, not the loudspeakers.

When audio critics listened to music with Ohm F loudspeakers, here’s what they wrote about the experience:

Hifi Stereophonie (Germany):
“…The most important aspect of the Ohm F’s performance is its freedom from phase and time errors, i.e., its coherent sound. The Ohm F’s are in a class by themselves.”

Stereo Review:
“…With one of the larger power amplifiers… the sound began to warrant the use of such words as awesome. The low bass, too, was extraordinarily clean and powerful. It should be apparent from the foregoing that we include the Ohm F among those few speakers we have tested that achieves state-of-the-art performance.”

The FM Guide (Canada):
“They have one great quality, a quality that puts them right in the front line of desirable speakers. They sound musical. A pair of Ohm F’s can recreate a live musical performance free of the usual spatial limitations imposed by conventional speakers.”

Stereo Buyer’s Guide:
“Judging loudspeakers, no matter on what principle it has been designed, should always be on its sound quality, and we are happy to report that the Ohm F system is amongst the very best we have heard.”

Complete Buyer’s Guide to Stereo/Hifi:
“The Ohm F is an extraordinary loudspeaker. The ‘coherent’ sound produced by this speaker is clear, full, and undistorted. It may well be the finest speaker on the market, and is certainly without a doubt among the top few. Given the proper associated electronics, the Ohm F is capable of providing almost absolute realism in the listening room.”

For 13 complete reviews, and full specifications, please write us at: Ohm Acoustics Corp., 241 Taffle Place, Brooklyn, N.Y. 11205.

Ohm
We make loudspeakers correctly.

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Some day there'll be totally automatic, absolutely foolproof, distortion-free cassette deck recording. And when it happens, JVC will develop the technology to achieve it. But until then we've come mighty close to it. Our new collection of quality cassette decks embodies exclusive and advanced features that thoroughly reinforce our reputation for innovative thinking.

EXCLUSIVE SPECTRO PEAK INDICATOR SYSTEM
The new KD-85 and KD-65, for example, offer more positive recording control than ever before. The reason is the newly developed and exclusive JVC Spectro Peak Indicator system. With almost recording studio vigilance, 25 instant-responding LED indicators offer you fail-safe protection against distortion produced by tape over-saturation. For the first time, you can constantly visually monitor the levels of five low-to-high frequency ranges. Then, on playback, the Spectro Peak Indicator display lets you actually see how successfully you reproduced the music.

EXPANDED DYNAMIC RANGE AND BETTER NOISE REDUCTION
If you've ever had difficulty recording without distortion the sudden high peaks of a piercing jazz trumpet or the head-snapping clash of cymbals, you'll appreciate the value of our Super ANRS. Developed exclusively by JVC, it applies compression in recording and expansion in playback to improve dynamic range at high frequencies. But it doesn't stop there. Super ANRS is a highly effective noise reduction system that reduces tape hiss by boosting the signal-to-noise ratio as much as 10dB over 5,000Hz.

NEW HEAD DESIGN
Most other makes of cassette decks opt for either permalloy or ferrite tape heads. JVC gives you the best of each with our own Sen-Alloy head. It combines the sensitive performance of permalloy with the extreme longevity of ferrite.

GET THE MOST OUT OF ANY TAPE
JVC also gives you freedom of choice in the tape you use. Because whichever type you select, you'll extract the most performance from it with our matchless recording equalizer circuit.* This unique JVC feature lets you fine tune different combinations to get optimum high level response from any tape on the market.

These innovations alone set JVC cassette decks apart from all others. Then, when you consider our other refinements like the precision ground capstan, independent drive mechanism,* or our gear/oil damped cassette door, plus top-performance specifications, you can understand why JVC gives you more of what other decks wish they could.


*Not all features in all models.
In the quest for accuracy, cabinet loudspeakers, regardless of price, still generally suffer from a common failure—they still sound like loudspeakers, or more precisely their sound obviously comes from a box.

**Your brain hears the box.**

Without going too deeply into psycho-acoustics, cabinet speakers tell us their sound is emanating from a box because the brain has been conditioned to recognize the characteristics... size, shape, etc... of any sound source.

What creates the boxy effect? Diffracted or reradiated sound waves, those that bounce off the sharp edges of the speaker and grille assembly, are the clues interpreted by the brain as "box-like."

**No diffraction, no box.**

The problem is graphically illustrated in the drawings. By eliminating sharp cabinet edges and grille panel obstructions, you reduce diffraction effects... which means you eliminate the boxiness of the sound. And that's exactly what we've done with our new line of Avid Minimum Diffraction Loudspeakers™

**To open the box, we closed the cover.**

The solution was deceivingly simple.

By engineering the drivers, cabinet enclosure and, importantly, the grille assembly to create a totally integrated acoustic system, we eliminated cabinet diffraction and the boxy sound quality inherent in typical cabinet loudspeakers.

Our new tweeter and midrange drivers have specially engineered coupling devices (we call them Optimum Dispersion Couplers™) which transmit sound waves with minimum diffraction.

"Solid front" grille panels perfectly mate with each coupler eliminating grille panel diffraction. And, the grille panels have rounded edges creating a smooth, gradual transition from the grille to the cabinet, significantly reducing cabinet edge diffraction—a major cause of boxy sound.

These three simple, but audibly significant, features, coupled with Avid's critically acclaimed accuracy, assure you a new level of performance and sense of reality.

Of course there's a lot more to the Avid story—like our new drivers and Q-Span testing. Write us for literature and a full description. We invite your comparison.

Unwanted cabinet/grille diffraction effects (B) give listener clue as to the size/shape of sound source—in this case a box. First arrival signals (A) locate source, while brain uses delayed room reflections (C) to identify listening environment.
"Where the bright Seraphim in burning row/Their loud up-lifted Angel trumpets blow," musiccassette connoisseurs surely will gather in adoration. For some long-awaited review samples immediately establish the new series' processing standards, and further study of the fifty-item debut release list reveals the extraordinary programmatic range of the Seraphim cassette catalog. Besides reissues of outstanding late mono- and early stereo-era masterpieces, there are petrifying recent European recordings, with many examples of both types appearing for the first time in any tape format. Individual cassettes are listed priced at $4.98; all are Dolby-encoded: all that's lacking are program notes.

The wide roster of artists is dominated by Old Sorcerer Stokowski in what we now realize was his second Golden Age (after Philadelphia) under the Capitol label. His first stereo Bach-transcriptions program (4XC 60235) is a touchstone exemplar: The original 1958-59 performances and recordings are still incredibly impressive, while the scorings themselves flaunt the art of the Hypenated Stokowski at both its incomparably thrilling best and its aesthetically controversial worst. There is more Bach and much else in a two-cassette Stokowski miscellany (4XC 6094, $9.96) and the first cassette tapings of such early stereo-era Stokowskiana as his Holst Planets, Elbert Escapes, Orff Carmina Burana, Shostakovich Eleventh Symphony, and the coupled Stravinsky Firebird and Petrushko Suites.

Another unique musician, Sir Thomas Beecham, is well represented here by such distinctively individual achievements as his 1956 Puccini Bohème starring Victoria de los Angeles and Jussi Björling (4XC 6099, $9.96) and his best-known orchestral works of Delius (Brigg Fair, etc.—4XC 60185). These Delian enchantments don't work for every listener, but if you're at all susceptible, you'll be spellbound.

But there also are seraphic resurrected arrangements of an infinitely more distant musical past in one of the finest of the many legacies of David Munrow/Early Music Consort: "The Art of Courtly Love" (4X3G 6092, $14.94). Grandly boxed with an elaborate texts-and-notes booklet, this has two cassette sides devoted mainly to Machaut: two to Dufay, Binchois, and the fifteenth-century. Burgundian School; and two to the startling avant-garde creations of late-fourteenth-century Avignon Papal Court composers. All the main types of period vocal-solo and small-ensemble works are represented, along with piquant-timbred accompanying and solo instruments, in what are far more than historical documents. This is indescribably imaginative, eloquent, and electrifying music-making!

The real Magyar McCoy. A further batch of the Hungaroton music-cassettes ($7.98 each) I first sampled last September presents familiar music newly illuminated to throw into higher relief its quintessential nationalist quirks and traits. Brahms' Hungarian Dances, for example, are almost unbelievably metamorphosed when we hear the complete set of twenty-one in their orchestral scorings played by the Győr Philharmonic under János Sándor (MK 1009). Although Győr is a city not as big as Schenectady, New York, its relatively small local orchestra plays—in music like this, at least—not only with expected stylistic authenticity, but with quite unanticipated lifting grace and infectious relish. It is vividly recorded, too, if in (quite appropriate) somewhat lightweight sonics. Then the not merely decorative, basically Hungarian nature of Kodály's amusing Háry János Suite and intoxicating dances from Galanta and Morosszkék is captured far more idiomatically by the Budapest Philharmonic under János Ferencsik (MK 1003) than in the more pretentiously virtuoso but less spicy and humorous international versions we usually hear.

Pianists' master classes. Two of the four "Horowitz Collection" music-cassettes (RCA Red Seal ARK 1-2716 through 1-2719, $7.98 each) probably will appeal only to devout aficionados, but every connoisseur of supreme keyboard virtuosity will cherish the fabulous "Concert Encores" (ARK 1-2717) and the more substantial "Concert Favorites" that include Mendelssohn's Variations sérieuses and Schumann's Variations on a Theme by Clara Wieck (ARK 1-2719). The 78-rpm and early-LP originals still sound remarkably bright in generally first-rate reissues, but even the usual lack of notes can't excite the omission of specific datings (mostly back in the Forties and Fifties). And no mention whatever is made of the obvious fact that everything here is mono.

Oddly enough, the latest taping of the five Beethoven piano concertos by Alfred Brendel and the London Philharmonic under Bernard Haitink (Philips Prestige Box 7699 061, three cassettes, $26.94; also including the Op. 80 Choral Fantasia) doesn't yet augment the disc-set entry in Schwann. Nor, for that matter, has Schwann yet entered Brendel's much older Vox set, with various orchestras, as taped in CCC/Orion 4 and 17. $7.96 each. But both sets do exist, providing an illuminating documentation of Brendel's artistic growth in a comparison of the two, while the sonically far superior new release is outstanding in its own right for its beautifully lucid, truly "classical" readings and as an aesthetic do-it-for-the-more romantically extraverted approach of Vladimir Ashkenazy with the Chicago Symphony under Georg Solti in their 1973 London set (CSAS 2404). Personally, I still prefer the latter, not least for its communicative elation, but I do find the Brendel/Haitink First and (perhaps especially) Second Concertos the most suitably small-scaled, leisurely relaxed, and elegantly graceful of any recorded versions to date.

Busy Barclay-Crocker open-reel production currently features Desmar's most ambitious recording project: the now widely celebrated 1976 Stokowski/Royal Philharmonic program of the Vaughan Williams Fantasia, the Purcell "Dido's Lament" transcription, and Dvorák's String Serenade (Desmar/B-C D 1011, $7.98 each). Since these were first taped in cassette format by Advent (E 1047, "Tape Deck," April 1977), audiophiles have a new comparative test of the relative technical merits of deluxe chromium cassette and top-notch open-reel processes. Again, I predict that one's decision will depend more on the qualities of one's playback equipment than on those of the well-nigh flawless tapings.

The c. 1969 disc release of Mozart's all-woodwind Serenades Nos. 11 and 12 by the Musica Viva Ensemble under James Boole seems to have attracted little if any attention, but in open-reel format (Musical Heritage/ B-C D 0841, $6.85) this first-ever taping of this delightfully minor is a true sleeper. It's played with contagious zest as well as skillful deftness, while the David Hancock recording might have been made just this morning, so freshly and naturally does it capture the bracing open-air timbres drawn from an octet of paired oboes, clarinets, bassoons, and horns.
The original Sonus cartridge established a new standard in high-definition phonograph reproduction. Yet we believe there is even further room for improvement in this often-overlooked area of high fidelity. So we have taken the original Sonus cartridges and refined their designs, taking full advantage of the latest in materials and techniques. Sonus Series II cartridges are the result of these new design developments.

The new Sonus Gold consists of three models with identical bodies and stylus assemblies, differing only in the form of their diamond tips. The new Sonus Silver comes in two stylus types, and shares all the qualities of their more costly counterparts, yet still can offer a dramatic improvement in sound reproduction overall. Both series employ a transducer system characterized by reproduction of exceptional accuracy, clarity and definition. For full details and a recommendation of which model is correct for your particular system, we suggest a visit to the Sonus dealer nearest you, or write us.

J. R. Ashley, in his June article ["Biamplification: The Third Loudspeaker Revolution?"] concludes that "for biamplification, the amplifiers should be designed for equal power output, assuming equal efficiency in the drivers." Since the widespread use of "super-power" amplifiers seems to be for the purpose of providing adequate acoustic output and "headroom" at low frequencies, must I really pump 200 watts per channel into my tweeters as well? Even granted that most tweeters are more efficient than most woofers (and hence, that the power requirement for the high-frequency amplifier could be reduced proportionately), his comments suggest the need for quite a lot of high-frequency power. Is it really necessary?—Scott Marovich, Glen Ellyn, Ill.

For a crossover at the point indicated in the article, the amps should have equal power.

I have a tuner with the standard 75-microsecond de-emphasis to which I would like to hook my outboard Dolby unit since the FM station that I listen to almost exclusively broadcasts a Dolby signal. However, I can't find a compensator for the 25-microsecond Dolby FM pre-emphasis. Few local audio equipment dealers even know what I am talking about.

I did show a dealer your April 1975 review of Switchcraft's Dolby FM compensator, and he was kind enough to order one. Switchcraft would not sell in lots of fewer than ten, however, and the dealer was unwilling to make that kind of purchase. What do I do now?—Kenneth B. Knowles, Dayton, Ohio.

The Switchcraft equalizer is listed in the Lafayette Radio catalog, so you can order it by mail.

I am in the market for a good cassette deck (about $400). I had thought that Dolby was the best noise-reduction system for cassettes until I came upon the JVC KD-75, which has ANRS. The dealer claims that ANRS surpasses Dolby in performance. Is this true?—Robert Giallo, Rockville, Md.

Although the circuit currently used by JVC in the ANRS differs from that used in Dolby-equipped decks, the results are interchangeable in all respects. Early versions of ANRS were not fully compatible with the Dolby system, and JVC's most recent innovation, the switchable Super-ANRS option, adds a compander for the high-level, high-frequency signals (to prevent overload with out compromised S'N ratios—a feature particularly useful with some types of rock) to the basic Dolby-compatible processing.

It seems that all available stereo receivers have outputs for two or more sets of speakers but that there is only one volume control. What option is there for someone driving speakers of different efficiencies who wishes to adjust the volumes independently?—Mark Hauge, Minneapolis, Minn.

The simplest and cheapest solution is to connect a pair of so-called L pads between your receiver and the more efficient set of speakers. An L pad is a tandem rhesloal wired so that the impedance seen by the receiver remains constant. Impedance ratings vary; choose one that matches the speaker impedance. If the volume of each of the speaker sets is to be controlled independently, remote from the amplifier, each of the speakers will require its own pad. They can be bought at electronics supply houses.

The trouble with L pads is threefold. They are usually limited in power-handling capability, 3 to 10 watts being typical. (This is a continuous-power rating, however. On music signals, they will likely handle much more depending on how far they are turned up.) They also consume power, robbing the amp of some of its stuff. Finally, since they insert resistance between the amplifier and the speaker, the speaker is left essentially undamped, and that adversely affects low-frequency response.

The more elegant solution to your dilemma is to use separate power amps (with volume controls) for each set of speakers. But that is, as they say, passing the buck—to your friendly dealer.

Will harm come to my component system if I use it too often—say, two hours straight per day, seven days a week? I have always had rather bad luck when it comes to electronic equipment, and my stereo is, above all, the thing that I do not want to have break down.—Scott G. Wexlin, Gladwyne, Pa.

Not to worry. Your usage of your equipment is rather moderate. Besides that, audio equipment is not as delicate as you imply. If all the components are kept within ratings and heat-producing units are properly ventilated, 24-hour-per-day operation should produce no significant aging of the electronics. Mechanical parts like turntable or tape drivers are, of course, subject to wear.

I have a Pioneer SX-1050 receiver driving a pair of KLH Four 16-ohm speakers in two corners of the room. I recently tried to add a pair of 8-ohm acoustic suspension speakers in the other two corners. Used in this combination, the 8-ohm systems are too loud, so I installed a wire-wound L pad on each speaker. Now the receiver's protective relays open intermitently on loud passages, even at moderate volume. Pioneer recommends that the combined load be no less than 8 ohms; adding the
WHEN TOSHIBA BUILDS A CASSETTE DECK, SUPERIOR SPECS ARE NOT ENOUGH.

The Toshiba 5460 cassette deck. With an All-Sendust recording head, Dolby® FM and Direct Access feather-touch controls.

When you buy any of Toshiba's cassette decks, you can take excellent sound for granted.

Our 5460, for example, has inaudible wow and flutter: just 0.05% w rms. A high signal-to-noise ratio: 69 dB (± 3 dB, Dolby on, CrO2). And wide frequency response: 20-18,000 Hz (FeCr).

But Toshiba goes beyond specs, to professional features for continued superior performance.

Consider the 5460's All-Sendust recording head. It stands up to wear much better than hardened permalloy. And it's not susceptible to the "chipping" that can occur with ferrite heads.

Then, get your hands on our Direct Access feather-touch controls. The merest touch allows you to switch from one function to another. Without pressing the stop button or jamming the tape.

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Of course, almost every cassette deck has Dolby these days. But few have Dolby FM as well. Toshiba does, with a switchable MPX filter circuit. So you can feed Dolby FM broadcasts through the 5460 to get cleaner sound. Whether or not you're recording.

The 5460 tape transport is DC servomotor-controlled. And you'll appreciate the three-function meter plus LED peak indicator. And our new edit/fade control.

Naturally, the 5460 has all the standards as well. Like three-position bias and equalization switches. Mike/line mixing. And circuitry to accommodate an accessory timer.

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Again, the first.

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Where should you start in your search for better sound?

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Audio-Technica cartridges have been widely-acclaimed for their great sound, and for good reason. Our unique, patented Dual Magnet construction provides a separate magnetic system for each stereo channel. A concept that insures excellent stereo separation, while lowering magnet mass. And the AT12XE features a tiny 0.3 x 0.7-mil nude-mounted elliptical diamond stylus on a thin-wall cantilever to further reduce moving mass where it counts. Each cartridge is individually assembled and tested to meet or exceed our rigid performance standards. As a result, the AT12XE is one of the great bargains of modern technology ... and a significant head start toward more beautiful sound. Listen carefully at your Audio-Technica dealer's today.

8-ohm pair apparently reduces the combined impedance below the safe limit. Other than discarding the KLH speakers—which are still too good for that and which I cannot afford to replace—is there a solution that would balance the four speakers and still create no problem for the receiver?—A. Douglas Wauchop, Brevard, N.C.

We wonder, first of all, why you want to run speakers in four corners of the room, which hardly seems conducive to a good stereo image. Assuming that the 8-ohm speakers are of good quality, we would suppose they would play as loud alone as when combined with the KLHs, but without overloading the amplifier. Since any use of an L pad or other resistive impedance correcting device deprives the associated speaker of amplifier damping, the bass performance of the 8-ohm pair may be a good deal sloppier than necessary. And other things being equal, 16 ohm speakers are not a good match for a solid-state amp.

If, however, you feel committed to your present setup, connecting an 8-ohm power resistor (rated at 20 watts or so) in series with each of the 8-ohm speakers will unnecessarily reduce their output by about 3 dB and raise the impedance to 16 ohms, which should represent a safe amplifier load (nominally, 8 ohms) in parallel with the 16-ohm KLH speakers.

I have been a happy user of a two-speed AR manual turntable since about 1964, but—despite my babying of records and stylus—the stylus has become worn and needs replacing. Since cartridge technology has progressed so far in recent years, however, it seems worthwhile to replace the entire cartridge. Virtually all pickups these days appear to have been designed for use on turntables with antiskating, which my AR lacks.

I talked with one man who had replaced his cartridge with a modern one having an elliptical stylus, and within about six months the stylus was so badly worn that he had to substitute a different brand of cartridge. In a comparatively short time the cantilever became warped and delivered badly distorted reproduction. Can you suggest current brands or models for use on older turntables without antiskating devices?—Frank N. Moyer, Albuquerque, N.M.

Cartridges are not designed to "require" antiskating force per se. The need for antiskating stems from the design of the arm. Pivot arms (as opposed to tangent-tracking models) tend to "skate" inward on the record, thus increasing the force on the inner groove wall and reducing it on the outer one. The amount of force required to counteract this tendency is a small fraction of the tracking force; lack of it certainly won't wear out a stylus prematurely or twist the cantilever.

If you wish to replace the cartridge on your present turntable, we'd suggest one that can be tracked in the range of 1/2 to 2 grams and using it toward the upper limit of its recommended range. The lack of antiskating compensation is most apparent at the low end of the range, where slight imbalances in the groove wall forces can elicit mistracking.

We regret that, due to the volume of reader mail we get, we cannot give individual answers to all questions.
The A-800: A TEAC with features you can't live without at a price you can live with.

The TEAC A-600 gives you one of the best, most affordable combinations of precision, muscle and good looks around. It's a three head, two motor, dual capstan, solenoid-operated cassette deck that lists for less than $800.

The A-800 transport has a computer heritage... heavy, rock-steady, reliable. The closed-loop dual capstan system isolates the tape between the capstans to provide optimum tape-to-head contact. Result: better frequency response, fewer dropouts. An ultra-stable motor drives the capstans while all transport functions are operated through feather-touch solenoid switching both on the deck and with the optional RC-90 Remote Control.

The A-800 uses a combined record/playback head in which both elements are incorporated into a single housing. What's more, the playback head is a unique "Delta" design which incorporates both magnetic and non-magnetic ferrite materials which assures minimum feedthrough from the record head and eliminates low frequency contour effects.

In addition to its built-in Dolby, the A-800 also accepts an optional dbx Type II for wider dynamic range and up to 80 dB S/N. This optional dbx interface—a TEAC exclusive—lets you improve the overall signal-to-noise performance by up to 30 dB. It's got to be heard to be believed!

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First. Because they last.

TEAC Corporation of America
7733 Telegraph Road
Montebello, California 90640

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*Manufacturer's suggested retail price

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**Model A-800**

- **Wow & Flutter:** 0.005%
- **Frequency Response:** 10,000 Hz at 40 dB
- **THD:** 0.1%

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**Specifications**

- **Frequency Response:**
  - **Low:** 20 Hz
  - **High:** 20,000 Hz

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**Features**

- **Dolby B, C, and B + C**
- **dbx Type II**
- **Remote Control**
- **Four-Position Level Controls**
- **Bass, Treble Controls**
- **Bass Boost**
- **Mute**
- **Reverse Play**
- **Recording Level Control**

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**Dimensions**

- **Width:** 19.5 inches
- **Height:** 5.5 inches
- **Depth:** 17.5 inches

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**Accessories**

- **Remote Control**
- **User Manual**
- **Power Cord**
No matter what system you own there's an Empire Phono Cartridge designed to attain optimum performance.

Detail, brilliance, depth.
This is the promise of each Empire Phono Cartridge and although there are many Empire models, each designed to meet specific turntable performance characteristics, every Empire cartridge contains the following features:

<table>
<thead>
<tr>
<th>Features</th>
<th>Details</th>
<th>Benefits</th>
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</thead>
<tbody>
<tr>
<td>Unique Fixed Unidirectional Three-Magnet Structure</td>
<td>Every Empire cartridge uses 3 high energy ferrite magnets in the cartridge body to provide a high level of unidirectional flux.</td>
<td>Higher and more linear output signal, immunity to bi-directional magnetic distortion, and improved hum and microphonic rejection.</td>
</tr>
<tr>
<td>Molded Four-Pole Magnetic Assembly</td>
<td>Every Empire cartridge employs a four-pole magnetic assembly that is precisely aligned and locked in place by a high pressure injection molding process... providing a uniform and orthogonal magnetic field.</td>
<td>Improved crosstalk and reduced distortion that is insensitive to tracking force.</td>
</tr>
<tr>
<td>Tubular moving Iron Design</td>
<td>By using a tubular high magnetic saturation iron armature we obtain an optimum ratio of output level to effective tip mass.</td>
<td>Improved tracking ability and widened frequency response.</td>
</tr>
<tr>
<td>Four Coil Hum Bucking Assembly Plus Electromagnetic Shielding</td>
<td>Using custom designed computer controlled machines, a precision drawn copper wire (thinner than human hair and longer than a football field) is wound onto a symmetrical 4 bobbin structure. By using 2 coils per channel a symmetrical electrical circuit is formed.</td>
<td>Improved rejection of hum and stray noise fields.</td>
</tr>
<tr>
<td>Aluminum Alloy Cantilever</td>
<td>The Empire computer designed tubular cantilever provides optimum coupling of the diamond tip to the moving magnetic system resulting in minimum effective stylus tip mass.</td>
<td>Superb low level tracking, reduced tracking distortion... plus enhanced wideband separation characteristics.</td>
</tr>
<tr>
<td>Precision Ground Oriented Diamond Tips</td>
<td>Empire diamonds are precision ground, polished and inspected in house, using sophisticated television cameras and powerful microscopes to ensure accurate angular orientation.</td>
<td>Reduced tracing phase distortion, together with reduced wear of both the record and the diamond tip.</td>
</tr>
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</table>
Crown's Astonishing Preamp-Plus

**Crown DL-2 Stereo Controller** is a control preamplifier system, in rack-mountable metal cabinets. Dimensions: control module (DL-2C), 19 by 7% inches (front panel), 14% inches deep; power supply module (DL-2PM), 19 by 3½ inches (front panel), 7% inches deep; phono preamp Module A (DL-2S), 3½ by 1¼ by 7 inches. AC convenience outlets: 7 switched (3 20-amp, 4 15-amp), 2 unswitched. Price: $1,995; optional wood cases, $65 (Model 7RD, for DL-2C) and $40 (Model 3RL, for DL-2PM). Warranty: "full," three years parts and labor. Manufacturer: Crown International, 1718 Mishawaka Rd., Elkhart, Ind. 46514.

The touch of Midas is upon the Crown Model DL-2 Distinction Series Stereo Controller. It is undoubtedly the most feature-laden, sophisticated "preamp" (if we dare apply that vulgar appellation in this case) we have ever reviewed. It also is one of the most expensive. Not only was it designed by computer, but it interfaces with one for final checkout on Crown's quality-control line. The music lover whose mental processes turn that way can also interface the DL-2 to his own microcomputer (via the quasi-standard S-100 bus) for computer-controlled listening. But wait: A remote-control module will soon be available, so you needn't rush out to the microcomputer store.

**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. Samples normally are supplied on loan from the manufacturer. 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.
This is a no-holds-barred digitally controlled preamp. The “basic” system comprises three packages. The control and power modules can be rack-mounted; the separate phono preamp module can be situated near the tone arm. Ideally, the power module should likewise be placed away from the control module to obviate hum induction. Because of its high current capacity (note the AC-outlet listing at the head of this report), the power module comes with a 20-amp line cord whose plug does not mate with a standard wall outlet, but the supplied adapter cable converts this termination to the standard three-wire configuration.

### Crown DL-2 Control Preamplifier System

<table>
<thead>
<tr>
<th>Output at clipping (channels driven simultaneously)</th>
<th>L ch</th>
<th>12 volts</th>
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<tbody>
<tr>
<td>R ch</td>
<td>12 volts</td>
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<tr>
<td>Frequency response (at 0.5 volt)</td>
<td>±0 dB, 20 Hz to 40 kHz</td>
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<td></td>
<td>+0.1 dB, 10 Hz to 80 kHz</td>
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<tr>
<td>RIAA equalization*</td>
<td>±0.5 dB, 20 Hz to 20 kHz</td>
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<tr>
<td>Input characteristics (re 0.5 V; noise A-weighted)</td>
<td>Sensitivity</td>
<td>S/N ratio</td>
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<td></td>
<td>phono*</td>
<td>0.16 mV</td>
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<td></td>
<td>mike*</td>
<td>0.21 mV</td>
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<td></td>
<td>inputs 1-8</td>
<td>52 mV</td>
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<tr>
<td></td>
<td>ext. processors</td>
<td>52 mV</td>
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<tr>
<td>Phono overload (clipping point)*</td>
<td>36 mV at 1 kHz</td>
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<tr>
<td>THD + N (at 2 V output)</td>
<td>0.003%</td>
<td>±20 Hz to 20 kHz</td>
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<tr>
<td>IM distortion (at 2 V output)</td>
<td>0.002%</td>
<td></td>
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<tr>
<td>Low filter</td>
<td>-3 dB at 22, 33, 55, or 110 Hz; 18 dB/octave</td>
<td></td>
</tr>
<tr>
<td>High filter</td>
<td>-3 dB at 4.1, 6.8, 12, or 20 kHz; 18 dB/octave</td>
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*Measured through Phono Module A

Crown DL-2 Control Preamplifier System

The phono preamp features a choice of input resistances and an extremely low parallel capacitance (less than 5 picofarads), and short jumpers connect it to the tone-arm jacks—all of which tends to minimize pickup of radio-frequency interference. It is left to the user to add whatever capacitance is required to load the phono cartridge properly. The gain of the phono preamp is adjustable—separately for each channel—over a 20-dB range centered on a nominal gain of 40 dB. The 36-millivolt overload point reported in our lab data box refers to operation at highest gain and should vary with the setting to 360 millivolts at minimum gain. The present phono module is designed for fixed-coil pickups; a moving-coil preamp (Phono Module B) is expected shortly—perhaps by the time you read this report—though the A model delivers enough gain for some moving-coil designs. The phono preamp can double as a microphone preamp when the RIAA equalizer is switched out.

Since the phono preamp raises the cartridge output to line level, no special phono input is needed on the control chassis, and all eight input pairs are essentially identical. As the unit is shipped, the first two are designated for phono use. Three pairs are logically connected for tape-recording application and are matched by tape-output jacks. The inputs and outputs for the third recorder are duplicated on the front panel (with phone jacks) for temporary hookups. These three also interface with the tape-monitor and with the tape-copy switching. Any source can be recorded simultaneously onto all three recorders, and you can duplicate from any one of the three to both of the other two. Tape dubbing is independent of the program being monitored via the main output. Two external-processer loops are available with separate switching for each; a third button places the processors either before or after the tape outputs so that the signal processing will affect either the recording or the monitoring alone.

**Input selection is made** via reed relays activated by front-panel touch buttons, which can be remotely controlled. The user can select more than one input at a time, producing signal mixing on the input bus; LEDs indicate which have been selected. The MUTE (which is total) and POWER buttons function similarly and are also remotely controllable. The control-module power button might better have been called STANDBY since the DL-2 remains active in a reduced-power state until the main switch on the power module is turned off. One peculiarity of the design is that all outputs are phone jacks, though the standard pin jacks are used for all inputs. Depending on the number of tape decks and signal-processing devices you use, you may need more than the adapters supplied with the DL-2, but when you come to reconnect a system built around it you are unlikely to confuse inputs with outputs.

The volume and balance are controlled digitally, providing two advantages: remote-control capability and perfect tracking of the channel balance throughout a 63±1/2 dB range. The gain of each channel is controlled with individual pairs of buttons, one raising the gain in 1/8 dB steps, the other lowering it. Once channel balance is achieved, a third pair of buttons raises and lowers the gain of both channels simultaneously while maintaining the balance; digital displays tell you the gain of each channel (in dB) and indicate when the extremes of the range have been reached. The 1/8 dB steps produce a virtually continuous change in volume. A quick flick of the button creates a one-step change; if the button is held down, the level continues to change—first slowly, then with increasing rapidity.

The LOUDNESS knob serves as an adjunct volume control, decreasing the level in 5-dB steps while simultaneously inducing a bass boost conforming to the ISO curves from 100 to 55 phons. (No treble boost is mandated.) Since the 100-phon position is the unboosted reference level, “correct” operation involves adjusting the volume for a very loud listening level (ideally equal to the 100-phon level if equipment is available with which to measure it) and subsequent reduction to comfortable levels via the compensated LOUDNESS knob.

There are four cutoff frequencies on both high and low filters; the -3 dB points measure very close to the nominal frequencies, and the steep slope makes the filtering exceedingly efficient. The tone control section is, in reality, a mini-equalizer. The two channels are controlled independently via three 13-position slide switches. The total control range of ±15 dB affects relatively narrow frequency bands, whose centers can be adjusted upward or downward by one octave from the nominal centers: 40, 800, and 10,000 Hz. Data taken at CBS indicate that almost the full ±15 dB range is provided by each control and that the Q of each filter increases with the center frequency selected; for example, the MIDRANGE control affects a greater number of octaves when it is centered at 400 Hz than it does centered at 1,600 Hz. The controls' markings could be clearer: Frequency adjustments are indicated by multipliers rather than actual frequencies, and there is no differentiation of bass, midrange, and treble sliders.
The pièce de résistance of the DL-2 is a set of three dual-concentric AUDIO-IMAGING knobs that serve to blend the left and right channels and create shifts in the stereo image. The function of the controls is too complex to explain fully in a review, but a few brief examples may suggest their usefulness. Following Crown's nomenclature, the left-main input is designated A, the right-main input is designated B.

One concentrically paired control (NORMAL) adjusts levels in the left (A=R) and right (B=R) channels. Used by itself, therefore, the NORMAL control simply serves as a VOLUME knob. The second concentric pair feeds the A (left) input into the right output (A=R) and vice versa (B=L). This REVERSE therefore flips the stereo image left-to-right if used by itself.

When both controls are set to the same value, A goes in equal proportions to the left and right outputs, and the image is mono. But since the controls are adjustable, any image from full stereo through mono to reverse stereo can be achieved; and, since separate controls are provided for each input channel, it is possible to move either the left or right side in toward the center while leaving the other alone or to create two-channel mono from either input.

As if that weren't sufficient, a third set of controls (CROSS-FEED) serves as a mixer. These controls establish the amount of one input (X) fed into the left channel and the amount of another input (Y) into the right. These are two totally separate inputs connected through back-panel jacks. For example, you can play electric guitar into the X input and sing (via a microphone) into the Y input along with a backup that, say, stems from a tape-recorder input. The singing, playing, and soundtrack will be blended by the DL-2 with the guitar on the left, the voice on the right, and the soundtrack in between—anywhere you like it. The possible combinations afforded by the audio-imaging controls are virtually endless.

The data taken by CBS suggest virtual sonic perfection, and perfection—the absence of discernible effects—is what the ear hears. The phono preamp is utterly quiet and—once we terminated the phono cartridge with the proper external capacitance—we extracted the last iota of performance from it. With the reasonably sensitive cartridge we used, we decreased the phono gain suitably to prevent overload.

To those accustomed (as we are) to rotary or slider volume controls, the digital approach of the DL-2 takes some getting used to. The digital readouts fascinated us to the point that we were tempted to "play roulette with the computer," trying to get it to stop at a certain number—a feat that takes practice once the control speeds up. Yet when the novelty wears off, one is left with the system's real qualities: its adjustment accuracy and repeatability. The novelties, features, and flexibility of the DL-2 naturally have an impact on its price, which will precipitate a good deal of soul (and savings-account) searching in many prospective purchasers. But for technical ingenuity and sonic integrity, this is an exceptional product to which conventional cost-effectiveness yardsticks don't apply.

