

Stereo Review®

14276

APRIL 1976 • ONE DOLLAR

*Joni Mitchell
& the
Preservation of
Innocence*





A COMPARISON THAT'S NO COMPARISON.

	PIONEER SX-1250	MARANTZ 2325	KENWOOD KR-9400	SANSUI 9090
POWER, MIN. RMS. 20 TO 20,000 HZ	160W+160W	125W+125W	120W+120W	110W+110W
TOTAL HARMONIC DISTORTION	0.1%	0.15%	0.1%	0.2%
PHONO OVER- LOAD LEVEL	500 mV	100 mV	210 mV	200 mV
INPUT: PHONO/AUX/MIC	2/1/2	1/1/no	2/1/mixing	1/1/mixing
TAPE MON. DUPL.	2/yes	2/yes	2/yes	2/yes
TONE	Twin Tone	Bass-Mid- Treble	Bass-Mid- Treble	Bass-Mid- Treble
TONE DEFEAT	Yes	Yes	Yes	Yes
SPEAKERS	A.B.C	A.B	A.B.C	A.B.C
FM SENSITIVITY (IHF '58)	1.5 μ V	1.8 μ V	1.7 μ V	1.7 μ V
SELECTIVITY	90 dB	80 dB	80 dB	85 dB
CAPTURE RATIO	1.0 dB	1.25 dB	1.3 dB	1.5 dB

One look at the new Pioneer SX-1250, and even the most partisan engineers at Marantz, Kenwood, Sansui or any other receiver company will have to face the facts.

There isn't another stereo receiver in the world today that comes close to it. And there isn't likely to be one for some time to come.

In effect, these makers of high-performance receivers have already conceded the superiority of the SX-1250. Just by publishing the specifications of their own top models.

As the chart shows, when our best is compared with their best there's no comparison.

160 WATTS PER CHANNEL: AT LEAST 28% MORE POWERFUL THAN THE REST.

In accordance with Federal Trade Commission regulations, the power output of the SX-1250 is rated at 160 watts per channel minimum RMS at 8 ohms from 20 to 20,000 Hz, with no more than 0.1% total harmonic distortion.

That's 35 to 50 watts better than the cream of the competition. Which isn't just something to impress your friends with. Unlike the usual 5-watt and 10-watt "improvements," a difference of 35 watts or more is clearly audible.

And, for critical listening, no amount of power is too much. You need all you can buy.

To maintain this huge power output, the SX-1250 has a power supply section unlike any other receiver's.

A large toroidal-core transformer with split windings and four giant 22,000-microfarad electrolytic capacitors supply the left and right channels independently. That means each channel can deliver maximum undistorted power at the bass frequencies. Without robbing the other channel.

When you switch on the SX-1250, this power supply can generate an inrush current of as much as 200 amperes. Unlike other high-power receivers, the SX-1250 is equipped with a power relay controlled by a sophisticated protection circuit, so that its transistors and your speakers are fully guarded from this onslaught.

PREAMP SECTION CAN'T BE OVERLOADED.

Perhaps the most remarkable feature of the preamplifier circuit in the SX-1250 is the unheard-of phono overload level of half a volt (500 mV).

That means there's no magnetic cartridge in the world that can drive the preamp to the point where it sounds strained or hard. And that's the downfall of more than a few expensive units.

The equalization for the RIAA recording curve is accurate within ± 0.2 dB, a figure unsurpassed by the costliest separate preamplifiers.

THE CLEANEST FM RECEPTION THERE IS.

Turn the tuning knob of the SX-1250, and you'll know at once that the AM/FM tuner section is special. The tuning mechanism feels astonishingly smooth, precise and solid.

The FM front end has extremely high sensitivity, but that alone would be no great achievement. Sensitivity means very little unless it's accompanied by highly effective rejection of spurious signals.

The SX-1250 is capable of receiving weak FM stations cleanly because its front end meets both requirements without the slightest compromise. Thanks, among other things, to three dual-gate MOSFET's and a five-gang variable capacitor.

On FM stereo, the multiplex design usually has the greatest effect on sound quality. The SX-1250 achieves



Twin tone-control system with step-type settings, permitting 3025 possible combinations.

its tremendous channel separation (50 dB at 1000 Hz) and extremely low distortion with the latest phase-locked-loop circuitry. Not the standard IC chip.

Overall FM distortion, mono or stereo, doesn't exceed 0.3% at any frequency below 6000 Hz. Other receiver makers don't even like to talk about that.

AND TWO MORE RECEIVERS NOT FAR BEHIND.

Just because the Pioneer SX-1250 is in a class by itself, it would be normal to assume that in the class just below it the pecking order remains the same.

Not so.

Simultaneously with the SX-1250, we're introducing the SX-1050 and the SX-950. They're rated at 120 and 85 watts, respectively, per channel (under the same conditions as the SX-1250) and their design is very similar.

In the case of the SX-1050, you have to take off the cover to distinguish it from its bigger brother.

So you have to come to Pioneer not only for the world's best.

You also have to come to us for the next best.

U.S. Pioneer Electronics Corp., 75 Oxford Drive, Moonachie, New Jersey 07074



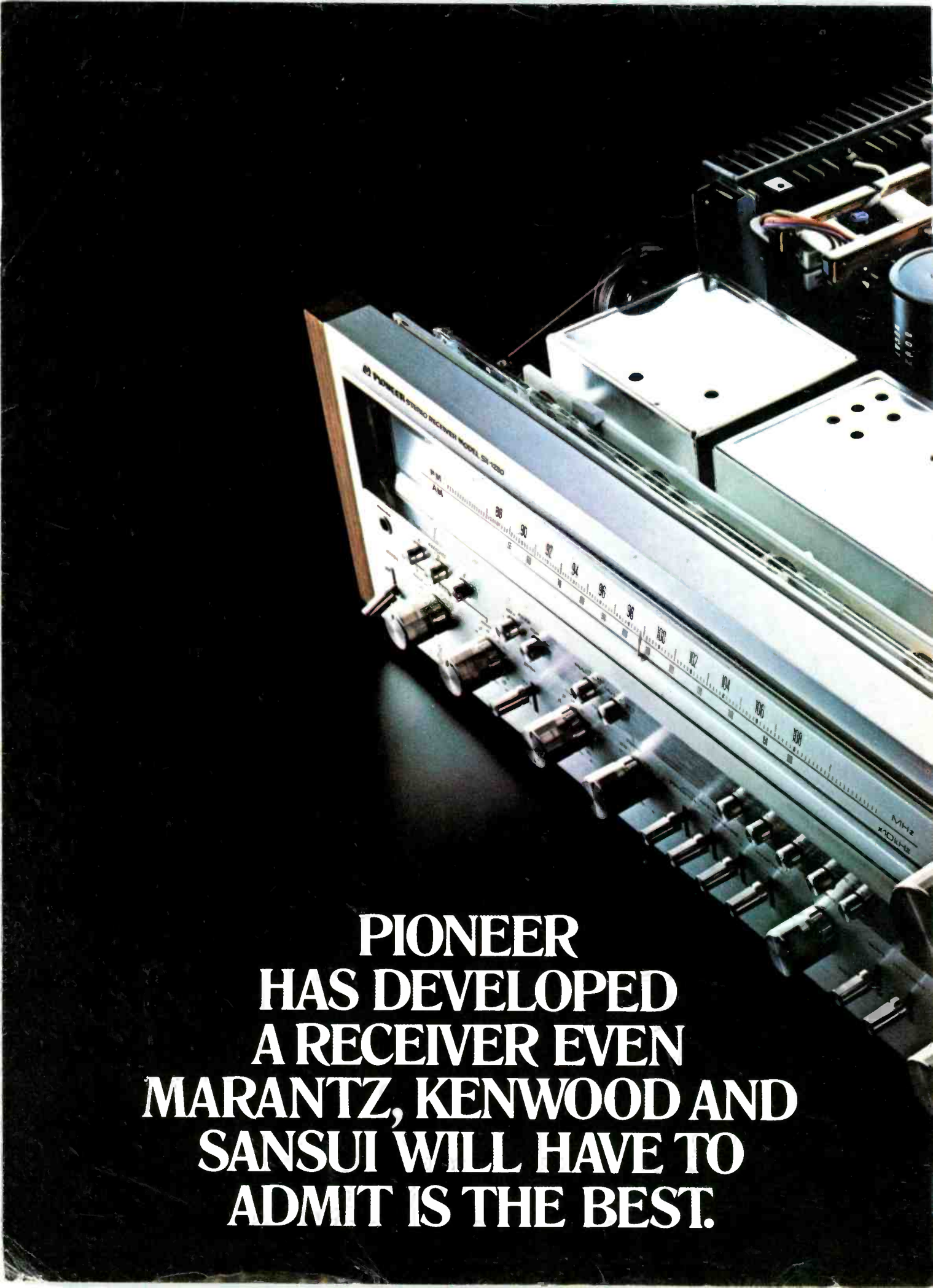
Click-stop volume control calibrated in decibels, with left/right tracking within 0.5 dB.