CIRCLE 132 ON PAGE 127

Class G Receiver "Doubles Your Fun"


The extraordinary music-handling capability of this receiver, the top of Hitachi's line, is characterized by the phrase "dynamic headroom," which is relatively new to both high fidelity and HF. Rated at 200 watts (23 dBW) per channel into 8-ohm loads, the SR-2004 is no slouch at delivering continuous power either, but it will supply twice that level for brief periods. This is, in fact, the express design goal of the Class G am-

DECEMBER 1978
**Hitachi SR-2004 Receiver**

**Tuner Section**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capture ratio</td>
<td>1 dB</td>
</tr>
<tr>
<td>Alternate channel selectivity</td>
<td>77 dB*, 44 dB</td>
</tr>
<tr>
<td>THD + N</td>
<td></td>
</tr>
<tr>
<td>L ch</td>
<td>0.16%</td>
</tr>
<tr>
<td>R ch</td>
<td>0.15%</td>
</tr>
<tr>
<td>mono</td>
<td>0.17%</td>
</tr>
<tr>
<td>1 kHz*</td>
<td>0.07%</td>
</tr>
<tr>
<td>10 kHz*</td>
<td>0.08%</td>
</tr>
<tr>
<td>80 Hz</td>
<td>0.19%</td>
</tr>
<tr>
<td>1 kHz</td>
<td>0.11%</td>
</tr>
<tr>
<td>10 kHz</td>
<td>0.29%</td>
</tr>
<tr>
<td>IM distortion</td>
<td>0.12%</td>
</tr>
<tr>
<td>19-kHz pilot</td>
<td>-66 dB</td>
</tr>
<tr>
<td>38-kHz subcarrier</td>
<td>-68 dB</td>
</tr>
<tr>
<td>S/N ratio (at 65 dB)</td>
<td></td>
</tr>
<tr>
<td>stereo</td>
<td>66 dB</td>
</tr>
<tr>
<td>mono</td>
<td>73 dB</td>
</tr>
<tr>
<td>Frequency response</td>
<td>+1.5 dBi, 20 Hz to 15 kHz</td>
</tr>
<tr>
<td>Channel separation</td>
<td>&gt;40 dB, 200 Hz to 3 kHz*</td>
</tr>
<tr>
<td>*These measurements made in the narrow IF mode.</td>
<td></td>
</tr>
</tbody>
</table>

**Amplifier Section**

- Manufacturer’s rated power: 23 dBW (200 watts)/ch.
- Power output at clipping (channels driven simultaneously)
  - L ch: 23% dBW (240 watts)
  - R ch: 24 dBW (245 watts)
- Dynamic headroom (at 1 kHz): 3 dB
- Frequency response:
  - +0.5 dBi, 40 Hz to 20 kHz
  - +0.3 dB, 13 Hz to 50 kHz
- RIAA equalization:
  - +0.5 dBi, 40 Hz to 20 kHz
  - +0.4 dBi, 20 Hz to 20 kHz
- Input characteristics (re 0 dBW [1 watt]; noise A-weighted)
  - Sensitivity: S/N ratio
  - Phono 1, 2: 0.195 mV 73% dB
  - Miro: 0.225 mV 72% DB
  - Aux: 11.0 mV 79% DB
  - Tape 1, 2: 9.6 mV 78% DB
- Phono overload (clipping point): 225 mV at 1 kHz
- Damping factor at 50 Hz: 75
- High filter: -3 dB at 7.4 kHz; 12 dB/octave
- Low filter: -3 dB at 80 Hz; 12 dB/octave

**NEW MEASUREMENT STANDARDS**

In making comparisons between current reports and those published in the past, readers are cautioned to pay particular attention to the reference levels and similar test criteria cited. S/N ratios for electronics, in particular, are measured very differently now that we have adopted a more conventional laboratory measurement standard. We believe that the new technique (which also implies a linear approach to loading of all inputs and outputs) will result in measurements that more perfectly reflect audible in-use effects, they cannot be compared directly to the numbers resulting from the former, more conventional laboratory measurements.

For a receiver with so much music capacity, the Hitachi SR-2004 generates little heat. Even after hours of use its heat sinks are barely warm to the touch, and this body well for longevity. Of the multiplexer “noise filters” we have used on tuners and receivers, the Hitachi’s ranks near the top of a list. It provides a substantial quieting on stereo channels of marginal signal strength while preserving a reasonably good stereo image. We also find the multipath indication (which shares the signal-strength meter) more sensitive than the average of those we have used.

In practice, the sensitivity of the tuner is quite good—especially in the narrow-band mode. In our home-listening area, the selectivity in that mode adequately differentiates between all but one pair of stations, one of which is much stronger than the other. A fairly substantial signal is required to un-
created a strong contender in its SR-2004. To stretch our imagination to conceive of a home situation in even a low-efficiency speaker system in stride, we'd have contours are much to our liking—adequate in scope, flexible, and with sufficient detail. On the other hand, we find the low-filter cutoff frequency needlessly high, removing much of the lower musical register along with any infrasonic signal or rumble that might be present. The high filter also has a very audible effect—but this, after all, is its raison d'être.

Needless to say, the Hitachi SR-2004 leaves little to be desired in the way of power capacity. It is a receiver that will take even a low-efficiency speaker system in stride, and we'd have to stretch our imagination to conceive of a home situation in which higher sound levels would be desired. By coupling this brawny amp with a tuner that is above average, Hitachi has created a strong contender in its SR-2004.

CIRCLE 134 ON PAGE 127

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**FM SENSITIVITY & QUIETING CHARACTERISTICS**

<table>
<thead>
<tr>
<th>STEREO SENSITIVITY</th>
<th>MONO SENSITIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>(for -50 dB noise)</td>
<td>(for -50 dB noise)</td>
</tr>
<tr>
<td>36 dB at 90 MHz</td>
<td>14 dB at 90 MHz</td>
</tr>
<tr>
<td>36 dB at 88 MHz</td>
<td>13 dB at 88 MHz</td>
</tr>
<tr>
<td>37 dB at 106 MHz</td>
<td>14 dB at 106 MHz</td>
</tr>
</tbody>
</table>

**NOISE**

- **MONO NOISE**: -50 dB for 131 dB
- **STEREO THRESHOLD**: 33 dB
- **STEREO NOISE**: -50 dB for 301 dB

**INPUT IN MICROVOLTS**

<table>
<thead>
<tr>
<th>FREQUENCY IN HZ</th>
<th>INPUT IN DBF</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.55</td>
<td>0</td>
</tr>
<tr>
<td>1.7</td>
<td>-10</td>
</tr>
<tr>
<td>5.5</td>
<td>-20</td>
</tr>
<tr>
<td>17</td>
<td>-30</td>
</tr>
<tr>
<td>55</td>
<td>-40</td>
</tr>
<tr>
<td>170</td>
<td>-50</td>
</tr>
<tr>
<td>550</td>
<td>-60</td>
</tr>
<tr>
<td>1.7K</td>
<td>-70</td>
</tr>
<tr>
<td>5.5K</td>
<td>-80</td>
</tr>
<tr>
<td>17K</td>
<td>-90</td>
</tr>
<tr>
<td>55K</td>
<td>-100</td>
</tr>
</tbody>
</table>

**OUTPUT IN WATTS**

<table>
<thead>
<tr>
<th>FREQUENCY IN HZ</th>
<th>OUTPUT IN DBW</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>30</td>
</tr>
<tr>
<td>30</td>
<td>40</td>
</tr>
<tr>
<td>40</td>
<td>50</td>
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<td>50</td>
<td>60</td>
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<td>60</td>
<td>70</td>
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<tr>
<td>70</td>
<td>80</td>
</tr>
<tr>
<td>80</td>
<td>90</td>
</tr>
<tr>
<td>90</td>
<td>100</td>
</tr>
</tbody>
</table>

**INTERMODULATION CURVES**

- **8-ohm load**: <0.069%, 10 dBW (0.1 watt) to 24 W (35 watts)
- **4-ohm load**: <0.033%, 0 dBW (1 watt) to 24 W (35 watts)
- **16-ohm load**: <0.076%, below 13 W (0.05 watt) to 24 W (35 watts)
An End to Blind Recording


Of crucial importance, if you are to get the best possible recordings from your tape deck, is a detailed knowledge of the properties of the tape you are using and those of the signal you are trying to squeeze onto it. More and more references (our own tape tests among them) provide information about the former; for the latter we have been obliged to rely on a variety of averaging or peak-reading meters or illuminating displays—which at best relate only gross facts about the signal. Some canny guesswork has always been needed if signals were to be reasonably free of tape hiss and yet not marred by distorted peaks, compressed dynamics, and lost highs.

But guess no longer. JVC has addressed this problem with the Spectro-Peak indicator included in the KD-85. This device divides the audio spectrum into five bands centered at 100, 300, 1,000, 3,000, and 10,000 Hz and actuates a five-segment bar display (calibrated at -10, -5, 0, +3, and +6 dB) for each. Looked at another way, the indicator is a five-band, five-level real-time analyzer, which—while hardly sophisticated as far as laboratory instruments go—is a healthy chunk more informative than the deck's conventional metering system.

Viewed in terms of its basic performance, the KD-85 is an impressive machine. Accuracy of the record/playback speed is acceptable at a normal AC power-line voltage and is virtually unaffected at the extremes of the test range. Flutter in record and playback is at the same very low level as in playback alone. Signal-to-noise ratio of the deck (including the 9 dB or so added by ANRS, JVC's proprietary noise-reduction system) just about reaches the 60-dB watershed; Super ANRS (which, unlike ANRS, makes the recording incompatible with Dolby decoding) pushes this figure into first-class territory for signals with enough high-frequency energy to make use of the feature. The other measured data are, by and large, equally attractive.

What is extremely unusual in the KD-85 is that all input sensitivities, output levels, and instrument readings match exactly between the two channels. Unless your program material is unbalanced to begin with, there is no reason to offset the clutched recording level controls. Fades therefore match neatly into two channels.

Frequency response through record and playback is flat and extended for all three tape types—ferrics, ferrichromes, and chrome/ferricobals—that the KD-85 can handle. Even at 15 kHz, the three curves do not differ much although the recommended ferrichrome gives the most extended highs. (A slight imbalance between the two channels, exacerbated when ANRS or Super ANRS is switched in, may be a characteristic of our sample.)

Some decks allow for differences between tape brands—and batch-to-batch variations in a given tape type—by means of a control that tweaks the bias for best frequency response. Contending that this technique may produce less than optimum results with respect to distortion, JVC has substituted an adjustable recording EQ via a five-position switch that affects response at 10 kHz by about 1½ dB per step. We spotted the guidelines given in the instruction manual with a two-tone method (recording sensitivity at 1 kHz compared with that at 10 kHz at -20 VU) and found them accurate to within 1 dB according to the deck's owners' meters. Of course, if you have a test oscillator available, you can experiment and find the best setting for any cassette you use.

The guidelines in the three-language manual are helpful but list many tapes that are obsolete or otherwise unavailable here, while ignoring tapes introduced within the last year or more. An update would be welcome. Of the listed types, the lab made the measurements with Maxell UD ferric, Sony ferrichrome, and TDK SA ferricobalt.

The KD-85's transport controls engage solenoids and are actuated by reasonably light finger pressure. It is possible to go from one function to another without passing through STOP. The PAUSE leaves no gap in the recording and, unless the music is very loud, creates hardly any transient. It engages in the usual way but, like some other solenoid decks, requires a touch of PLAY/RECORD (rather than a second touch of PAUSE) when you want tape motion to commence. The oil-damped eject mechanism locks out when the transport is in motion. Memory rewind and timer operation of recording or playback are provided.

The experience of using the deck is dominated by the presence of the Spectro-Peak indicator, and not just because of its novelty. About the only use we made of the meters was to see that our test tones were recorded at -20 VU and to check channel balance—which is particularly easy with side-by-side meters. JVC suggests that the signals in the four lower (leftmost) bands go no higher than +3 dB and those in the highest band no higher than -5. Should the spectrum of the music permit you to accomplish both of these objectives at once, you are home free, but you won't always be that lucky. Some music will overload the high end unless the lower four bands are held well below 0 or even -5 dB. Contrary to what you might think, even with the meters reading a wimpish -18 to -20 VU, this will not necessarily net you an excessively noisy record-
ing. As long as the level of high-frequency energy is reasonably constant, the tape hiss, which occurs in the same part of the spectrum, is quite effectively masked.

Interestingly, the Spectro-Peak allowed us to make recordings on ferroic, ferrichrome, and ferric tape that sounded virtually identical except for noise content—which was slightly higher for the ferric, whose less severe equalization does not suppress hiss as much. We simply kept the levels low enough to avoid high-frequency overload. Dubbed copies of discs were almost identical to the originals, and telling which was which was not easy. Generally, we found Super ANRS advantageous for program material rich in highs, though to a slight degree rapid attacks may seem excessively so, with a bit of artificial "crispness" in the sound.

Actually, we found playing with the KD-85 so entertaining (as well as educational) that we finally had to tear ourselves away. While its performance may not be the ultimate in every way, it's a solid cut above what is usually available for its price. The No. 1 feature has to be the Spectro-Peak indicator, which virtually opens a window onto the world of the tape. Possibly the most attractive property of the system is that you are not forced to "standard" recording levels as a matter of course. The indicator permits the user to play off his own high-frequency hearing against his sensitivity to noise. This really is what one is always doing with a cassette deck, but the KD-85 supplies enough information to allow it to be done intelligently. It is not unreasonable to suppose that after some practice a recordist might get better results with the KD-85 than with decks of higher basic performance—and cost. That alone seems like grounds for calling it a winner.

**JVC Model KD-85 Cassette Deck**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed accuracy</td>
<td>0.80% fast at 105 VAC</td>
</tr>
<tr>
<td>Wow and flutter</td>
<td>0.030% playback</td>
</tr>
<tr>
<td>Record time</td>
<td>65 sec.</td>
</tr>
<tr>
<td>Fast-forward time</td>
<td>65 sec.</td>
</tr>
<tr>
<td>S/N ratio</td>
<td>55 5/12 dB</td>
</tr>
<tr>
<td>Erasure</td>
<td>72 dB</td>
</tr>
<tr>
<td>Channel separation</td>
<td>45 dB</td>
</tr>
<tr>
<td>Sensitivity (re DIN 0 VU)</td>
<td>44 1/4 dB</td>
</tr>
<tr>
<td>Line input</td>
<td>130 mV</td>
</tr>
<tr>
<td>Mute input</td>
<td>0.32 mV</td>
</tr>
<tr>
<td>Level-indicator action (re DIN 0 VU)</td>
<td>5% dB</td>
</tr>
<tr>
<td>Peak indicator</td>
<td>3 dB high</td>
</tr>
<tr>
<td>Total harmonic distortion (re -10 VU)</td>
<td>&lt;2.0%, below 50 Hz to 5 kHz</td>
</tr>
<tr>
<td>Maximum output</td>
<td>0.92 V</td>
</tr>
</tbody>
</table>

---

**Meters—How Many Are Too Many?**

The Spectro-Peak indicator (and its associated pair of conventional meters) on the JVC deck reviewed here raises again a question posed a few years back when Advent offered (in its Model 201) a single meter that could be switched to show signal values in the left channel, those in the right channel, or the higher of the two. That design precipitated outraged mutterings from traditionalists, plaudits from us. Just because so-called professional equipment adopts a habit—in this case, the use of separate meters for each signal channel—doesn't mean that consumer equipment should do likewise, we argued. And since the signal is quicker than the eye, which simply can't assess the readings of two conventional meters simultaneously, Advent's innovation struck us as a blow for sanity and utility.

Now JVC has minimized the problems of dual meters by keeping them close together and, more important, using a single Spectro-Peak display to tell the user what he most needs to know: the higher of the values for the two channels. The recordist's response to an excessively high reading on the display is, naturally, to turn down both channels; he neither knows which actually is delivering the higher level (since the display doesn't tell him) nor cares (since to maintain stereo balance he must reduce the level in both equally).

Yet the majority of decks still require the user to struggle along with dual meters (and often small, poorly damped ones, spaced farther apart than need be) in the guise of "professionalism." While we have come to accept the habit as a fact of life, we still deplore it. Thanks to those few courageous souls who have dared to design the exceptions.
Quartz Lock in a Jewel of a Turntable


Sony's line of quartz-lock turntables represents the technological first introduced several years ago—in the PS-8750, at a cost of $900—and now available at more affordable prices. The PS-X7 stands at the summit of the current line. The first stepdown model gives up the carbon-fiber tone arm; the second also lacks the PS-X7's optical arm-return trigger and electronic touch controls.

The rotation of the PS-X7 is as obdurate and insensitive to external influences as that of any turntable we've encountered. It doesn't care about power-line voltages, load (short of outright abuse), or temperature. The quartz-locked servo system ensures that the indicated speed is what you get, with negligible long-term variation and very low flutter. The drive motor can provide gobs of torque—enough, according to the manufacturer, to bring the platter up to locked speed within one-third of a rotation. The transition from 33 to 45 rpm is as quick as that or quicker, but the really surprising thing is that the platter brakes down from 45 rpm and locks to 33 in just about as short a time. There are no speed-tuning “verniers.”

The ability of this unit to keep external vibrations from reaching the pickup mounted in its tone arm is simply phenomenal. With Sony's viscous-filled support feet, heavy footsteps don't faze the turntable at all, and we were surprised to find that some of the bumpiness of certain heavy bass drum pulses on other turntables had been due to acoustic feedback—a fact that became obvious when the PS-X7 suppressed the ringing and hangover.

Nor does the turntable inject noises of its own. Audible rumble is what it should be for a premium turntable, and infrasonic rumble—the putative bugbear of direct-drive turntables—is not present in sufficient quantity to be observed either on the oscilloscope with which we monitor our listening or at the speaker cones. Where low-frequency perturbation was apparent, it was always traceable to the record.

The S-shaped carbon-fiber tone arm, while of reasonably low mass, resonates (with the Shure V-15 Type III pickup) at a frequency just on the upper boundary of the warp region. Fortunately, the amplitude of the peak is very small, and the resonance is barely detectable in practice. Warp signals from discs could be observed on our scope (and speaker cones), but in no case did they interfere with tracking. An optical sensor trips the automatic return mechanism without imposing any additional load on the arm; minimal vertical tracking force is required to keep the stylus in contact with the runout groove. Antiskating bias is nonlinear—a progressively smaller fraction of the VTF as the latter increases—and it provides more compensation than average through most of its range. One instance of mistracking was corrected by decreasing the antiskating bias by about 40%.

<table>
<thead>
<tr>
<th>Sony PS-X7 Turntable</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed accuracy</td>
<td>no measurable error, at either speed, at 105, 120, or 127 VAC</td>
</tr>
<tr>
<td>Weighted peak flutter (ANSI/IEEE)</td>
<td>average 0.045%, max. instantaneous 0.075%</td>
</tr>
<tr>
<td>Stylus-force gauge accuracy</td>
<td>no measurable error</td>
</tr>
<tr>
<td>Audible rumble (ARLL)</td>
<td>-61½ dB</td>
</tr>
<tr>
<td>Tone-arm resonance</td>
<td>vertical 1½ dB rise at 7 Hz, lateral 1½ dB rise at 6 Hz</td>
</tr>
<tr>
<td>Arm friction</td>
<td>negligible</td>
</tr>
</tbody>
</table>

The electronic touch controls that actuate START/STOP and REPEAT offer a touch of sensory luxury while virtually assuring that finger pressure will not vibrate the ensemble. A straightforward selector switch for indexing the arm to various sizes of discs and dual pushbuttons for speed selection make the turntable very simple to operate.

The only dues that a user will have to pay are in initial setup. Balancing the arm is no problem, as the cueing mechanism will free it at a point about ¾ of an inch from the outside of the platter if it is swung there manually. Adjusting overhang is a different matter; however, in our sample, at least, the arm could not be freed over the platter without energizing the drive system. It was necessary, therefore, to push the arm downward with enough force to overcome the upward push of the cueing device in order to make the stylus contact the reference point on the overhang template. This is not really difficult to do but requires a deft touch—and courage.

Whether the difference in sound we heard when the Sony was connected to our system is a result of superior isolation, reduced flutter, suppression of arm resonances through carbon-fiber construction, or to all of the above and more besides, we really can't say, but we are quite sure it exists. The sound has an unusual clarity, especially in the bass, and the stereo image seems to possess an extra measure of solidity.

In our opinion, anyone with a taste for engineering will be an admirer of the Sony PS-X7—not only for the sophistication of its design, but also for its realization of the seemingly paradoxical goals of luxury performance and a spare, no-frills approach in which the engineering remains the servant of music reproduction. Sony has done this and, at the same time, provided elegant cosmetics and convenient operation at a price that seems very reasonable. In our view, it has what it takes.

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Pioneer’s Unique TV-Sound Tuner


Of all the travails that beset the seeker after good TV sound, the want of appropriate equipment probably is second only to the want of good program material. Both ills are susceptible to cure. TV sonics have improved markedly in some departments (thanks, largely, to PBS) in recent years; now Pioneer has jumped into the breach with the first high-fidelity TV-audio tuning section we have been able to acquire for testing in years. Several manufacturers have talked of such a product, and some have even announced production; others have offered half-measure experiments. But this, folks, is the real thing. Feed the TVX-9500 from your TV-antenna system, and it will deliver the audio portion of the broadcast as two-channel mono, appropriate for reproduction via your stereo system.

If you’re used to listening to TV audio on a standard TV receiver, the results will be a revelation—not always a pleasant one, depending on the program material and the station’s engineering practices, but full of delights nonetheless. In particular, home recordists who are not ready for full video-taping will find many opportunities for saving eminently listenable fare that will prove more enjoyable sonically with the Pioneer than with any setup we’ve used before.

Like the TV medium itself, the tuner is basically VHF-oriented. The front panel has separate selector buttons for Channels 2 through 13 plus a UHF button and a knob-style UHF selector and fine-tune ring. The fine tuning for the VHF channels is beneath the unit, at the back, together with an AFC-unlock switch that also defeats the muting. Once the VHF channels are on target (the center-tune pilot on the front panel is used for this operation as well as for manual UHF tuning), you are to reinstate the AFC and forget the VHF tuning controls.

In urban and suburban areas—or in more remote ones with a good cable system—the is possible, though the muting threshold (as measured by CBS on Channel 7, the setting for all measurements not otherwise identified in the data) is at 54 dBf (270 microvolts). Thus weak signals can be received only with the AFC/muting switch turned off. It’s quite evident that Pioneer looks on this product, not unreasonably, as one specifically for listeners who are fussy about audio quality (and will feed it via a first-rate antenna system) and will not want to hear degraded sound through it. Therefore the muting waits until almost the full measure of muting has been achieved before allowing the audio to pass. But a front-panel muting switch might have been nice for borderline signal areas.

In looking at the data, incidentally, you must not expect the sort of figures we have become used to (spoiled by?) in FM gear, though they are presented here in much the same way. For example, the 70-plus dB of signal-to-noise ratio that we often encounter in mono with FM equipment would be squandered on the TV medium, where—even in symphonic or operatic broadcasts—limiting and compression are ruthlessly employed. The dynamic range of the Pioneer is thus considerably greater than that of any broadcast we have been able to feed it. Its S/N ratio doesn’t quite reach the 60-dB benchmark of “top quality” audio, but its performance should be compared instead to that of a TV receiver.

And there is no comparison. Whether with music or dramatic presentations, the verisimilitude that the tuner makes possible blows away the severely colored, highly distorted, blurred-transient sound that comes from the built-in speaker of any receiver we know of. The stereo system (particularly the speakers) to which the TVX-9500 is attached must take some of the credit, of course, and could do its thing with those few TV receivers that have offered audio outputs for the purpose. Failing such a model (even assuming that it has a good sound section), the listener/viewer who wants quality sound has little choice but the 9500, and probably none that’s as good.
Stalking the Denon Pickup


It happens suddenly—the advanced audio hobbyist's realization that he has become a collector of phono pickups. Slowly, hardly noticing it, he has resorted to more and more exotic fare in search of specimens that suit his demanding auditory apparatus. The less dedicated fail to understand his Parsifalian quest, noting that the sonic differences between the various choices are very small, to say the least. The collector excuses the philistine and continues to choose the pickup to complement the recording at hand, sometimes making changes just for novelty or to get a different auditory perspective on an overly familiar record.

For those afflicted with this disease, Denon moving-coil cartridges have been tantalizing rare birds, with tales of sonic virtuosity filtering through the audiophile community at a rate unmatched by the flow of product. All of that has changed; the Denons finally are arriving in some force.

Our normal practice in reviewing such low-output moving-coil cartridges is to measure via the booster (head amp or transformer) that the manufacturer would normally expect to be used with that pickup, substituting a gain device of our choice only in the absence of a specific recommendation. American Audiorport supplied the Denon AU-320 stepup transformer, which, from the 40-ohm primary tap used for this cartridge, delivers a voltage gain of 20 dB and an impedance step up of 100:1. All laboratory measurements were made through the transformer.

When the pickup was connected to a system for listening evaluation, the transformer was used in alternation with our own head amp. With the exception of the higher hum level that comes from the transformer when the volume is advanced to extreme levels—far beyond those that could be tolerated in practice—there was no discernible difference in sound between the two. A lab check of the transformer confirms that it is excellent; in no way does it seem capable of compromising the inherent properties of the pickup. Still, since head amps are generally preferred to transformers these days (partly, no doubt, because of the shortcomings of earlier designs), we did most listening via the head amp.

The Denon, which uses a modified elliptical stylus, is one of those pickups whose sound is difficult to relate to its measurements. For example, while the frequency response curve shows the familiar high-end peak, centered in this case between 20 and 30 kHz, the top of the DL-103D sounds exceptionally smooth. (The 1-kHz trace shows ringing—all ultrasonic—at what appears to be more than one frequency.) We were somewhat surprised to find that another moving-coil cartridge with a similar response curve and comparable distortion sounded considerably brighter and almost harsh by comparison in A/B tests.

Quite uniquely, the Denon shows channel separation that is modest in absolute value but extremely consistent; no serious degradation occurs until well above 15 kHz. This seems to be reflected audibly in the excellent stability of the stereo image: The oft-encountered tendency of instruments to wander as they change pitch is notably absent.

Set to the recommended tracking force, the cartridge seems to keep its stylus in good contact with the record groove walls. No audible evidence of breakup was encountered with any of a variety of discs, including some direct-cut and some digitally mastered. The only real shortcoming with respect to tracking performance stems from the low-frequency resonance, which is somewhat poorly placed in frequency and of very high amplitude for a modern cartridge as measured in the SME arm. And shifting the resonance to a "better" part of the spectrum is difficult to accomplish since the cartridge itself is so massive that running it in a low-mass arm will not have very much effect.

Furthermore, adding mass to lower both its resonant frequency and its amplitude increases the probability of its running afoul of high-amplitude warps. Yet, in average arms, sensitivity to floor shock is likely to cause greater problems than warps do. Corrective measures might include the addition of tone-arm damping (DiscTracker), more turntable isolation—and walking very carefully in the listening room. Fortunately, the resonance is low enough to obviate feedback of music.

Does the performance of the Denon justify its cost—and that of the required ancillary hardware? The answer depends on the prospective purchaser. We would expect the Denon pickup to appeal most to the type of buyer who is experienced enough to realize that, while it does not sound much different from other fine pickups—or even necessarily from some considerably cheaper ones—what differences there are offer a unique and estimable "view" of the music. Fine wines and fine artists are expected to be neither identical nor dramatically dissimilar. Normally what we demand of them is a well-balanced sense of completeness and consistency. If this standard of evaluation can be extended to phono cartridges, the Denon DL-103D is, in our opinion, one that measures up.

<table>
<thead>
<tr>
<th>Test records: STR-100 to 40 Hz, STR-170 above</th>
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<tbody>
<tr>
<td>Frequency in Hz</td>
</tr>
<tr>
<td>RESPONSE IN DB</td>
</tr>
<tr>
<td>Left channel: +416, -4 dB, 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Right channel: +396, -6 dB, 20 Hz to 20 kHz</td>
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<tr>
<td>CHANNEL SEPARATION</td>
</tr>
<tr>
<td>LEFT CHANNEL: +23 dB, 30 Hz to 20 kHz</td>
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<tr>
<td>RIGHT CHANNEL: +19 dB, 20 Hz to 15 kHz</td>
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<tr>
<td>Test records: STR-100 to 40 Hz, STR-170 above</td>
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<tr>
<td>DL-103D</td>
</tr>
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</table>

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<table>
<thead>
<tr>
<th>Denon DL-103D Phono Pickup</th>
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</thead>
<tbody>
<tr>
<td>Sensitivity (at 1 kHz)</td>
</tr>
<tr>
<td>at pickup, into transformer load: 0.12 mV per cm/sec</td>
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<tr>
<td>at transformer output: 1.20 mV per cm/sec</td>
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<tr>
<td>Channel balance (at 1 kHz): ± 4 dB</td>
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<tr>
<td>Vertical tracking angle: 18°</td>
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<td>Low-frequency resonance (in SME-3009 arm):</td>
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<tr>
<td>lateral and vertical: 8 Hz, 11.5 dB rise</td>
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<td>Maximum tracking level (re RIAA 0 VU): at 1.5 grams VTF</td>
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<tr>
<td>300 Hz:</td>
</tr>
<tr>
<td>+18 dB</td>
</tr>
<tr>
<td>+12 dB</td>
</tr>
<tr>
<td>Weight:</td>
</tr>
<tr>
<td>7.55 grams</td>
</tr>
<tr>
<td>TIP dimensions: 6.266 by 12.531 micrometers</td>
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THE AUDIO ADVISOR

AU D I O G R A M

Volume 1, Number 7

This is the full text of the review of the Polk 10's which appeared in the AUDIOGRAM, a discerning and independent audiophile journal which is entirely supported by its readers and accepts no manufacturer's advertisements. Subscriptions are available for $15.00 per year.

POLK MODEL 10 LOUDSPEAKER

POLK AUDIO
1205 South Carey Street
Baltimore, MD 21230

When we heard the Polk speakers at Summer CES we knew we had to test them. We were so impressed that we could not believe the prices. But first let us say that there are a few factors that might make us prejudiced in their favor. The Polk people use the Spendor as a reference. They like the sound of ARC tubes. They are the East coast distributors of the Formula 4 tone arm. We, at AUDIOGRAM, share so many likes with the folks at Polk that it is hard for us not to like their speakers. And the company is a local one that has made good — the pride of Baltimore and Washington.

Nonetheless, the sound coming forth from the Model 10 "monitors" is something really special. It is a sound that is open, well defined and very low in coloration. One does not generally expect such low coloration in a modestly priced box speaker, and certainly not anything like the definition exhibited by these speakers. How does Polk do it? We think it is mostly execution. They hear very well and they care.

The Model 10 uses a 1-inch soft dome tweeter, two 6 1/2-inch plasticized midrange drivers and one 10-inch sub-base radiator (which is really a passive radiator). Polk calls the crossover between the bass and midrange drivers "fluid-coupling". It occurs at 60 Hz and provides fourth order Butterworth loading for the energizing cones.

We auditioned the speaker on the optional stand which Polk sells. The stand, or one like it, is highly recommended. It tilts the front of the speaker slightly back from the listener, providing better phasing between drivers and reducing undesirable floor-coupled resonant effects. We would say that the sound of most bookshelf speakers currently placed on the floor would certainly be improved by such a stand.

Inasmuch as Polk had indicated that they use the Spendor as a reference and inasmuch as we had one on hand, we compared the Model 10 to this speaker. In fact, we have compared many speakers to the Spendor and most of them have sounded extremely colored by comparison. (The only speaker systems that have been able to make the Spendor sound colored have been a well-tuned Fulton J and the Rogers LS3/5Aes.) Although the Spendor did manage to make the Model 10 sound a trifle nasal, we were amazed at the similarity of sound — and that's good.

But the Spendors cost upwards from $700 a pair (if one can find them), will not handle much power and cannot reproduce the bass of the Polks. It really isn't fair to compare the Model 10 to a reference monitor. It should be compared with other modestly priced speakers. However such a comparison is no fairer than the Spendor comparison. Other $200 speakers simply do not come close to the standards set by the Model 10. In fact the Polks compare very favorably with the Magnepan and Dahquist DQ 10's. Bass response of the Model 10 surpasses that of the DQ 10. Definition is almost on the par with the Magnepan (stereo imaging is better). Driver blending is excellent, the midrange is open and exceptionally clear, and there is much less hint of boxiness than that which is found in most box speakers.

If we had to fault the Model 10's, we would say that they are slightly bright and just a little fat in the low end. However, they are extremely neutral throughout most of their range. Only in comparison with some of the world's best speaker systems do they sound the least bit colored. They are a high definition speaker system deserving the very best associated electronics. And at their price, they are simply a steal.

AudioGRAM is published by
The Audio Advisor, Box 27406
St. Louis, Missouri 63141

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CIRCLE 29 ON PAGE 127
Special Supplement

A Buying Guide to Home-Video Recorders and Blank Video Tapes

This special section of home-video recorders and blank tape is based on the latest information supplied by manufacturers. It includes only VCRs intended for home use and not open-reel recorders or video cassette units sold primarily for commercial, industrial, or educational applications. Video cameras are included where available as accessories for VCRs.

Blank-tape listings comprise only those tapes appropriate for the listed VCRs. Format refers to the VCR system, such as VHS, Beta, etc., for which a particular tape is intended. Playing time is referenced to the current status of VHS and Beta VCRs. Some recorders offer only a single (high) transport speed; others offer both the higher and lower speed (so-called 2-hour and 4-hour modes, respectively). The current Beta machines (known as Beta II) offer only a low speed, although older Beta (I) equipment ran at twice this speed, sometimes offering the slower speed as an option. For VHS decks, time is given for the higher speed (playing time at the lower speed is twice that at the higher); for Beta, time is for the lower speed (and therefore twice the playing time at the higher speed, should it be used). Prices are suggested retail.

AKAI
Akai America, Ltd.
2139 E. Del Amo Blvd.
Compton, Calif. 90224

VT-350
Model VT-350
Price $2195
Dimensions 5H x 104/5W x 11 1/4D
Format VHS
Tape width 1/2"
Capability B/W
Half-speed No
Resolution 270 lines
Video 5/N 41 dB
Audio response 100 Hz to 10 kHz, ±3 dB
Audio S/N 43 dB
Automatic timer No
Off-air tuning No
Editing/pause Yes
Monitor CRT Optional ($205, Model VM 300)
TV hookup Optional ($85, Model VRU)
Battery power Yes
Slow-motion Yes
Stop-motion Yes
B&W camera Yes
Color camera No
Features Electronic editing; auto-repeat; still frame; modular camera; 14 1/2 pound battery-operated video cassette recorder, 3" attachable monitor (optional)

VT-300 series
Model VT-300 series
Price $1595 to $1995 (depending on model)
Dimensions 5H x 104/5W x 11 1/2D
Format VHS (30 mins)
Tape width 1/2"
Capability B/W
Half-speed No
Resolution 270 lines
Video 5/N 41 dB
Audio response 100 Hz to 10 kHz, ±3 dB
Audio S/N 43 dB
Automatic timer No
Off-air tuning No
Editing/pause No
Monitor CRT Yes ($1995 model)
TV hookup Optional ($85, Model VRU)
Battery power Yes
Slow-motion Yes
Stop-motion Yes
B&W camera Yes
Features Pause; still frame; 3" monitor (some models); camera adapter

William Tynan Editor
Edith Carter Copy Editor
Marion Thompson Assistant to the editor

December 1978
Don't look now, but your color TV set just became your family's ticket to stardom.