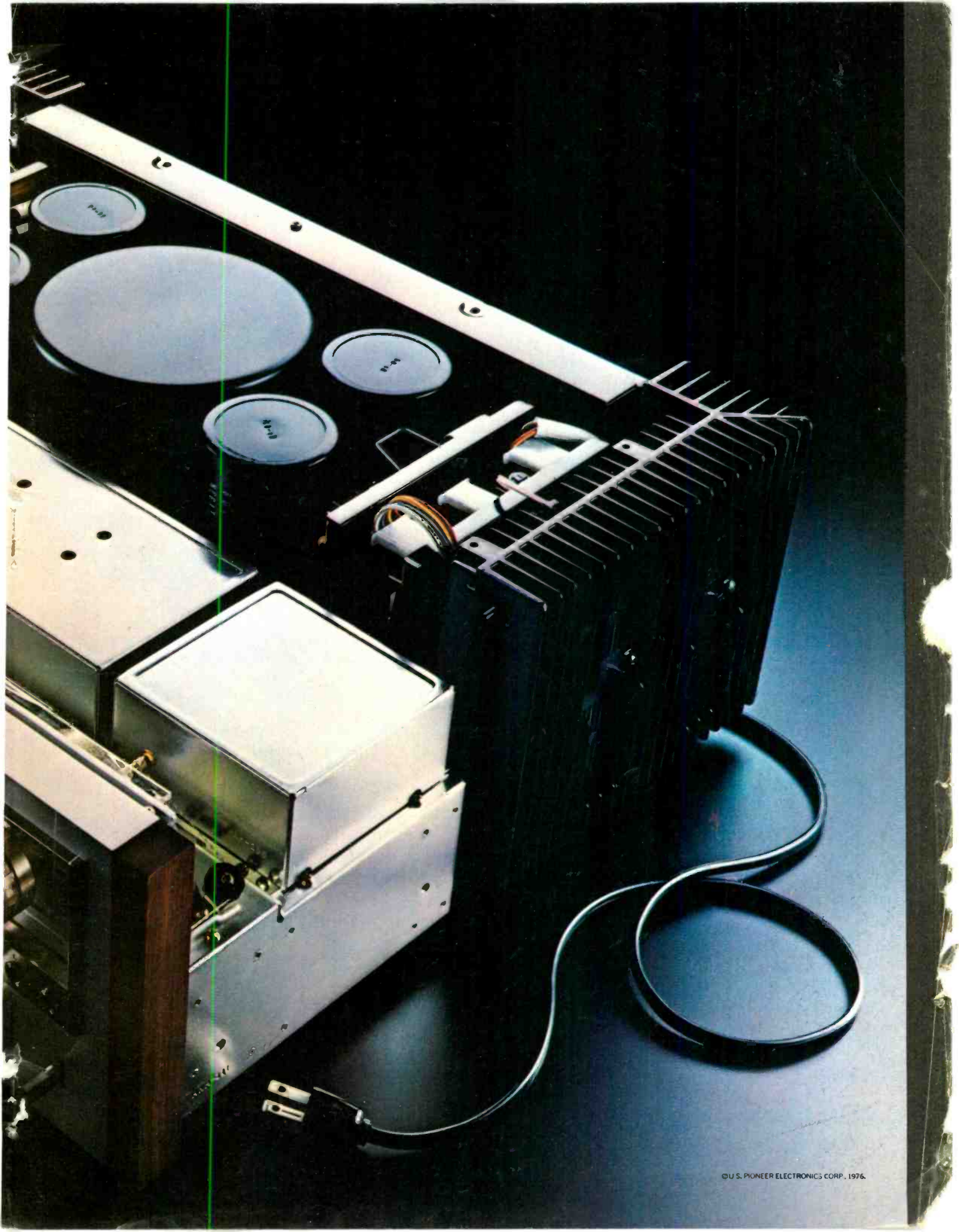
PIONEER®

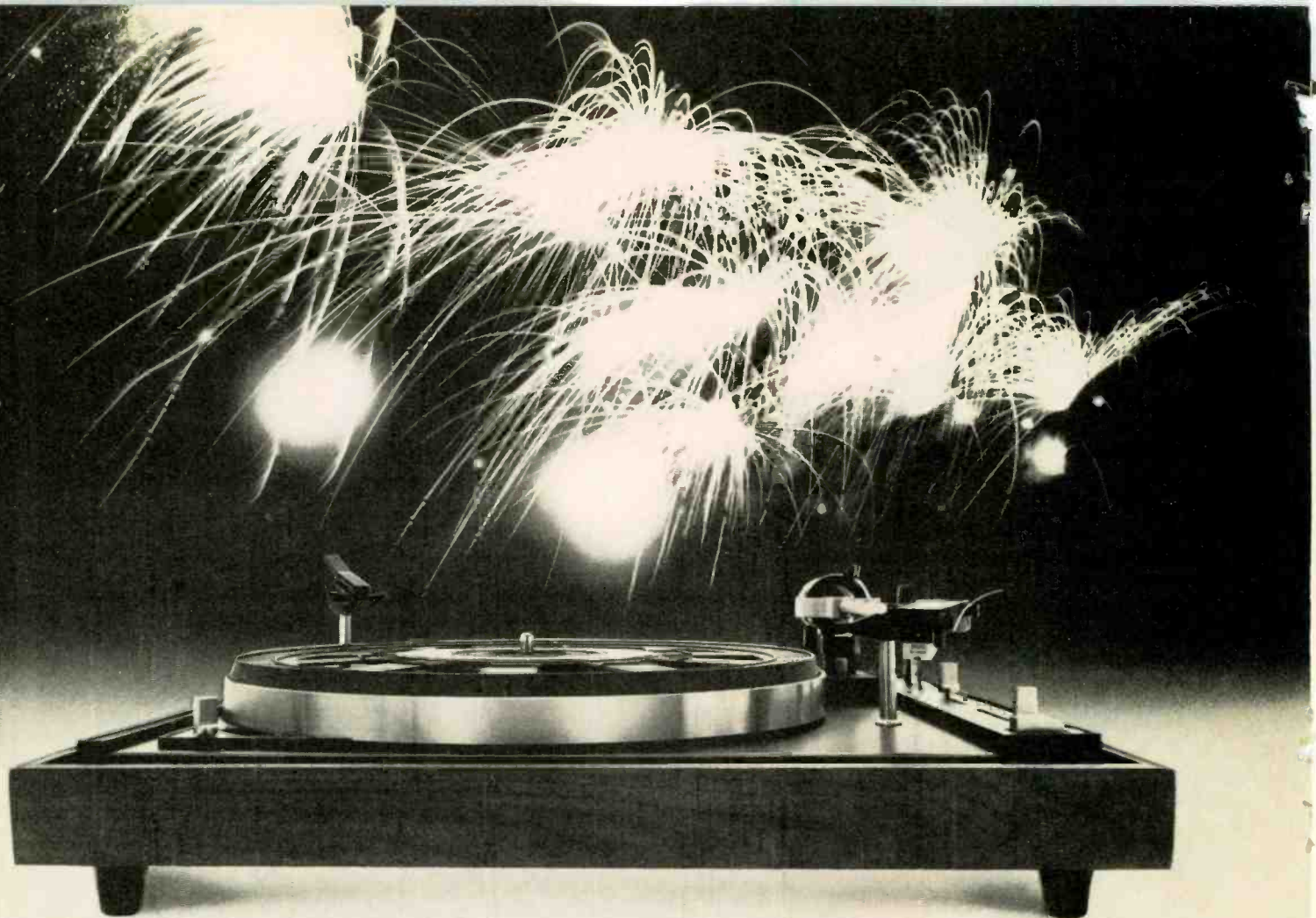
Anyone can
hear the difference.

CIRCLE NO. 1 ON READER SERVICE CARD



**PIONEER
HAS DEVELOPED
A RECEIVER EVEN
MARANTZ, KENWOOD AND
SANSUI WILL HAVE TO
ADMIT IS THE BEST.**





The perfect Bicentennial souvenir.

A B·I·C (bee-eye-cee) Multiple Play Manual Turntable is one of the finest turntables you can buy at any price.

It also happens to be the only multiple play turntable developed and built entirely in the USA, and we think it has a lot to say about some particularly American qualities we're celebrating in this bicentennial year.

It's innovative. When it first appeared it did things no other turntable could do. Today it's still miles ahead of the competition from abroad.

It's tough and honest. There are no frills for the sake of frills. Just a rugged instrument that does what it's supposed to do...superbly.

Technologically it's a masterpiece, a true combination of design sophistication, production wizardry, and quality control.

And in the best American tradition it's priced so that anyone seriously interested in good music can afford one.

There are three models: the 940 – about \$110, the 960 – about \$160, and the 980 – about \$200. See them at your audio dealer's. Or write for information to B·I·C Turntables, Westbury, N.Y. 11590.

BRITISH INDUSTRIES CO., A DIVISION OF AVNET INC. © 1976CIRCLE NO. 8 ON READER SERVICE CARD

FORMERLY HI FI/STEREO REVIEW

Stereo Review®

APRIL 1976 • VOLUME 36 • NUMBER 4

The Equipment

NEW PRODUCTS	
<i>A roundup of the latest in high-fidelity equipment</i>	16
AUDIO QUESTIONS AND ANSWERS	
<i>Advice on readers' technical problems</i>	LARRY KLEIN 22
AUDIO BASICS	
<i>Glossary of Technical Terms—26</i>	RALPH HODGES 28
TAPE HORIZONS	
<i>Recorder Overhaul</i>	CRAIG STARK 30
EQUIPMENT TEST REPORTS	
<i>Hirsch-Houck Laboratory test results on the Garrard 990B record player, Electro-Voice Interface: B speaker system, Sonab C500 cassette deck, and Phase Linear 1000 autocorrelator noise-reduction system</i>	JULIAN D. HIRSCH 35
HOT PLATTERS	
<i>A selection of discs to bring out the best in your equipment</i>	RALPH HODGES 58

The Music

JONI MITCHELL: INNOCENCE ON A SPREE	
<i>It cannot be very easy to be the kind of artist Joni Mitchell is</i>	NOEL COPPAGE 64
STEREO REVIEW THROWS A PARTY	
<i>Celebrating 1975's Record of the Year Awards</i>	68
PORGY & BESS	
<i>A reminiscence of a real time, a real place, and real people</i>	MARTHA BENNETT STILES 70
PORGY & BESS: A NEW LONDON RECORDING	
<i>"A fine, moving, epic-dramatic work on a large and powerful scale"</i>	ERIC SALZMAN 74
DYLAN'S "DESIRE": NOT EXACTLY A SECOND COMING	
<i>"Storytelling seems to be Dylan's strongest point these days"</i>	LINDA FREDERICK 88
PATTI SMITH'S "HORSES"	
<i>"Sounds less like the Rolling Stones than a poetry reading at the 'Y'"</i>	PAUL NELSON 96
LOUIS MOREAU SUPERSTAR	
<i>Heralding a strong new entry in the pianistic Camptown Races</i>	ROBERT OFFERGELD 119

The Reviews

BEST RECORDINGS OF THE MONTH	77
POPULAR DISCS AND TAPES	82
CLASSICAL DISCS AND TAPES	110

The Regulars

EDITORIALLY SPEAKING	WILLIAM ANDERSON 4
LETTERS TO THE EDITOR	6
TECHNICAL TALK	JULIAN D. HIRSCH 34
THE SIMELS REPORT	STEVE SIMELS 46
THE OPERA FILE	WILLIAM LIVINGSTONE 48
GOING ON RECORD	JAMES GOODFRIEND 52
THE BASIC REPERTOIRE	MARTIN BOOKSPAN 57
CHOOSING SIDES	IRVING KOLODIN 108
ADVERTISERS' INDEX	122

COVER: Illustration by David Chestnutt

COPYRIGHT © 1976 BY ZIFF-DAVIS PUBLISHING COMPANY. All rights reserved. Stereo Review, April 1976, Volume 36, Number 4. Published monthly by Ziff-Davis Publishing Company; Editorial and Executive Offices at One Park Avenue, New York, N.Y. 10016; Telephone: 212 725-3500. Hershel B. Sarbin, President; Furman Hebb, Executive Vice President; Vincent Perry, Financial Vice President and Treasurer; Charles B. Seton, Secretary. Also the publishers of Boating, Car and Driver, Cycle, Flying, Modern Bride, Popular Electronics, Popular Photography, and Skiing. One-year subscription rate for U.S.: \$7.98; U.S. possessions and Canada, \$8.98; all other countries, \$9.98. Second-class postage paid at New York, N.Y. and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: Forms 3579 and all subscription correspondence should be addressed to Stereo Review, Circulation Department, P.O. Box 2771, Boulder, Colorado 80302. Please allow at least eight weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

Stereo Review

PUBLISHER
EDGAR W. HOPPER

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

EDITORIAL COORDINATOR
LOUISE GOOCH BOUNDAS

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ART DIRECTOR
BORYS PATCHOWSKY

ASSOCIATE TECHNICAL EDITOR
RALPH HODGES

POPULAR MUSIC EDITOR
STEVE SIMELS

ASSISTANT MUSIC EDITOR
VIVIANNE WINTERRY GOODMAN

PRODUCTION EDITOR
PAULETTE WEISS

CONTRIBUTING EDITORS

CHRIS ALBERTSON
MARTIN BOOKSPAN
NOEL COPPAGE
RICHARD FREED
DAVID HALL
ROY HEMMING
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
IRVING KOLODIN
PAUL KRESH
STODDARD LINCOLN
J. MARKS-HIGHWATER
LINCOLN PERRY
PETER REILLY
ERIC SALZMAN
CRAIG STARK
JOEL VANCE
ROBERT WINDELER

LONDON EDITOR
HENRY PLEASANTS

ADVERTISING DIRECTOR
JAMES J. SULLIVAN

ADVERTISING SERVICE MANAGER
LINDA BLUM

ASSOCIATE PUBLISHER
STANLEY NEUFELD

EXECUTIVE ASSISTANT
PEGI MCNEANEY

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 725-3500

Eastern Advertising Manager: Richard J. Halpern
Midwestern Office: The Patis Group
4761 West Touhy Ave., Lincolnwood, Ill. 60466
312-678-1100
Arnold S. Hoffman

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

Japan: James Yagi
Oji Palace Aoyama, 6-25, Minami Aoyama
6-Chome, Minato-ku, Tokyo, Japan
Telephone: 407-1930/6821, 585-3851

Circulation Office
P.O. Box 2771, Boulder, Colorado 80302

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

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY

Hershel B. Sarbin, President
Furman Hebb, Executive Vice President
Vincent Perry, Financial Vice President and Treasurer
Philip T. Heffernan, Senior Vice President, Marketing
Edward D. Muhlfeld, Senior Vice President, Sports Div.
Philip Sine, Senior Vice President
Frank Pomerantz, Vice President, Creative Services
Arthur W. Butzow, Vice President, Production
Lawrence Sporn, Vice President, Circulation
George Morrissey, Vice President
Sydney H. Rogers, Vice President
Sidney Holtz, Vice President
Al Trauma, Vice President
Philip Korsant, Vice President
Charles B. Seton, Secretary
Edgar W. Hopper, Vice President, Electronics Div.