Because JVC's new Vidstar® "TV Star" System lets you shoot the family gunfighter with a budget-conscious color video camera.

And play back that lightning draw, via compact video cassette, on prime time. In living, breathing color and sound. Right on your own TV.

It's a whole new way of looking at TV. And a new dimension in family entertainment.

Beyond the hassles of 8mm home movies. And far beyond those new "instant" movies you might have seen (but not heard, since they're still silent movies).

Of all the people who make video products today, only JVC lets you choose from a range of high-performance color cameras.

From the most budget-conscious model to the professional-type quality GC-3350 shown below. They're all portable. And all compatible with any VHS video-recorder. (See the full line at your JVC dealer.)

And only JVC offers you a choice of video recorders to fit your family's needs...and budget.

Including the new portable Vidstar HR-4100 Recorder/Player that lets you record your favorite programs.

Or even shoot your own programs in the big outdoors.

Because the Vidstar HR-4100 runs on rechargeable batteries anywhere or plugs into your AC outlet at home with AC adapter.

Want to see tomorrow's TV today — the fastest selling video system in the West...East...North and South?

Better see your JVC dealer — before sundown.

Want to see it again?

See it again...at your JVC dealer.

JVC
HOME ENTERTAINMENT DIVISION
US JVC CORP
58-75 Queens Midtown Expressway
Maspeth, N.Y. 11378
<table>
<thead>
<tr>
<th><strong>BETAVISION</strong></th>
<th><strong>Sears Roebuck Co.</strong></th>
<th><strong>Sears Tower</strong></th>
<th><strong>Chicago, Ill. 60684</strong></th>
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<td><strong>Half-speed</strong></td>
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<td><strong>Resolution</strong></td>
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<td></td>
<td><strong>Video S/N</strong></td>
<td>43 dB (lum), 35 dB (chr.)</td>
<td><strong>Audio</strong></td>
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<td></td>
<td></td>
<td>50 Hz to 7 kHz, +3 dB, -4.5 dB</td>
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<tr>
<td></td>
<td><strong>Automatic</strong></td>
<td>Yes</td>
<td><strong>Feature</strong></td>
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<tr>
<th><strong>CURTIS MATHES</strong></th>
<th><strong>Curtis Mathes Sales Co.</strong></th>
<th><strong>One Curtis Mathes Parkway</strong></th>
<th><strong>Athens, Texas 75751</strong></th>
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<td></td>
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<td>Yes</td>
<td><strong>Resolution</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Video S/N</strong></td>
<td>40 dB</td>
<td><strong>Picture flutter</strong></td>
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<td></td>
<td><strong>Audio</strong></td>
<td>response</td>
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<td></td>
<td></td>
<td>100 Hz to 8 kHz (SP), 100 Hz to 6 kHz (LP); ±3 dB</td>
<td><strong>Audio S/N</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Audio flutter</td>
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<td><strong>Feature</strong></td>
<td>Yes</td>
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<td></td>
<td><strong>Editor</strong></td>
<td>Yes</td>
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<tr>
<td></td>
<td><strong>Change</strong></td>
<td>Yes</td>
<td><strong>Feature</strong></td>
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<th><strong>GENERAL ELECTRIC</strong></th>
<th><strong>General Electric Co.</strong></th>
<th><strong>1 College Blvd.</strong></th>
<th><strong>Portsmouth, Va. 23705</strong></th>
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<tr>
<td><strong>1VCR-9000W</strong></td>
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<td>1/2&quot;</td>
<td><strong>Capability</strong></td>
</tr>
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<td></td>
<td><strong>Resolution</strong></td>
<td>240 lines</td>
<td><strong>Video S/N</strong></td>
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<tr>
<td></td>
<td><strong>Audio</strong></td>
<td>response</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>100 Hz to 8 kHz, ±6 dB</td>
<td><strong>Audio S/N</strong></td>
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<td></td>
<td><strong>Automatic</strong></td>
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<td><strong>Feature</strong></td>
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<th><strong>Hitachi Sales Corp. of America</strong></th>
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<td><strong>Capability</strong></td>
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<td></td>
<td><strong>Half-speed</strong></td>
<td>Yes</td>
<td><strong>Resolution</strong></td>
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<td></td>
<td><strong>Video S/N</strong></td>
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<td>50 Hz to 10 kHz, ±3 dB</td>
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<td><strong>Feature</strong></td>
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<th><strong>JVC America Co.</strong></th>
<th><strong>58-75 Queens Midtown</strong></th>
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<th><strong>Maspeth, N.Y. 11378</strong></th>
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<td><strong>Capability</strong></td>
<td>Color, B/W</td>
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<td>No</td>
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<td><strong>Video S/N</strong></td>
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<td><strong>Audio S/N</strong></td>
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<td></td>
<td><strong>Feature</strong></td>
<td>Remote resume; remote control</td>
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<td><strong>Tape width</strong></td>
<td>1/2&quot;</td>
<td><strong>Capability</strong></td>
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<td></td>
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<td>No</td>
<td><strong>Resolution</strong></td>
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<td></td>
<td><strong>Video S/N</strong></td>
<td>45 dB</td>
<td><strong>Audio response</strong></td>
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<tr>
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<td><strong>Audio S/N</strong></td>
<td>40 dB</td>
<td><strong>Audio S/N</strong></td>
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<td><strong>Audio S/N</strong></td>
<td>40 dB</td>
<td><strong>Audio S/N</strong></td>
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|**HR-3300**| **Model**| HR-3300 | **Price** | $1,050 |
| | **Dimensions** | 5 1/4H x 17 1/4W x 12 1/4D | **Format** | VHS |
| | **Tape width** | 1/2" | **Capability** | Color, B/W |
| | **Half-speed** | No | **Resolution** | 240 lines (color) |
| | **Video S/N** | 45 dB | **Audio response** | 50 Hz to 10 kHz, ±3 dB |
| | **Audio S/N** | 40 dB | **Audio S/N** | 40 dB |
| | **Audio S/N** | 40 dB | **Audio S/N** | 40 dB |
| | **Audio S/N** | 40 dB | **Audio S/N** | 40 dB |

**DECEMBER 1978**
### QUASAR
Quasar Electronics Co.
Division of Matsushita Electric Corp. of America
9401 West Grand Ave.
Franklin Park, Ill. 60131

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<tbody>
<tr>
<td>VH-5000</td>
<td>$1,100</td>
<td>VHS (2/4 hr.)</td>
<td>1/4&quot;</td>
<td>Yes</td>
<td>300 lines B/W; 240 lines color</td>
<td>45 dB</td>
<td>50 Hz to 10 kHz, ±3 dB</td>
<td>43 dB</td>
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<td>No</td>
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<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Optional ($299.95, Model VK100)</td>
<td>Dual hot-pressed-ferrite video head, &quot;M&quot;-load tape system; audio over-dub control; remote pause control</td>
<td></td>
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</table>

### PANASONIC
Matsushita Electric Co.
One Panasonic Way
Secaucus, N.J. 07094

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<td>42 dB</td>
<td>50 Hz to 10 kHz, ±3 dB</td>
<td>43 dB</td>
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<td>Yes</td>
<td>Yes</td>
<td>No</td>
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<td>Dual hot-pressed-ferrite video head, &quot;M&quot;-load tape system; audio over-dub control; remote pause control</td>
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### PHILCO
GTE Consumer Electronics
700 Ellicott St.
Batavia, N.Y. 14020

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<tr>
<td>V-1000</td>
<td>$995</td>
<td>VHS</td>
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<td>No</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Optional ($299.95, Model WTV-450A)</td>
<td>B&amp;W camera Optional (Model WTV-450A)</td>
<td>Built-in video head dehumidifier; Alphascan single video head; memory-set play/record; remote pause capability</td>
<td></td>
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### SANYO
Sanyo Electric, Inc.
1200 W. Artesia Blvd.
Compton, Calif. 90220

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<td>$995</td>
<td>VHS (2/4 hr.)</td>
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<td>No</td>
<td>Optional ($299.95, Model WTV-450A)</td>
<td>B&amp;W camera Optional (Model WTV-450A)</td>
<td>Built-in video head dehumidifier; Alphascan single video head; memory-set play/record; remote pause capability</td>
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### SELECTAVISION
RCA
600 N. Sherman Dr.
Indianapolis, Ind. 46201

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<td>No</td>
<td>Optional ($299.95, Model WTV-450A)</td>
<td>B&amp;W camera Optional (Model WTV-450A)</td>
<td>Built-in video head dehumidifier; Alphascan single video head; memory-set play/record; remote pause capability</td>
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### SONY
Sony Corporation
1200 W. Artesia Blvd.
Compton, Calif. 90220

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<tr>
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<td>No</td>
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<td>Yes</td>
<td>No</td>
<td>Optional ($299.95, Model WTV-450A)</td>
<td>B&amp;W camera Optional (Model WTV-450A)</td>
<td>Built-in video head dehumidifier; Alphascan single video head; memory-set play/record; remote pause capability</td>
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</table>
### VCT-200

- **Model:** VCT-200  
- **Price:** $1,000  
- **Dimensions:** 7H x 19 1/4W x 15 1/2D  
- **Format:** VHS (2/4 hr.)  
- **Capability:** Color  
- **Half-speed:** Yes  
- **Timer:** Yes  
- **Off-air Tuning:** Yes  
- **Editing/Pause:** Pause only  
- **Monitor CRT:** No  
- **TV Hookup:** Yes  
- **Battery Power:** No  
- **Slow-motion:** No  
- **Stop-motion:** No  
- **B&W Camera:** Optional ($299.95, Model BW003; $399.95, Model BW004)  
- **Color Camera:** Optional (Model CC001 or CC002)  

#### Features
Remote pause switch with 20' cable; unit can be timed to turn on automatically for unattended recording.

### SL-8600

- **Model:** SL-8600  
- **Price:** $1,095  
- **Dimensions:** 18 1/4H x 7 1/4W x 16 1/4 D  
- **Format:** Betamax  
- **Tape width:** 1/2"  
- **Capability:** Color, B/W  
- **Half-speed:** No  
- **Resolution:** 240 lines  
- **Video S/N:** 45 dB  
- **Audio Response:** 50 Hz to 8 kHz, ±3 dB  
- **Audio S/N:** 40 dB  
- **Audio Flutter:** 3%  
- **Automatic Timer:** Yes  
- **Off-air Tuning:** No  
- **Editing/Pause:** Yes  
- **Monitor CRT:** No  
- **TV Hookup:** Yes  
- **Battery Power:** No  
- **Slow-motion:** No  
- **Stop-motion:** No  
- **B&W Camera:** No  
- **Color Camera:** No

### SONY BETAMAX

**Sony Corp. of America**  
9 West 57th St.  
New York, N.Y. 10019

### Panasonic PV-1000

### Sony SL-8600

### Sony VT-9100A

### Sanyo VTC-9130A

### Magnavox 6200

### SYLVANIA VTC-2450

### Quasar VH-5000

### Toshiba V-5318

### Zenith KA-8000W
### SYLVANIA
GTE Consumer Electronics
700 Ellicott St.
Batavia, N.Y. 14020

**VC-2450**
- **Model**: VC-2450
- **Price**: $995

### TOSHIBA
Toshiba America, Inc.
280 Park Ave.
New York, N.Y. 10017

**V-5310**
- **Model**: V-5310
- **Price**: $995
- **Dimensions**: 7 ⅝ x 19⅛ x 15¾ in
- **Format**: Betamax
- **Capabilities**: Color, B/W
- **Half-speed**: No
- **Resolution**: 240 lines
- **Video S/N**: 42 dB
- **Video response**: 50 Hz to 8 kHz, ± 3 dB
- **Audio S/N**: 42 dB
- **Audio timer**: Built-in
- **Off-air tuning**: Yes
- **Editing/pause**: Pause only
- **Monitor CRT**: No
- **TV hook up**: No
- **Battery**: No
- **Slow-motion**: No
- **Stop-motion**: No
- **B&W camera**: Yes
- **Color camera**: Optional ($1,700, Model IK12)
- **Features**: Audio dubbing (voice over pix); built-in remote pause

### ZENITH
Zenith Radio Corp.
1000 Milwaukee Ave.
Glenview, Ill. 60025

**KR-9000W**
- **Model**: KR-9000W
- **Price**: $995
- **Dimensions**: 7⅝ x 18⅛ x 16⅞ in
- **Format**: Beta II
- **Tape width**: ⅜ in
- **Resolution**: 250 lines ± 20 monochrome; 240 lines ± 10 color
- **Video S/N**: 40 dB
- **Video response**: 50 Hz to 80 kHz, ± 3 dB
- **Automatic timer**: Yes
- **Off-air tuning**: Yes
- **Editing/pause**: Yes
- **Monitor CRT**: No
- **TV hook up**: Yes
- **Battery**: No
- **Slow-motion**: No
- **Stop-motion**: No
- **B&W camera**: Optional ($395, Model JC500)
- **Color camera**: Optional ($2,895, Model VCS1505)

### Raw Video Tape

<table>
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<tr>
<th><strong>AKAI</strong></th>
<th>Akai America, Ltd.</th>
<th>2139 E. Del Amo Blvd.</th>
<th>Compton, Calif. 90224</th>
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<tr>
<td><strong>Tape Name</strong></td>
<td>VK-30</td>
<td>VTC-25C</td>
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<td><strong>Format</strong></td>
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<tr>
<td><strong>Playing Time</strong></td>
<td>30 min.</td>
<td>26 min.</td>
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<tr>
<td><strong>Magnetic Coating</strong></td>
<td>Ferric oxide</td>
<td>Ferric oxide</td>
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<tr>
<td><strong>Price</strong></td>
<td>$18.00</td>
<td>$13.00</td>
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<tr>
<th><strong>AMPEX</strong></th>
<th>Ampex Corp.</th>
<th>401 Broadway</th>
<th>Redwood City, Calif. 94063</th>
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<tbody>
<tr>
<td><strong>Tape Name</strong></td>
<td>L-250</td>
<td>L-500</td>
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<tr>
<td><strong>Format</strong></td>
<td>Beta</td>
<td>Beta</td>
<td></td>
</tr>
<tr>
<td><strong>Playing Time</strong></td>
<td>60 min.</td>
<td>120 min.</td>
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<tr>
<td><strong>Magnetic Coating</strong></td>
<td>Ferric oxide</td>
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<tr>
<td><strong>Price</strong></td>
<td>$13.49</td>
<td>$16.95</td>
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<tr>
<th><strong>BASF</strong></th>
<th>BASF Systems, Inc.</th>
<th>Crosby Dr.</th>
<th>Bedford, Mass. 01730</th>
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<tbody>
<tr>
<td><strong>Tape Name</strong></td>
<td>L-500</td>
<td>L-750</td>
<td>L-60</td>
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<tr>
<td><strong>Format</strong></td>
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<td>Beta</td>
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<td>60 min.</td>
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<tr>
<th><strong>CURTIS MATHES</strong></th>
<th>Curtis Mathes Sales Co.</th>
<th>One Curtis Mathes Parkway</th>
<th>Athens, Texas 75751</th>
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<td><strong>Tape Name</strong></td>
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<td><strong>Playing Time</strong></td>
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<tr>
<td><strong>Magnetic Coating</strong></td>
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</tr>
<tr>
<td><strong>Price</strong></td>
<td>$24.95</td>
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*Continued*
What TDK did for your ears, it now does for your eyes.

You know us best for our reputation in audio. In fact, it's audiophiles like you who have made TDK SA the best-selling High bias cassette in America today. But here's something you may not know: the same Super Avilyn engineering principle that revolutionized audio cassettes is in TDK's equally revolutionary new Super Avilyn video cassettes.

No wonder that TDK Super Avilyn is the first 4-hour capability video cassette to be quality approved by the people who know: video cassette recorder engineers. And even less wonder that Super Avilyn makes possible an image so stunning, you will feel as though you are sitting in the broadcast studio.

What's more, TDK's strict quality control works to give you low wear on delicate video heads, virtually non-existent oxide shedding, and no problems with tape stretching, even with repeated playback.

That's because TDK Super Avilyn video cassettes are an actual component of the system, not just an accessory. Our tape is housed in a precision, jam-resistant mechanism, for years of consistent high quality video reproduction. And TDK Super Avilyn VHS video cassettes are compatible with all VHS machines, both those with short-play (2-hour) capability and those with short and long-play (4-hour) options.

TDK Super Avilyn VHS video cassettes: model VA-T60, for one and two-hour recording; model VA-T120, for two and four hour recording. If you like things to look as good as you like them to sound, take a look.

TDK Electronics Corp., Garden City, NY 11530. In Canada: Superior Electronics Ind., Ltd.

The Machine for your Machine.
SONY BETAMAX
Sony Corp. of America
9 West 57th St.
New York, N.Y. 10019

SYLVANIA
GT&E Consumer Electronics
700 Ellicott St.
Batavia, N.Y. 14020

Tape Name Format Playing Time Magnetic Coating Price
L-205 V Beta 60 min. Chrome $12.45
L-500 V Beta 120 min. Chrome $16.95
L-750 V Beta 180 min. Chrome $20.95

Tape Name Format Playing Time Magnetic Coating Price
T-60 VHS 60 min. Benford $20.70 oxide
T-120 VHS 120 min. Benford $28.50 oxide

A Note on Prices
Prices shown in these pages are manufacturers’ or importers’ suggested retail values, updated as is feasible by press time. They may be subject to variation in different locales and to discounts among different retailers.
High Fidelity’s First Buying Guide to Stereo Components—1979 Edition

Just Published:
Prices and full manufacturers’ specifications for virtually every major home audio component, including:

- Speakers
- Integrated Amps, Preamps and Power Amps
- FM Tuners
- Receivers
- Tonearms
- Cartridges
- Turntables and Changers
- Cassette Decks
- Open-Reel Decks
- Elcaset Decks
- Equalizers and Signal Processors
- Headphones
- Microphones
- Accessories
- Record-Care Products
- SPECIAL SECTION ON VIDEO CASSETTE RECORDERS AND CAMERAS
- AUTOSOUND COMPONENTS

This invaluable guide, assembled from information provided by all of the major home-entertainment equipment manufacturers whose products are sold in this country, enables you to compare prices, dimensions, and important performance indicators before you buy!

December 1978
WATCH
WHATEVER
WHENEVER.

With Sony’s Betamax SL-860C video-recorder, you can see any TV show you want to see anytime you want to see it.

Because Betamax, which plugs into any TV set and is easy to operate, can videotape a show up to three-hours long (with the L-750 videocassette while you’re doing something else—even while you’re out of the house, by setting the electronic timer.

It can also videotape something off one channel while you’re watching another channel.

And remember, Sony has more experience in videorecorders than anyone (over 25 years!). In fact, we’ve sold more videorecorders to broadcasters and industry than any other consumer manufacturer. We even make our own tapes.

For years you’ve watched TV shows at the times you’ve had to. Now you can watch them at the times you want to.

SONY BETAMAX
THE LEADER IN VIDEO RECORDING

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The Eleventh Annual High Fidelity International Record Critics' Awards

**Beethoven:**
Sonatas for Violin and Piano (10)
Itzhak Perlman, Vladimir Ashkenazy
LONDON CSA 2501 (5)

**Janáček:**
Katya Kabanová
Elisabeth Söderstrom, Petr Dvorský, Charles Mackerras
LONDON OSA 12109 (2)

**Dvořák:**
Quartets for Strings (complete)
Prague Quartet
DEUTSCHE GRAMMOPHON 2740 177 (12)
Some of these performances are available in the U.S. on single discs.

**Verdi:**
Simon Boccanegra
Mirella Freni, José Carreras, Piero Cappuccilli, Jose van Dam, Nicolai Ghiaurov, Claudio Abbado
DEUTSCHE GRAMMOPHON 2709 071 (3)

**Serge and Olga Koussevitzky International Record Award**

**Jesús Villa Rojo Award**
Formas y fases
Antoni Ros-Marba, cond.
DISCS MOVIEPLAY 17.1304/0

December 1978

79
Judges

José-Luis Perez de Arteaga, Spain, chairman
Peter Cosse, Austria
Edward Greenfield, England
Harry Halbreich, France
Ingo Harden, Germany
Alfred Hoffman, Romania
Leonard Marcus, U.S.A.
Bengt Pleijel, Sweden

Nominating Committee

John Ardoïn, Dallas Morning News, U.S.A.
José-Luis Perez de Arteaga, Revista Musical Ritmo, Spain
Luigi Bellingardi, Nuova Revista Musicale Italiana, Italy
Milton Caine, American Record Guide, U.S.A.
Dominique Chouet, La Tribune de Genève, Switzerland
Peter Cosse, Salzburger Nachrichten and FonoForum, Austria
John Crabbe, Hi-Fi News & Record Review, England
Staff of Diapason, France
Marcel Doisy, Revue des Disques, Belgium
Thor Eckert, Christian Science Monitor, U.S.A.
Edward Greenfield, Guardian and Gramophone, England
Harry Halbreich, Harmonie, France
David Hamilton, Nation, U.S.A.
Ingo Harden, HiFi Stereophonie and Frankfurter Allgemeine Zeitung, Germany
Paul Hertelendy, Oakland Tribune, U.S.A.
Staff of HiFi Stereophonie, Germany
Staff of High Fidelity, U.S.A.
Antony Hodgson, Records and Recording, England
Alfred Hoffman, Muzica and Romania Literara, Romania
Roger Hofmans, Spectator, Belgium
Shirō Horii, Stereo Geijutsu, Japan
Jan de Kruijff, Disk, Netherlands
Robert Layton, BBC and Gramophone, England
Robert C. Marsh, Chicago Sun-Times, U.S.A.
Umberto Masini, Musici, Italy
Bengt Pleijel, Musikrevy, Sweden
Wolfgang Seifert, Westdeutscher Rundfunk, Germany
Albert de Sutter, Gazet van Antwerpen, Belgium
Ken Terry, Cashbox, U.S.A.
Hewell Tircuit, San Francisco Chronicle, U.S.A.
Kenji Tsumori, Asahi Shimbun, Japan
Michael Walsh, San Francisco Examiner, U.S.A.
Daniel Webster, Philadelphia Inquirer, U.S.A.
Tilden Wells, Columbus Dispatch, U.S.A.
Gerhard Wience, Süddeutscher Rundfunk, Germany
Ornella Zanuso, Discoteca, Italy
Dimitri Zeginov, Bulgarska Musica, Bulgaria

Other Nominated Recordings

BACH: Brandenburg Concertos (6), S. 1046–51. Leonardt Consort. ABC CLASSICS/SEON AB 67020 (2).

BEETHOVEN: Concertos for Piano and Orchestra (5). Alfred Brendel, Bernard Haitink. PHILIPS 6767 002 (5).

BEETHOVEN: Sonatas for Piano, Nos. 28–32. Maurizio Pollini. DEUTSCHE GRAMMOPHON 2709 072 (3).

BEETHOVEN: Symphonies (9). Herbert von Karajan. DEUTSCHE GRAMMOPHON 2740 172 (8).

BEETHOVEN: Variations on a Waltz by Diabelli, Op. 120. Alfred Brendel. PHILIPS 9500 381.


BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77. Itzhak Perlman, Carlo Maria Giulini. ANGEL S 37286.

BRUCKNER: Symphony No. 5, in B flat. Herbert von Karajan. DEUTSCHE GRAMMOPHON 2707 101 (2).

BRUCKNER: Symphony No. 9, in D minor. Carlo Maria Giulini. ANGEL S 37287.


GRANADOS: Goyescas. Alicia de Larrocha. LONDON CS 7009.

HAYDN: Orlando paladino. Arleen Auger, George Shirley, Benjamin Luxon, Antal Dorati. PHILIPS 6707 029 (4).


SIBELIUS: Symphonies (7). Colin Davis. PHILIPS 6709 011 (5).

VARÈSE: Amériques; Arcana; Ionisation. Pierre Boulez. COLUMBIA M 34552.

VERDI: La Traviata. Ileana Cotrubas, Plácido Domingo, Sherrill Milnes, Carlos Kleiber. DEUTSCHE GRAMMOPHON 2707 103 (2).


Judgment at Salzburg
by Leonard Marcus

SALZBURG, AUSTRIA—For the first time since we launched these annual awards eleven years ago, two albums won on the first ballot. To explain what this means, perhaps I should briefly outline our procedure.

We pull our nominating committee, composed of a cross-section of the world’s major record critics and record-journal editors, asking them to name twenty favorite albums released for the first time during the twelve months ending May 1. We tabulate these ballots to get a final list that represents the international critical community’s choices of the year’s best recordings. Since a worthy recording may not have been distributed widely enough to make the finals by this process, each of our judges may add one.

It is from this list that the judges select the best of the best. (For nine years we met in collaboration with the Montreux Music Festival, last year with the Berlin Festival, and this year with the cooperation of the Salzburg Festival.) On the first ballot, we vote for three recordings. If one appears on a majority of ballots, it is declared a winner. Seldom does an album win so early in the deliberations, and it was surprising when both Janáček’s Kytýu Kabonovy (Elisabeth Soderström in the title role and the Vienna Philharmonic conducted by Charles Mackerras) and the complete Beethoven violin sonatas (performed by Itzhak Perlman and Vladimir Ashkenazy) won majors.

I was enthusiastic about them—both, incidentally, from Decca/London. The Beethoven set is easily the best available, considering the virtuoso performances (I should warn you that I am a rabid fan of the old Heifetz set), the musical thinking, and the sound: it is arguably the best complete set ever made. The Kytýu album could—should—by itself make this Czech opera part of the standard international repertory. Also, not only is it the first authentic recording, but as our new French judge and expert on Czech music, Harry Halbreich, pointed out, it makes all sorts of subtle instrumental details audible—a hushed viola d’amore, for instance—that are lost in the opera house. (David Hamilton made a similar point in his review in these pages last January.) So much for the theory that the highest accolade one can give a recording is always that it sounds like a live performance.

Harry, by the way, may be the most international of us all. A contributor to every issue of the French record journal Harmonie since the first, he was born in Germany of a German father and an English mother forty-seven years ago, was raised in Switzerland, and now lives in Belgium while working and teaching five days a week in France. Harry organizes contemporary-music festivals and has written a book about the twentieth-century Czech composer Bohuslav Martinu. He confessed to us that on similar deliberating bodies he is generally considered a pain in the neck: indeed, at one point he seemed about to walk out on us because of the unadventurous makeup of our final list (certainly the most conservative we have ever had). All in all, I don’t see how we ever got along without him. A superb addition to our panel, as was the young Austrian, Peter Cossé.

Back to the voting. After the first ballot, I was ready to call it a day. But most of the judges felt otherwise. There seemed to be great sympathy for two DG albums, the Scala-derived Simon Boccanegra and the complete string quartets of Dvořák by the Prague Quartet. When our Romanian judge, Alfred Hoffman, pointed out that the Verdi masterpiece was unknown to much of the music world—that he had never heard it before—listening to the present album—and that the exceptionally fine recording should, along with the opera itself, be brought to international attention, enough votes were garnered to take it across the finish line.

The twelve-record Dvořák set presented its own problem. It contains not only fourteen string quartets, but a muted Andante appassionato, two waltzes, a fragment, and Cypresses, all scored for string quartet. Yet only the better-known quartets are available in the United States, and no one argued that these performances are the finest on record. They are, in fact, a bit rough, although some of the judges expressed a preference for this type of Slavic playing in music by the Czech composer. But the previously unknown, primarily early works! If you haven’t heard them (and you probably haven’t), you are in for a wonderful surprise when DG decides to release them here in these lively performances by the Prague Quartet. (At least I trust that’s a when, not an if.)

In the end, both albums received the required number of votes, and the majority of judges also decided to award them grand prizes, equal to the Beethoven and Janáček recordings. “What a present we are making to the Czech people,” Harry interjected at this point, alluding to the two albums of Czech music by predominantly Czech artists, “on the tenth anniversary of the Russian invasion of their country.”

We are also the judges of the Koussevitzky International Record Award, given annually for a premiere recording of an orchestral work (at least sixteen instruments) by a living composer. While record companies once were relatively adventurous in issuing contemporary orchestral works—granted, usually with the financial backing of foundations or other patrons—this year seemed to hold slim pickings indeed. The only recording that came close to competing with Jesús Villa Rojo’s Formes y fosas was Roger Sessions’ cantata When Lilies Last in the Dooryard Bloom’d, with Seiji Ozawa conducting the Boston Symphony Orchestra on New World Records. John Corigliano’s oboe concerto on RCA, which begins like an orchestra tuning up, attracted some. The most unusual candidate, and one that would have been a strong contender if it had maintained the interest of its beginning, was the RCA recording of the symphonic suite John Williams made of his music for Close Encounters of the Third Kind.

Before disbanding, the judges voted to recommend to the KIRA people in New York that the official name of the award be modified to honor the gentle, strong-willed lady who died last January and who did even more than her husband to establish its international significance. Upon my return to the States, I reported the judges’ wishes and the prize will henceforth be the Serge and Olga Koussevitzky International Record Award. "SOKIRA," our Spanish judge and this year’s chairman, José-Luis Perez de Arteaga, pronounced the acronym. "It will sound Japanese. But it’s worth it.”
Margot Handke, once Richard Strauss's secretary, accepts the Decca/Decca awards for "Káťa Kabanová" from Harry Halliwell and for the Beethoven Violin Sonatas from Yehudi Menuhin.

Izso Hermann presents the prize for the Delius String Quartet album to DS's Claudia Hamann and Michael Hoffman does the same for DS's Simon Boccanegra.

Representing Greek-Czechoslovakia, Athos's Leo Jofina accepts an award from Leonard Marcus for the Dvorák set, which was a joint production of DS and the Czech firm Supraphon.
Soprano Lucie App, Marjot Schubke, and Zeba Joundi, producer Christopher Raeburn.

Composer Sir Michael Tippett with Sally Grove, daughter of British conductor Sir George Grove.

Marcus Decca/Decca classical product manager David Robles and Christopher Raeburn.

Judge L. St. P. Peasgood and Edward Greenfield.

John Edwards, manager of the Chicago Symphony Orchestra, with Lucie App.

Scrapbook Photo by Bob Curtis
Otello 'n' Cav. In August RCA finally realized one of its more talked-about projects of recent years—Verdi's Otello conducted by James Levine—and the result should be available as you read this; a late fall rush release was planned. Amid Otello sessions (in London's Walthamstow Town Hall), the Otello and Desdemona, Placido Domingo and Renata Scotto, temporarily became Mascagni's Turiddu and Santuzza for RCA's new Cavalleria rusticana, also with the National Philharmonic conducted by Levine. Sherrill Milnes, the Jago in Otello, was not available for Cav (this time was well filled with a run of Salzburg Don Giovanni and his EMI remake of Rigoletto—with Beverly Sills as Gilda, Alfredo Kraus as the Duke, Mignon Dunn as Maddalena, Samuel Ramey as Sparafucile, and the Philharmonia Orchestra under Julius Rudel), and so the Alfo is Pablo Elvira. Filling out the Cav cast, Levine had the excellent mezzos from his Met cast last season: Isola Jones as Lola and Jean Kraft as Mamma Lucia. Richard Mohr produced both recordings.

Scotto and Domingo, incidentally, had been scheduled the month before to record Cav's twin, Leoncavallo's Pagliacci, for EMI with Riccardo Muti and the Philharmonia, but Domingo—who was in the midst of a run of Otellos in Paris—found himself overcommitted and withdrew. (Mutì is certainly having his problems of late; at last word his Verdi Requiem, re-scheduled for completion in June, is still incomplete.)

Monsieur Domingo. Domingo had other business in Paris last summer: In June he taped the title role in Gounod's Faust for EMI, with Mirella Freni as Marguerite, Nicolai Ghiaurov as Méphistophélès (his second), Thomas Allen as Valentin, and Opéra forces under Georges Prêtre. In addition, Domingo seems to have become DG's house French tenor, with such projects in various stages as Carmen with Claudio Abbado (due for release shortly), Berlioz' Damnation de Faust with Daniel Barenboim (see our June report), Saint-Saëns's Samson et Dalila with Elena Obraztsova and Barenboim, Offenbach's Contes d'Hoffmann, and Massenet's Werther. Latest word on the latter has Teresa Berganza as Charlotte and Franz Grundhefeber as Albert, with Seiji Ozawa conducting.

... and Mlle. Freni, M. Ghiaurov. EMI's other Faust principals (none of them, note, French) also had other commitments on behalf of French opera. EMI itself has been talking seriously about recording Freni as another Gounod heroine, Mireille.

Meanwhile Ghiaurov, who in recent years has made no secret of his desire to record the title role in Massenet's Don Quichotte, has found a taker in Decca/London; sessions were scheduled for Geneva in September, with Gabriel Bacquier as Sancho Panza and Régine Crespin as Dulcine. The Polish conductor Kazimierz Kord, familiar from a varied repertory at the Met, records his first complete opera: the orchestra is the Suisse Romande.

The other Otello. Speaking of Otello (as you may recall we were some time back), José Carreras has now followed his illustrious countryman Domingo in taking up the part of the Moor—but fortunately not (at least not yet) Verdi's. Philips was set to make the long-awaited premiere recording of Rossini's Otello in September, with Frederica von Stade as Desdemona and Jesús López-Cobos conducting.

Philips' Verdi. In July, Carreras added a more standard hero to his Philips discography: Riccardo in Verdi's Ballo in maschera. His colleagues are Montserrat Caballe (Amelia), Ingrid Wixell (Renato), and Sona Ghazarian (Oscar); Colin Davis conducts Covent Garden forces.

This foray into Verdi's "standard rep" should not be taken as any lessening of Philips' commitment to the pre-Rigoletto operas. Now awaiting release is La Battaglia di Legnago (with Katia Ricciarelli, Carreras, Matteo Manuguerra, Nicolai Ghuselev, and Austrian Radio forces under Lamberto Gardelli); next in line is the intriguing and still hardly known opera that immediately preceded Rigoletto: Stiffelio.

Britten futures. As David Hamilton noted last month in his feature review "Rounding Out the Britten Legacy," Decca/London's active championing has produced a remarkably full and satisfying documentation of the composer's work. But it may be even more (Continued on page 126)
Miles Ahead in Car Audio Components

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Separates for Your Car
by Robert Angus

In increasing numbers, names associated with home componentry crop up on similar units designed for the road. But, along with its benefits, the car stereo boom has brought the consumer a few problems.

Had you wanted a stereo tape system for your car a year or two ago, chances are it would have cost $100 and you'd have shopped for it at your unfriendly local discount store—or at Al's Tape City or someplace like that. Well, big changes came to car stereo last summer. For one thing, the cost of a single loudspeaker can approach the total cost of last year's system. For another, you're likely (if wise) to use as much time shopping for and considering options for a car system as you would for a home system. An additional difference is that, rather than shopping with Al and his ilk, you're apt to patronize the same sort of store where you bought the home rig. And to make you feel right at home when you get there, you'll find such familiar brands as Jensen, Pioneer, Marantz, KLH, Advent, Mitsubishi, Ultralinear, Visonik, Sound Concepts, and EPI.