William Ziff, Chairman
W. Bradford Briggs, Vice Chairman

EDITORIALLY SPEAKING

By WILLIAM ANDERSON



THE ENTERTAINMENT OF HISTORY

ONE takes one's pleasure wherever one can find it in these Days of Winding Down, so I was mightily amused by a London *Times* clipping a friend sent me the other week. Seems a reporter was sent into the street to interview a giggle of eight-, nine-, and ten-year-olds on the subject of the Beatles. Ten years ago, just before the release of "Sgt. Pepper's Lonely Hearts Club Band," the quartet of upstart moneymakers was at the peak of its powers and its popularity, and pop-culture pundits, futurists, sociocrats, and other fevered Utopians were calling them the Saviors of Music, the Wave of the Future, the Heirs of Schubert and Shakespeare, the Champions of the Oppressed, the Enemies of Privilege, and even (extravagantly, of course) Man's Last, Best Hope. *You* may remember all that, but the *Times*' ten-year-olds don't. For them, John Lemon, Paul Watchamacallim, George Harris, and Ringo ("the best looking") have fallen into history's dustbin, relics of a time when "people chucked rubbish out the windows and the ladies all wore old-fashioned dresses and they trailed in it." One interviewee observed that his mum takes Beatles records with her to parties ("the Beatles are still popular at things like that"), another that three of the Fab Four died in a plane crash. A third put it, with a child's brutal succinctness, "They're in history, aren't they?" Yes, honey, they are. And how quickly they got there, how rapidly the record is smudged.

The only people who have a good word for history are the historians. Oscar Wilde called it gossip, Henry Ford called it bunk (though he later recanted), and someone else once characterized it as something that never happened written by a man who wasn't there. As the *Times*' little experiment shows, history has already been operating on the Beatles, and evidently the eventual record will contain less truth than hokum. But if history is really too inaccurate to serve as a trustworthy guide to future conduct (granted that we have any inclination at all to so use it), what is the source of its undeniable attraction? The answer, I think, is that it is a splendid form of entertainment, and that it is entertaining for the same reason the other arts are: it furnishes the immense intellectual pleasure of lending form to chaos.

Macmillan Library Services (a division of Macmillan Publishing, 866 Third Avenue, New York 10022) has recently produced a real handful of "oral history" called "Voices of World War II." Twelve cassettes are mounted in a book-style binding, and they offer a mind-boggling collection of speeches, newscasts, reminiscences, and eye-witness accounts covering everything from Churchill's November 1934 "causes of war" speech to the September 1945 surrender of the Japanese in Tokyo Bay. There are also two addenda—a cassette devoted to *The Lessons of Nuremberg* and another to *Media in Wartime*—plus a *Listener's Guide* detailing the contents of each cassette and furnishing maps of the war theaters. All in all, just the kind of virtuous enterprise I usually salute with feeling as I slide it unplayed onto a shelf. Duty bade me at least to sample, however; I did, and I was hooked. Hours later I was still "following the war," pleasurably sorting out and ordering in my mind events and chronologies that had previously been only a hurra's nest of fact, fiction, and impression in the barracks bag of my war memories (Air Force, South Pacific). Though this is *oral* history, I am under no illusion that I now have the last word on what actually happened. As every good reporter knows, omission, inclusion, order, and emphasis can be powerful tools of subjective presentation. But I was intensely interested, vastly entertained, and I prefer this ordered view of the events concerned to the disordered one I had before. The project was executed for book-publisher Macmillan by the Visual Education Corporation, but there is no book and no "visuals" except for that flimsy *Listener's Guide*. What this project needs, and what I hankered for as I listened, is a big, comprehensive picture book illustrating these fabulous goings-on. Not too much to ask, it seems to me, for \$119.

Blueprint for Flat Frequency Response

In the graph below, frequency response was measured using the CBS 100 Test Record, which sweeps from 20-20,000 Hz. The vertical tracking force was set at one gram. Nominal system capacitance was calibrated to be 300 picofarads and the standard 47K ohm resistance was maintained throughout testing. The upper curves represent the frequency response of the right (red) and left (green) channels. The distance between the upper and lower curves represents separation between the channels in decibels. The inset oscilloscope photo exhibits the cartridge's response to a recorded 1000 Hz square wave indicating its resonant and transient response.

Smooth, flat response from 20-20,000 Hz is the most distinct advantage of Empire's new stereo cartridge, the 2000Z.

The extreme accuracy of its reproduction allows you the luxury of fine-tuning your audio system exactly the way you want it. With the 2000Z, you can exaggerate highs, accentuate lows or leave it flat. You can make your own adjustments without being tied to the dips and peaks characteristic of most other cartridges.

For a great many people, this alone is reason for owning the Z. However, we engineered this cartridge to give you more. And it does. Tight channel balance, wide separation, low tracking force and excellent tracking ability combine to give you total performance.

See for yourself in the specifications below, then go to your audio dealer for a demonstration you won't soon forget.

The Empire 2000Z.

Already your system sounds better.

Frequency Response—20 to 20KHz ± 1 db using CBS 100 test record

Recommended Tracking Force— $\frac{3}{4}$ to 1 $\frac{1}{4}$ grams

(specification given using 1 gram VTF)

Separation—20 db 20 Hz to 500 Hz

30 db 500 Hz to 15K Hz

25 db 15K Hz to 20K Hz

I.M. Distortion—(RCA 12-5-105) less than .08% .2KHz to 20KHz @ 3.54 cm/sec

Stylus—0.2 x 0.7 mil diamond

Effective Tip Mass—0.2 mg.

Compliance—lateral 30 X 10⁻⁶ cm/dyne

vertical 30 X 10⁻⁶ cm/dyne

Tracking Ability—0.9 grams for 38 cm per sec @ 1000 Hz

0.8 grams for 30 cm per sec @ 400 Hz

Channel Balance—within $\frac{1}{4}$ db @ 1 kHz

Tracking Angle—20°

Recommended Load—47 K Ohms

Nominal Total System Capacitance required 300 pF

Output—3mv @ 3.5 cm per sec using CBS 100 test record

D.C. Resistance—1100 Ohms

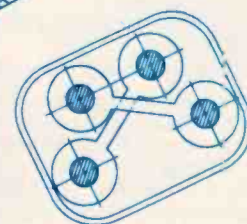
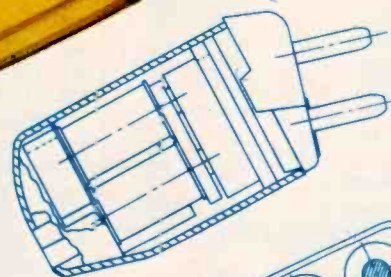
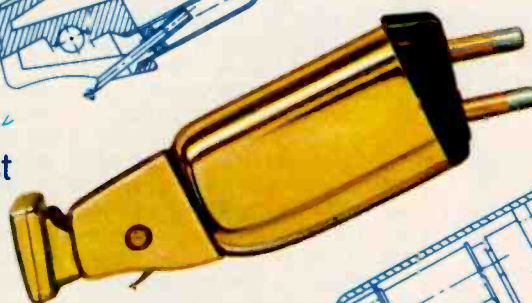
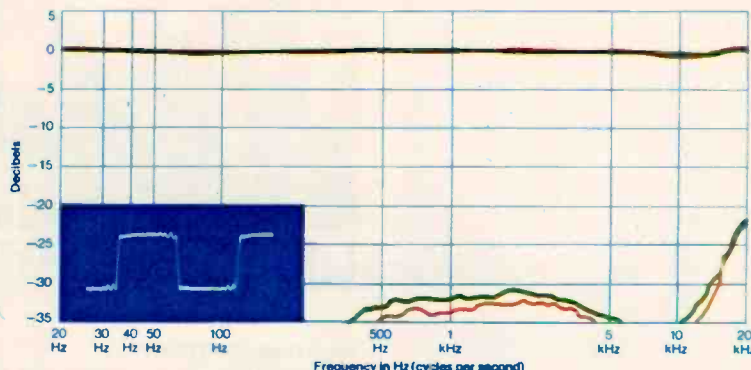
Inductance—675 mH

Number and Type of Poles—16 Laminations in a 4 pole configuration

Number of Coils—4 (1 pair/channel—hum cancelling)

Number of Magnets—3 positioned to eliminate microphonics

Type of Cartridge—Fully shielded, moving iron



THE SILENCER

Your ears are burning with amplified noise. Even though your system is delivering sound accurately, it's also doing an efficient job of pumping out noise . . . accurately. Ideally, music should be recreated against a dead silent background. The Phase Linear 1000 accomplishes just that with two unique systems: The Auto Correlator Noise Reduction and the Dynamic Range Recovery Systems.

★ It improves the overall effective dynamic range and signal/noise ratio 17.5 dB in any stereo system with any stereo source.

★ The Auto Correlator reduces hiss and noise 10 dB without the loss of high frequencies and without pre-encoding.

★ The Dynamic Range Recovery System restores 7.5 dB of dynamic range without pumping and swishing.

★ Plus, it removes hum, rumble and low frequency noises, without the loss of low frequency music.

★ WARRANTY: 3 years, parts and labor

Even the finest stereo systems are limited in performance by the quality and nature of the recording. With the Phase Linear 1000, these limitations are overcome. Added to any receiver or preamplifier, it gives you the most significant improvement in sound reproduction for the money . . . more than any other single piece of equipment you could add to your system. Ask your dealer for an audition. The silence is deafening.



*Phase
Linear
1000*

Phase Linear Corporation,

20121 48th Avenue W.
Lynnwood, Washington 98036

CIRCLE NO. 32 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Hard Rock/Soft Ears

● Psychoacoustic phenomena are fascinating, and I was glad to see Mitchell Cotter's fine article on the subject (January). In his article, Mr. Cotter implied that the ear perceives pitch as the difference between frequency components in a complex waveform. While this is true in some cases, it is not always the case. In the late 1930's, J. F. Schouten in the Netherlands showed that while a waveform with components at 1,000 Hz, 1,200 Hz, 1,400 Hz, etc. had a clear pitch of 200 Hz, a waveform with components at 1,040 Hz, 1,240 Hz, 1,440 Hz, etc. had a pitch of 205 Hz. The frequency difference in both cases is 200 Hz. Pioneering experiments such as Schouten's have brought about the downfall of the "acoustical laws" of several prestigious men in the science, most notably those of G. S. Ohm and H. Helmholtz, whose incorrect theories were accepted until as late as 1954. However, a coherent theory of pitch perception has yet to be developed which accurately predicts the response of the auditory system.

W. MARSHALL LEACH
Atlanta, Ga.

● The introduction of "Hard Rock/Soft Ears" (February) implies that there is disagreement among "experts in hearing damage" about the damage risk from the levels described in the preceding sentences. My understanding is that once the level, spectral distribution, and exposure time and pattern are known, there is *general* agreement among scholars about damage risk. The emergence of hearing impairment for any one individual cannot be predicted (some people resist the onslaught of sound more than others), but the statistical *probabilities* can be calculated.

I would assume that the first persons to suffer hearing damage would be musicians. Fortunately, the kind of deafness likely to result includes recruitment, which means that they become increasingly less deaf as the level of sound is increased, so that the deafness of musicians is not likely to make them demand ever more intense sound.

EDGAR VILLCHUR
Foundation for Hearing Aid Research
Woodstock, N.Y.

Hmmm . . . wonder whether that would have been any consolation to Beethoven. . .

Heifetz and Koodlach

● I thoroughly enjoyed Irving Kolodin's concise, insightful, and most laudatory story on Jascha Heifetz (February). But has anyone ever wondered why his instrument sounds as it does? Who keeps his violins and bows in top shape? The man who has done that during the past several decades, and his father before him, is Benjamin Koodlach, a genius in his own right. Mr. Koodlach knows fine instruments as few in the world know them, and he loves what he does: restoring, rebuilding, and keeping rare violins, cellos, basses, and violas in top condition for many of this century's finest musicians.

MERCEDES M. GRIFFIN
Ventura, Calif.

Jascha, Mischa, and Guila Bustabo

● We who buy records have a far narrower choice of interpretations than we should because commercial forces tend to concentrate on the exploitation of a few stars who may or may not be the finest performers of their time. The STEREO REVIEW articles on Jascha Heifetz (January and February) are cases in point. In both, Mr. Heifetz was hailed as the unparalleled master of the violin, and adverse criticism of his playing was rejected or rationalized away. In fact, one article went so far as to indicate that other violinists were inferior. I'm sure Mr. Heifetz would be the first to admit that some of his contemporary musicians—of the stature of Adolf Busch, Joseph Szigeti, Mischa Elman, and Fritz Kreisler—brought to their performances certain insights and aspects of personal involvement that were not natural to him. Women violinists such as Erica Morini and the great Guila Bustabo have also challenged Mr. Heifetz on various fronts. When critics fall into the trap of thinking that Heifetz is the only great violinist, Rampal the only great flutist, and Fischer-Dieskau the only great lieder singer, aesthetic perspective has been lost and we are in real trouble.

FREDERICK S. LIGHTFOOT
Greenport, N.Y.

The Editor replies: Well, maybe. But as soon as you get into this matter of "just as good as X but he (she) didn't get the breaks," you find yourself up to your elbows in a mystery: What is Star Quality? My favorite recent example is Marilyn Monroe. She wasn't much of an ac-

...tress, there were other women around just as beautiful—perhaps even more so—any yet you couldn't take your eyes off her or even, doesn't always go to the swiftest who are alas, to the most deserving. They are human too, are in double jeopardy by damned from one side if they are Star Quality, reviled from the super- not. But it is the public's own stars, and the public has that owe nothing to me.

● Irving Kolodin: "As Arthur his February article on the out of Ira Gershwin's 'Memorex copy Jascha Heifetz,' Warner Francis, Thoyler Plaza, print, it is p from the J. CULBERT Bros. P Rouge. La. New York tip—it is a s and music. shwin, a pen es of brother

...ve seen this ig Thing for hom I love rained me d the Bay hed, and my con- up like ad that I'm oint ne: ng

Jascha Heifetz
Sir Thomas
al, *Le Grand*
sive listing of
l-to-reel, four-
l cassettes), as
d photographs
ers interested in
s \$3.50, plus
g, and orders
Le Grand Baton,
Society, P.O. Box
101.
IN ANTHONY MALTESE
Jacksonville, Ala.

...rit
... Martin Bernheimer says in his
... Los Angeles Times of January
... Jascha Heifetz declined to accept the
... REVIEW Certificate of Merit award
... ed in the February issue? If so, why?

CHRISTIE BARTER
Los Angeles, Calif.

The Editor replies: Yes, it is true, but we don't know why. It is, of course, anyone's privilege to refuse an award, as Sinclair Lewis (he refused a Pulitzer), Jean-Paul Sartre (a Nobel), and Marlon Brando (an Academy Award) have proved in the past. But none of those awards were withdrawn, and this one certainly won't be: we are still of the unshakable opinion that Jascha Heifetz, whose very name is a synonym for violin prowess, has made outstanding contributions to the quality of American musical life, a fact that the acceptance or refusal of a framed certificate can do nothing to alter.

Best of the Year

● Bravo! I was overjoyed to see that the recent Boulez recording of the complete *Daphnis et Chloé* by Ravel was included in the Record of the Year Awards for 1975. I first heard the score on a radio broadcast in 1959, and it is, by far, my favorite ballet score. The original broadcast was of the Munch version, which now seems somewhat vapid in comparison to the Bernstein-New York Philhar-



Is it live, or is it Memorex?