The marketplace for car stereo has become a veritable beehive, swarming with new components manufactured by companies that have traditionally produced components for the home; long-time suppliers of car stereo equipment—Audiovox and Kraco, Craig and Clarion, Roadstar and AFS/Kriket—have hitched their wagons to components too. And when mobile audiophiles talk about components, they mean just that—woofers, tweeters, acoustic-suspension speaker systems, equalizers, power amps, tape decks, tuners, and even digital time-delay systems. Even the combination AM/FM/tape/amp/preamp units so ubiquitous in car stereo today boast outputs of 20 to 50 watts per channel—say, around 15 dBW—compared to 2 to 5 watts (10 dB less) last year. Through the judicious application of money, the interior of your two-year-old Malibu can be converted into an acoustic likeness, if not of Carnegie Hall, then at least of your listening room.

While the world of car stereo may resemble the world of components you're used to, things aren't exactly the same. Since the passenger compartment of your car is considerably smaller than your home listening environment, it theoretically requires less acoustic power for a satisfactory listening level. But road noise, wind noise, and the mechanical noise of your car can, when you roll down the windows during the summertime and start hitting 55 mph, reach 80 to 90 dB—the latter level representing the federal limit for noisy factories. Whatever the wisdom of overriding such noise levels—at least potentially fatiguing to the ear—with even louder music, manufacturers are equipping you to do so—and resorting to ever more powerful amplifiers as the means.

It's worth noting that the rules governing specs for home equipment don't always apply to car systems, so while the numbers may look the same, they may not mean the same thing. (See "Spooks in the Specs?", page 90.) In the case of power output, for example, the Federal Trade Commission has set forth exactly how measurements shall be taken and how power must be described in advertising and spec sheets. That rule doesn't apply to car stereo, which leaves each manufacturer on his own—and on his honor. Some use the "rms" continuous power approved by the FTC, together with data on total harmonic distortion and power bandwidth. Others may specify continuous power while forgetting about bandwidth or distortion. Still others combine the outputs of both channels, apparently doubling the power ratings of their units. And there are manufacturers who use music power, peak power, and other tricks outlawed by the FTC for home equipment to make their power ratings as impressive as possible. Careful readers

Robert Angus, whose "Auto Sound" column appears in our quarterly sister publication Stereo, will initiate a bi-monthly column on the same subject in HF next month.
will note that the power specs given in this article come from the manufacturers and cannot always be compared directly with those supplied for home components.

Electronics

There are two schools of thought on organizing electronics into so-called head ends: The get-it-all-together school believes in incorporating everything into a single unit, but using the very best ingredients; the component-purist approach prefers separate tuner and tape deck, power amp, and equalizer, plus separate woofers, midrange drivers, and tweeters.

Marantz and Jensen, two of this season's entries into car stereo electronics, have several all-in-one models. The Marantz CAR-410, a 20-watter with a sendust head in the cassette deck, a quartz-locked tuner with digital frequency readout, and a clock display, is priced at $340. Two less expensive models, the CAR-350 and CAR-300, offer somewhat less in terms of features and performance but fit a wider range of cars. Jensen claims that its R-410 (cassette) and R-310 (cartridge) systems are among the world's smallest. Each costs $300 and delivers 5 watts per channel. The R-420 and R-320 are biamplified 10-watters costing $370 each. All four have Dolby decoders and are for in-dash use.

The Sanyo FT-1650, a $370 AM/FM outfit with cassette deck and 28-watt amplifier, also includes a digital quartz clock, an elapsed timer, and variable sensitivity. Concord's AM/FM/cassette HP-350 claims a power output of 20 watts, tape frequency response of 40 to 15,000 Hz, a Dolby circuit, and bass and treble boost/cut of ±10 dB, at a price of $250. Five pushbuttons for station selection stand out on the faceplate of Clarion's PE-751A, a $340 unit with a Dolby cassette deck.

Then there's Grundig, with the GCV-2700, a $548 AM/FM/cassette setup containing an amplifier section rated at 20 watts per channel and designed for in-dash installation. Panasonic's in-dash CQ-8520 not only has digital readout of FM frequencies and a built-in digital clock, but an electronic tuning system with a memory that allows you to preselect up to six AM and six FM stations. The amp is rated at 25 watts, and the cassette deck reverses automatically. Motorola's latest is the 8-watt Model TC-887AX ($230), whose cassette transport can be run forward or backward to stop automatically at the nearest blank space on the tape.

A new development this year is the so-called combination preamp—a tuner/tape-deck combo plus a low-power amplifier designed for use with an external amplifier of much higher power. In some cases, the effect is no more than that of adding a power booster to an old-style tuner/seat/amp whose output falls in the under-5-watt range—which means that the booster amp magnifies not only the signal from the head end, but also the distortion. In designs specifically intended for mating, however, the result generally is high output power with low distortion. Pioneer may not have invented the idea, but its KE-2000, priced at $270, is a perfect example. The tuner features a pulse-synthesizer frequency generator and preselection of five AM and five FM stations; the cassette deck has automatic replay and specs like frequency response of 30 to 12,000 Hz and less than 0.25% flutter. The unit accepts any power amp.

Marantz and Jensen have based their top-of-the-line models on this idea. The Jensen R-430 and R-330, priced at $470, are essentially Models 410 and 310 with add-on 25-watt power amps. The Marantz CAR-420, at $400, comes with an amp rated at 40 watts continuous total output into 4 ohms; otherwise it is virtually identical to the single-piece Model 410. Royal Sound's RS-2550, for $400, claims tuner sensitivity of 1.7 microvolts and adjacent-channel selectivity at 95 dB, with total harmonic distortion for both the tuner and the cassette deck of 0.1%; the Dolby circuit is built in. The Audiovox LD-700/CP-750 is a two-piece system (AM/FM/cassette and power amplifier) selling for $300.

Power amps range in price from about $40 for Pioneer's GM-12, at 6 watts per channel, to $495 for Laser Acoustics' 250 watts per channel. Some amps, like Automatic Radio's new 40-watter, include an equalizer; others, like Sparkomatic's GE-
Three basic approaches to in-auto componentry are discernible here. Clarion's matched modules (far left) include an in-dash tuner/cassette "front end," an equalizer/power-booster unit that may be mounted under the dash or in the glove compartment, and a three-way loudspeaker panel designed for rear-deck mounting. The all-in-one Pioneer unit bears an obvious resemblance to home components and mounts below the dash. So does the Sanyo (this page), though it retains much more of the traditional automotive styling elements.

500, feature visual monitoring of output (take care it doesn't distract you). Kraco's entry is the 120-watt KE-7, with a seven-band equalizer and a price tag of $160. Recoton, a name new to car stereo, recently introduced the SE-50 graphic equalizer and power amplifier. The Fujitsu Ten PA-150F is a four-channel model rated at 20 watts continuous power per channel into an 8-ohm load, 20 to 40,000 Hz, with total harmonic distortion of 0.7%, for a mere $152.

Actually, that's only one of a whole family of car components from this relatively unknown company. The roster includes a component cassette deck priced at $195: the SP-710, with a rated frequency response of 30 to 14,000 Hz, flutter of less than 0.3%, signal-to-noise ratio of greater than 50 dB, and automatic reverse. The companion tuner is the AT-7831, an AM/FM model priced at $202 (a virtually identical FM-only model, the AT-372/EX-1, costs about $20 less), which uses phase-locked-loop circuitry and an FET front end. The control amp of the line can handle up to four different program sources and incorporates bass and treble controls, a level attenuator, and a dynamic sound system, all for $104.

And Fujitsu Ten isn't the only company offering such an assortment. Clarion's EQB-300, an equalizer-booster with 30 watts of output and light-emitting diodes to show power output of each channel, costs $170. Sound Concepts offers a time-delay system, the Concert Machine, for $300. According to the company, the system takes the ambiance information from the source and distributes it throughout the car's interior, using two built-in 10-watt amplifiers to power the back channels. Fujitsu Ten's answer is a $180 model without amplifiers, the RV-130. Its controls are similar to those on the Concert Machine.

Mitsubishi is not yet a familiar name to car stereo shoppers, but the company hopes to change that with a line that includes an under-dash FM tuner, a power amp, two cassette decks (one with auto eject, the other with automatic reverse), and speakers. Royal Sound's Custom Series includes a $400 tuner/cassette deck, the RS-2550, which can be used with either of two power amplifiers: the RA-4000, a 40-watter selling for $140, and the $300 RA-6000, claiming 60 watts. Panasonic, Craig, and a number of others also offer component tuners, preamps, equalizers, power amps, control centers, and other electronic components.

### Tape Decks

In the early days of car stereo, about thirteen years ago, virtually all of the tape decks in use were of the cartridge type, and as recently as eighteen months ago cartridge decks outsold car cassette players by about five to one. By this past summer, the ratio had shifted to more like 1:1; in so-called hi-fi car installations, the ratio was more like 4:1 in favor of cassettes. In fact, when it comes to decks without tuners or control centers it's hard to find cartridge equipment at all. What has also happened is that the best car cassette decks today feature many of the technological improvements that grace home tape players—most notably Dolby noise reduction, equalization adjustment, ferrite and sendust heads, and the like. The resulting fidelity compares favorably with that of car FM.

Some of the new combination units incorporating cartridge decks also feature the Dolby circuit and one or more other improvements (high and low filters, tape-selector switch, and so on), but these are very recent developments. Uher and Nakamichi set the performance standards with the former's CR-210 and the latter's 350 (and 250) a couple of years back. Now manufacturers like Fujitsu Ten and Mitsubishi hope to make their mark with similar products. If you're in the market for a quality cartridge deck and are willing to settle for one built into a complete head-end system, there are plenty of models to choose among (from Pioneer, Sanyo, Audiovox, and many others), but the preponderance of new decks are cassette types.

### Speakers

If your idea of a car stereo speaker is a 5-inch full-range model complete with whizzer cone for the highs, you're living in the past. Car speaker systems these days can cost almost as much as home
Automotive separates come in various forms. The Panasonic system (this page) is assembled from three individual components: a stereo FM/AM tuner, a booster-amp/tone-control unit, and an eight-track deck. The uncompromisingly home-style Marantz is a combination graphic equalizer, 60-watt amplifier, and ambience simulator intended for under-dash or glove-compartment mounting. Craig (far right) puts its controls on an under-dash unit, separates the power amplifier so that it can be stored in a nook such as the trunk.

systems and offer comparable sophistication. When it comes to challenging the fidelity available at home, the basic speaker today is some variation on the ADS 2002—which, at $225, continues to be a strong favorite among the audio mobiles. But it has literally dozens of imitators, many of which claim to offer essentially the same performance for as little as a third of the cost.

The ADS 2002, in case you're not familiar with it, is an acoustic-suspension system containing a 4-inch woofer and 1-inch dome tweeter in an enclosure measuring 4 1/2 by 5 1/4 by 6 3/4 inches. Braun, JVC, Walter Odem, and Ultralinear are only a few of the manufacturers that have introduced speakers based on this format. Sanyo's SP-795 is typical of the self-contained units. It features a 4-inch woofer and separate 3-inch hard-dome tweeter in a black cabinet. It can be biamped and has a passive crossover for conventional use. Rated maximum power handling capability is 35 watts continuous, and the price is $50.

Some models offer the speaker either with an acoustic-suspension enclosure or naked: on a baffle board for rear-deck mounting in the car. Generally the portion of the system below the baffle board has been designed to fit the 6-by-9-inch oval cutouts provided in some cars.

Three Boston-area makers of component speakers—EPI, Advent, and KLH—have taken a different tack. EPI, the first to market, set its engineers the

Richard Coe, engineer for Audio Craft and former designer for Audimobile, has tested car stereo equipment for several West Coast companies and calls the confusion and ambiguity of current amplifier specs "a travesty." He recently tested a new amp rated at 125 watts per channel; it delivered 35. "That's typical of what's been going on in this industry," he says. "Some of the equipment matches its specs, and some almost makes it, but a lot of stuff doesn't even come close.

"But the biggest problem is that cars don't have enough voltage to produce the rated amplifier wattage. Preamps may boost the voltage, but distortion will become intolerable at a fraction of peak output. By the time you get enough power out of the radio it will be clipping like hell."

Lauren Davies, vice president of marketing of Craig, calls specs "the major problem in the industry today. Some reputable companies double and triple their specs; many manufacturers are using maximum output ratings at intolerable distortion levels without any qualifications. How can the public compare all those senseless numbers?" Ed Alexander, technical supervisor for Fosgate, says, "Specs aren't realistic because they don't match the conditions under which the products operate."

And, according to Gene Erskine, national sales manager for Orovox Sound Electronics,
task of scaling down its Model 70 bookshelf system to fit the 6-by-9 cutout. Using the same woofer and tweeter, the engineers produced the LS-70, a two-way speaker mounted on an oval plate. Advent came up with its EQ-1, a similar product selling for $180 per pair including integral power amplifiers with special equalization for the car. A third new type of one-piece speaker system is the super coaxial and Triaxial type developed several years ago by Jensen: The same magnet powers both the woofer and the tweeter, while providing greater dispersion of high frequencies than is possible with conventional coaxial design. That's essentially the idea behind two Triaxials Jensen introduced last summer and three KLH models. Since

which makes Hercules amplifiers for the car, “The public is getting ripped off.” Mike Neel of Shmegg Electronics—manufacturer of the Linear Power line of car amps, preamps, and power supplies—says, “This part of the industry is a mess. Somebody ought to do something about it.”

Like who? And what? In May 1974, the Federal Trade Commission promulgated “Regulations on Power Output Claims for Amplifiers Utilized in Home-Entertainment Products,” effective the following November. Many in the car stereo industry think the FTC should establish similar standards for mobile entertainment products.

To get such standards, a concerned party must first file a petition with the secretary of the FTC Bureau of Consumer Protection. Staff attorneys would evaluate the petition to “see if anybody feels like doing anything about it,” according to one staff attorney, Robert Blacher. The next step in the procedure is recommendation to one of the five bureau commissioners who decide whether or not to promulgate a rule. Any rule would be placed on public record, and hearings would begin, with industry spokesmen being invited to comment. In case of factual disputes, trial-like hearings might follow. All of this can take place, according to the FTC, within a year. But so far, the Bureau claims to have received no petitions for car-stereo standards, although “incorrectly written” or improperly addressed petitions can die anywhere along the line.

Most suppliers surveyed reluctantly agree that rating standards should be set. Among others, Henry Eberle, president of Visonik of America, and his national sales manager Chris Hartnack seek a self-regulatory association to stave off potential consumer distrust. Several companies already claim to have adapted FTC home-audio standards to specs for their automotive products. “Everybody shies away from government interference,” says Davies, “but in a case like this—when there is rampant, flagrant violation way past the point of both the law and common sense—it is certainly time we invite FTC supervision. If the industry can’t regulate itself, I guess we need somebody else to.” And Fosgate production manager Bill Perry says, “We thought the Feds would have been using FTC audio standards right along to cover our flanks. I wish they would jump in to even things out.”

Coe fears that “the FTC will come in and make a mess of things. But I guess you’ve got to make a mess of things sometimes in order to get them straightened out. Right now, manufacturers are making a killing. They don’t want to rock the boat while the fish are jumping in.”
the midrange units somewhere in between. Audio-mobile (recently acquired by Advent) and Jandy, two of the earliest manufacturers of auto components, were joined recently by Jensen and Royal Sound. (The latter even offers a $100 subwoofer system, the RS-6120.) Jensen’s offerings include a 6-by-9-inch woofer, a 3¼-inch midrange driver, and a 2-inch tweeter. Royal Sound has the RS-6110 High Frequency High Definition Speaker, priced at $250; the RS-400 1½-inch dome tweeter, priced at $80; and the RS-500 5-inch speaker system, which sells for $200. The Audio Separates line from AFS/Kriet includes tweeters, midrange/bass drivers, and biamped subwoofers that can be selected on a mix-and-match basis with a tuner or an environmental equalizer as control center. System prices start at about $130.

There are even powered speakers for the car, available from companies like Laser Acoustics, with its $295 two-way system (with a 6-inch

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**Car Stereo Ripoffs: Postsale**

**How to Thwart Thieves**

When the first car stereo units appeared in the mid-1960s, it didn’t take long for word to spread along the criminal grapevine that here was a commodity worthy of attention—something of value that was small, easy to conceal, and very easy to rip off from defenseless parked cars. In places like Brooklyn, New York, and Phoenix, Arizona, police departments reckoned that your chances of losing your car tape player were about one in five in any given year. Insurance rates quickly rose to reflect the facts; many auto insurers specifically exempted stereo equipment in their policies.

Then came the CB craze, and suddenly the chances for survival of car stereo equipment improved markedly, although the insurance rates failed to reflect it. The ripoff artists found that CB was easier to sell—and easier to locate in parked cars, thanks to the telltale antennas. With the switch from 23 to 40 channels, however, the nation’s thieves were caught just as flat-footed as the CB retailers. Hundreds of thousands of stolen CB radios suddenly became unsalable, and the thieves turned their attention back to snatching pocketbooks and burgling city apartments.

Car component systems are so new that the criminal community so far seems to be unaware of them, but few observers of the contemporary scene expect that situation to last long. If you thought it was bad enough to have a $60 under-dash cassette deck swiped (to say nothing of the damage done to the car during the break-in) while you were shopping at a suburban mall, you’re not going to be too crazy about putting $600 worth of stereo equipment into the same vehicle.

Actually, equipment manufacturers have been giving your problem a lot of thought. These days, the vast bulk of car stereo equipment that can fit into a dashboard does—making it much more difficult to rip off quickly. Tape decks, radios, and
Automotive loudspeakers, too, come in various forms. Visionik's 5000 (far left), typical of minibox type, mounts on rear deck. Epicure's LS-70 evolved from a home system, mounts in rear-deck cutouts for conventional oval speakers. Jensen door units (left, this page) increase mounting options. Grundig stereo system (below) custom-fits rear decks of six imported cars.

woofer) and a $495 three-way system (featuring an 8-inch woofer). Powered speakers—or, at least, speakers powered by amplifiers that can be tucked away in the car's trunk—of course save in-dash and under-dash space for those elements that must be there: tuners, tape decks, and the system's operating controls.

So the car stereo business has become a whole new ballgame, and the quality of the sound that you can haul around with you in your car or van has taken a drastic turn for the better. But the stakes—along with the prices—are higher too. If your purchase is to be a good buy for its intended purposes, it is important for you to understand your needs and desires and tailor the system to meet them, just as in home audio. The fact that established audio companies and their dealers have turned their attention to the car should mean that experienced counsel as well as wider choice are available to the consumer.

all-in-one head-end units not only are less noticeable when mounted in the dashboard rather than under it, but can be mounted much more securely (a fact reflected in the cost of installation).

Moreover, it's not necessary for all the equipment to be on display in the passenger compartment. You can, for example, mount the power amplifier in the trunk, while the component speakers are scattered around the interior of the car. An equalizer or tape deck can be mounted in the glove compartment or stored there whenever you leave the car. Those component-type speakers designed to fit the rear-deck cutouts provided by the car maker are virtually immune to ripoff if mounted properly because they don't attract attention and because, in order for the removal to be quick, the thief needs access to your trunk.

If you suspend some of your equipment under the dashboard, you're dramatically increasing your chances of losing it. There are several steps you can take to reduce or eliminate the risk. One is to mount the equipment on a slide tray so that you can remove it quickly and easily. Slide tray sets (a plate with copper shoes that bolts to the under-side of the dashboard and a companion slide that bolts to the top of the system) cost about $15 and are available just about everywhere car stereo equipment is sold. They can be locked to discourage theft during short stops, or the tray and deck can be removed and concealed for longer stays or taken indoors overnight.

Another means of protecting yourself is by using an electric pencil to engrave your Social Security number or motor vehicle operator's identification number on each component—and keeping a record of the serial numbers. Local police or your auto insurance agent may be able to lend you the engraving tool; it's all part of a nationwide program called Operation Identification, which may not prevent your equipment from being ripped off in the first place but will make it much easier for you to get it back if the police happen upon it. In addition to these, there are a variety of alarm systems—most in the $25-$40 price range—that set off the car horn or a siren if anyone tampers with the electrical system, tries to remove the equipment, or succeeds in breaking into your car.  

R.A.
You're looking at the heart of one of the most uniformly accurate sound reproducers made today. A Jensen Lifestyle Speaker.

Unlike many speakers that require special on-axis listening positions—or others that bounce the sound all over your room—Lifestyle is engineered to deliver a wide spectrum of musical information throughout the listening area. In proper perspective. With all the depth and imaging your source material is capable of. And at real-life volume levels. That's what Total Energy Response is all about.

In fact, for perfectly integrated speaker systems and total quality control, we make every element that goes into the manufacture of our Lifestyle speakers. From the heavy duty magnets to our handwound, high power voice coils. Even the computer-designed crossover network. And of course, all of our precision woofers, midrange drivers and 170° dispersion dome tweeters.

But please, give a critical listen to these speakers in person. We think you'll agree, a notably superior design concept has resulted in audibly superior sound reproduction.
**HiFi-Crostic No. 41 (Xmas Xtic)**

**by William Petersen**

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**DIRECTIONS**

To solve these puzzles—and they aren't as tough as they first 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, which when filled in 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 Output. 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 Output, reading down.

The answer to HiFi-Crostic No. 41 will appear in next month’s issue of HiFi Fidelity.

**Solution to last month’s HiFi-Crostic appears on page 7.**
Still in his mid-thirties, James Levine can look back on a list of musical achievements that would represent an unlikely aspiration for many an excellent conductor twenty or thirty years his senior. His center of operations is the Metropolitan Opera in New York City, where he was principal conductor for three years before becoming music director in 1976. He has also been music director of the Ravinia Festival, near Chicago, since 1973 and held a similar post from 1974 to 1978 at the May Festival in Cincinnati, the city where he was born in 1943. Apart from an annual engagement at the Salzburg Festival and two or three guest-conducting appearances on each side of the Atlantic every season, these responsibilities represent the sum of his recent activities more or less completely. For unlike most of his colleagues, Levine, who spent six apprentice years (from 1964 to 1970) with George Szell in Cleveland, is totally committed to the artistic value of continuity. Seeing what he regards as a decline in interpretative—though not in technical—standards of orchestral performance over the past two or three decades, he blames it on the itinerant nature of many modern conductors’ careers. He has been fortunate, deservedly so, in acquiring two or three firm bases at an unusually early age and wise in allotting at least seven months of each year to the Met alone. And if that emphasis on staying in one place suggests any hint of sloth, the dynamism of a career that includes teaching and piano playing as well as conducting counters it.

B.J.
by Bernard Jacobson

LEVINE: Two kinds of music are the hardest to do: nineteenth-century Italian opera and eighteenth-century symphonic. No matter what difficulties are posed by twentieth-century works, Mahler, Berlioz, the performance practice of baroque music, and so on, for a modern conductor with a modern orchestra the hardest styles are Mozart-Haydn-Schubert on one side and Verdi-Puccini-Mascagni-Giordano on the other. In both cases, it's because the notes are harmonically very simple, because the objective technicalities are few, because the music looks pretty metrical, and yet with all this, everything about the style is utterly intrinsic.

Are we speaking here about the combination of the things that you see in the score and a whole ineffable tradition that has accreted? What do you mean when you say the style is intrinsic?

There's something in these aural phenomena that's very difficult to put into words. But let's assume that one has a very talented musician, a very sensitive human being with a lot of skill. It's easier for him to conduct Mahler than to conduct Verdi. We're now assuming that he has no intrinsic relationship to the style of Verdi as opposed to Mahler; we're saying he's an American. Mahler tells you exactly what to do. The culture from which a Mahler symphony comes is clear, almost tangibly clear, as is the emotional content, the musical material itself. The score is a conductor's road map. Don't misunderstand me—a lot of people miss it. But I was assuming that we're dealing with a very bright, sensitive, talented, perceptive person. Those same perceptions won't help him when he is looking at a Verdi score.

Are you saying that, next to Mahler with all his complications—his complexities and complexes, his clearly present-day consciousness—Verdi is a much more mysterious phenomenon, spiritually and artistically?

Yes. I think there are certain composers who were the great, total, cosmic geniuses. There are certain composers who had everything—like people are fond of saying about Shakespeare, for instance. There are certain artists who have this phenomenal world-totality in their person. And to me, the two composers who have it to the greatest degree are Mozart and Verdi. Now, of course, you have to be into Verdi to understand why a person would say that, and there's a whole group of musicians in the world who think that the greatest thing that ever happened is the late Beethoven quartets and that Verdi is nowhere. I feel sorry for them, because I think the late Beethoven quartets are fantastic, but I think Verdi is equally fantastic, and I'm sorry that otherwise very bright, perceptive people will put something down out of ignorance.

Or maybe out of hearing inadequate performances.

Well, that's also true. The essential point is the difference between music that gives back and music that you grow tired of. There's certain music that, the more you do it, the more you must do it, the better you do it, the more involved you get in it. There's other music that, the more you do it, the thinner it becomes, the emptier it is, the more it doesn't feed you back.

As a critic I discovered, as I went on reviewing The Rite of Spring, that the better the performance was, the less I had to say about it. That, to my mind, marks it off from great music: With great music, the better the performance, the more insufficient, as a critic, you find your space.

That's very funny. I gave up doing The Rite of Spring as a guest conductor because it was solving the same problems all over again—once you have a properly organized performance of The Rite of Spring, it's finished. Whereas the simplest Mozart symphony, with a different orchestra, with the same orchestra another time—just change one singer in the cast of a Mozart opera and you have a whole new piece. You cannot get all the facts down in the right proportion in one performance, and that's thrilling, it's just thrilling. And that's why we get up in the morning and go back there trying to do justice to those pieces.

I assume that almost everyone would agree that Wagner was a man of undoubted musical creativity, genius, talent, whatever words you want to use. The point is, a conductor's involvement with Wagner's music sooner or later is debilitating and you have to leave it alone for a while. Sooner or later it makes you tired, it makes you worn out, it makes you frustrated. After conducting ten Lohengrins—even though I love the piece—I was very glad to stop. After conducting ten Otellos, all I want to do is start back at the beginning and conduct ten more. What produces that feeling is, ultimately, the kind of human being Verdi was as opposed to the kind of human being Wagner was, and this is utterly intrinsic in the music.

In Wagner and Strauss we have the two greatest examples of people who had something missing in their person that shows in their music, that can only be noticed if you live with that music all the time. You see, the listener can buy a ticket to hear Walküre and go and have a great experience and then go on to other things. But those of us who, in order to put on Walküre, re-

December 1978
hearse it for a month and then do a run of performances
know that when we come to the end we have given it
everything and it has only given us so much.

With Strauss you have a different phenomenon. Take
Rosenkavalier, for example. It's a mind-boggling score.
The idea that these two guys wrote a totally original
work of operatic art—they made up the thing, they
wrote the libretto, the music, the orchestration, every-
thing—and it's an absolutely singular work of art, no
question. It's probably Strauss's best piece. But whether
one agrees with that or not, take any of Strauss's best
works and you find that, with all that extraordinary in-
vention, with all the fullness everywhere else, at the
very center of the music it's empty. You conduct, let's
say, a run of Salomes, ten or twelve of them. Halfway
through—despite the undeniable brilliant originality
and éclat of the piece—you're doing the job. That's all I
can say. You conduct Salome, the audience claps, and
you go home. But you cannot walk into the pit to con-
duct anything from Rigoletto to Otello to Falstaff to the
Requiem to Bullo to I Vespri siciliani without being
transported within the first sixty seconds until the even-
ing is over. Even if you think you're tired of it, when
the next performance starts you're refreshed, like back
to square one. Most of us agree that the pillars of the op-
eratic repertoire from that standpoint are Mozart and
Verdi.

You could say it's a moral thing, in the sense that
there's a wholeness in the approach of these people to
the human soul. We're talking about the fact—you can
read it in Verdi's letters, you can hear it in any one of
these pieces—that there is the most just proportion pos-
sible in that human being, and it is manifest in that hu-
man being's music, the right proportions of everything.
That's what makes it so whole and so cosmically renew-
able.

It would follow that what one would have to seek out in
performance is the avoidance of inappropriate stress,
the avoidance of inappropriate extremity or extrem-
ism, and the perfection of proportion.

Yes. If you perform The Marriage of Figaro, for in-
stance, you would surely say that here is one of the
wholes, most perfectly proportioned things that ever
happened. And nothing hurts it more than having one of
its facets shoved down your throat while another re-
 mains covered up. Nothing hurts it more than a stage di-
rector who decides he's bloody well going to show you
that this was seething revolution—that finishes it,
goodby, let's go home. Nothing hurts it more than a
stage director who is going to show you that these
people are all charming. Nothing hurts it more than that
they're going to show you the broadside version of each
character, that Figaro resents being a servant and that
the Count is a booby. The beauty of this situation is that
it is so well balanced between the radiant facets, the ev-
everyday facets, the individual specifics, and, yes, the
seething revolution. Everything is there, and you must
see it and hear it and feel it and have one of those whole-
world experiences.

Every word I just said applies to Falstaff. I think if I
were pinned to the wall, if somebody said to me that I
would die if I didn't name my favorite opera, I would
probably say Falstaff. I think it may be the most perfect
work of operatic art.

What are the things you have to do when you begin to
prepare a Falstaff performance, and how do you do them?

There can almost never be a good Falstaff performance.  
Almost every Falstaff performance will be in some way
a catastrophe, because this is one of those total chal-
enges that is almost never met. First of all, there's the
standard problem (all art works have it, but the great art
works have it up the bucket): You've got to be abso-
lutely rehearsed and timed and disciplined down to the
last thirty-second note, and the whole thing must un-
wind as if it is being composed while it is played.

I will never forget the first time I saw Alfred Lunt and
Lynn Fontanne on the stage, and I knew that what's a
musical performance should be like. Knowing theater
people as I did, I knew how the Lunts rehearsed, and I
knew that Alfred Lunt rehearsed where and how he was
going to scratch his left buttock when he said so-and-so,
and there was not so much as a half-step or a half-in-
fection that hadn't been rehearsed down to the last de-
gree. But boy, when they played it, it was as spонт.
aneous as hell, and you could go and see it twelve times
and it was spontaneous twelve times.

That's what a performance of Falstaff has to be. It
poses tremendous rhythmical discipline problems.
Each must be solved. The sonorities have to sound a cer-
tain way. They have to be luminous and radiant.

This "certain way" is a specifically Verdiian way, and
it's a specifically Falstaff way. What makes it that?

I know, it's very difficult. But let's put it this way: You
can find an orchestra, in Central or Eastern Europe per-
haps, that has a fairly warm sound and that plays in a
nice, umabile way; and suppose we disciplined the hell
out of them, they would still not sound like Falstaff.
And then there are German and Austrian singers, su-
perb performers in other areas of the repertoire, who

"For a modern conductor with a modern orchestra the
hardest styles are Mozart-Haydn-Schubert on the one side and
Verdi-Puccini-Mascagni-Giordano on the other."
sound quite wrong in Verdi, or in Mozart’s Italian operas. The actual sound of the voice placement and the Italian pronunciation may be wrong. I’ve heard Leporellos who will take one of these little witty Latin jokes and grin in a mane Prussian way, and I just want to crawl into my chair. I think that is absolutely not what Mozart and Da Ponte meant at all. Is it an ethnic point? I’m afraid it may be, a little. I say “I’m afraid” because I guess that’s not nice, but it may be true.

Not only not nice, but where does it leave you as an American?

As an American you can approach various European styles without the bias of being from some European country, which I find rather important.

But let’s talk about good Verdi. The best recorded Verdi from a conductor is, a million miles ahead, Toscanini’s, without question. There’s no Verdi subsequently that gets anywhere close. I don’t think Serafin, De Sabata, Capuana, Votto, Cleva, De Fabritiius, whoever you want, were in Toscanini’s class. But I do think some of them did good performances of Italian pieces when they had a particularly fortuitous and perceptive cast. In my time, for instance, I’ve seen Gabriel Bacquier— who is not Italian—do a Fra Melitone in Forza that is the best I ever heard or saw and is a phenomenal total performance. I’ve recorded Forza with Placido Domingo singing Don Alvaro, and I think his is probably a better performance of that role, front to back, than anyone has ever done in the history of recordings. But I think the same is true of Albanese’s Violetta in Toscanini’s Traviata. The same is true of Vinay in Toscanini’s Otello. The same is true of that whole Salzburg 1937 pirate record of Falstaff, with Toscanini conducting. The same is true of that NBC Symphony Carnegie Hall Verdi Requiem with Nelli, Barbieri, Siepi, and Di Stefano.

For style, none of the Requiems that have been done since get anywhere close. It’s very hard for me to say what this is. But go get every recording you can of the last-act Traviata Prelude and listen to them all, and look at a score, and then play the Old Man’s. I think you’ll find it a jaw-dropping experience, a mind-blowing experience. I mean, the fiddles—they’re crying, they’re sobbing, they’re singing. It sounds like some sort of cosmic Italian vocal phenomenon manifest in those sixteen NBC Symphony first violins. The way they connect—they use every legato in the book, from a sharp shift to a smooth glissando slide, in exactly the right way, in exactly the right places, with exactly the right amount of gauge and judgment and color. The accompaniment is perfectly balanced: It neither holds the melody in a straitjacket nor lets it go all over the place. The dramatic hopelessness of the situation is there in the piece, and Toscanini gets that across. The cantilena quality of the melody—he gets that across. All of the other performances you’ll hear of it are either too dissected, too square, not dramatic enough, not legato enough, not vocal enough, not with the right spinto kind of tone-quality. This is only to try to clarify how complex the composer’s challenge is and how rarely it is ideally met.

It’s very difficult for me to put into words what the stylistic issue is. It’s elements of a certain kind of projection of the text—not only the meaning of the text, but the sound of the text. It has to do with a certain balance between pointing on a detail and overpointing—but this is so with all music. It has to do with finding a tempo that is faithful to the often classical structure of the musical idea, at the same time that it is faithful to the pace of the words. This is the question of these whole works of Verdi and Mozart, where the marriage between the dramatic idea or philosophic idea, the text, and the music makes a perfect totality if you do it right. And there are many other such works. I think Wozzeck is one. I think Rosenkavalier is damned close to being one of them. I think Tristan is another. But there’s a totality in the whole prolific output of a Verdi or a Mozart.

Let’s take something we both know from a certain standpoint. You hear a Mozart performance, and the tempos have just the right amount of forward motion, but they are poised. The string sound is luminous and radiant but precise and clear and it crackles, but it doesn’t sound shut down and pinpointed and tight, and when it’s permitted to sing out it doesn’t get all floppy and lose its tensility. And when the winds play, it sounds fresh and it sounds open, and you can hear all the notes individually but you can also hear them as a chord, and each telling little thing in the orchestration that’s like a new horizon happens, and it’s full of wonder. And now comes another performance where the tempos are—they’re not wrong, and you can’t say they were not playing together, and you can’t say the sound was ugly, none of that. And yet the rhythm has no buoyancy, the sound is a little drab; the winds come in, and it lacks luminosity, it lacks radiance, it lacks transparency, it lacks glow. It doesn’t smile. What an asinine thing to try to say! Nonetheless it’s true, and when you have that experience, you experience it as a loss of style, do you not? An absence or a lack of style.