We proved it in our latest television commercial with Ella Fitzgerald. Whatever Ella can do, Memorex with MRX₂ Oxide can do. Even shatter a glass!

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

© 1976, Memorex Corporation, Santa Clara, California 95052

monic version. After reading the review of the Boulez recording in the November issue, I quickly obtained a copy of this latest venture. I wasn't too surprised at Boulez's achievement, considering his reading of the Suite No. 2 issued a couple of years ago, but none of the previous versions of *Daphnis et Chloé* quite prepared me for the revelations of this new one. The word "definitive" is overworked, but it seems to be appropriate here.

CATHERINE DI BOER
Fresno, Calif.

● I cringe that STEREO REVIEW included such bubblegum hokum as "Red Octopus" and rave that you excluded such great 1975 albums as "America's Choice" and "Country Life" in the Record of the Year Awards (Feb-

ruary), but I am very glad that you relegated to Honorable Mention the most overrated of 1975 albums, Springsteen's "Born to Run."

LARRY JOHNSON
Knoxville, Tenn.

S&G

● Steve Simels' "just terrible" comment about Paul Simon's "Still Crazy After All These Years" (February) seems a bit unfair. Although this album may not be up to Simon's top level—which, for me, was reached with "There Goes Rhymin' Simon"—the results are far from "vile." Perhaps Mr. Simels felt a need to deflate Simon's "inflated reputation" but did he have to use a harpoon?

DON SHIPMAN
Los Angeles, Calif.

Free details on a different kind of record club

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

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

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

Look at these benefits:

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

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

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

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

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

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

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

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

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

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

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



Discount Music Club
Department 9-46

650 Main St., New Rochelle, N.Y. 10801

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Overtones or Partial?

● In Basics, definition of "overtone" (Audio re-ally). Ralph Hodges (Audio Standards), which is the misconception, are seldom by the American National Fundamentals of Musical Instruments (string, all instruments) of a vibration, effect, the vibrating object as free. The reason seven times the full length of seven!

Growing Old in Rock

● Regarding Steve Simels' Bay City Rollers (October), that a lot of critical reaction based on indignation that starts are being compared. While I don't see that kind of band, I do remember the much the same type of reaction started out.

This far into the Seventies, I performers put forward as the Decade: Bruce Springsteen (inordinately), Elton John (who once, and now bores me to tears), Bay City Rollers (at whom I once laugh who now worry me). The source of concern is that the Rollers, or some of them, will be the Next Big Thing, they will do to me what the Beatles did folkies in the early Sixties. In short, afraid that I'm going to be past the where the prime force in rock can reach to paraphrase the lyric, there'll be something happening, and I won't know what it is.

CHUCK LIMME
Arcadia, Calif.

● Steve Simels states in his January column that the average kid might be able to go back to 1967 in terms of rock history and at least know about "Sgt. Pepper." Well, being the only fifteen-year-old kid I know who realizes there was a "British Explosion." I can justifiably say that Mr. Simels has overestimated by a good three years. Most of my friends have a lot of trouble going back to 1970! Most of them are Kiss freaks (dear God, if I hear the words "Rock and roll all night and party all day" once more, I do not wish to be considered responsible for my actions) and the rest are Zeppelin fans. I am alone in my love for groups like the Kinks, the Beatles, the Small Faces, and even the Stones (one of my friends thinks the Stones were formed in 1971).

JEFF ZANG
Beltville, Md.

Patti Smith

● Hearing Patti Smith's new album "Horses" makes me feel sad because this disorderly product of an immature and undisciplined artist is called an "adult" record. Her melodies are simple, but they are also poor. Her rhythm tracks amount to a dull thud. Her lyrics are the soundtrack to a Freshman Comp. class. She has a lot of ideas, but no mastery of her craft. She has abandoned structure in hopes that this will make her lyr-

(Continued on page 10)

KENWOOD puts power in your hands...

120 Watts per channel*

...with the exceptional KR-9400 Stereo Receiver

With almost twice the power of any previous KENWOOD receiver...with control flexibility usually found only on the most expensive separate components...with features and performance never before associated with a stereo receiver, the sophisticated, top-of-the-line KENWOOD KR-9400 puts the power of unprecedented stereo enjoyment in your hands.

***120 Watts per Channel.** Min. RMS into 8 ohms at any frequency from 20 to 20k Hz, with no more than 0.1% total harmonic distortion.

New Triple-Function Meter. Converts from Signal Strength to Multipath Detector to Deviation Meter at the touch of a button.

Unique 'Tape-Through' Circuitry. Permits tape-to-tape dubbing to continue even while you listen to another program source.

New Injection Circuit. Introduces sound from any source into the tape dubbing process, with level control for perfect mixing.

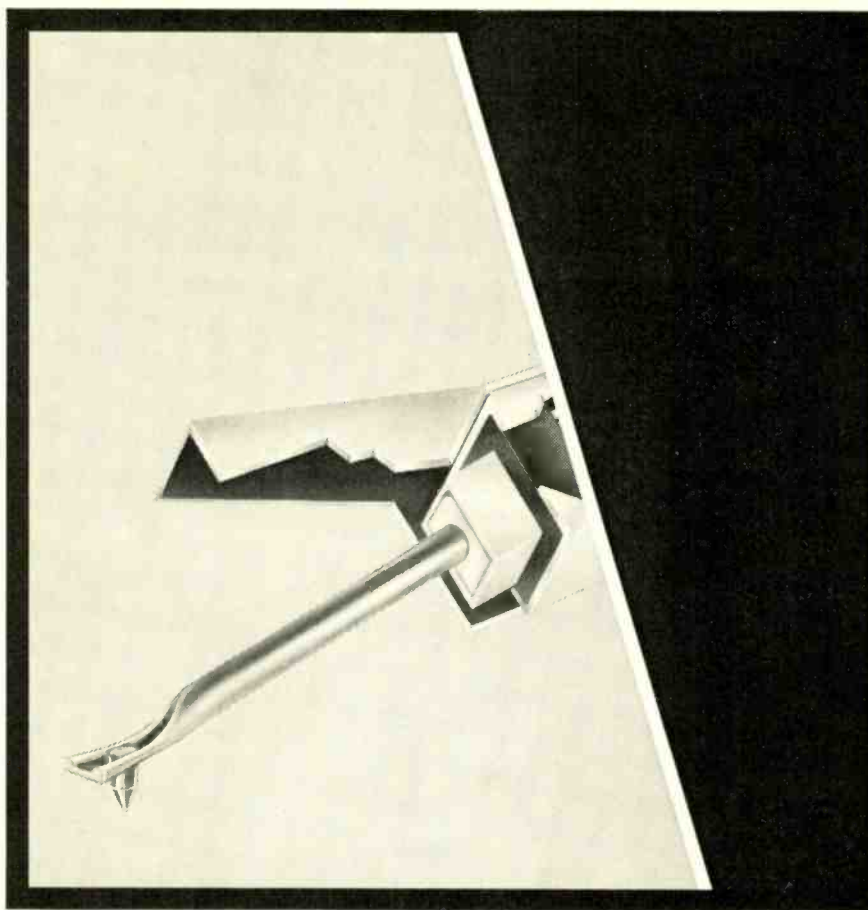


For complete information visit your
nearest KENWOOD Dealer, or write:



KENWOOD

15777 S. Broadway, Gardena, CA 90248 • 72-02 Fifty-first Ave., Woodside, N.Y. 11377 • In Canada: Magnasonic Canada, Ltd.
CIRCLE NO. 24 ON READER SERVICE CARD



This...protects your most expensive hi-fi investment.

Recognizing that a penny saved is a penny earned, may we suggest that trying to economize by putting off the replacement of a worn stylus could be like throwing away five dollars every time you play a record. (Multiply that by the number of records you own!) Since the

stylus is the single point of contact between the record and the balance of the system, it is the most critical component for faithfully reproducing sound and protecting your record investment. A worn stylus could irreparably damage your valuable record collection. Insure against this, easily and inexpensively, simply by having your dealer check your Shure stylus regularly. And, when required, replace it immediately with a genuine Shure replacement stylus. It will bring the entire cartridge back to original specification performance. Stamp out waste: see your Shure dealer or write:

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



* FREE! 1976 Stereo Directory & Buying Guide with the purchase of a Shure V-15 Type III, or the M95 series, M75 Type II or M91 series of cartridges. Simply send us your warranty card with the notation "Send Free Buying Guide." Hurry—offer subject to supply.

CIRCLE NO. 36 ON READER SERVICE CARD

ics more profound, but if this is to work she must have a deep understanding of what she's rejecting.

SAM KIMBALL
Havre de Grace, Md.

The Classical/Popular Nexus

● Re William Anderson's February editorial on the relationship (if any) between classical and popular music: please count me as a Type III (they are two different things but they feed upon each other). There are many reasons for this, but one recent case may sum them up. While casually changing the dial on the radio, I stumbled on an unusual arrangement of a popular song without words that was every bit as lovely as any classical concerto could be. Someone was playing the horn with an orchestra or band noodling quietly in the background and occasionally in the foreground. What they were playing was unmistakably "I'd like to get you on a slow boat to China," yet a slight change in form and dispensing with the lyrics had changed it into something that Mozart would have been proud of!

CHARLES J. SHEEDY
Woodhaven, N.Y.

● I modestly submit the following addendum to William Anderson's February editorial on musical attitudes: *Type V*: (1) All types of music exist. (2) Attitudes on anything are about as easy to classify as raindrops.

DANIEL JONES
Memphis, Tenn.

● Re the February editorial: AHHHhhh!!! Marilyn Monroe did *not* say it. The words came from the mouth of Judy Holliday; they were written by Garson Kanin for the play *Born Yesterday*. If I "vibrate," I would do so between Types III and IV. It may depend on how craftily you choose to define each of the categories.

J. F. WEBER
Utica, N.Y.

● I like both classical and popular music, so I'm neither Type I nor Type IV in William Anderson's classification system (February). When the pop world "feeds" on the classics (Type III), it's like Dracula feeding on fair young maidens: *he* may be enriched, but the young maidens are greatly changed for the worse.

Rock generally strikes me as subliterate caterwauling. A few exceptions have found their way into my collection: Janis Ian, Dory Previn, some Simon & Garfunkel, etc. But what I hear on the radio does not inspire me to sink more money into it. Margaret Halsey, in her hilarious book *With Malice Toward Some*, said that English shoes looked as though they had been made by people who had *heard* of shoes but had never seen one. Much of rock music sounds like stuff written by people who have heard of music but have never actually listened to any.

Therefore, I'll join Steve Simels in Type II, but I don't want the "pulp," either Mick Jagger or Monk Lewis. That marvelous Beethoven cartoon with his February column says it all.

DAVID PIERCE
Vero Beach, Fla.

The Man Who

● As a longtime collector of Fifties and Sixties popular music, I was a bit amused and
(Continued on page 12)

Many receivers may give you all this. But they cost a lot more.

Technics SA-5150: Power and Price

At \$229.95, the SA-5150 — one of four new Technics stereo receivers — gives you more power and less THD than the five best selling brands do at a comparable price (16 watts per channel, minimum RMS, into 8Ω from 40Hz to 20kHz, with no more than 0.8% total harmonic distortion).

Large Capacitors in Power Supply

You'll hear all the lows of the bass guitar and all the highs in the crashing of cymbals the way many receivers won't let you hear them — without distortion. Because the SA-5150 uses 4700μf electrolytic capacitors in the balanced positive and negative power supplies. So you get the reserve power you need when you need it most.

Direct Coupling

For a tighter, cleaner, more rounded bass. Because the SA-5150's amplifier output is directly coupled to the speaker terminals with no capacitors in between. So you get more power output as well as a higher damping factor in the low frequency

range. And the SA-5150 is one of the few receivers in its price range with direct coupling.

Phased Lock Loop IC in FM

PLL improves stereo separation by maintaining precise phasing in FM. And to help keep distortion down to a point where you won't hear it (0.4%), the SA-5150 uses flat group delay ceramic filters in the IF section. There's also a sophisticated front end that delivers a selectivity of 70dB, 1.9μv sensitivity and a capture ratio of 1.8dB.

So if you want a receiver with large capacitors in the power supply. Direct coupling. Phase Lock Loop in FM. And 16 watts RMS at \$229.95. There's only one receiver you want. The SA-5150.

The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

FOR YOUR TECHNICS DEALER, CALL TOLL FREE 800 447-4700.
IN ILLINOIS, 800 322-4400.

Technics

by Panasonic



Saving the best for last.

The chances are good that when you first bought a stereo system, it was a "package" that included a receiver, 2 speakers, and a record player with cartridge. But how much time was spent selecting the cartridge? Most probably it was just a minor element of the package. Even if it had a famous name, it probably was not a truly first-rank model.

Yet the cartridge is more important than that. It can limit the ability of the entire hi-fi chain to properly reproduce your records. It can affect how many times you will enjoy your favorite records without noise and distortion. And it can determine whether you can play and enjoy the new four-channel CD-4 records.

Consider the advantages of adding an Audio-Technica AT15Sa to your present system. You start with response from 5 to 45,000 Hz. Ruler flat in the audio range for stereo, with extended response that assures excellent CD-4 playback if desired. Tracking is superb at all frequencies and distortion is extremely low. The sound is balanced, transparent, effortless. Stereo separation is outstanding, even at 10kHz and higher where others fall short. Our Dual Magnet design* assures it.

And the AT15Sa has a genuine nude-mounted Shibata stylus. Which adds a host of advantages. Like longer record life. Better performance from many older, worn records. Exact tracing of high frequencies, especially at crowded inner grooves. And tracking capability—at a reasonable 1-2 grams—that outperforms and outlasts elliptical styli trying to track at less than a gram.

We're so certain that an AT15Sa will improve your present system that we'd like to challenge you. Take several of your favorite records to an Audio-Technica dealer. Have him compare the sound of your present cartridge (or any other) with the AT15Sa. Listen. We think you'll be impressed. And convinced.

*T.M. Audio-Technica Dual Magnet cartridges protected by U.S. Patent Nos. 3,720,796 and 3,761,647.

**The AT15Sa.
Very possibly the
last phono
cartridge
you'll ever
need.**



audio-technica
® INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., INC., Dept. 46F, 33 Shilawassee Ave., Fairlawn, Ohio 44131
Available in Canada from Superior Electronics, Inc.

astonished at Steve Simels' singling out Elvis Presley as "the man who invented rock 'n' roll" (January). Has Mr. Simels ever heard of Alan Freed?

STEWART TICK
Walden, N.Y.

Mr. Simels replies: The late Mr. Freed certainly popularized the use of the term rock 'n' roll, but he did not invent it—it was used in certain rhythm-and-blues records at least as early as 1948. And although he is nominally credited as a co-writer of Chuck Berry's first hit, Maybellene, he can hardly be considered for that the inventor of rock 'n' roll music. That honor, I insist, belongs to Elvis.

Everybody into the Shower!

● The Rodrigues cartoon of a man planning to shower with headphones on (January) hit home with me. I have two twenty-five-foot-long extensions that enable me to wear headphones while soaking in the tub, but I must confess that I never thought of using them while taking a shower. Tomorrow I'm going to buy a shower cap!

ELMER C. MONTE
Houston, Tex.

Performers I Hate

● Thank you for the interesting and instructive cross-section of reader opinion on "Ten Performers I Hate" in the February Letters column. Critics of this generation are right—it has no sense of humor. It still amazes me, however, that so many people continue to believe that whatever sells the most just *must* be good. Can fifty million American teenagers be wrong? You bet your bippie!

TED JOHNSON
Chicago, Ill.