Some singer comes out and sings “Deh vieni, non tardar” from The Marriage of Figaro, and she sings clean pitches, and she pronounces the words all right, and she looks charming, and every note is a sort of white vibration, and it’s not really legato, and it all sounds like there’s breath leaking out the sides, and she is fa-

“Nothing hurts Figaro more than a stage director who decides he’s bloody well going to show you that this was seething revolution—that finishes it, goodbye, let’s go home.”
"The problem in performing Verdi is the same problem in performing the work of any genius—you need a performer who's nearly a genius, and you almost never have one."

ous, and the audience passes out with joy like it's the greatest thing that's ever happened, right? I'm sorry, for me it's like the emperor's clothes. I sit there and listen, and I'm sorry, ... It sounds like interplanetary space communication, like a coffee percolator. I just can't listen to it. But people are dropping dead, left and right. It's the greatest thing since sliced bread, and I think, "Where am I?"

People ask, "What do you think is great Mozart singing?" Well, I think the way Lisa della Casa sang "Mi tradi" in the old Furtwangler film of Don Giovanni was great Mozart singing. I think the way Erna Berger sang Constanze in The Abduction from the Seraglio is great Mozart singing. I think the way Eleanor Steber sang Fiordiligi in Cosi fan tutte is great Mozart singing. It's just that when you get to stylistic issues, if I listen to someone sing "Deh vieni," I want the sound to be warm and free, and I want the Italian to be flavorful and sincere and warm, and I want the pitches to be connected legato in tune without a vibratoless white hoot, and when the sound vibrates, I want it not to sound spinto and pressured but to vibrate freely. When I don't hear it, I experience it as an absence of the correct style.

And when you start conducting a Verdi opera, you must have a method of searching for the corresponding things.

Well, I don't have a method of searching so much anymore—I know pretty much what I'm after (not that I achieve it very often, if ever)—but I rehearse to produce this. When I work with a singer in a room, when I work with an orchestra alone, and when I start having stage rehearsals, it's like putting together these elements. You work at each moment in the score for a better proportion of the elements. Let's assume that the orchestra plays a passage very precisely but without enough tonal radiance—you work for that. And suppose they're making a very nice sound, but the dramatic undercurrent to what's happening on the stage is not conscious enough. Or suppose you've got a singer who's singing very beautifully, but it's like she's delivering a concert piece and she forgets who she is.

I think nowadays you hear almost no good Verdi and almost no good Mozart. You hear no good Verdi because people read the score literally and they don't understand the stylistic conventions, which is something they also do in Mozart—that's one thing. Then you have people who fly off the deep end, and they think that any little subjective whim they want to do is in the style, which is also not true. For the most part, the problem in
mains that taking them apart and making them work are
two different things; that this isn't just some concerted
piece, that it has a very specific dramatic intent—and all
of this within very specific details of style.

Nabokov is one of those minds I love. He wrote a
work that took him, I think, seven years on and off—he
made a translation of Pushkin's Onegin that is pub-
lished in four huge volumes. The poem of Onegin, of
course, is short enough. The translation itself is only the
first volume. The other three volumes are notes. And
notes about what? Notes about references in the poem,
word choices in the poem, decisions about translation,
historical references—three volumes to one volume. In
the preface is a sentence I adore: "In art as in science,
there is no delight without the detail." Ah, how true!
And a big diatribe against generalities. It's the whole
trouble with analyzing style, because it all comes down
to detail.

The first time I did Otello with Jon Vickers I had an
experience that typifies this. He and I had done Otello
separately but never together. We scheduled a rehearsal
alone. I sat at the piano; he sat on my left straddling a
chair, facing me. We did not move from that position for
four-and-a-half hours—neither of us got up to pee, nei-
ther of us strolled around the room—working on a role
that you can probably sing through in sixty minutes, a
little more maybe. People ask me, "What did you do? I
mean—you know it, he knows it." Well, we discussed
whether this line should have a little more of this about
it, and whether that breath ought to be over here instead
of over there.

We spent twenty minutes discussing the inter-
pretation of a single line—what would have amounted,
for us, to a radical difference. I'll tell you what it was,
because it's significant to the question of style. When
Jago first asks Otello about the handkerchief, Otello
says, "Yes, such a handkerchief as you describe I gave to
her. It was my first love-gift." Now, Verdi set this line in
an almost casual way. It is not marked piano or any
other way in the score to indicate a special dynamic—and
Verdi in Otello goes all the way down to six ps—and
it's not marked with a particularly slow tempo; it's al-
most like an offhand factual statement: "Yes, I know the
handkerchief you mean." When I played this line for
Jon, he sang it very softly and dreamily and pianissimo
and long and slow. Immediately I was taken aback. I
said, "Jon, you can't do that. That's a terrible distor-
tion." He said, "I—I have to." I said, "But Jon, look at the
way it's set. I know it's an important line, but you know,you've got to... It's Verdi you're playing." He said, "I
just don't think it's right." I said, "What's wrong with
it?" He said, "People make jokes about Otello and the
handkerchief, about how Jago made all this mischief
with this handkerchief. Don't you see that the only way
the rest of the opera is going to work is if the audience
understands how important that handkerchief was to
that man, if the audience understands that Otello sees
before him everything that his lifetime commitment to
that woman meant when he gave her that handker-
chief? He has to reach a point of identification with any
sensitive audience member at that moment, otherwise
all this fuss that's going to be made over the handker-
chief in Act III isn't going to work."

Well, we battled. I kept upholding Verdi's way of set-
ting the line. Verdi obviously, with his unerring sense
of performed drama, knew that the climax of the scene
comes a little later, as soon as Jago says, "Yesterday I
saw that handkerchief in Cassio's hand," and that's
when Otello just blows up and they sing the final duet of
Act II. So Verdi is clearly throwing that line away in or-
der to set up the next line. But try as I might, I couldn't
get Jon to do it that way. Ultimately it was much more
convincing in that context for him to follow his own in-

The first Verdi opera recordings James Levine has
made—La Forza del destino and 1 Vespro siciliani on
RCA and Giovanna d'Arco on Angel/EMI—bear out the
enthusiasm of a self-declared Toscanini disciple, leav-
ened by a vigilant concern for the comprehensive hu-
man balance central to Levine's view of Verdi. Brisk-
ness of rhythmic impulse and care for the singing line
are the most evident Toscaninian qualities. But my feel-
ing is that, even at this early stage of his career, Levine
has learned to allow for the needs of mortal singers
more accommodatingly than the fanatically single-
minded Toscanini was ever willing to do. He very
rarely presses tempo to the detriment of a lyrical point.
Levine has not yet, as I write, recorded any Mozart. But
his Brahms and Mahler symphonies, on RCA, per-
tinently demonstrate the breadth of his stylistic sympa-
thies. In particular, the polyphonic richness of his
Brahms and the intensity (at a bravely slow tempo) of
the intermezzo movement in the Third Symphony show
how clearly he differentiates his approach for compon-
ers of schools other than that of Verdi.

Of the work of other performers discussed by Levine,
the Albanese/Toscanini Travitta, the Vinay/Tosca-
nini Otello, the Toscanini Verdi Requiem, and Vickers'
Otello are all to be found on records, as are Della Casa's
Donna Elvira (though not under Furtwängler) and
Gobbi's interpretations of the roles of Jago, Rigoletto,
and Simon Boccanegra.

"'In art as in science, there is no delight without the
detail.' Ah, how true! It's the trouble with analyzing
style, because it all comes down to detail.'"
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Haydn and the Opera Buffa

Antal Dorati’s expert Philips performance of Il Mondo della luna reveals a delightful and aristocratic handling of the popular form.

by Paul Henry Lang

The latest addition to Philips’ series of Haydn operas is Il Mondo della luna (The World of the Moon), composed in 1777 for the marriage of the reigning Prince Esterházy’s son. Except for a few fragments, no autograph of the work is preserved, but two complete copies of the original score, together with a single copy of the printed libretto, permitted a reasonable reconstruction.

This is Haydn’s last real opera buffa, the third based on a libretto by Goldoni, though like the others of the great playwright’s “poems” it was manipulated by an unnamed theatrical scribe—not exactly to its advantage. Goldoni, the “Italian Molière,” abolished the verbal improvisations dear to the Italians since the commedia dell’arte. (Interestingly, there was a simultaneous growing dissatisfaction on the part of composers with musicians who altered their scores for the sake of im-
provided embellishments.) He was not a poet, as they used to call the authors of librettos because of the lyrics; there is skilful versification in his librettos, but not the cool, aristocratic poetry of Metastasio, none of the mixture of high and low characters that Mozart loved, and there is no psychological analysis of human motives. But there is good theater, a seizing upon just the right kind of incidents and sentiments to build interest and merriment.

There is a certain flow of reality and truth even in this fantastic story of a bogus astrologer and his gran connocchiale, his large telescope, which he uses to fool an elderly man who keeps a tight rein on his daughter. There is of course a cavalier who is after the maiden, plus a saucy Despina-like chambermaid and the usual permutations of lovers. In a word, this is pure Italian opera buffa; the stage business is well timed, the dialogue cavorts vivaciously, and the exploitation of the situation comedy is virtuoso.

The Italian buffa was scarcely concerned with Aristotelian theories of drama. The librettists did not surrender to the rules; they believed in down-to-earth comedy and considered human nature and human foibles to hold claims superior to those of critical literary authority. The miracle of it is that Haydn, who had never been in Italy, not only understood and assimilated this style, but—while retaining the elements of popular theater—made it, by classical compositional means, into a sort of aristocratic rococo.

In a recording—even in such an excellent one as this—the long stretches of secco recitative can be a little trying, but on the stage all this would come to life, for it is bona fide theater music that calls for acting and good, natural diction. The attentive listener will discover many old musical acquaintances, the stock opera buffa phrases and turns that were dear to the public and can frequently be encountered in Figaro and Don Giovanni too. And there are some interesting parallels between some of Mozart’s operas and II Mondo della luna, including a scene resembling “La ci darem la mano”—but here it is pure, malicious buffa.

Buonafede: Come, dear one, give me your hand.
Lisetta: I won’t.
Buonafede: Oh such cruelty!
Lisetta: I know you.
Buonafede: I’d caress you as I would my little dog.
Lisetta: And like a cat I will welcome your caresses.
Buonafede: Come, my little darling poodle, come to me, don’t bark.
Lisetta: Away with you, you are going to scratch me.

There is no evidence that Mozart knew II Mondo, though variants of Goldoni’s book were set to music by famous composers, among them Galuppi, Piccinni, and Paisiello. One can never tell, however, what Da Ponte may have known; he was an omnivorous reader and familiar with the works of his competitors.

The overture is serious and symphonic (it was later used in Haydn’s Symphony No. 63), and so is the prelude to the third act, while the intermezzos and ballet music are little gems. The recitatives are so “natural” and fluent that no Italian could improve on them, and the arias are masterly with their blend of seria and buffa, of da capo and symphonically through-composed structures. They are eminently singable, melodious, and delightful in their sudden relapses from quasi-seria formality to buffo patter. The instrumental accompaniments are always inventive and appropriate to the occasion.

There are three finales. The first of these is as attractive as it is unusual, for it is subdued—the imbroglio has not yet proceeded very far—but the second is a substantial compound finale, fast and varied, the picture constantly changing from the comical to the sentimental, though here and there an almost threatening tone makes itself felt. The third finale is brief, the usual happy wrapup piece with lots of trumpeting.

An excellent cast makes for an outstanding performance. Buonafede’s two daughters, Arleen Auger and Edith Mathis, are first-class (though Mathis flutters a bit when the give-and-take gets very rapid); they have fine, colorful, and cultivated voices, take the coloratura with ease and brilliance, and are equally at home in bel canto. Though they enunciate well, they cannot equal their Italian partners in this regard.

Frederica von Stade, who impersonates the conspiratorial chambermaid popular since ancient Roman comedy, uses just the right tone when egging somebody on, but in her arias she sings beautifully, passing from mockery to seriousness with great skill. Lucia Valentini-Terrani is very good as Ernesto. Though she is a dramatic alto with a powerful voice, she manages most of the time to tame it to chamber opera proportions. But she should not attempt trills.

Two of the male protagonists are Italians, tenor Luigi Alva and baritone Domenico Trimarchi, and they are superb as singers and actors. They possess good voices, but what distinguishes them is their vivid, many-shaded, and utterly lifelike singing of the recitatives, which they deliver even in the fastest passages with the clearest of diction. Only Italians can do that, yet tenor Anthony Rolfe Johnson comes close. He too impersonates a servant and is properly dry in conversational passages, but he discloses a pleasant and flexible lyric tenor in the arias. Both chorus and orchestra are excellent and well drilled, and the sound is exceptionally good.

Antal Dorati is in full command of the performance. His tempos are right, and the balance between stage and pit is impeccable. He gives the singers their head, as a good opera conductor should, and successfully maintains an intimate chamber opera tone. As a continuo harpsichordist he is not so good: He constantly arpeggiates, an original sin of most pianists attempting to play the harpsichord, and one that detracts from the crispness of the secco and thus dampens the intended comic effects. Also, one is repeatedly taken aback by fast and funny recitatives in the major abruptly ending in a minor chord, even though the following aria is also in the major mode. These people are not the kind who tamper with scores, so for some ineluctable reason Haydn (or his copyist) must have written these cadences as they are performed; for once I would support a little tempering.

Haydn: II Mondo della luna.

Flaminio: Arleen Auger (a)
Clara: Edith Mathis (a)
Lisetta: Frederica von Stade (ms)
Buonafede: Buonafede
Domenico Trimarchi (b)
Suisse Roms Radio Chorus, Lausanne Chamber Orchestra, Antal Dorati, harpsichord and cond. PHILIPS 6769 003. $35.92 (four discs, manual sequence). Tape: 7699 078, $26.95.
From Spain's Golden Age

In a three-disc Telefunken set, Bruno Turner's Pro Cantione Antiqua performs church music from the rich flowering of Renaissance Spain.

by Susan T. Sommer

"El siglo de oro"—what a ring that phrase has! The age of gold, when precious metal from the New World streamed into the coffers of a revitalized Spain, bringing a flowering of art and intelligence unparalleled on the Iberian peninsula. Music and literature, fairs and fiestas flourished in the new city of Madrid and in the older centers like Seville and Granada. Cathedrals arose to glorify the power of the Catholic Church and to impress the people with the majesty of the Counter-Reformation. And to complete the effect, the Spaniards filled their cathedrals with magnificent music.

A fine boxed set of three discs from Telefunken can give the twentieth-century listener some idea of the sounds that awed and impressed churchgoers in sixteenth-century Spain. Restricting themselves to the motet repertory alone, Pro Cantione Antiqua and the record's producers have still put together a selection that is varied yet consistent in style and a wonderful listening experience.

More than half the music is by the acknowledged master of the age, Tomás Luis de Victoria, the Spanish priest who gained an international reputation in Rome from 1565 to 1585, an artist at home with a rich dark palette and a big canvas. His settings of the Marian antiphons Ave Maria, Salvé Regina, and the Magnificat for double chorus glow with life, the homophonic sonorities reinforced and sustained by an organic web of polyphony. In the smaller forms—for example, in the exquisite Beati immaculati or the subtle shifting color of Duo Seraphim—Victoria shows his skill at delicate workmanship and detail.

But equally enjoyable, and possibly more interesting to the specialist, are the motets of Victoria's contemporaries, few if any of which have previously been recorded. While Victoria spent much of his creative career away from his country, the real guru of the generation, as Robert Stevenson has called him, was Francisco Guerrero, a man renowned for his personal goodness as well as his contrapuntal skill. For the first of these virtues we will have to take the word of his contemporaries, but the rootless intertwining lines in his Salve Regina, the light but pungent harmonic turns of Ave virgo, and the transparent homophony of O Domine Jesu Christe are living testimony to his musical mastery.

Cristóbal Morales, a perhaps more familiar name who properly belongs to an earlier generation, is represented by only one motet, O crux, ave, which reflects the denser texture of the prevailing Flemish style, a sound also heard in the long lines and constant motion of In passione positus by his pupil Juan Navarro. An exquisite setting of a sensuously perfumed text from the Song of Solomon, Hortus conclusus, gives a tantalizing glimpse of the music of Rodrigo Cevallos (1530–81). Toledo and Avila, the homes of Alfonso Lobo (1555–1617) and Sebastian de Vivanco (1550–1628) as well as El Greco and Saint Teresa, give rise to darker colors and more dramatic contrast in the works of these composers. A short ostinato dominates an expressive Veni, Domine by Juan Esquivel, while Jean de Castro's three-voice Christmas motet Angelus ad pastores shows the influence of the popular villancico. Finally, the early baroque of the seventeenth century can be heard in the harmonic simplicity and lively figuration of the double chorus Laudate Dominum by Juan Pujol of Barcelona.

Pro Cantione, that superb male vocal ensemble (here augmented to seventeen voices), is a perfect medium for this repertoire. In England early music seems to be going through a siglo de oro of its own today, and there is no better representative than this group of trained professionals whose voices, technique, and understanding are so well tuned to the great music of the Renaissance church. Curiously, Spain is the one country where we have positive evidence at this time of the use of instruments other than the organ in a liturgical setting. Brass ensembles are mentioned in several accounts, and director Bruno Turner here uses the London Cornett and Sackbut Ensemble discreetly to reinforce some of the more solemn and ceremonial works, where they play with subdued tone and perfect intonation.

The selections themselves are nicely balanced. The Victoria motets are spread out among the other works, and one gets the impression that each side has been planned as a satisfactory listening experience in itself. Taken as a whole, there is a certain sameness in the style that can be wearing, but given the repertoire this is probably unavoidable.

Thoroughly avoidable, however, are the lack of texts and the skimpiness of information about individual works and their performance. It is quite impossible to form an adequate judgment of a work from this period without access to the words, no matter how clearly the singers enunciate. And while an enterprising listener might be able to find the text to, say, the Salve Regina elsewhere, he is highly unlikely to turn up the words to O Ildefonse, an encomium to a seventh-century bishop of Toledo.

The sound is beautifully full-bodied, although my copy had a defectively pressed sixth side.


VICTORIA: Salve Regina; O sacrum convivium (two settings); O Ildefonse; Duo Seraphim; Quam pulchri sunt; Magnificat; Super flumina Babylonis; Domine non sum dignus; Beati immaculati; Sancta Maria; Sænav puerus; Ave Maria; QUERELLO: Salve Regina; Ave virgo sanctissima; Magnificat; O Domine Jesu Christe. MORALIS: O crux, ave; Lobato: O quam suavis. ESQUIVEL: Veni, Domine. CRYVALLOS: Hortus conclusus. VIVANCO: Stabat Mater. NAVARRO: In passione positus. CASTRO: Angelus ad pastores. PÜJOL: Laudate Dominum.
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This is likely to remain the definitive Lenny for some time to come. All four works were recorded in August 1977 as part of the Berliner Festwochen, and they supplant Bernstein’s earlier versions of the three symphonies (now collected as Columbia MG 3279) and Chichester Psalms (MS 6792). Of course, the Israel Philharmonic is not really a better orchestra than the New York Philharmonic, but it does that way here.

Symphony No. 3 (Kaddish) is heard here in a fairly drastic revision of the 1963 original, withdrawn in 1964. “I was not satisfied with the original,” Bernstein told the press after the Berlin premiere of the revision. “There was too much talk. The piece is essentially the same, only better. It is tighter and shorter. There are some cuts, some musical rewriting, and a lot of rewriting of the spoken text.” For this recording (and in the Berlin performance), the speaker’s part was assigned to a man rather than a woman; Bernstein now feels that the part may be spoken appropriately by either. “The original idea,” he explained, “was that it be a woman because she represented das ewig Weibliche, that part of man that intuitis God. But then I realized that this was too limiting. Hence the alternative possibility.”

Kaddish remains the biggest problem child among the four Bernstein brain children here displayed. Despite the tightening, it remains unsatisfactory, and to my mind the flamboyant and theatrical spoken text, by Bernstein himself, is its biggest flaw. The melodramatic mode is quite characteristic of him—the man wears his heart on his sleeve. There can be no questioning his sincerity, no doubt about his self-revelation. But there are times when laying one’s soul bare becomes embarrassing, and the speaker’s angry Trumpetings at God in the “Din-Torah” movement somehow do not ring true, nor can one feel at ease with the strained conceits of the Scherzo. Not even the affecting eloquence of the soprano solo in the finale—gloriously sung by Montserrat Caballe—can obliterat the gaucheries of the spoken text.

The symphony that wears best is No. 2, The Age of Anxiety (1949), which can be heard with a great deal of pleasure even if the Auden poem that shapes the music is completely disregarded. The interplay between orchestra and piano is fascinating, and the reading benefits considerably from a stunning performance at the keyboard by Lukas Foss. The “Masque” movement, described by Bernstein as "a kind of scherzo for piano and percussion alone (including harp, celesta, glockenspiel, and xylophone) in which a kind of fantastic piano-jazz is employed, [is] by turns nervous, sentimental, self-satisfied, vociferous"—and exceptionally effective.

Jeremiah (1942) remains a remarkable
achievement for a twenty-four-year-old composer, although to my mind only the "Lamentation" (Christe Ludwig is marginally less eloquent here than is Caballé in Kaddish) is top-drawer Bernstein. The Chi-chester Psalms—perhaps his most quintessential Jewish piece despite the title—is "easy" Bernstein. The repeated phrase "Adonai ro'i, lo ehar" ("The Lord is my shepherd, I shall not want"), as sung by an unidentified boy alto in this recording, is hauntingly lovely and almost as unforgettable as "Maria" from West Side Story. I.L.


Children's Corner Suite; Images, Sets I-II; L'isle joyeuse.

Paul Jacobs' recording of the Debussy etudes (Nonesuch H 71322, October 1976) demonstrated his formidable pianistic equipment and identification with the composer's spare late style. His technical mastery is no less impressive in the earlier preludes, and, intelligent and scrupulous interpreter that he is, he has modified his approach in keeping with the different demands of this music.

Objectively considered, these are distinguished re-creations, notable for such elegant finesses as the winged trills in bars 11 and 12 of "Les Fées sont d'exaspèrées". In general Jacobs is very attentive to the composer's markings, although—as his lucid annotations indicate—he realizes that at times what Debussy wrote and what he actually wanted are at variance. These performances consequently incorporate corrections made by the composer after publication (communicated to the artist by Roy Howat of Cambridge, England) as well as interpretative features culled from Debussy's Welle piano rolls of several preludes (e.g., the quickening of pulse on page 2 of "La Cathédrale engloutie," leading to the big climax).

It is an subjective grounds that I find Jacobs' preludes less impressive than his etudes. So much in this music depends more on implication than on explicit direction that one's reaction is strongly influenced by such considerations as sonority and the way the performer manages tempo modifications and responds to poetic imagery that can never be fully spelled out.

One constant here is the controversial sound of the BoSENDORFER Imperial grand as captured by Nonesuch's close, resonant recording. The swollen bass and conversely "white" upper treble may suit "Dansesuses de Delphes" and such intentionally waterlogged preludes as "La Cathédrale engloutie," "Brouillards," and "Ondine," but to my taste works like "Feuilles mortes," "Des pas sur la neige," and "Feux d'artifice" require a crisper, more compact ambience. (In "Feux d'artifice," Jacobs brings exceptional control and evenness to the softer cascades, but the fortissimo decrescendos and extensions lack bravura sizzle.) At times—in "General La-
vine," for example—the turgid piano tone combines with broad tempos and overly abrupt tempo modifications to produce a lumbering effect, despite all the elegance and wry, subtle humor.

These are certainly evocative performances, even if my own taste runs to the more contained, classically compact statements of Gieseking (especially his Angel version, 35096 and 35249), Monique Haas (in MHS 1536/41), and CASADESUS (a spare, shapely account of Book II from the late 1940's, which recently re surfaced as a Nori-bia Special Products P 14203). My copy of the Nonesuch set has some ticks and grinding noises.

HUNGAROTON'S more intimate sonics for Dezső Ránki's Debussy recital provide an interesting foil to the Nonesuch approach. The microphonings is again rather close, but the instrument used has a lighter bass and a treble that sounds rounder and warmer for all its cutting acerbity. Ránki, who has impressed me in other repertory, sounds particularly in his element with most of this music. He puts the tonal plangency to good use, bringing a judiciously stylish warmth to Children's Corner (though his "Golliwog's Cakewalk" may be too brisk and intense) and dealing engagingly with the light and shade of the two sets of Images. He applies a supple rubato within the context of a shapely composure that conveys the structure and the harmonic outline along with the poetic atmosphere. The virtuosic figurations of L'isle joyeuse are dispatched with taut rhythm and clear fingerwork, although here, as in "Golliwog's Cakewalk," the close-up recording and brisk objectivity diminish the music's voluptuous scope.

H.C.

Haydn: Mass No. 9, in D minor (Lord Nel-
son). Judith Blegen, soprano; Gwendolyn Killebrew, mezzo; Kenneth Riegel, tenor; Si-
mon Eses, bass; Leonard Raver, organ; Westminister Choir, New York Philharmonic, Leonard Bernstein, cond. (John Mcclure, prod.) COLUMBIA M 35100, $7.98.

Comparison: WILCOX/Condon Sym. Argo ZRG 5325

This is a poor specimen of both the art of inter-
pretation and the craft of recording. The sound is unattractive: The ever-mobile vi-oins are kept in the background; only the treble is distinct in the solo quartet, while the rest of the chorus; the balances are mostly lopsided; and even with a score in hand one is repeatedly lost in the gray muddle of the tuttis.

Leonard Bernstein is dealing here with a masterpiece of a great composer at the height of his creative powers, who pours all the wisdom, imagination, and unexamined technical savoir faire accumulated during a long lifetime into his last great vocal/or-
chestral works—the oratorios The Creation and The Seasons and the last six Masses. This, the third of those Masses, is perhaps the greatest of them. (In his own catalog of works Haydn called it Missa in angustia—

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CIRCLE 42 ON PAGE 127
"Mass in time of anxiety." It is an exceedingly careful setting; the perfect accord between voices and instruments is always minutely calculated for compatibility and concordance.

There are no arias, the solo quartet instead stepping out momentarily from the choir and melting back in again. Bernstein's tempos are unyielding, and the alternation of solo quartet and choir is not sufficiently clear. The phrasing is indifferent, and the dynamics are lacking in finesse, though a measure of these defects should be laid at the door of the sound engineers.

Of the soloists, only soprano Judith Blegen is satisfactory. Mezzo Gwendolyn Kilblebrew cannot seem to handle an upward-swinging large interval without a swishing crescendo. Tenor Kenneth Riegel has a light voice, which he pushes. Bass Simon Estes announces the beginning of a phrase with an audible hum ("Mmmisere nobis"); once launched, however, the phrase is well sung. This new recording cannot hold a candle to David Willcocks' splendid Argo performance with the King's College Choir, the London Symphony, and a first-class solo quartet.

Yet even the Argo recording shares some disadvantages with the Columbia: the reverberating echo of the church where the recordings were made, because of the need for an organ, and the role of the organ itself. At the time of the composition of this Mass, Prince Esterházy had already reduced his orchestra (Haydn was no longer its conductor and lived in Vienna) and several woodwinds were missing. We have reliable evidence that Haydn, out of necessity, transferred the woodwind and the horn parts to the organ, retaining three trumpets, drums, and the strings. An organ is superfluous, even disturbing, when used in post-baroque, fully symphonic music that does not require a continuo; in this case the incongruous little right-hand solos on the organ, impersonating the woodwinds, and the continuous fasto solo playing (only the bass line without chords), which by that time was an anachronism, detract from the transparent texture. We also know that after 1800, when the Esterházy orchestra was once more rebuilt, the organ part was retranscribed for woodwinds and horns, probably not by Haydn. The new critical score of the Cologne Haydn Institute prints these parts, and it would be most interesting to hear this Mass (as well as the Mozart Requiem and other such works) performed without the organ and recorded in a studio instead of in a church.

P.H.L.
Salome Dons A Sonic Veil

by David Hamilton

Salome was the first of Richard Strauss's operas from which recordings were made. Perhaps because the German companies were chary of the scandal associated with the work, none of the original 1905 Dresden cast went into the studios, but the successful Berlin premiere at the end of the following year (the Kaiser's moral scruples having been placated by the appearance of the Star of Bethlehem at the evening's end) seems to have been the go-ahead signal.

Three members of the Berlin cast—Emmy Destinn (Salome), Ernst Kraus (Herod), and Baptist Hoffmann (Jokanaan)—made excerpts for G&Te early in 1907. They're all short snippets, and only Destinn's secure and gleaming voice was accorded orchestral accompaniment; one admires the fluent and rhythmically surefooted pianist who accompanies Kraus (rather a "Bayreuth Barker," he), but none of this makes for pleasant or informative listening (I haven't heard the Hoffmann sides).

With that beginning, you might expect to find a long history of recordings from Salome, representing many of the famous interpreters of the title role, and perhaps also the famous conductors who led them through the perilous score. No such luck, of Freymstad, Gardén, Ackté, Gutheil-Schoder there is not a trace, and of Jeritza only a bit of the final scene recorded (badly) at a Vienna performance in 1933. Gadski, who wasn't a famous Salome, sang a bit of the seduction scene (less well than Destinn), and several lesser singers made more snippets. In 1924, HMV recorded eight sides under Albert Coates, with Gösta Ljungberg, who had just sung the role at Covent Garden and would later do so at the Met (she sounds a vigorous but very erratic singer), and Parlophone made a curious selection of similar length under Frieder Weissmann, involving Herod and Jokanaan but no Salome.

Neither then nor later did anyone succeed in persuading the composer to record any vocal excerpts from this opera (or, indeed, from any other), though he did make three versions of "Salome's Dance." With the advent of electrical recording, that bonne bouche came in for more attention, and several sopranos essayed the final scene, none of them capturing much of its intensity or perversity. (Marjorie Lawrence's recording remains a curiosity for its use of Wilde's original French text, to fit which Strauss radically adapted the vocal line.)

Only with the LP era, in fact, do we begin to have a significant representation of Salome on disc, and the eight recordings since 1950, especially when supplemented with the considerable range of live-performance recordings available in archives and under the counter, cover pretty nearly all the significant modern interpretations. One might wish for a single recording combining the best features of all of them—say, Montserrat Caballé's Salome (RCA), Agnes Baltsa's Herodias and José van Dam's Jokanaan (in the new Karajan), Julia P版's Herod, and Anton Dermota's Narraboth (in the Krauss set, now on Richmonde, a good Viennese supporting cast, Karajan or Leinsdorf conducting the Vienna Philharmonic, engineering with the clarity (but not the gimmicks) of the Decca/London Solti set (OSA 1218).

That formulation at least rules out the early Keilberth (Oceanic) and Moralt (Columbia) mono sets. Suitner's 1963 Dresden recording with Christel Goitz (issued in America only in "highlights" form by Vox), and the live-performance Hamburg set led by Karl Böhm (DG 2707 052): there's nothing in any of those that hasn't been done better by someone else. I know that Böhm was an associate of the composer (he conducted the premiers of Die schweigsame Frau and Die Daphne), but that was a long time ago, and I find it hard to believe that his hit-and-run performances of the later 1960s and the 1970s would have satisfied the exigent Strauss. Böhm's failure to make the indicated tempo contrasts in the interlude depicting Jokanaan's ascent from the cistern, his mammoth slow-down for the prophet's first big cadence ("unmissable," he) which we know from fragmentary recordings taken at Vienna performances in 1943. Strauss did not make—and numerous similar derelictions of duty would rule this recording out of court even if the fairly desperate singing of Gwyneth Jones and Dietrich Fischer-Dieskau (not to mention all the annoying live-performance slips) did not do so already.

Up to now, Erich Leinsdorf has been the conductor on commercial records who followed Strauss's tempo instructions most faithfully, and I'm happy to report that Herbert von Karajan's interpretation is, if anything, even more reined in and more respectful of Strauss's demand for a "hit-and-run but"—which we know, from fragmentary recordings taken at Vienna performances in 1943. Strauss did not make—and numerous similar derelictions of duty would rule this recording out of court even if the fairly desperate singing of Gwyneth Jones and Dietrich Fischer-Dieskau (not to mention all the annoying live-performance slips) did not do so already.

As recorded, it seems to me that Leinsdorf achieves the greater textual clarity, Karajan the greater variety of color—but that qualification "as recorded" is important, for RCA's sound is clean but on the dull, even hard side, while Angel's is suffused with a beclouding "ambience" often difficult for the ear to penetrate. I suspect that, under ideal conditions, we would find Karajan's orchestral playing the most satisfying of all; what we can hear of it, despite a few not-quite-perfect attacks, is certainly impressive, and the Vienna Philharmonic is surely more au courant with the score than the London Symphony—but these are not ideal conditions.

Nor are they favorable to a consistent appreciation of the singing either. Just as instrumental lines are often swallowed up in the pervasive resonance, so, too, are the voices. Hildegard Behrens sings Salome's words with impressive spontaneity and variety of articulation; her performance has a freshness, a most appropriate girlish quality. But the voice appears to be variable under the stress of the higher-lying, more heavily scored writing; she leaves out some words at the tops of arching lines and the accuracy of her intonation suffers—no...
think, does the tonal quality, but it’s hard to separate that from the fuzzing of the resonance. For whatever reason, she rarely comes across with the combination of vocal purity, coloristic resource, and effortless command of the Straussian melos that makes Caballé’s performance with Leinsdorf so consistently satisfying, although all those elements are more than fleetingly present in Behrens’ work. She’s a singer whom I look forward to hearing in concert in the theater.

Jokanaan’s first lines, from the cistern, come at us as if over the Tetrarchal Public Address System supplemented by the Royal Palestinian Echo Chamber. Van Dam doesn’t need that kind of help, and in fact it diminishes later on, as if the engineers had decided that the point about his subterranean location had been made. This is a wonderful piece of singing, even more majestic than Sherrill Milnes’ work for Leinsdorf, and fuller in the lowest reaches of the role.

The royal couple is strong, too: Baltsa’s firm, compact voice a far cry from the usual blowzy Herodias, and Karl-Walter Böhm an accurate, vigorous Herod, in whom I miss only the slippery intimations of psychosis that make Patzak’s performance more concurs. Wieslaw Ochman (Narraboth) has his vibrant sound rather more disciplined than it was in the Bohm/DC recording, and the rest of the cast is almost consistently splendid (a tangible plus over Leinsdorf’s all-British ensemble, some of whom simply don’t manage to sound at home in German). The exception is Jules Bastin’s First Nazarene, more parlando than legato, and rhythmically imprecise as well.

In the Salzburg performances following this recording, Karajan apparently made a cut in the score, of precisely the passage that in my November 1969 review of the Leinsdorf recording I singled out as a bit of structural “overload” on Strauss’s part: from Jokanaan’s “Eine Menge Menschen ...” to Herod’s “Tunz fur mich, Salome.” (at the very start of Side 3 of this and most other recordings if you want to try it). Gratifying as this concurrence of conductorial and critical opinion may be, I’m glad the cut was not made in the recording: it doesn’t really help much. (I don’t credit the explanation that it’s a “standard” cut in Germany and Austria, either: it’s not made in any live-performance recording I’ve ever heard, even by that invariable cutter Artur Bodanzky, at the Met in 1934.)

Unlike most of the other Salome recordings, this one does not include the Lord Alfred Douglas translation of Wilde’s play (suitably abridged, of course), but an anonymous modification thereof. The exception among earlier recordings was DC’s, which offered the French text of Wilde’s play, the German translation by Hedwig Luchmann that Strauss used, and the Vyvyan Holland translation of Wilde—of which all of them complete, with the passages Strauss used printed in boldface, those he omitted shown in lighter type—a worthwhile idea.

That same Holland translation turns up with the new Caballé/Bernstein Strauss disc (though now hied out separately from the German text, instead of alongside it: bad marks to DC). I’m sorry to report that Caballé’s interpretation of the final scene has rather corroded in the years since the Leinsdorf recording: almost all the delicate inflections have vanished, the wonderful long phrases are now choppier, the intonation is less precise, the tone less firm, the singing gusty and shrill on top. Not to put too fine a point on it, she belts it out. The excerpt begins before the usual place, at “Es ist kein Laut zu vernehmen,” and the usual concert cut of Herod’s and Herodias’ lines near the end is made.

The appended orchestral songs may well be of interest, however; two of them are first recordings (“Ich liebe dich and “Zueignung”), and there hasn’t been a modern version of “Cäcilie”; the other two were recorded by Schwarzkopf and Szell (Angel S 36643). The two novelties stem from Strauss’ wartime years, when he did a lot of putting around. To the final bars of “Zueignung” he added some words, making it a personalized version for Viortica Ursula; in honor of her performances of Die ägyptische Helena: “Du schöne Helena, habe dank!” (All other orchestral recordings of this song are scored by other hands.) To “Ich liebe dich” he added two pompous prelude measures.

This recording was specifically made for tenor (the vocal line even written in the tenor clef, with some modifications of the original vocal line), but Caballé sings it anyway, ignoring the rewritings of the vocal line. This is a particularly gusty and unsatisfactory performance; the others are not so bad, and the orchestral parts are capably played, if not with quite the fine-honed elegance of the Szell recordings. A similar reservation might be entertained about the playing of the Salome excerpts on this disc, especially the dance, which is also rhythmically ponderous vis-à-vis Karajan’s more feline account. The recording is much clearer than Angel’s, however, faithfully reproducing the conductor’s grunting and groaning as well as the music.

**STRAUSS, R.: Salome, Op. 54.**

*Salome*:

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Vienna Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz, prod. ] ANGEL SBL.X 3848, $16.98 (two discs, automatic sequence). Tape: **4 X 2 X 3848, $16.98**

Comparisons:

- Caballé, Leinsdorf/London Sym.
- Gotts, Krauss/Vienna Phil
- Rich RS 62007


Songs: Zueignung, Op. 10, No. 1; Cäcilie, Op. 27, No. 2; Morgen, Op. 27, No. 6; Ich liebe dich, Op. 37, No. 2; Wegen, Op. 41, No. 1;
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of the blow fate has dealt her. "You can't belong to any woman," she acknowledges to Paganini. "Art alone must be your mistress. You belong to all the world." And being a quill as well as a genius, he sees her point. "Komm," he says to his faithful manager just before the curtain falls, "in die Welt!"

Angel's scrupulously ample version of Paganini, which includes the stupefying dialogue as well as the charming musical numbers, enables us to see just how meretricious the work is. By comparison with Paganini, MGM's film biography of Johann Strauss Jr., The Great Waltz—in which Strauss is shown composing his Tales from the Vienna Woods while riding in an open carriage through a vernal landscape with Miliza Korjus chirruping at his side—is a masterpiece of veracity. Someone ought to rescue Lehár from the books he provided music for in the second half of his career, when he began to tackle "serious" subjects of this sort. His was a small talent but a genuine one, and the best of his music has considerable vitality.

Though Paganini is by no means one of his most inspired scores, it contains a pleasing waltz for Anna Elisa, "Liebe, du Himmel auf Erden"; an attractive duet for her and Paganini, "Niemand liebt dich so wie ich"; and a fine Tauerbied in "Gern hab' ich die Prou' gekösst." It should be pointed out that Tauer did not sing the title role until the work was mounted in Berlin some months after its not very successful Viennese première.

The beguiling mixture of intimacy and vocal sweetness that Tauer brought to Lehár survives on his many 78s, but even those who did not know these will surely be aware of hearing the set under review that Nicolai Gedda now lacks the basic requirements for this music: above all, ease of manner and allure. Anneliese Rothenberger, too, is no longer fresh enough of voice for this assignment, though in her case a certain charm of manner and suavity still makes heavy weather of the soubrette role of Bella Giretti, prima donna of the Royal Opera in Lucca. The other performers, both singers and actors, are satisfactory. Heinz Zednik, Bayreuth's brilliant Mime, is a fascinating artist but not a convincing operaetta jene premiere. Willi Boskovsky conducts energetically, a fact accentuated by the close miking. A full German-English libretto is supplied, though with notes that barely reach the level of literacy.

More graceful leadership than Boskovsky's is heard on the disc of excerpts from The Merry Widow, where Julius Rudel yields himself up unstintingly to the grace and sensuousness of Lehár's masterpiece. But apart from the conducting and Alan Titus' attractive, if vocally rough, Danilo, there is little to recommend about this record, which features a witless new English translation of the lyrics by Sheldon Harnick (e.g., "With girls in this oasis, I'm on a first-name basis") and singing by Beverly Sills so tremulous as to be embarrassing. In the dialogue, moreover, the latter is revealed as an underenergized and poorly spoken actress. None too mor historically does she come anywhere near the standards set by Jeanette MacDonald in the old Lubitsch film.

The sound of the recording is good. English texts are provided, and there are first-rate notes by Richard Traubner.

D.H.蓍

LISZT: Années de pèlerinage (complete).
Lazar Berman, piano. [Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2709 076, $26.94 (three discs, manual sequence).

LISZT: Années de pèlerinage (complete).
György Cziffra, piano. [Eric MacLeod, prod.] CONNOISSEUR SOCIETY CSO 2141, 2142, and 2143, $7.98 each SQ-encoded disc.

The Years of Pilgrimage is a loose collection of short essays composed at different times in Liszt's varied career—ranging in the "Third Year" to the experimental, pre-impressionistic meditations (with echoes of Bartókian Expressionism as well) composed after Liszt had taken voyages and assumed a relatively sedentary life-style in the Villa d'Este.

By the time of Lazar Berman's excellent 1974 Liszt disc (Columbia/Melodiya M 33927, May 1976), which included Venezia e Napoli, the supplement to the "Second Year" of the Années, the pianist's playing was already markedly more refined in color and phrasing than that of his earlier recordings. It is fascinating to compare the new, even more sober Venezia e Napoli: although the "Barcarolle" still flows and displays ravishing colors and the repeated notes in the concluding "Tarantella" still are negotiated with insolent ease, a darkly sonorous massiveness replaces the light-fingered spontaneity of yore. This is partly the result of recording—the acceptable Soviet engineering hardly compares with the outstandingly rich, solid DG—but one must also acknowledge the conscious growth of an artist no longer content with razzle-dazzle.

For the most part, Berman's Années gave me real pleasure. The gorgeous sound makes listening a joy, and so too does Berman's Olympian mastery of most pianistic problems. Has anyone had more success at keeping the layers of sonority of the "Dantine Sonata" in perspective? In contrast to the prickly barrage of notes of most performances, Berman translates most of those figurations into poetic shimmer, revealing the music's sometimes hard-to-discern grandeur. There may be more to such pieces as the three Petrich sonnets and the "jeux d'eaux à la Villa d'Este" than the delicate coloration and fabulously even fingerwork he brings to them (compare the recordings of Kempff, Arrau, and Russell Sherman), but his straightforward approach has its dividends. If nothing else, this remarkably refined Années should confound the frequent accusation that Berman is an uncouth banger.

Recalling György Cziffra's rhythmically erratic old Angel set of the Transcendental Études and his capricious (albeit here more sedately so) Hungarian Rhapsodies (Connoisseur Society CS 2397/9, October 1976), I feared for these gentler pieces. The worst expectations were realized with his
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The more I listen to the music of Olivier Messiaen, the more I am reminded of the work of the French playwright/poet Paul Claudel. While it is difficult not to be impressed with, even overwhelmed by, the breadth of Claudel's cosmic vision, and while one cannot help admiring the technical means used to realize this vision, it is nonetheless terribly difficult to put up with his eternal proselytizing.

Though a nontechnical work such as the gargantuan ten-movement Turangalila Symphony (the score runs more than 400 pages) cannot really preach explicitly, the composer has spilled out his most intimate intentions for the work as "a love song, a hymn to joy, time, movement, life, and death." (Messiaen's description, although not included in the Angel package, was reprinted with the Ozawa/RCA set.) Even if I had no idea of the music's philosophical impetus, I think I would still squirm each time the "theme of love" appears in one of the three whooping, and more or less identical, climaxes in the eighth movement ("The Development of Love"). The theme itself is so saccharine—rendered even more cloying by its high-register doubling on the ondes martenot—that one figures Messiaen must be trying to "say" something. Nor am I able to take the orgasmic fifth movement ("The Joy of the Blood of the Stars") very seriously, with its Irish-jig-like main theme.

Perhaps the thematic material is Turangalila's main problem. In many other ways—in richness, colors, effects—the music does overwhelm. There is no question that it offers a rhythmic feast (Messiaen apparently worked out the entire rhythmic structure for the work before he filled in the other elements), whether in the all-pervasive section near the beginning of the seventh movement, the complex, pointillistic banter of the ninth movement, or the almost traditional toccata of the finale.

Messiaen's cosmic conception of love has its roots in such diverse sources as French surrealist and Indian philosophy, and he does manage some convincing musical translations of his broad vision. In the sixth movement ("The Garden of Love's Sleep"), for example, the piano, winds, and percussion play nontonal material (the piano writing is based on bird-call patterns) that is juxtaposed over the love theme (here presented quite subtly) in the ondes martenot and strings playing in a solid F sharp major, the symbolically used key in which the symphony finally closes. Much of the music might well be described as surrealistic, as in the quiescence of the sixth movement or the weird nightmare effects Messiaen creates by combining instrumental timbre with rhythmic structure in the two "love song" movements (the second and fourth).

Composed between July 1946 and November 1948 for Serge Koussevitzky and the Boston Symphony Orchestra. Turangalila was the first commission Messiaen ever accepted; Leonard Bernstein conducted the premiere in December 1949. The new recording, the third (the first, made by Vega, is now available on French Decca), marks one of the rare times the demanding piano part has not been performed by Yvonne Loriod, the composer's wife. (Sister Jeanne Loriod, however, does the ondes martenot part in all three recordings.) But Michel Beroff, who has already proven himself an outstanding Messiaen performer, succeeds brilliantly in solving rhythmic and dynamic integration that abound in the score, in which the piano plays almost nonstop and has several cadenzalike passages.

The most immediate chore facing any conductor tackling Turangalila is controlling the disparate musical elements, since so much is generally going on at the same time. In this regard André Previn, like Maurice Le Roux and Niki Ozawa before him, does a superbative job, and he has in addition infused the music with an emotional depth and spirit largely absent from Ozawa's interpretation. In the chaotic energy of the fifth movement, for instance, Previn
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communications something beyond the mere notes, while Ozawa remains fairly literal-minded. And in the sixth movement, perhaps the symphony’s best, Previn reaches a level of hushed, mystical beauty I have heard in no other performance. While remaining faithful to the score, he has broadened the levels on which the music operates, and in so doing gives us the most accessible performance on disc.

If this weren’t enough, EMI has given him warm, rich, well-balanced sound that I find preferable to RCA’s harsher, albeit sharper, sonics. My only regret is the somewhat velvety piano sound—the more incisive reproduction of the piano by Vega and RCA is more appropriate. Although the Le Roux and Ozawa renditions (both supervised by the composer) exceed in their own right, the Previn/Angel release rates top place. R. S.

PURCELL: Dido and Aeneas.
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Second Lady Elizabeth Gage (s)
Dido Lorna Maxwell (s)
Soraceses Tahana Troyanos (ms)
First Witch, Spirit, Third Witch Patricia Kern (ms)
Sailor Alfreda Hodgson (ms)
Aeneas Philip Langridge (t)
Richard Strickland (s)

English Chamber Choir and Orchestra, Raymon Leppard, cond. [Pierre Lavois, prod.] RCA RED SEAL ARL 1-3021, $7.98.

Belinda Norma Burrowes (s)
Witches Felicity Palmer (s), Alfreda Hodgson (ms)
Second Lady Felicity Loit (s)
Dido Janet Baker (ms)
Soraceses Anna Reynolds (ms)
Spirit Timothy Everett (boy s)
Aeneas Peter Pears (t)
Sailor Robert Tear (t)

George Malcolm, harpsichord; London Opera Chorus, Aldeburgh Festival Strings, Steuart Bedford, cond. [Christopher Raeburn, prod.] LONDON OSAS 1170, $7.95. Tape.

There have been many recordings of Purcell’s abidingly fascinating opera. Of the five older versions in SCHWANN, at least three have considerable virtues. The Archiv performance under Charles Mackerras is on balance the most persuasive of them; the Philips and Osbourne-Lyre performances are both splendidly conducted—by Colin Davis and Anthony Lewis, respectively—but neither distils a strong Dido. Phillips’ Josephine Veasey sounding to my ears Toumey-Cuivre, Osbourne-Lyre’s Janet Baker hopeless gentled.

Those who find Dame Janet an expressive singer (and do not mind some straight straight and vibratoless a tonal production as she affects) will doubtless rate the Lewis performance more highly than I do. I expect the same is true of the new London recording, where I find her less satisfactory yet, her tone these days being not only colorless, but often inadequately supported. The high Cs, too, are distinctly more uneven than of yore. Moreover, Peter Pears, who although never a vocal paragon has in the past given many effective, even moving, operatic performances, is here simply too infirm of voice (he was sixty-five when the
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Johan Helmich Roman (1804-1758) was a prolific Swedish composer whose 400-odd known works gathered dust in the Royal Academy of Music in Stockholm until they were rediscovered just before World War I by Patrik and Ake Vretblad. As time passed, other musicians (among them the Swedish composers Hilding Rosenberg and Valdemar Soderholm and the French musicologist Claude Genetey) joined the archaeological expedition, and by the 1940s a fair amount of Roman’s instrumental music had been republished in modern editions and some of it had been recorded.

Although he wrote just as much for voices as for instruments, for some reason his vocal music has been quite neglected, and this recording of his Swedish Mass marks the first appearance on disc of a large-scale choral work from his pen. Roman was a fervent champion of the use of the vernacular in his vocal works, and even though he was preceded by several other composers, he has come to be known as “the father of Swedish music.” (The tag pertains to his work in behalf of the Swedish language, not to musical style.)

The Swedish Mass is an attractive, brightly scored setting of the Lutheran service of the State Church of Sweden as it was used in the eighteenth century (Kyrie and Gloria only), composed in the prevailing international style of the day as used by Italian, French, and German Kapellmeisters. Roman goes about his business in a straightforward, sturdy fashion, and if the piece does not plumb the depths of emotion, the Swedish language adds a pleasing touch of exoticism. The performance by the Stockholm University Chorus, the Norrkoping Symphony Orchestra, and three vocal soloists under the direction of Eskil Hemberg is not especially brilliant, but it is enthusiastic.

There seems to be no question about the authenticity of the Swedish Mass, but the same cannot be said about other works attributed to Roman. The full extent of his borrowings is only now beginning to be realized. In 1976, the Swedish musicologist Ingmar Bengtson published “Mr. Roman’s Spuriousity Shop—A Thematic Catalogue of 503 Works (from c. 1680 to 1750) by More Than 60 Composers.” Bengtson urgently seeks help in identifying the sources of Roman’s thefts and will send a copy of the catalog to anybody who wants to turn detective. Requests should be addressed to him at the Swedish Music History Archives, Strandvägen 82, Stockholm, Sweden.


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In addition to participating in The Origin of Fire, the Helsinki University Men's Chorus recorded an a cappella recital under the late Thor Johnson, who occupied the podium between Eugene Goossens and Max Rudolf.

Of greatest interest is what was and may still be the only recording of The Origin of Fire, a brief cantata for baritone, male chorus, and orchestra. Composed just after the Second Symphony in 1902, it was based on Sibelius' ever-inspirational source, the Kullervo. The dark guttural sounds of the vocal writing and the gusty orchestration make a powerful effect reminiscent of the earlier Kullervo Symphony. Although one might hope for a newer and clearer recording, this intense performance can only be welcomed back warmly. Johnson's Pohjola's Daughter may lack something in virility and driving fury (cf. Kajanus, Bernstein, and Barbirolli), but it is poised, supple, and charming, with effective use of stereo (in 1953).

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These six sonatas are pleasant early works. It is only with No. 4 that we pick up our ears; Nos. 5 and 6, trio sonatas, are bona fide Vivaldi. Here the composer does not always observe the customary equality of the two violins, and especially in No. 6 he handles the first violin almost as he will later in the concertos.

Salvatore Accardo is a good fiddler, but he has an old-fashioned concept of baroque music. There is little dynamic variety, because he follows the dated "terrace dynamics" idea and stays too long on each terrace. The phrasing is plain, and he uses the grand détaché—that hallmark of baroque string playing—too energetically, even in the dainty dance pieces. Since he is rather closely miked, it helps considerably to reduce the volume.

Rohan de Saram, the cellist, does not distinguish between thematic passages and the merely supporting bass, sawing away at each with the same enthusiasm, thus making the bass too prominent; Bruno Canino, the harpsichordist, is too mousy. Sylvie Gazeau, who plays the second violin in the trio sonatas, plays well but defers a little too much to her partner—or has a tiny violin tone. Still, all of them do well in the trios, and especially in the two Preludios the music flows nicely. P.H.L.

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**RECAPITALS AND MISCELLANY**

**Lazar Berman:** Encores. Lazar Berman, piano. [Steven Epstein, prod.] *Columbia M 34545, $7.98* (with seven-inch bonus disc). Tape: *MT 34545, $7.98; MA 34545, $7.98.*


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**EDUCATION PAGE**

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heartening to note that others are joining in; in the works are three recent major projects from Philips and EMI. HF readers are probably aware by now that Colin Davis has recorded Peter Grimes for Philips with Jon Vickers in the title role; release is planned for early 1979. Also in the cast are Heather Harper (Ellen Orford), Jonathan Summers (replacing the indisposed Norman Bailey as Balstrode), Elizabeth Bainbridge (Auntie), Patricia Payne (Mrs. Sedley), Forbes Robinson (Swallow), John Dobson (Bob Boles), Richard Van Allan (Hobson), and John Langan (the Rector).

EMI's projects are the Spring Symphony and the War Requiem—the former with Andre Previn and the London Symphony (with soloists Sheila Armstrong, Janet Baker, and Robert Tear and the London Symphony Chorus), the latter with Louis Frémaux and his Birmingham forces.

Desmar update. Desmar informs us that it has seven releases on the way, all in German pressings: two discs each by the Boston Camerata under Joel Cohen ("German Music from the Middle Ages and Renaissance" and Marc-Antoine Charpentier's Mid-Night Mass) and by pianist Richard Goode (selected pieces from Brahms's Opp. 116, 118, and 119 and Schubert's A major Sonata. D. 959); a second disc by Tchaikovsky Competition winner Nathaniel Rosen (Schumann's complete cello/piano works, with Doris Stevenson); Lucile Johnson and Marcela Kozikova playing "French Music for Two Harps"; and the Los Angeles String Trio playing Haydn's three Op. 53 trios and Schoenberg's Op. 45 Trio.

Also coming are three historical offerings: "Claudio Arrau: The Early Recordings," a two-disc set of the Polydor, Telefunken, and selected EMI recordings; "Maggie Teyte at Town Hall, January 15, 1948," containing Britten's Les Illuminations and excerpts from Debussy's Pelléas et Mélisande; and a two-disc International Piano Archives set featuring pianist David Saperton.

Enoch Light dies. Record producer, bandleader, and stereo pioneer Enoch Light died in New York on July 31. Light is probably best remembered for his albums "Persuasive Percussion" and "Provocative Percussion" on the Command label he helped found during the 1950s. These recordings perhaps more than any other established stereo as the major medium for popular music. Light continued to produce recordings for Project 3 until his death. He was seventy-one.
playing may be subtly influenced by the wry aggressiveness of the sound.

A seven-inch bonus disc is included, containing a mazurka by Berman himself and Mozart's Fantasia, K. 397—recorded, we are told, when the pianist was seven. I listened to the first, an unfamiliar work, incredulously; only with the first notes of the Mo- zart did I realize that the correct speed is 33⅓ and not 45, as indicated. The playing is remarkably accomplished for a seven-year-old, though one does wonder how such decent sound emerged from a Russian home recording of 1937. (Think of the dismal So- viet professional efforts of the Fifties!) H.G.

**London Early Music Group: What Pleasures Have Great Princes.** London Early Music Group, James Tyler, dir. RCA Red Seal CRL 2-2794, $8.98 (two discs). Tape • • CRK 2-2794, $8.98; • CR 2-2794, $8.98.

A debut album by what will probably be one of several spinoffs from the late David Munrow's assemblage of instrumentalists and singers, the Early Music Consort of London. The London Early Music Group, headed by lutenist James Tyler, attempts a lot in two discs covering the entire spec- trum of music during the reign of Elizabeth I. Not unexpectedly, wind virtuoso Munrow's inheritors are most successful where the music can depend on first-rate instrumentalists like Oliver Brookes, Alan Lumsden, and David Watkins to make its point.

The most satisfactory side of the four is the one devoted to instrumental ensembles of Allison, Bachelor, Lupo, Holborne, Byrd, Johnson, and that prolific and various compos- er, Anon. It is a particular pleasure to hear the broken consort (an English term for the then fashionable combination of bowed, blown, and plucked instruments), which has been lacking in the recorded catalog since the classic recording by Sydney Beck went out of print many years ago. Allison's *Go from my window* and *Lady Frances Sidney's Almuyne*, like *The widow's mite of Bachelor*, are delightful pieces, ever various in their kaleidoscopic sound as well as substance.

There are other treasures in the collection. Byrd's immensely expressive motet *Hec dicit Dominus* gets an extraordinarily moving reading by five vocal soloists backed up by Anthony Saunders at the orga- n, and the composer's consort songs. *What pleasures have great princes* and *Content is rich,* sung in an attenuated falsetto sound by tenor Paul Elliott, nevertheless have great charm. Even more suc- cessful, though, are performances of consort songs that incorporate contemporary instrumental settings: Dowland's catchy galliard "Can she excuse my wrongs" and Morley's delightful "See mine own sweet jewel."

Nevertheless, the album is not com- pletely successful. As director, Tyler errs on the side of doggedness. The disc side devoted to solos and ayres presents one grim landscape after another, each at an approp- riately doleful tempo. Out of Byrd's enormously various choral repertoire, Ty-
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CIRCLE 34 ON PAGE 127


This elegant and graceful recording belies its subtitle. "Drinking songs" calls up a picture of hearty tankards of ale and sturdy trenchermen, but if a beverage should accompany this collection, it might rather be a sparkling white wine or a fragrant claret served in crystal stemware and offered with a knowing wink or a languid sigh.

The air de cour, an early-seventeenth-century French form with relations to both the English ayre and the Italian monody, is a strophic lute song with comparatively simple accompaniment. Deriving its rhythms from the long and short accords of French metric poetry, the sophisticated air has a unique plasticity that demands the utmost stylistic understanding from the performer. The sensitive musical singing of Nigel Rogers is perfectly suited to bring out the best in this unrecorded repertory.

"Cesœurs mortels de soupirer" by Pierre Guédron is a fine example of the early declamatory air de cour with a beautifully plangent refrain. Guédron's son-in-law, Antoine Boesset, brought more charm and flexibility to settings such as his "N'espérez plus mes yeux," for which Mercenne provided a series of virtuoso vocal variations. One wonders if Marie de Medici herself ever sang "Qui veut chasser une migraine," a witty recommendation for the curative powers of wine written by her music teacher, Gabriel Bataille. In any case, it pleased the French court, which continued to fancy airs like this and those of Etienne Moulinié even after their fashion with the general public had passed.

Rogers sings several short pieces by each of these four masters of the genre and half a dozen additional airs by their contemporaries. Anyone familiar with the tenor's superb Monteverdi Orfeo (Archiv 2710 015) or his masterly album of early Italian songs (Archiv 2533 305) will recognize and appreciate his total command of the style of the early seventeenth century, an era that catered to the elegant singer in command of his instrument. On the other hand, there are those who claim that only the French can sing French, and if you insist on the nasal forward projection of that school, you may not enjoy the international sound Rogers employs. Otherwise, this album is highly recommended for its unusual yet attractive repertoire and its totally engaging style.

S.T.S.

SPANISH CATHEDRAL MUSIC IN THE GOLDEN AGE. For a feature review, see page 105.

AUDIOPHILE RECORDS

The unconventional techniques employed in the recording and manufacture of the discs reviewed below result in prices and distribution patterns that set them apart from mass-market recordings.


The rather light, icy sonority of the Bösendorfer Imperial concert grand is hardly heard to flattering advantage in this direct-to-disc recording. For one thing, the treble emerges as a separate entity from the bass—the former rather cold, jangly, and percussive, without sufficient atmosphere; the latter uncomfortably plump, even posh, imparting an inappropriately beefy sound to the fundamental linearity of Beethoven's writing. Then, too, the emphasis on "directness"—whether to disc or from sounding board to eardrum—results in a technologically advanced but uncomfortably cramped perspective. The splashy diminished-seventh runs, melodic chord bourdon and other rhetorical devices of the Appassionata cry out for expansive breathing space; perhaps the Waldstein or another more tautly constructed Beethoven sonata might have been better served by such clinical engineering.

As for the performance, Ikuyo Kamiya, a thirty-two-year-old graduate of Toho Gakuen University, hits a pretty fair percentage of the sonata's many notes but shows little real understanding of how to organize them into meaningful patterns. A certain pianistic aggressiveness goes hand in hand with interpretive blandness. Details are treated inconsistently: Although Kamiya plays no nachschlag on the trill at bar 183 in the first movement—pedantic and musically senseless adherence to a tiny point found in the autograph and first edition—she ignores the crucial directive to repeat the second part of the finale. (Beethoven indicated this, in all versions of the text, not only with conventional repeat signs, but also with the highly unusual written-out specification "la seconda parte due volte"—"the second part twice.").

The omission adds to the aggravation of the absurdly high price asked for this student-lish performance of only one sonata.

HARRIS GOLDSMITH

Continued on page 132
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Christmas Cantiones

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In the University of Munich Library is a large, sumptuously illustrated manuscript from the church of St. Castulus in Moosburg. This Moosburg Gradual, completed in 1360, includes an extensive collection of Christmas cantiones (songs in popular style) which are a rich contribution to our heritage of Medieval music. These delightful Christmas songs have now been recorded for the first time by the esteemed Capella Antiqua of Munich who will delight you with authentic Medieval sounds in a musical celebration of the most joyous season of the year. The accompanying instruments include the recorder, flute, vielle, cittern, lute, psaltery, hurdy-gurdy, trumpet, crumhorn, bells and sleigh bells, tambourine and drums. Complete notes, texts and translations are included.

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Capella Antiqua of Munich/Konrad Ruhland
Leeds and Moscow's Tchaikovsky. His playing is a little different from that of the usual young virtuoso: more impulsive and subjective, more freewheeling in the way he contrasts dynamics and links phrases. He takes chances, and even with his big technique he is a free, arbitrary passer by and wrong notes in the B flat minor Scherzo, none of them of great consequence.

Moreira-Lima is certainly helped by the striking solidly and presence of the sound (which, however, seem a trifl icy and artificial in the top register), with a recording of less impact and brilliance, one might be more distracted by his theatricality. My copy does suffer from slight surface crackle not present on the several other Denon discs I have heard. HARRIS GOLDSMITH

CLEVELAND SYMPHONIC WINDS, Cleveland Symphonic Winds, Frederick Fennell, cond [Robert Woods, prod.] Telarc 5038, $14.95 (Soundstream digital recording; distributed by Audio-Tecnica).


This disc allows us to hear a recording made by the Soundstream digital process, in which sound is preserved on tape in binary numbers at the rate of 640,000 binary digits per second. The result is a recording with a much wider dynamic range than is possible in conventional tape mastering and unusual levels of distortion. As heard here, woodwinds, brass, and percussion, speak with unusual clarity, vivacity, and presence. The bass drum, the piccolo, and such formidable forces as eight bassoons and six trumpets are all well defined in the total registration of an unusually large and skilled wind ensemble. As a demonstration record, this is hard to beat.

I hope you respond to it musically depends on how you feel about the repertory. Holst's band suites are jumpy in the best British tradition, with lively tunes and some apt references to familiar themes. No Mozart wind divertimentos, to be sure, but attractive on a modest scale and well played. The Bach and Handel are both arrangements, but good ones, and the Royal Fireworks Music is impressive in terms of massed wind sonorities. The Bach has majesty, the Handel a nice lift and a quality that can be called baroque without making any great claims to musicalological authenticity.

Frederick Fennell has a good ear for balances and a propulsive beat that keeps everything moving well. This record certainly establishes the potential of the Soundstream digital recording technique.

ROBERT C. MARSH

JÖRGEN ERNBY HANSEN: Organ Recital, Jör- gen Ernst Hansen, organ of Holmens Church, Copenhagen. [Peter Willemoes and Yoshiharu Kawaguchi, prod.] Denon DX 7109 ND, $14.95 (PCM digital recording; distributed by Discwasher).


The organ, probably more than any other instrument, is dependent upon a sense of aural spaciousness, and it is well to remember that most of the organ's literature has been conceived for large and often reverberant churches. It follows, then, that the worst mistake an engineer can make in recording is to place the microphones too close, for one loses thereby that many incidental noises of playing action and pipe speech.

Peter Willemoes has produced uncomfortably close-mike organ recordings in the past, and so I was apprehensive when I noticed his name among the engineers for this new record. He has done it again. If you've ever wondered what a fifty-stop Marcus organ would sound like right in your listening room, this is the record for you. The problem is that this instrument was never voiced to be heard at such proximity. Up close, the church's acoustics cannot per- form its essential softening, mellowing, and blending functions; one hears too much buzz, sizzle, and "chiff" from the flues, and the reeds sound rather crude. What's worse is that all this only accentuates the sadly uninspired performances of Jorgen Ernst Hansen, who exhibits scarcely more life than he did in those dull early-Sixties Nonesuch records. Everything is rendered in a monotonous legato and, aside from some perceptible shaping of phrases in the Pachelbel Chaconne, the tempos are coldly metronomical.

Denon's "pulse code modulation" process does yield an intensely realistic sound—I'm certain the Holmens Church organ sounds exactly like this if one stands on a high ladder two feet in front of the röck-positiv case—but musically this is a loser. Here, to be sure, the medium is the message.

SCOTT CANTRELL

JAZZ


The clean crispness of Louis Bellson's snare drum and the warm, full tone of Ray Brown's bass give this direct-to-disc recording some distinctive sonic interest. Paul Smith's piano has depth and sparkling definition, and the overall balance of the three instruments is close and natural. But Smith, on whom the performances focus, is a busy, busy pianist who, much like Oscar Peterson, is interested in technical virtuosity more than in musical interpretation. And the material is an unimaginable collection of pop warhorses—"The Lady Is a Tramp," "On a Clear Day," "Surrey with the Finge on Top," "Yesterday," everything happens to me," etc. All of them are good tunes, but all have been played to death and are not resuscitated by Smith's treatments.

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Culshaw, John (Culshaw at Large)—From the Mouths of Babes (Jan.). On Staging an Unfinished Opera (March); Brisbane’s Recording Studio: Right the First Time (Apr.); Rachmaninoff: The Proper Place (June); Eyes (Aug.); Rheingold Remembered (Sept.); Winterreise on Stage and Screen (Nov.).
Jazz—The Emergence of. Gene Lees. August.
Koussevitzky’s “Grandchildren”—Genealogy. October.
Lees. Gene (Lees Side)—Music U.S.A.: Part 12: The Dotage of American Radio (Jan.); 13: Radio and “the Public Interest” (March); 14: Our English Roots—No Heart on the Sleeve (April); 15: England’s Music: Doing Without (May); 16: Rationalism vs. Music (June); 17: The Emergence of Jazz (Aug.); 18: Jazz: The Rhythmic Art (Sept.); 19: The Drug Connection (Oct.); 20: War Songs: Bathos and Acquiescence (Dec.).
Marcus, Leonard (Editorial)—“Unknown” Recordings (Jan.); Happy Anniversary, ABC (Feb.); Illegitimate Music (March); 1040, 1042, and All That (Apr.); Video—The Second Wave (May); The Moral Equivalent of Music (June); The Musical Equivalent of Morality (July); Bernstein and Eclecticism (Aug.); A Legislative History (Sept.); A Schubert Quintet (Nov.).
1040, 1042, and All That (tax support for the arts). Leonard Marcus. April.
Radio and “the Public Interest.” Gene Lees. March.
Rundgren, Todd—Fun Redux. Michael Bloom. March.
Schubert’s Im Frühling—The Secret Life of a Song. David Hamilton. November.
Weather Report—This Year’s. Len Lyons. September.
Winterreise on Stage and Screen. John Culshaw. November.

Records and Recording

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**High Fidelity Magazine**
Peter, Paul & Mary's Courageously Uncool Reunion

by Bruce Pollock

For a particular generation of pop music fans, the long-awaited reunion of Peter Yarrow, Noel Paul Stookey, and Mary Travers was as potentially exhilarating— or potentially traumatic—an event as the return of the Beatles would be for a succeeding generation. For Peter, Paul & Mary were avatars of the Sixties folk consciousness that immediately preceded the arrival of John, Paul, George, and Ringo. Part Peter Seeger, part nursery rhyme, the trio popularized a host of sing-along anthems to a socially conscious crowd caught midway between paunch and protest.

Their influence was both musical and visual: Peter and Paul wore goatees. Mary's hair was long and ironed straight. Many of their songs were inoffensive and sweet—about hammers and lemon trees and dragons. But they also recorded a number of Bob Dylan...
tunes, such as Blowin' in the Wind and Don't Think Twice, which, by becoming enormous hits, paved the way to something larger than mere folk: folk/rock. “We all passed the hat together,” said Mary, recalling that era. “There was Dylan, Woody Allen, and Bill Cosby—who were starving to death with the rest of

“We all passed the hat together—Dylan, Woody Allen, Bill Cosby.”

us—along with Len Chandler, Tom Paxton, and Odetta.”

“We were so compelled to share what we shared,” added Peter. “It was a kind of ecstasy of creativity.”

The years passed, and although the trio voiced some of the most poignant and prophetic messages of the decade, notably in Great Mandella and The Wedding Song, their breakup in 1971 was as inevitable as the passing of folk’s mass popularity. “It was time for us to reidentify ourselves individually,” said Peter, “take some time to say, ‘Who am I? What really means something to me?’ Because ‘Peter, Paul & Mary’ was so overwhelming an identity it really took over everything.” Their audience, meanwhile, mortgaged their high ideals and forgot all the words to the songs.

Yet is was predominantly the same audience, with children in tow, that occupied every seat at the Dr. Pepper Music Festival in New York City’s Central Park last August. They and the hundreds of nonpaying patrons scattered throughout the greenery had come to sing and stomp and clap along with the 1978 Peter, Paul & Mary, on tour together for the first time since 1970. This was an audience that used to march together as one, keeping time to the words of these singers, all conspiring to “tear this building down” (If

**Peter, Paul & Mary: Reunion.** David Rubinson, producer. Warner Bros. BSK 3231, $7.98. Tape: ● M5 3231, ● M8 3231, $7.98.

David Rubinson’s production credits include such acts as Patti LaBelle and Herbie Hancock. Peter, Paul & Mary’s credits include a mile-long list of Sixties folk hits and, in Mary’s case, a few recent m.o.r. solo albums. Put them together and what do you get? On “Reunion” you get string tremolos, thinly recorded Ferrante & Teicher pianos, the Singale Singers and other kinds of Bach mimicry, harp arpeggios, and Vegas major-seventh chord endings.

But there’s more to “Reunion” than soppy ballads, and in their wide choice of music, Peter, Paul & Mary are to be commended—one number each for reggae and novelty, a little folk/rock, and a few ballads, some already described, some far more palatable. Instrumentation ranges from conventional mud (take a Manilow instrumental track and double it) on Like the First Time, to authentic reggae on Dylan’s Forever Young, to rousing, rolling rock on Best of Friends. The voices are in excellent form, and the vocal arrangements are similar in many respects to the old Peter, Paul & Mary style: verses are solos back by oohs, and choruses are harmonized vertically.

This kind of treatment does not always suit the material, however. The melody of Margie Adam’s The Unicorn Song is often buried completely from overharmonization (and/or bad mixing). Similarly, the vocal track on Dylan’s Forever Young has been subjected to too much doubling. The effect is that these voices—which blend so well and so naturally—simply weight down a sprightly, col-
I Had My Way). And while nostalgic curiosity may have been what initially attracted them, by the evening's end it was clear that the trio had revived an old need for togetherness, for involvement through music.

Speculating backstage afterward, Paul (who prefers to be called Noel) was caught in the spirit of the singularly exhilarating performance. "If the Beatles believed what they sang," he said with smile, "they're going to have to get back together. They're going to have to realize that what they sang about is stronger than the individual identities they're hanging onto."

Paul, of course, was always the fantasist; Mary's appraisal of the situation was—characteristically—more down to earth. With only five out of a scheduled eighteen concerts completed, she felt it was too early to say anything definitive about the reunion, commenting instead upon the evening's ambience: "Today it's hard to find a place where large numbers of people can share a good, schmaltzy, warm, honest, open feeling without being embarrassed. Nobody was nervous out there. They all had a good time. There's still a tremendous desire on the part of the audience to articulate that sense of freedom that you feel when you sing unabashedly, out loud."

Peter, the politician in the group, seemed more philosophical. "If we have something to share now, it's because we're able to do what Joan Baez once said Bob Dylan does: say something that people want to say but haven't found the way to say. But I don't really know what the effect of this get-together will be. I suspect it'll be another grain of sand, another drop of water in a cup or an ocean that's beginning to fill up now for the first time in many years. It'll be a different cup and a different ocean from the one in the Sixties, but it will be a privilege to be a part of it at a time when it's filling up rather than draining out. I think there's a redefinition going on, more reality-based than we ever had in the Sixties. It's beginning to be an optimistic time."

The reunion has actually been in the wind for some time. "Three years ago Peter thought the time was right," Paul related, "and he got Mary and me together." But, as it turned out, some of the personal differences that led to their retirement got in the way again. Paul—who leads a decidedly low-key, religious life up in Maine and sings maybe forty dates a year at places like his daughter's high school—was unwilling to commit the time involved. Mary was also too busy, touring the country with a cabaret act somewhere to the right of Judy Collins and the left of Peggy Lee. Peter had continued to keep an active hand in the music business, writing and producing for Mary (Torn Between Two Lovers) MacGregor, among others.

"About a year ago," Paul continued, "Mary called and said, 'I've got an opening. Why don't we try it one more time?' So we met, and this time there was something especially right about it."

The first step on the long road back was selecting the songs for the "Reunion" LP (see page 144). Also in the works are a live album to be recorded on tour and a possible TV special. After that, who knows? "To recover seven and a half years we went through 150 songs, more or less," Paul explained. "And each one became a platform for philosophical discussion."

Mary found an earthier metaphor. "We took apart songs like you’d take apart a chicken," she said. "We wanted to find songs that talked about what we felt was happening now. From 1960 to 1965 it was the Us generation. From 1965 to 1970 it was Us against Them. In 1970 to 1975 it was the Me generation. Now I think we're coming to a point where, yes, it's impor-
tant to me to understand myself and to have an image of who I am that is not determined by externals, but I'm not supposed to lose sight of other people. If I am in pain and they are in pain, maybe I can put aside my pain for a while and be of some help. Maybe that's what the Eighties will be about."

With such high ideals and the built-in difficulties of collective decision-making, it's no wonder that five of the songs on "Reunion" were written by either Peter or Paul, including two Peter wrote with Tin Pan Alley veterans Barry Mann and Cynthia Weil. Other material includes Billy Joel's Summer Highland Falls, and a reggae version of Dylan's Forever Young, which took Peter to Jamaica to work with Jimmy Cliff's band and the Maytals. Most of the album was recorded live at CBS studios in New York, with such top musicians as Kenny Bichel, Steve Gadd, and Will Lee. (Ironically, it was originally going to be produced in London by George Martin of Beatles fame. But Martin had to pull out, due to heavy Sgt. Pepper commitments.)

The Seventies has been a time of reunions—Crosby, Stills & Nash, Dylan and the Band, the Beach Boys and Brian Wilson, Jan & Dean, Sonny & Cher, one half of the Monkees—of rejuvenation, redefinition, and renewal. Almost every major group that broke up has gotten back together at least one more time to try it again. Will Peter, Paul & Mary's reunion be, as Like the First Time (from "Reunion") suggests, "forever"?

It may be too soon to tell, but Paul seemed willing to entertain the notion—if a bit ambiguously. "At this point," he said, "we have re-established a sense of each other as valuable human beings. Each of us must retain an individual integrity, a career, and its commitments. But if at some point further on down the line an opportunity again arises, we would not hesitate to make this happen again."

Peter, though equally noncommittal, had a slightly different perspective: "[The reunion] was something that happened under its own steam. It happened because we weren't asleep during those eight years. We've been thinking and growing and changing."

Even if it has been nothing more than a tantalizing taste of renewed folk consciousness, their tour has brought a lot of people back together, back in touch with feelings not touched in a long while. Perhaps Peter, Paul & Mary have helped to create a momentum that other performers will pick up on and keep rolling. As Mary succinctly and amusingly put it: "We're heading back into a sense of community, a sense of caring. Because I think you can't stay alienated forever. It's bad for your skin."
The American Song Festival: Long Odds for a Short-Sighted Business

by Richard J. Pietschmann

"It's a long shot," admits Jay Lowy when asked about the chances of a novice songwriter's winning the American Song Festival and being noticed by a music publisher. Lowy should know—he's vice president and general manager of Jobete Music Company and the other Motown-affiliated music publishing companies, and a member of the ASF's forty-member "blue ribbon panel" of judges that decides the five-year-old songwriting competition's grand prize winners each year. "Though it's an expensive vehicle," he continues (the minimum entry fee is $13.85), "it's an honest one." Lowy looks out at his office's view of Hollywood, thinking about the festival. "We do try to listen closely to songs, and it's possible that a song will step out." But, he says, the odds that an entering songwriter will gain recognition are so long that trying to beat them becomes almost prohibitive: A writer may enter as many songs as he wishes, but for every entry after the first he must pay $8.25.

That, of course, does not mean that ASF winners don't profit or that the festival does not unearth talented writers and commercial songs. So far, according to Tad Danz, the smooth and well-groomed president of ASF and proprietor of what he calls "the largest songwriting competition in the world," the organization has forked over more than $450,000 in cash prizes since 1974. This year, the two grand prize winners, one professional and one amateur, will each receive $6,000 while the major category winners will each get $1,000. (Amateur categories are Top 40, folk, gospel, easy listening, country, vocal, "ASF open," and "judges' decision." Professional categories, for those writers who are members of a licensing organization such as ASCAP or BMI, are Top 40, easy listening, country, "ASF open," and "judges' decision." ) Not surprisingly, Danz steadfastly refuses to reveal the number of entries received each year, other than to claim "getting in tens of thousands of songs."

Most lucrative to both winning and nonwinning entrants are those songs that are signed by music pub-

The author is a free-lance journalist and writes a monthly music column for Los Angeles magazine.

December 1978
lishers and recorded. Last year, judge Lucky Carle of United Artists Music Publishing found a song he loved and filled out a special request slip to have the writer contact him after the competition was over. A few months later, Jack Sawyer's All I Ever Need appeared on albums by artists from Helen Reddy to Johnny Mathis. "The kid's probably going to make $40,000 in royalties from that one song," says Danz. Ironically, Sawyer's song was not a prizewinner.

ASF promotional literature is quite naturally packed with success stories of unknown writers penning their way into show business following exposure during the song festival. Thirty-one albums and four-teen singles containing ASF-winning songs are listed in the Songwriting Notebook sent to entrants. Betsy Bogart's story is cited as an example of how perseverance can pay off: She first entered the competition in 1975 with Hitchhiking Man, and it won honorable mention. But she was back with the same song in 1976, when it won a quarter-finalist spot, and then again in 1977, when it topped the amateur folk prize. It was also picked up by Famous Music. (Bogart is a winner again this year—see box on facing page.)

Though executives of ASF occasionally get carried away by the benevolent nature of their services, at its very pragmatic corporate heart the festival is clearly intended to make a lot of money for its parent company, the Seattle-based Sterling Recreation Organization. Sterling is a family corporation that owns seventy movie theatres (SRO Theatres) on the West Coast, five bowling centers, and "about a dozen" radio stations, according to Danz, a corporate vice president and a family member. The company became involved with ASF during the festival's first year—in October of 1973.

"In the summer of 1973," says Danz, "this guy named Larry Goldblatt, who used to manage Blood, Sweat & Tears and David Clayton-Thomas, organized the song festival and solicited entries. He got about four to five thousand, but he ran out of money. So he needed to find some way to hold the event or refund the money, and he convinced Sterling that it would be a good venture to go into."

But that first year was a disaster from which Sterling may still be smarting. The original plans were to make ASF similar to the song festivals held so successfully in Japan, South America, and Europe, where, for instance, the Eurovision finals are viewed on television each year by about half a billion people. (Eurovision is the European competition in which Swedish group ABBA got its start.) But the ABC network presentation of the elaborate ASF finale with Helen Reddy and Paul Williams in October of 1974 garnered an embarrassing twelve share in the Nielsen ratings (a twenty is low enough to cause a series' cancellation), and somber Sterling executives returned home to lick their wounds and figure out how to save their investment.

The first thing they did was to elevate Danz (he says he was originally sent to ASF late in 1973 "to watch the checkbook") to president in order to clean house. "Due to a process of natural selection, as Darwin would say," relates Danz with a grin, "I've been the only one of the four original executives to make it."

And what Danz did was to re-evaluate the emphasis on television. "We were one hundred per cent convinced in 1974 that the key to making the ASF viable was TV," he remembers. "But we made a mistake copying what was a successful format elsewhere—we thought we could just transplant it. It didn't work."

The retrenching process, which Danz refers to as "a rough first couple of years," was a painful one. But experience and research began to indicate that American songwriters wanted different things from their international counterparts. A television award show "wasn't what they as career-oriented individuals cared about," says Danz. "What they cared about was if they lived in Duluth or Des Moines and there wasn't an office of 20th Century-Fox Music or ABC Music in town, how did they get their talents exposed. So in the last four years the American Song Festival has tried to give its constituents what they want—and they pay all the bills." According to Danz, right now entering songwriters' payments allow the ASF to "break even."

But the company's eyes are on the future. "From the corporate standpoint . . . we've been hanging in there because we believe that one of these years the festi-

val's time will come."

But there is at least some frustration evident in Danz's evaluation of ASF's current status. He terms it "pretty stable . . . just about the same number of entries as it's always had." He must drool when he notes the incredible success of Eurovision and the other big TV-oriented song competitions. "We haven't been able to unlock the secret of turning it into a mass media event," he says with a shake of his head. "We need more than the right button. We need a smash hit. We need an ABBA."

The judges earn their week's lunch money
Philip "Flip" Black, ASF’s director of creative services and a young veteran of the music business (his father was a band leader, and he “sort of grew up in music,” including a stint as a pop singer), probably wants those hits more than anybody. “Our success depends on our winners’ success,” Black says flatly. “I’m still waiting for that big hit song—I know it’s in there somewhere,” he says pointing at a box of one hundred cassette tapes from recent entrants.

Black runs the nuts-and-bolts end of ASF—the complicated and multilayered process that culls the thousands of individual tapes and—through four judging stages—ultimately determines the winners. The judging this year was held, appropriately enough, at the corner of Hollywood and Vine on the fifth floor of an old office building. Four nights and one day a week the center was open to the ninety judges, who spent an average of five hours a week listening with headphones to tapes played over identical Dolby-ized Sankyo cassette decks. Judges are paid $9.00 an hour and those who stick through all three levels of initial judging stand to earn approximately $500 to $600—“lunch money,” as Flip calls it. Final judging is done by a volunteer panel that this year consisted of industry giants such as Bruce Lundvall (CBS Records president), Jay Lowy, top songwriters Al Kash and Joel Hirschhorn, Norman Gimbel, Buck Owens, Glen Campbell, and Barry Manilow.

A visit to the cubicle judging offices does, indeed, seem to indicate that no one is there for the money. (Black says he gets at least three times as many applications for judges as he needs.) Judges, three-quarters of whom are in music publishing, hunch seriously over the tape decks. Roy Kohn, West Coast branch manager of Peer-Southern, looks up from an awful tape (“listen to this one,” he says) and tells me it takes him two hours or more to go through a box of one hundred tapes. At the first level, four or five promising tapes are pulled out by a judge and passed along to the second level, while his rejects go for review to another judge, who may pass along a few more. “We’re out looking for a good song,” says Kohn, who has been an ASF judge since 1975. “I look for a good song, not especially a hit song.”

AMERICAN SONG FESTIVAL
1978 CATEGORY WINNERS

PROFESSIONAL

<table>
<thead>
<tr>
<th>Category</th>
<th>Winner</th>
<th>Location</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy Listening</td>
<td>Becky Hobbs</td>
<td>Los Angeles, Calif.</td>
<td>I Can’t Say Good-bye to You</td>
</tr>
<tr>
<td>ASF Open</td>
<td>John Flint</td>
<td>Minneapolis, Minn.</td>
<td>You and I</td>
</tr>
<tr>
<td>Country</td>
<td>Robert Byrne</td>
<td>Muscle Shoals, Ala.</td>
<td>I’ll Love Your Leavin’ Away</td>
</tr>
<tr>
<td>Top 40</td>
<td>Norman Sallitt</td>
<td>Los Angeles, Calif.</td>
<td>Magic in the Air</td>
</tr>
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AMATEUR

<table>
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<th>Winner</th>
<th>Location</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top 40 &amp; ASF Open</td>
<td>Bill Owens</td>
<td>Louisville, Ky.</td>
<td>I’ll Never Be the Same Again</td>
</tr>
<tr>
<td>Folk</td>
<td>Victor DeLeon</td>
<td>Bloomington, Calif.</td>
<td>Carnival Man</td>
</tr>
<tr>
<td>Gospel</td>
<td>Warren Donell-Hickman</td>
<td>San Francisco, Calif.</td>
<td>God’s Still Got the Power</td>
</tr>
<tr>
<td>Easy Listening</td>
<td>Betsy Bogart</td>
<td>Marietta, Ga.</td>
<td>Just a Kiss Away from Falling in Love</td>
</tr>
<tr>
<td>Country</td>
<td>Eric Bach</td>
<td>York, Pa.</td>
<td>Sad Time of the Night</td>
</tr>
<tr>
<td>Vocal</td>
<td>Michael G. Crews</td>
<td>Germantown, Tenn.</td>
<td>Only Love</td>
</tr>
</tbody>
</table>

Flip Black: “Our success depends on our winners’ success”
Leroy Lovett, whose firm represents several publishers that specialize in gospel and rhythm & blues and who has been a judge from the beginning, puts down his headphones and grimaces. “This is really the dregs, the pits,” he says of his review box of gospel. “Within twenty seconds I can usually tell whether a song is good or not.”

Nearby in a small office, a three-member, second-level panel is simultaneously evaluating a box of tapes shot up from the initial judging. Since two of the three must agree to pass a tape on and up, one hundred tapes take from three and a half or more hours. Usually there is agreement, but says Rick Landy of 20th Century-Fox Music, “on the other hand we’ve had some heated battles.”

Lucky Carle, who last year found that rare gem of a song, says he has found another this year, and it’s killing him that he has to wait a couple of months before he can contact the writer. (The rules are: No contact until the judging process is completed.) Lucky slips the cassette lovingly into the tape deck, and we listen to Love’s Become So Easy, author currently unknown (tapes are blind). Lucky’s eyes glaze over as he listens, and we all agree it is one terrific song.

But, clearly, this fine song is not the norm. “We’re constantly amazed how much money is spent by amateurs on demos, and the songs don’t have a hook,” Landy says. Yes, says Flip Black, the ASF gets lots of awful tapes in every year, and even a couple of hundred blank tapes. “Some of our entrants couldn’t be listening to the radio, hearing what the music of today is,” he says. “Or even what a song is. We get some very bizarre things. Skid Row Slasher had no music, no words, just sound effects of people being strangled, and some poor soul spent $13.85 to send that in.”

“The key to the song festival is not how we judge songs, but who we get to judge songs,” Danz says. “Why should a guy like Lucky Carle come in and judge the song festival? First because it’s a social experience, second because he knows what we’re doing, and third because if a publisher finds a good song he can sign it up. In effect, when he comes to the song festival, he’s doing his job.”

The owners of the American Song Festival, economic considerations aside, obviously view their competition as a valid means by which songwriters with talent can, with a bit of luck, open that door into the music business. Certainly this is the least expensive way for someone without connections or someone who can’t get to New York, Nashville, or Los Angeles to gain access to some of the top ears in the industry. But the reality is that no matter how good the song, recognition may never come. Or, it may come belatedly: “With You Light Up My Life,” says Black, “Joe Brooks knew he’d written a hit song, but for years he couldn’t get arrested with it.”

And when recognition does not come to ASF entrants, they rarely try again. Repeat entries are “not very high from nonwinners,” acknowledges Black, though “probably seventy-five percent” of the winners re-enter.

But winning the American Song Festival may not be as important as simply entering it. “If you win the song festival, Warner Bros. or Columbia is not going to be breathing down your neck,” Black grants. That $40,000 song Lucky found a year ago never did win any ASF prize. Nor did his new find, even though Warner Bros. Records’ Lorrie Janson says that “word on the street is that Lucky’s found another song.”

As I was leaving ASF’s judging offices with Flip Black, a judge in a nearby cubicle yelled, “I just found a song that’s perfect for one of our acts. How can I get them hooked up?” Flip looked back and said, “Not until the second week in September.” There was an audible groan as the judge protested, “But he’s in the studio right now.”
MA-6 Mixer/Amplifier. Fender has jumped into the PA market with both feet by introducing this mixer. Designed for use by small groups, the MA-6 is sure to win the hearts of lots of folks who need an economical PA system. The input section has six positions, each incorporating the following: a low-impedance XLR (unbalanced) female microphone jack, a high-impedance female phone jack for mikes or instruments, a rotary gain control for setting input levels, a slide fader for further control of individual channel levels, bass and treble controls (40 Hz and 10 kHz, respectively), a combination effects and reverb send pot (left for effects, right for reverb), and separate rotary pots for monitor send. At the top of each input position is a red LED that warns of an overload. Not bad.

But there's more. The output section features master level sliders for main (to the audience) and monitor (to the musicians), and rotary pots for reverb and effects returns with individual on/off switches so that the return signals may be sent selectively to the main output, the monitor, both, or neither. There are separate five-band equalizers for the monitors and the house sound, enabling the mixer to take best account of the acoustics while still equalizing the monitor mix to the musicians' best advantage. Below the main and monitor outputs, there are effects send and receive jacks, should you care to patch in a digital delay, a phaser, or any external accessory. Direct inputs allow an additional mixer to be plugged directly into the summing amps of the main section, the monitor section, or both, and a reverb-footswitch jack makes it possible to cut the reverb in and out at will from a remote location.

The back panel of the MA-6 has two phone jacks for aux reverb send and receive for an add-on echo unit (which automatically replaces the built-in reverb), a monitor out jack to drive a separate power amp and speakers for monitoring, a preamp out jack that lifts the signal from the MA-6 ahead of its internal power amp to drive an outboard of your choosing, and a PWR AMP IN jack that bypasses all the board functions and feeds the built-in 200-watt-rms power amp. Next in line are two speaker jacks for the main output (again, no extra power amp is needed), a sturdy on/off power switch, an accessory AC plug, an 8-amp fuse, power-cord receptacle, and circuit-breaker reset switch. The level meter reads the power amp's output in rather vague terms.

As for performance, the MA-6 is clearly a winner. The sound throughout the board is clean and noise-free. The equalizers in the input positions, marked "40 Hz" and "10 kHz," represent strange selections indeed, but as bass and treble controls, they do the job quite well. The equalizers at the outputs have roughly a 20-DB range for each slider and operate very smoothly considering this type of equipment. All the pots operate comfortably, the housing is solid, and the power amp delivers plenty of power without audible distortion.

Prospective buyers of PA systems should make the $750 MA-6 a "must see" item before plunging down those dollars on anything else. The people at Fender have a right to blow their own horns on this one. The mourning voices of musicians who wish for the "pre-CBS" days will be silenced, because this Fender is a Fender Fender.

DB-1104 Direct Box. This new direct box from Uni-Sync incorporates all the features standard on other models of good quality. Through a step-down transformer, instrument signals are converted to a signal level acceptable to a microphone line and may be fed to a control console via the mike input positions. Also like other direct boxes, the DB-1104 has an additional amp output (phone jack) to feed the instrument's stage amplifier and an input sensitivity switch to match either pickup or preamp outputs. A FILTER/FLAT switch, according to Uni-Sync, "simulates speaker response characteristics for use in the PICKUP mode." In fact, the filter eliminates the extreme high end from the signal and is useful for minimizing electronic noise and for keeping a damper on finger noise with new strings. A GROUND LIFT switch also is provided so that, when a hum is present, the user can "disconnect" the ground as a possible remedy. The input connector (like the AMP output) is a standard quarter-inch phone jack. The mike-level output jack is a female XLR with a cast-aluminum housing that appears to be very sturdy.

The DB-1104 works as well as any other. (There is not much to say about the comparative sound quality of direct boxes because there should be no difference.) The only troubling thing about this model is that the rocker switches used for FILTER/FLAT, PICKUP/AMP, and GROUND LIFT feel mushy—sort of like mercury switches you find on a living room wall. Of course they do work, but the user doesn't get a positive feel from them; in a high-pressure studio or road situation you want to know that, when you flip a switch, it stays flipped. Connectors and switches are recessed to prevent damage. The DB-1104 is a well-designed instrument that costs $61.75.

FRED MILLER

CIRCLE 121 ON PAGE 127

CIRCLE 122 ON PAGE 127
This Christmas Shopping Guide is designed to make your holiday gift buying easy...use it to make your gift selections. You will find something for each and every music listener on your Christmas list. Your favorite high fidelity or record shop is the best place for filling every Christmas stocking.

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The ECM Collection:
Contemporary Jazz at Its Best
by Don Heckman


There is something ironic about the fact that the record company that in recent years has shown the most unrelenting dedication to contemporary jazz is based in Europe. Yet despite its single-minded aesthetic vision—as provided by producer Manfred Eicher—Germany-based ECM has managed to gain major-label distribution in this country, first from Polydor and now from Warner Bros. That’s quite an accomplishment for a label whose producer/guiding light would probably discard anything that even resembled a Top-40 single.

Typically, this latest batch of releases is well engineered, attractively packaged, and uncluttered by any intrusion of production trickery. We can either like or dislike the music on these albums, but we cannot accuse Eicher of inserting his personality between us and the performers.

“Desert Marauders” is the second ECM recording from Berkeley pianist Art Lande and Rubisa Patrol. It is a super-
ways enough of a counterweight, since the curious presence of drummer Roy Haynes tends to unbalance the proceedings in favor of hyperactivity. A further oddity is the inclusion of trumpet player Tiger Okoshi, a master of the treacherous area that lies between Miles Davis and Freddie Hubbard. Okoshi's personality never does break through, and, worse still, his fat, abrasive tone neither blends with nor contrasts properly against the rest of the group's soft tonal texture. The best moments, and the most surprising, are in Swallow's five compositions, which unfold a new and promising stage in this gifted musician's evolution.

“New Directions” showcases a group of virtual superstars that includes drummer Jack DeJohnette, guitarist John Abercrombie, trumpeter Lester Bowie, and bassist Eddie Gomez. But, as with so many groups assembled for the purpose of one recording, the best moments are spotty and usually come from individual flights of spirit rather than collective interaction. Bowie plays impressively, fat better than his earlier work with the Art Ensemble of Chicago would have led one to expect. DeJohnette makes a convincing case for himself here (as well as on two other albums in this collection) as the nonpareil master of contemporary drumming. And Gomez, after so many years in Bill Evans' shadow, is finally coming into his own. Only Abercrombie seems vague and uncertain, his drifting lines unconnected to the group's work.

DeJohnette and Gomez also play on “Batik,” guitarist Ralph Towner's fifth album for ECM. Predictably, it reflects Towner's sometimes-obcessive fascination with moody abstraction. As in his work with Oregon, he often suggests jazz more than he reveals it. Pieces like Waterwheel and Batik have the persistent, one-chord modal oppressiveness that often made Oregon's work sleep-inducing. Fortunately, DeJohnette's energetic drumming and Gomez' astonishing improvisations make it impossible to doze off. When Towner reaches their level of intensity (which does happen occasionally), he has no trouble commanding attention.

DeJohnette is also the energy spark on “Places,” Norwegian saxophonist Jan Garbarek's new release. Easily the best sax player to emerge from Europe in the last decade, Garbarek is not yet well known to the American jazz public—despite appearances on nearly fifteen ECM albums. He plays with the big, aggressive tone typical of the post-Coltrane style, yet avoids most of its implicit clichés, even on the tempting funk lines of Entering. He is at his best on the moody pieces, as heard on the long, stretched out improvisations of Going Places and Passing. Garbarek is ably supported by the astonishing guitar work of Bill Conners and the appropriate (if a bit off the wall) organ textures of John Taylor, and it's all held together by the cohesive mortar of DeJohnette's drumming.

Pianist Steve Kuhn has managed to work with most of the major jazz names of the last two decades, yet until Eicher found him (this is his fourth LP for ECM), he had received neither the attention nor the platform that his playing warranted. On balance, “Non-Fiction” is both more aggressive and more prominent than his previous work. Kuhn is an improviser whose ability to articulate effectively with both hands brings great density and complexity to his solos. This may have been the cause of a certain inaccessibility in past performances, and it seems determined to center that here. On Firewalk, he is brilliantly and appropriately fiery; on Alias Dush Grapey, he takes an unfamiliar excursion through two-handed blues-based lines. He is supported in stellar fashion by bassist Harvie Swartz and drummer Bob Moses, but woodwind specialist Steve Slagle leaves much to be desired. Still, “Non-Fiction” could be Kuhn's passport to a wider audience.

Eicher's tastes, which lean toward hard-edged modern with a touch of icy intellectualism, are reflected throughout this set of releases and throughout all of ECM's roster and repertoire. (In these days of saxophone pre-eminence, it's interesting that three of these albums are by groups that feature a trumpet player.) But opinionated though his choices may be (and should be, he has clearly shown that fusion, crossover, etc., are not the only passable pathways for contemporary jazz...), I suspect he deserves a healthy share of credit for the other maestro's recent interest in the genre.


Valerie Carter's debut album last year presented a singer with a strong, dramatic voice and not much presence. Lowell George's guitar lines emphasized her affinity for country crooning, even if it was notable for its Ronstatian woodiness. In other words, she sounded good but dull.

This time she sounds good and exciting, due mostly to a brilliant switch of genre. Throughout “Wild Child,” Carter emulates the great soul belters of the '60s—Diana Ross, Gladys Knight, Aretha Franklin. As producer James Newton Howard plugs in punchy horns, swirling strings, and bouncy pianos, Carter moans and yowls and cries with a control and spirit her first LP barely hinted she was capable of.

Over the course of “Wild Child,” she constructs her own pop/r&B ambience and revels in it. Her high, sharp voice is shiveringly suited to r&B's capacity for effective self-pity—when you've been stomped on as brutally as many of its great songs document, you have a right to feel sorry for yourself, provided the sorrow is mingled with a degree of bitter vindictiveness. Carter delivers all of this with cool command on songs like Change in Luck and Lady in the Dark. She's also willing to throw herself into the reckless, blindly passionate side of the genre in Crazy and The Story of Love. And for tough sensitivity, Trying to Get to You out-nerves even Millie Jackson.

All of this has its drawbacks, the most important being that r&B workouts are not usually attractive to the white pop audience at which Carter's first album was aimed. Another is that, as good as her evocations of soul are, it's a genre past its prime. And as the title song hints, when she tries to establish her own persona, she goes weak in the knees. In the meantime, “Wild Child” stands as a thoroughly admirable knockout punch to the old second-album jinx, and such ingenuity may yet lead Carter to apt solutions to her stylistic problems.

K.T.

Devo: Q: Are We Not Men? A: We Are Devo! Brian Eno, producer. Warner Bros. BS K 3239, $7.98. Tape: • M5 3239, • MB 3239, • MS 3239.

“Q: Are We Not Men? A: We Are Devo!” begins with the first few bars of the Beatles' I Want to Hold Your Hand and goes rapidly downhill. Which is precisely the album's point: “Devolution,” the not-so-weird philosophy touted by this five-piece band from Akron, Ohio, holds that the world is going to hell in a handbasket. Once upon a time there may have been such a thing as progress, but now everything is falling apart, devolving—hence Devo. The group dramatizes the death not only of God (Praying Hands), but also of rock & roll, on whose grave it does a gleeful jig by setting the Rolling Stones' Satisfaction to machine-shop percussion, turning it into Rube Goldberg reggae. And in Come Back Yours Chuck Berry's immortal Johnny B. Good's is hit and killed by a truck.

Devo's debut record is manic yet mechanical, nagging and nervous but oddly lacking in tension, probably because the group celebrates rather than struggles against the dehumanization it describes. There's something smug about its alienation when compared to the pathos and
compassion of, say, Talking Heads, whose music Devo’s frequently recalls.
(No doubt the similarity owes partly to Brian Eno, who produced this album as well as Talking Heads’ second.) The enigmatic urgency and anarchy of Pere Ubu, another avant-garde Ohio band, make Devo seem slick and shallow.

Still, Devo is devilishly funny. Mark Mothersbaugh’s comic synthesizer and robotlike vocals bring to mind a punk R2D2. The ingenious arrangements are as catchy as the Cars’ and show the same cold wit, which becomes utterly madcap on ‘Get Feeling’—a crazy quilt of The House of the Rising Sun, Tommy James and the Shondells, and a swirling skat-ting-rink organ. This is the way the world ends. Devo seems to be saying—not with a bang, but a giggle. Well, there are worse ways to die than laughing. K.T.

Dave Edmunds: Tracks on Wax 4. Dave Edmunds, producer. Swansong SS 8505, $7.98. Tape: • CS 8505, • TP 8505, $7.98.

It’s highly improbable that Dave Edmunds will ever be singled out as today’s trend-setter, but neither will he ever be regarded as yesterday’s fool. Oblivious to the ever-changing British musiculture, he consolidates the basics of rock & roll, country & western, and rhythm & blues. The reward for us is just plain fun; the reward for Edmunds is a camp following from punks to reborn rockers.

Though the term lost popularity a few years ago, Edmunds is a pub rocker. What he creates is music to down pints and jump over tables by. Primarily a singer, producer, and multi-instrumen-talist, he relies heavily on the independent and co-authored work of his remarkable bassist, Nick Lowe. Lowe’s expertise at writing clever pop tunes (Television), sweet laments (Never Been in Love), and outspoken rockers (Heart of the City) is matched by Edmunds’ flexible vocals, which faithfully re-create Nashville and Memphis, as well as London. As on last year’s release, “Get It,” his leads are at their most breathtaking when, via perfect double-tracked harmony, he manages to sound like both Elder Brothers.

For “Tracks on Wax 4.,” he departed London’s Rockfield studios, a complex whose reputation he almost single-handedly established. What he has pulled out of Eden Studios is more kinetic rock with less of the gloss of “Get It.” “Tracks” explodes from its first number, Trouble Boys, through the concluding Heart of the City, a version far more desperate than Lowe’s original.

Alcoholic rock demands directness and simplicity; current recording demands precision. Edmunds has been able to recall the days of those first (alcoholic) Sun recordings, which were wonderfully spontaneous but sounded like they emanated from the men’s room. “Tracks on Wax 4.,” while hanging onto its energetic predecessors, transcends their limitations, bringing Edmunds into direct contact with the audience he clearly values.


That Merle Haggard should follow his very last album, “I’m Always on a Mountain When I Fall,” with what is probably his very best is an altogether typical gesture for this wildly uneven art-

ist. “Mountain” was caked with glutinous filler ballads that wasted one of the greatest voices in country music. On “The Way It Was ’51,” Haggard turns around to present the most thoughtful and lovely tribute record since “Lefty Frizzell Sings the Songs of Jimmie Rodgers.”

On the first side Haggard sings songs by and about Hank Williams; on the second side, those of Lefty Frizzell. Certainly these two great primitives represent aspects of Haggard’s own performing persona. Williams’ beery recklessness is a side that the commercially respectable Haggard, a moody ex-con, tries to mask these days. Nonetheless, it bubbles under all of his best work with a thrilling ominousness. Haggard yodels out Williams’ Mowlin’ the Blues and Lovesick Blues, the pedal steel snakes in a painful whine, and the album takes off.

On Frizzell’s numbers, Haggard’s bottomless melancholy and self-pity give a stinging edge to his deep voice as he undercuts weepers like Men and Gals Waltz and I Never Go Around Mirrors. He frames “The Way It Was” with his own nicely sentimental, disposable sat-utes. It is obvious that he will never be a songwriter to equal his two heroes, but that doesn’t even matter when he sings with such power and intelligence.

Heart: Dog & Butterfly. Mike Flicker, Heart, & Michael Fisher, producers. Portrait FR 35555, $8.98. Tape: • FRT 35555, • FRA 35555, $8.98.

Like any enterprising ad agency, Heart sells the sizzle, not the steak. Its music, after all, is modest fare at best: Led Zeppelin leftovers and a folkishness that tends toward mush. What distinguishes the group are the Wilson sisters—lead singer Ann and acoustic guitarist Nancy. Yet it’s less remarkable that two women can rock out than that Heart’s male electric guitarists are so humdrum.

“Dog & Butterfly” juxtaposes genders and genres and is all about “kicking the role thing,” as Ann squeals—in emulation of Zep’s Robert Plant—on the sput-tering Cook with Fire, recorded live in Memphis. One side of the record (“Dog”) is given over to the yang of aggressive hard rock and flinty lust, while the other (“Butterfly”) is devoted to the yin of delicate ballads and love. It’s a promising concept and attempts to upset the applecart of sexual stereotypes, but Heart lacks the compositional art to make it compelling. The Wilson sisters are adept at juggling ec-centric sprung rhythms, but some of these tracks (especially Hijinx) are Continued on page 164
Jules and the Polar Bears: Hot Stuff
by Ken Emerson


B y the time you read this, California may have collapsed into the ocean. Don't blame it on the San Andreas fault, but on the swift kick delivered by Jules Shear and the Polar Bears on their exhilarating debut album, "Got No Breeding." True, others have heretred the platinum polish of California music and the laidback life-style it listlessly celebrates. Warren Zevon's two records in particular have registered on the Richter Scale, though not with quite enough force to send the whole house of cards and cocaine flying. Backed by Linda Ronstadt's band and produced by Jackson Browne, Zevon is too ensnared, however uncomfortably, under the eaves of the Eagles' Hotel California.

Twenty-six-year-old Jules Shear is the first California performer in a dog's age to escape entirely from the narcissism and self-pity endemic to the music of that state; the first to defy the malaise of the "Me Decade" with moral criticism, compassion, and a sense of humor; and the first to overflow with the high-spirited energy of the East Coast's and England's finest bands. Rather than, say, the Eagles or Fleetwood Mac, the pertinent points of comparison are Bruce Springsteen and Graham Parker. In short, this boy can rock with the best of 'em.

And Shear learned how to rock in the very belly of the beast, as it were. A while back he played with Walter Egan in Southpaw, an unrecorded L.A.-based band. Two years ago, he was a member of the Funky Kings, an unwieldy combo of California singer/songwriters who posed on the cover of their one and only album in plaid shirts—pretenders to the Eagles' throne. One of the songs he contributed to that record, Let Me Go, contained a prophetic line: "I gotta find myself some stronger stuff."

Jules and the Polar Bears, which Shear formed after the Funky Kings fizzled, are stronger stuff indeed, a raw-boned band that tears into songs with the ferocity of hungry punk rockers—to whom "California" is almost as dirty a word as "disco." There are numbers on "Got No Breeding" (a title, incidentally, that would do any punk proud) whose hellbent tempos would give even the Ramones pause. Almost every track begins by knocking out the beat with drums and guitar so there'll be no mistaking it: This is real rock & roll. And that beat never lets up. Lead guitarist Richard Bredice is rough and more than ready with a course, distorted sound straight out of a garage rather than a sterile studio. His joyful noise is prominent in the instrumental mix, along with David Beebe's hustling drums.

The hard rock of Jules and the Polar Bears rolls with Shear's melodies, which are pure pop. Many of them sport catchy call-and-response vocal choruses that recall Springsteen and, even more, the 1950s. (Pianist Stephen Hague's occasional triplets, plus the horn arrangements on two of the tracks, reinforce the '50s feel.) To hear a song like You Just Don't Wanna Know just once is to hum it forever, and the lyrics are equally memorable.

In fact, Shear, who majored in English at the University of Pittsburgh (in which city he was born and raised), is "a great word-slinger ... a scientific master of mad mouthfuls of language," as Allen Ginsberg once called Gregory Corso. Shear spews out so many words at such a breakneck clip (again suggesting Springsteen) that part of the hilarity of "Got No Breeding" lies in simply listening to him cram syllables into his lightning-fast lines. He has a flair for sharp similes ("You just can't check out some religion/And price it like a coat.") startling puns ("The TV newsman met my face/And he shot a bulletin."), and adroit wordplay ("Oh, to still a doubt/But still it lingers.").

Shear is a joker, all right, but his songs are not in jest. Studded with earnest homilies nearly all of his lyrics are urgent indictments of self-destructive deception ("Now you're acting home free/But you can't hide in your act") and apathy ("Everyone moves but no hearts react"). While California music is characteristically self-absorbed, Shear's is exoteroverted. "Stop staring morosely at your navel or murderously at your lover!", he exhorts. "Look life full in the face and learn to love it!"

The word "sane" crops up several times on "Got No Breeding," and the album is indeed an invigorating gust of sanity, the perspective that only a sense of humor makes possible. For this is above all a funny record, thanks largely to Shear's loony vocals. There's more than a hint of Bob Dylan in his phrasing and a dab or two of Jackson Browne. But Shear most distinctly recalls both the Kinks' Ray Davies—as he yelps a song at the top of his natural range—and Jonathan Richman as he fumbles for notes through his apparent head cold. Shear may be flat, but he's having fun—and you will, too. Serious music that never takes itself too seriously, "Got No Breeding" is the year's most delightful and distinguished debut by an American performer.
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Singer-Slash-Songwriter Update

by Bruce Pollock

Dane Donohue, Terence Boylan, producer. Columbia JC 34278, $7.98. Tape: • JCT 34278, • JCA 34278, $7.98.
Richard Kerr: Welcome to the Club. Christopher Bond, producer. A&M SP 4721, $7.98. Tape: • CS 4721, • 8T 4721, $7.98.

While real singer/songwriters have been around at least since Chuck Berry and Paul Anka, lately the precise definition of the term has become fuzzy. If we are to include everyone who both writes and performs his own material, then we're talking about 86% of the music business. If we restrict ourselves to a more pristine interpretation—the song "poet" or song "novelist" (Joni Mitchell, Leonard Cohen) who delivers his or her latest works to a cult following of literature buffs—then we're down to about 3%. It's all a matter of where one draws the line.

In order to avoid admitting yet more pretenders to the nomenclature, it becomes necessary to set limits. The field is already overcrowded with singers attempting to be writers, writers pathetically attempting to be singers, and poets writing songs that few can understand.

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CIRCLE 5 ON PAGE 127

High Fidelity Magazine
solely from the tightness of his group.

Similarly, Richard T. Bear is simply given nothing to say. His gruff and road-weary voice merges the street-wise depths of Tom Waits with the philosophical urgency and abandon of Bob Seger (producer Jack Richardson's credits include Seger's "Night Moves") by way of Kris Kristofferson's Nashville. But the songs do not measure up to the image, despite Bear's insistent theatrics.

Dane Donohue immediately evokes Ned Doheny, another justifiably forgettable exponent of the Southern California Zeitgeist. One might tolerate the cryptic cool of a Warren Zevon or a Randy Newman, or the confessional effusions of a Jackson Browne or a Joni Mitchell. But Donohue's simplistic odes, which clearly aspire toward the Eagles, land with a thud near the Beach Boys' recent tepid offerings. With Jimmy Webb and Carole Bayer Sager around, why bother? Donohue, in fact, unwittingly lampoons the whole genre on Woman: "I'm gonna quit this crazy city/gonna drown myself in pity." The Eagles are safe for another season.

Frank Weber, like most honorable song students, is prone to imitation. Having not yet absorbed all his influences, his low-key jazz/blues stylings and ultraclever wordplay only underline his indebtedness to Michael Franks and Barry Manilow. In subject matter—suburban angst—he most closely resembles Dean Friedman. He never comes close to the universality, to say nothing of the full-blooded melodies, of a Billy Joel. It is the lyrics that propel Weber's tunes, and he can create a hook or two or a touching melodic figure. Though this is a promising beginning, he fails to sustain.

Richard Kerr appears to be one of the legion of successful writers to come out of the backstage closet. The composer of such contemporary standards as Mandy and Looks Like We Made It, he doesn't totally embarrass himself. His collaborations with Will Jennings (Looks Like's lyricist) yield several songs that seem candidates for wide coverage—notably I Know I'll Never Love This Way Again and A Hat Full of Rain. But neither is as strong as its authors' best efforts. That's the problem with songwriters becoming singers—by releasing eight or ten songs at a time, they only dilute their reputations.

Kerr isn't a bad singer, so "Welcome to the Club" makes a wonderful demo. But if he spent all of his time writing, he could become a great songwriter. Maybe that's too much to expect these days.

Forbert is clearly the standout of the bunch, a singer/songwriter by anyone's definition. He evokes the open-ended rush of possibility one used to encounter...
the title song. Whether or not the single is a hit, anyone still curious about the miracle of AM art should take note. It is the sort of anthem to rock & roll and the airwaves that disarms more cynical perceptions. Morrison is singing about himself, about rock in general, about the anxieties that dampen his artistic drive, and even about being in love. When he wails the title phrase, promising he'll never let us down, those impossibly grand parallel themes converge without impeding the momentum of the playing.

Here, as on much of his work, some of Morrison's best moments transcend the lyric sheet. On Checkin' It Out, for instance, he transforms what might have sounded like a Scientology jingle into a playful juxtaposition of possibilities: At once sexy, earnest, and probing, he leads us into a murmured "meditation" that stumbles into the here and now with a stunning sax chorus (over-dubbed by Morrison, who assumes his most active instrumental role in years).

There are other highlights (Kingdom Hall, Hungry For Your Love, and the epic Take It Where You Find It), but even more telling are his more whimsical moments. Venice U.S.A. is little more than a loopy riff that toys with reggae and chants near nonsense phrases, yet Morrison's invention as a singer, and the winsome, rich humor of the arrangement make the song utterly engaging. s.s.

Linda Ronstadt: Living in the U.S.A. Peter Asher, producer. Asylum 6E 155, $7.98. Tape: ** TC5 155, • ET8 155, $7.98.

Linda Ronstadt's evolution as a sophisticated pop stylist has proceeded at the sort of pace, and, more recently, with the kind of high-gloss aesthetic, that rankles rock critics. Instead of bold shifts in style, she has always approached any revisions slowly and with great care. While that yields moments where her formidable technical powers overshadow the material at hand, it also yields some of her best performances.

Like its predecessor, "Simple Dreams." "Living in the U.S.A." adheres to the unadorned ensemble approach gradually arrived at over the course of Ronstadt's previous collaborations with producer Peter Asher. The current band is the same one unveiled on that last album, and the partnership sounds further seasoned, distinguished from Ronstadt's earlier bands by the spectrum covered between Waddy Wachtel's razor-sharp electric guitar and Don Grolnick's more rhapsodic, jazz-tinged piano. This group seldom turns in the sort of back-lit, high relief instrumental effects that Andrew Gold's did on Ronstadt's mid-'70s LPs; instead, the approach is subtle, never overpowering the singer.

More central to the LP's character is Ronstadt's continued development as a singer. Whether or not you find her imposed attack thrilling or merely hyperbolic, there is little doubt that she has gained further control over her instrument, displaying greater depth as well as more sheer, visceral power. In particular, her ease with flat-out rock & roll phrasing shows she is no longer afraid to step beyond the conventional prettiness of her full-throated ballad style. She roughs things up more convincingly now, spitting out lyrics or biting them off in taut syncopations. That flexibility also leads to a subtler victory on what might have been one of the set's more obvious choices, Eric Kaz's Blowing Away: Instead of the plaintive romanticism we might have expected, Ronstadt sings the title chorus without vibrato, accentuating the song's ennu.

While she again draws from familiar Los Angeles peers (J. D. Souther, Little Feat, Warren Zevon) and rock & roll masters (Elvis Presley and Chuck Berry), there are also some offbeat wrinkles. On the Hammerstein/Romberg chestnut, When I Grow Too Old to Dream, her reading is beautifully restrained, shaded by Mike Mainieri's spare vibes setting. Better still is Ooh Baby Baby, whose classic Smokey Robinson performance no doubt challenged Ronstadt to provide her most persuasive soul styling yet.

More typical and less compelling are her covers of old Chuck Berry (Back in the U.S.A.) and Doris Troy (Just One Look). But even the material by her west coast pals gets more imaginative treatment than it has in the past, especially the faithful version of Zevon's Mohammed's Radio, and the ambitiously impressionistic Little Feat rocker, All That You Dream.

Richard and Linda Thompson: At First Light. Richard Thompson & John Wood, producers. Chrysalis CHR 1177,
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The Brecker Brothers: Heavy Metal

Bop. Randy & Michael Brecker, producers. Arista A B 4185. $7.98. Tape: • A TC
4185. • A T84185. $7.98.

Most of the currently available "crossover," "fusion," and "jazz/rock" recordings leave a lot to be desired. For every Return to Forever release there are two or three more from frustrated rock & rollers who have learned how to stretch themselves out over endless one-chord rhythm vamps. Fortunately, there are also recordings from performers like the Brecker Brothers.

Both are gifted jazz musicians, and both have been heavily featured as improvisatory sidemen within many diverse contexts. Of the two, tenor saxophonist Michael is the real find. Randy, a whiz trumpeter with lineal antecedents in the Donald Byrd-Lee Morgan past, is a bright and bouncy improver, but he needs the overlay of electronics that characterizes most of the Brothers' LPs to make his playing sound more than workmanlike. Conversely, Michael's sax is too often buried by the octave-dividers and ring modulators that they seem to think are necessary to keep them in the fusion mainstream.

A further price they pay is evident on Continued on page 170

The Thompsons

folk elements.

Production is characteristically clean, spacious, and uncontrived, thanks to co-producer John Wood who has engineered Thompson's work as well as Fairport's. Whether or not this album breaks the vicious cycle of critical praise and public indifference, "At First Light" suggests once again that Thompson will outline his tender competition.

s.s.

JAZZ

Richard Thompson is one of the finest songwriters to emerge from Britain over the past decade, but practically no one is aware of him, let alone his songs. This is especially ironic in light of his past role as lead guitarist and cofounder of Fairport Convention. Rather than pursue commercial exposure, he has chosen a lonelier path, developing a deeply personal style that both refines and expands upon Fairport's synthesis of folk traditions with rock dynamics. Although Thompson has intermittently displayed the bracing electric guitar style that led the late Sandy Denny to introduce him as "possessor of the magic touch," most of his instrumental work since the early '70s has been restrained and ornamental, deferring in mood to his darkly pessimistic ballads.

"At First Light" is his fifth studio album since leaving Fairport, the fourth recorded with wife Linda sharing vocals and liner credit. While the writing retains the thematic gravity and melodic grace of his previous works, Thompson the guitarist and arranger is restored to some of his earlier vivacity. This is at least in part inspired by a larger cast of supporting musicians, some drawn from conventional rock sources, some from his usual English folk/rock axis. In particular, bassist Willie Weeks and drummer Andy Newmark inject an element of syncopated r&b that breaks up the sturdily even meters of much of Thompson's work. Yet never does this new tenor smack of commercialism. Don't Let a Thief Steal into Your Heart kicks off with a strutting, sprung bass line and Thompson's deft rhythm work, yet instead of horn choruses or cooing vocal phrases, the backing is colored with concertina and fiddle. On Thompson's Layla (not the Clapton/Dominoes classic), the balance between driving rhythm and freewheeling guitar and concertina sounds like a tryst between the Band and the Chieftains.

As before, the record's most stunning moments come on stutter songs. Pantane personifies the graceful dance of the title in an icy murderess who kills "for the pleasure of the moment"; through Linda's dispassionately beautiful voice and Richard's subdued dulcimer and guitar, the song taps the sort of clear-eyed horror usually associated with Brecht and Weill. Other highlights include a more conventional but no less lovely romantic ballad, Sweet Surrender, and a rolling anthem of rootlessness, Restless Highway, which serves as a primer to Thompson's skill at juggling electric instruments with lush acoustic

$7.98. Tape: • CCH 1177, • 8CH 1177.

JAZZ

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4185. • A T84185. $7.98.

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Both are gifted jazz musicians, and both have been heavily featured as improvisatory sidemen within many diverse contexts. Of the two, tenor saxophonist Michael is the real find. Randy, a whiz trumpeter with lineal antecedents in the Donald Byrd-Lee Morgan past, is a bright and bouncy improver, but he needs the overlay of electronics that characterizes most of the Brothers' LPs to make his playing sound more than workmanlike. Conversely, Michael's sax is too often buried by the octave-dividers and ring modulators that they seem to think are necessary to keep them in the fusion mainstream.

A further price they pay is evident on Continued on page 170

The Thompsons

folk elements.

Production is characteristically clean, spacious, and uncontrived, thanks to co-producer John Wood who has engineered Thompson's work as well as Fairport's. Whether or not this album breaks the vicious cycle of critical praise and public indifference, "At First Light" suggests once again that Thompson will outline his tender competition.

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4185. • A T84185. $7.98.

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Three contemporary balladeers offer their own songs culled from past album releases. Stephen Bishop’s collection is occasionally derailed by his arranger’s penchant for keyboard acrobatics. If played as noted, these tuneful ditties suddenly stop swinging when one is confronted with an uncomfortable stretch of a tenth or unnecessary shift of fingering. Still, the material is worthy of your practicing efforts.

“Menagerie” features some stylistic experimentation by an artist who enjoyed success some years ago and is trying to find his way back onto the charts. Bill Withers is quite resourceful at delineating the universal love experience (with several collaborators) and any of these happy, well-transcribed songs could be personally meaningful to you. On the other hand, Dan Hill opens up his life in what amounts to a musical est scission. The outpouring is heartfelt and highly literate, but perhaps, as he himself suggests in Sometimes When We Touch, there is such a thing as too much honesty.

Eric Clapton: Deluxe. WBP, 41 songs, $7.95.

This folio includes many of the artist’s premier recorded performances. The crisp piano-vocals are noted (mostly) in accompaniment form, and the publisher also has given us eighteen lead-guitar arrangements in a special section.

Clapton’s formidable talents need no enhancement through gimmicks, but in addition to several pages of nostalgic photos of him with his various past groups (Derek and the Dominos, Cream, etc.), I must call your attention to the two-page “History of Eric Clapton.” It’s a delicious and informative family tree illustrated and researched by one Pete Frame. A sure winner.

Firefall: Luna Sea. WBP, 20 songs, $6.95.

The well-constructed piano-vocals here seem to reflect the exact intent of this classic rock band. Since chief writer Rick Roberts has published some of his material through Stephen Stills’s music company, it is probably no accident that the group bears a passing resemblance to CSN&Y. But there’s nothing wrong with that: this is indeed a pleasant and refreshing compilation.

Grease: Original Soundtrack—Songs from the Motion Picture. WBP, 23 songs, $8.95.

Glancing through the many photos in this folio, I somehow get the impression that John Travolta is older than Frankie Avalon. Perhaps it is just an optical illusion.

The likableness of Warren Casey’s and Jim Jacobs’ show tunes is no illusion. Unfortunately, they are only part of the story. By way of example, the overexploited typical ’60s rock material includes (oh, horrors) a 6/8 version of Blue Moon. And the easy-play piano-vocal score suggests that the publisher aims at a market with a median age of eight.

Meat Loaf: Bat out of Hell, E. B. Marks/ Belwin Mills, 7 songs, $6.95.

A gentleman choosing to call himself Meat Loaf (frequently mistaken for a heluva nice cat—see Cat by B. Kliban) has recorded seven tedious roundups composed by alter ego Jim Steinman. The two-line piano-vocals are busy, arranger Frank Metis strafes us with incessant eighth notes; and it’s all fast and furious.


Messrs. Yancy and Jackson, topflight songwriters and producers, have shaped the recording career of Natalie Cole with such musical syllogisms as Inseparable and I’ve Got Love on My Mind two of the soul/disco hits included in this volume. Since we can’t all sing like Ms. Cole, for maximum enjoyment these noted melodies should be seasoned with whatever improvisatory qualities the individual can bring to his or her performance.

Warner Bros. has two new easy guitar folios for those who have palpitation of the plectrum: Easy Guitar Revised—Eagles Complete (WBP, 46 songs, $6.95) and Easy Guitar New Big 76 (WBP, 76 songs, $5.95). Basically, they are collections of leadsheets—melody lines and lyrics with chord frames and strummed beats indicated. Speaking of “New Big 76,” Warner’s routine monthly additions to the Top-40 folio pile bear careful examination in their respective tables of contents. Five of the songs in Night Fever Plus 12 Hot Hits (WBP, 13 songs $3.95) also appear in Staying Alive Plus 24 Super Songs (WBP, 25 songs, $4.95). Sometimes When We Touch and Other Love Songs (WBP, 31 songs, $5.95) contains selections from both of the other folios, as well as five Beatles songs that are not even vaguely contemporary. Purchase what you will, but know what you’re buying.

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Continued from page 166

the first track of “Heavy Metal Be-Bop.” For reasons probably apparent only to the a&r department of Arista, the Breckers insist upon burying so much of what they have to say under meaningless electronics. It is not, after all, that they have found a new vocabulary to use with the new technology: most of what they play is firmly grounded in traditional jazz procedures. In Michael’s case, covering up his fascinating interpretations of those procedures with diversionary textures makes no more sense than, say, orchestrating a Bach violin partita for synthesizer.

D.H.

This playback head is just 4 weeks old. And it sounds like it’s 80.

CIRCLE 36 ON PAGE 127


If you remember the Stéphane Grappelli of the Quintet of the Hot Club of France, you will be disappointed in this album. The varied and often lively Grappelli of recent live appearances isn’t much in evidence either. For this on occasion the violinist is swathed in Claus Ogerman’s strings. By his own account in Mort Golde’s notes, it is “one of the happiest events” of his career. Of course, Charlie Parker and any number of other jazz musicians have also relished the idea of playing against a backdrop of strings. But like lemmings rushing to the sea, they have succeeded only in burying themselves in glop. Though Parker’s string sessions were rescued somewhat by his unquenchable genius, only one performance, Just Friends, managed to rank in the Parker pantheon.

Possibly there is more logic and a greater coloristic potential in surrounding a violinist with additional strings. But the constant droning hum in the background leaves the feeling of moss hanging in a vacuum. The late Joe Venuti might have enjoyed slashing his way through this wall of cagut (“Dragging my canoe behind me,” as W. C. Fields declaimed in a somewhat similar situation). But Grappelli is no Venuti. He is very polite to the material, most of it originals that have the same lifeless qualities as Ogerman’s arrangements.

The core of the accompaniment is split between two groups, one identified as “contemporary,” the other as “jazz.” Even the putative jazz group—Jimmy Rowles, Ron Carter, Grady Tate, Jay Berliner—is totally obscured on two of its four pieces. On Bubbles, Bangles, and Beads and Nightwind they do manage to fight off the strings and come to life. To be sure, there are some attractive effects here, such as the rich curtain of cellos through which Grappelli emerges on Angel Eyes. And on Nightwind, which composer Erroll Garner asked him to record shortly before his death, Grappelli warms to a singing melody. As mood music, this is a perfectly acceptable, sleep-inducing disc. But there must be more creative ways to use a talent such as Grappelli’s.

J.S.W.


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this is their first recording. It is a rather strange one in that the regular quartet — Hodes, Franz Jackson on clarinet and soprano/tenor saxophones, Jimmy Johnson on bass, and Hillard Brown on drums — is overshadowed by guests Ernie Carson on cornet and Charlie Bornmann on trumpet.

Hodes is a very modest leader and takes relatively few solos, seemingly content with introductions and some astute accompanying coloration. On balance, this works well because Carson and Bornmann are strong musical personalities. Caron is in particularly good form, full of sharp growing lines and of rasps, punches, mutterings, and shakes that echo the vitality of Wild Bill Davison's work. Bornmann is not as consistent but, at his best, has a big, full tone and a jaunty manner that fills out the framework of a traditional huff-and-puff style.

In the view of the way in which these two take over, one can only wonder how the Jazz Four makes out on its own. Jackson is a subdued soloist, resembling Barney Bigard's mellow, wooden manner in the clarinet's low register. On saxophone he has a rather thick, heavy sound that tends to give the soprano a fuzzy, furry tone. When Hodes chooses to be heard, he is bright and precise, bustling with energy on "Indiana," full of trills and rumbles on Bud's "Holden's Blues," and rolling through "Washington and Lee Swing". But the prime personality of the Jazz Four is drummer Brown, who sings the blues in a style that has some of thelifts, if not the vocal power, of Big Joe Turner. His extended narrative version of "Oh Didn't He Ramble" is an interesting variation on the customary routine renderings.

The material, apparently drawn from the group's regular repertory, manages to vary the standard Dixieland fare both in choice of tunes (Joshua Fit the Battle of Jericho, for instance, a favorite of Sidney Bechet) and stylistic approach (i.e., Didn't He Ramble). It's an interesting collection but scarcely representative of the Art Hodes Jazz Four.

I.N.W.

The Jeff Lorber Fusion: Soft Space. Jeff Lorber & Marion McClain, producers. Inner City IC 1056, $7.98.

The line-up for Jeff Lorber's second recording is promising: guest appearances from Chick Corea and Joe Farrell, and a band that includes ex-Crusader's bassist Lester McFarland, ex-Stan Kenton saxophonist Terry Layne, and leader Lorber (formerly of Oregon) on piano. Alas, the promise is only tentatively fulfilled.

The best moments are clearly those in which the guests come to the fore. Chick Corea is heard to excellent advantage on Minimoog on the free-spirited, apiy ti-tied "The Samba" and on "Proteus." Farrell's soprano saxophone breathes funky life into "Katherine" and his flute warms up the rhythms of "Black Ice."

Once the guests leave, however, Lorber's Fusion reverts to the less attractive qualities of its name: long one-chord solos, vague melodies, and repetitious rhythms. Layne's saxophone work — especially his wounded mouse tenor sound — suffers in comparison to Farrell's bright inventiveness. And Lorber, fast though he may be, is no creative match for the gifted Corea.

I suspect that the appearances of Corea and Farrell may have backfired — throwing off the internal balance and cohesiveness that is probably the Lorber group's most valuable asset. Left to their own devices, they might have made a better recording.

D.H.

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**GRT Presents:**


I've never understood guitarist Joe Pass's great ingroup reputation. Though he's technically magnificent, I've found him—both on record and in concert—to be emotionally, limited in expressive range, and too fond of tail-wags-dog cadenzas.

"Tudo Bem!" therefore came as a very pleasant surprise. Framed by the insinuatingly firm parameters of Brazilian rhythm playing, Pass has, by and large, turned up trumps. A good deal of the credit goes to Paulinho da Costa, a Dizzy Gillespie band veteran and one of the small army of Brazilian percussionists that has been altering our musical landscape over the last few years. For "Tudo Bem!" he brought in three other Brazilians and American pianist Don Grusin, who has been playing with him long enough to know the ropes. The result is that Pass shines, though it is far from being a one-man show.

Generally the music here is the American-Brazilian blend first explored by Charlie Byrd back in 1962. Pass's single-string electric playing doesn't suit this idiom as well as the acoustic work of Byrd or Laurindo Almeida, but his light, melodic jazz style—though not impassioned—is flowing enough to suit the overall mood. Though that mood is more important than individual tracks on these kinds of sessions, the album's cuts are fairly varied. "Wave" starts with some attractive dancing-on-the-water interchanges between Pass and Grusin and moves into some serious piano-guitar dialogue. "Que Que Ha?" accomplishes much the same thing over a rather more funk-oriented rhythm that criticizes Pass to forget himself and start bending notes on a couple of choruses. These two tracks and "Corcovado" are all midtempo to uptempo, and they all work. At the other end of the scale is Pass's ballad solo. If *You Went Away*, a more familiar exercise in rather sterile guitarmandship. In between lie several rather limp pieces that hover where jazz and cocktail-lounge piano merge; here Pass is as unimpassioned as a barman's anecdote.

So it's a split verdict. It's a pleasure to hear Pass forget that he's a virtuoso and play, and the album as a whole is an agreeable example of Pablo's usual elegant easy-listening jazz. But Da Costa's first album, "Agora," was a lot more exhilarating than any amount of elegant easy listening. It showed a real urge to experiment as well as a width and depth of percussion talent that is not obvious here.

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Never Underestimate the Music Biz Department: Here we have the first Boston clone. Didn't take them long, did it? Axis is somewhat longer on melody, shorter on guitar solos—which is to their credit—and just as banal on lyrics, which isn't.


A South African with an odd, wildly elastic coo of a voice, Bird melds his native folksongs with the rhythms of pop music. The result is that the chants become hooks, and his voice takes off. Bird is also capable of a Dylanly rage and howling-at-the-wind frustration, as Nothing but Time and How Much More Do You Want to Be Revealed.


Bishop's ambitions multiply like flies on this second album, and they all hover around a Manilow-ish pop: grandly orchestrated songs of missed romance, told solely from the point of view of the shattered narrator. This can tend toward self-indulgence, but Bishop's musical inventiveness and pep carry a lot of the moaning into inviting dreaminess.


Carmen's version of his own Hey Deanie is much feebler than Shaun Cassidy's taut AM hit single, and for the rest Carmen settles into his familiar post-Raspberries career pattern: an immersion into the banally poignant, the grandly solipsistic, and the overly melodramatic.


This is at once Chicago's most hard-rocking and their most middle-of-the-road album; sometimes the contrast occurs within the same song. This leaves the band's huge audience plenty to choose from, and a couple of the songs here will sound great on the radio. But more than ever, the monolithic personas of Chicago prevents any passion or other emotion from leaking through.


A real find and a nice surprise: A stuffy artsy-rock band takes sarcastic stock of itself, and finds that it still has a lot of good music left in it. This chipper, witty album includes a jaunty horror movie theme (Spooky Boogie), an acknowledgment of the band's fans (Thank You), and a sketch of alcoholism (Little Brown Bag) that stings. Not a whiff of the Giant's former pretensions, and every song but two, the penultimate numbers, is catchy. It's the kind of stuff you wish radio was still adventurous enough to put on the air.


Molly Hatchet is six guys who emulate loud, simple hard rock in general and Lynyrd Skynyrd in particular. The fact that this genre has been worn thin makes the group's solid, stirring debut even more impressive. Nothing too original here (sample song title: Cheatin' Woman), but the riffs are clearly played, and no apologies are made for the humorous macho that pervades it all.


The Ramones grind some pop, some ballads, and some sweet whimsy into their hard-rock hash, and "Road to Ruin" is their most sustained rumble yet. The lyrics, though spat and quavered by Joey with his usual intensity, are delicately detailed and witty. And even if the nihilism is tempered by melancholy, all the absurd rage is intact. They're still punk champs.


Zappa's fulfills his final obligation to his former record company by supplying a version of Peter and the Wolf—the sidelong Greggery Peckery—as Charles Ives might have conceived it. It's a pleasant, funny-pretty throwaway. Better yet, it proves that Zappa's ambitions still manage to outweigh his self-indulgence.
By using a simple test you can prove to yourself that Marantz loudspeakers deliver the same brilliant sound separation over the widest possible listening area:

Here’s the test:
Have your Marantz dealer place any pair of Marantz floor standing loudspeakers in a normal listening position. Now, listen as your selection of dynamic music is played through the Marantz loudspeakers. Notice the three dimensional quality of the sound. Now close your eyes and have two people slowly turn the Marantz loudspeakers until they’re actually facing each other.

Did the sound change?

In almost every case we’ve found the listener cannot hear a change in the sound... because there isn’t any! Even with the loudspeakers facing each other. Incredible!

But if you try the same test with most conventional loudspeakers you’ll notice a striking difference. The sound literally falls apart. You’ll hear a loss of overtones—sparkle and brilliance—all the qualities that make music open and spacious disappear.

WHY MARANTZ PASSED THE TEST WHILE OTHERS FAIL.

In a nutshell: Constant Radiated Power (CRP)—180 degrees dispersion regardless of frequency. To achieve CRP we consider both the frequency response and dispersion characteristics of each individual transducer in the system; woofer, midrange and tweeter. The result is a unique design approach incorporating three important performance parameters:

1. We know that dispersion is determined by the diameter of the radiating surface—the speaker cone—and the frequency being reproduced. So we pick the precise frequency at which each individual driver radiates 180 degrees and use this as the crossover point.

But many manufacturers often crossover at a frequency where, for example, the woofer’s dispersion has already started to beam. Why? They may be trying to save money by using cheaper transducers and crossover networks. Or, perhaps they consider CRP to be unimportant. But you won’t!

2. Our transducers are positioned on the baffle to ensure the best possible dispersion.

Other manufacturers may position their driver for eye-appeal, but that’s not good enough for Marantz.

3. To control transition between our drivers, we use the most sophisticated, best thought-out crossover networks ever developed.

As you can see from the illustration below (Fig. A), wherever you are in the room you hear the same ideal stereo separation and 180 degrees dispersion pattern. Notice how the other speaker

“beams” certain frequencies in a narrow corridor (Fig. B). Unless you sit directly in front of those speakers, you lose part of the music.

TRANSUDERS YOU’D EXPECT FROM A WINNER.

Wide sound dispersion alone doesn’t guarantee sonic accuracy. You also need transducers that exhibit low distortion and low stored energy.

Stored energy is the continued vibration of a loudspeaker’s radiating element after the driving force has stopped. It can exist in any loudspeaker; woofer, midrange or tweeter, and is heard as a sneaking or running together of the individual instruments.

To assure Low Stored Energy, Marantz uses extremely rigid cones and domes tightly coupled to the voice coil to create a homogeneous rigid structure. Accurate control of this structure is then assured by an extremely powerful magnetic motor assembly. The result is that Marantz transducers move as a unit in a smooth, piston-like motion without the slightest hint of cone break-up or flexing—even under the most rapid acceleration and deceleration! You hear precise, sharp instrument definition—the truest musical sound possible—wherever you are in the room!

Your Marantz dealer has the full line of Marantz speaker systems. If you truly want the best—and are willing to spend a little more to get it—then go for it. Go for Marantz.

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The Marantz speaker disperses all the frequencies 180 degrees.

Conventional speakers tend to narrow certain frequencies.

In actual test, speakers should be placed the same distance apart as you are away from them.
Power-hungry speakers have finally met their match.

If you’re enthusiastic about today’s less efficient, super-accurate speaker systems, you know you need a very efficient, super-power receiver to drive them.

And if your ears are good enough, you know the value of lots of power to handle critical musical passages with any speaker system.

That’s why we created the new KR-8010. With 125 watts per channel, minimum RMS both channels driven at 8 ohms, from 20 to 20,000 Hz with no more than 0.03% total harmonic distortion, you’ve got all the power you really need.

But more important, the KR-8010 gives you an extremely clean, low-distortion signal at the same time.

For example, the signal-to-noise ratio through the phono input is the best you’ll find on any receiver (90 dB). Its overall frequency response is matched precisely to the RIAA curve ±0.2 dB. And the tuner delivers sensitivity and selectivity that you’ll really appreciate in signal-crowded cities.

To shape that signal into music, the KR-8010 offers a full range of front-panel controls usually found only in esoteric separates and recording studios. Like tape dubbing while listening to another source. And dual FM muting levels. MiC input and fade control. Bass, treble and midrange tone controls. And more.

The point is simply this: At $675.00* the KR-8010 is made for the listener who demands as much from his receiver as he does from his speakers.

Next time you’re at your Kenwood dealer listen to your favorite speaker with the KR-8010.

We think that your ears will finally meet their match.

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