● At one time I felt STEREO REVIEW was a really excellent periodical, but after reading "Ten Performers I Hate" (headed up by none other than Steve Simels, who has such an acute case of encephalocolonitis that he needs a glass navel to see his way about) I have decided otherwise. The point is not that I disagree with some of the critics' descriptions, but that S.R. would have the nerve to print such an utterly tasteless collection of the babblings of bored and/or unqualified music critics (there was, however, one small bit of humor that deserved a good laugh—Lester Bangs' description of David Bowie's singing). What I cannot understand is the great amount of criticism for very successful artists. Who is one S.R. "critic" to downgrade an artist millions of music lovers really enjoy—a fact made obvious by record sales alone, not to speak of many sold-out concerts?

WAYNE ROBERT RICHARD
Culowhee, N.C.

● My initial reaction to the February Letters section was shock at the outrage expressed by the majority of your readers because their "fave" performer was slighted in "Ten Performers I Hate." On second thought, I find the reactions either sad or humorous. Having known several music critics, and having read STEREO REVIEW for over three years now, I am inclined to believe that at least 60 per cent of critical writing is subjective. That being the case, I generally find critics' comments either inspirational or thought-provoking. The December article was both.

JEFFIE PEAR
Indianapolis, Ind.

Beauty in sound. By Fuji.

Every Fuji cassette means beauty and purity in sound. No hiss, no dropouts. Widest frequency response and dynamic range. Total reliability. Fuji high-fidelity cassettes such as the FX will give you the best performance possible on your tape recorder. Already widely recognized by experts as the finest cassette in the world. Fuji. The cassette of the pro.



FUJI

Fuji Photo Film U.S.A., Inc., The Empire State Building, New York, N.Y. 10001



The attitude is consistent.

High fidelity engineering, to justify its name, has one goal: to reproduce music in the listening room with unqualified accuracy. Undistorted. Undiminished.

At Harman Kardon, we explore new technical directions not solely for their inherent challenge, but as methods of predicting and improving music quality.

Specifications are supposed to serve the function of predicting performance. Yet two competitive instruments with exactly the same set of conventional specifications often sound vastly different. Obviously, the reasons for this difference lie elsewhere. Conventional specifications are necessary. Necessary, but not sufficient.

Our 730 receiver meets specifications equalling or surpassing those of the finest individual component units. Yet it achieves a

quality of transcendent realism which these specifications alone cannot explain.

To predict musical accuracy, we have found it necessary to go beyond conventional specifications. We test, rigidly, for square wave response. We monitor, strictly, slew rate and rise time. These tests account for the sound quality of the 730—not in place of conventional specifications, but beyond them.

The 730 goes beyond the conventional in other ways. It is driven by two complete, discretely separate power supplies, one for each channel. Even when music is extraordinarily dynamic, the energy drawn by one channel will in no way affect the other. The music surges full. Unconstrained.

Any fine tuner measures signal strength. The 730 incorporates a

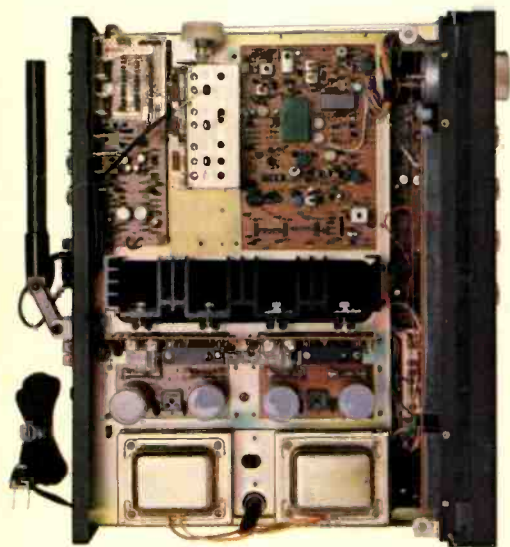
patented system which measures not strength, but signal-to-noise ratio. As a result, it can be tuned to the precise point where the signal is purest for listening or recording.

Equally important, the twin-powered 730 has all the basic design elements that identify it as a Harman Kardon instrument: wide bandwidth, phase linearity, ease of operation and a wide range of input and output elections.

All of this suggests further discussion. If you are interested in such an exploration, please write us (directly, since we imagine you are impatient with coupons and "reader service" cards, and so are we). We'll certainly write back, enclosing a brochure also unconventional in its detail. Just address: The 730 People, Harman Kardon, 55 Ames Court, Plainview, New York 11803.



The expression is new.



SPECIFICATIONS

Power Output	40 Watts Min. RMS per channel both channels driven into 8 ohms from 20Hz to 20kHz, with < 0.1% THD.	Preamp Output Impedance	600 ohms
Power Bandwidth	From 10Hz to 40kHz at < 0.1% THD into 8 ohms, both channels driven simultaneously at 20 watts per channel.	Phono Overload	>95 mV
Frequency Response	4Hz-130kHz ± 0.5 dB	RIAA Equalization	± 1.0 dB
System Rise Time	1.5 μ sec	Tone Control Action	
System Square Wave Tilt	< 5%	a. 50Hz	± 12 dB
Total Harmonic Distortion	< 0.1% from 250 milli-watts to 40 watts RMS, both channels driven simultaneously into 8 ohms, 20Hz to 20kHz.	b. 10kHz	± 12 dB
Intermodulation Distortion (40 watts—SMPTE)	< 0.12%	Contour Effect (50Hz)	+10 dB
Intermodulation Distortion (1 watt—SMPTE)	< 0.15%	High Cut Filter (10kHz)	-10 dB
System Hum and Noise	Better than 60 dB below rated output (unweighted)	Low Cut Filter (50Hz)	-6 dB
Damping Factor (1kHz @ 1 watt)	>30	FM Sensitivity	
Power Amplifier Input Sensitivity	< 1.2V	a. IHF	1.9 μ V
Power Amplifier Input Impedance	33 kilohms	b. -50 dB (mono)	3.5 μ V
Power Amplifier S/N (40 watts)	>90 dB	c. -50 dB (stereo)	35 μ V
Power Amplifier Square Wave Rise Time	< 1.5 μ sec	Ultimate S/N	-70 dB
Preamp Input Sensitivity		Capture Ratio	2 dB
a. Aux	< 150 mV	Image Rejection	-80 dB
b. Tape Mon.	< 150 mV	Spurious Response Rejection	-80 dB
c. Phono	< 2.5 mV	IF Rejection	-90 dB
Preamp Input Impedance		AM Rejection	-60 dB
a. Aux	30 kilohms	Alternate Channel Selectivity	80 dB
b. Tape Mon.	30 kilohms	Multiplex Separation (1kHz)	40 dB
c. Phono	47 kilohms	FM Harmonic Distortion (1kHz)	
Preamp Input S/N		a. Mono	0.3%
a. Aux	> -75 dB	b. Stereo	0.4%
b. Tape Mon.	> -75 dB	Pilot Suppression	-55 dB
c. Phono	> -67 dB	De-Emphasis	75 μ sec
Preamp Harmonic Distortion	< 0.15%	Mute Level	Variable
Crosstalk		Mute Suppression	-65 dB
a. Aux	-47 dB	Stereo Indicator Threshold	
b. Tape Mon.	-47 dB	a. "off"	<3%
c. Phono	-37 dB	b. "on"	>6%
		Audio Output	0.5V
		AM Sensitivity	>250 μ V/m
		AM Signal for 1 watt Output	<150 μ V/m
		AM Selectivity	35 dB
		Alternate Channel Selectivity	55 dB
		Image Rejection	-75 dB
		IF Rejection	-60 dB
		Hum	-40 dB

harman/kardon

NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

DCE Dreadnaught 1000 Stereo Power Amplifier

Dunlap Clarke Electronics has announced the availability of the Dreadnaught 1000, a high-power basic stereo amplifier specially de-



signed to handle "difficult" loudspeaker loads. Rated at 250 watts per channel continuous into 8-ohm loads from 20 to 20,000 Hz, the amplifier will deliver 500 watts per channel into 4 ohms or 800 watts into 2 ohms without being troubled by power-supply limitations or activation of its protective circuits. At rated power, harmonic and intermodulation distortion are respectively 0.25 and 0.1 per cent maximum, and typically 0.025 per cent. Signal-to-noise ratio is at least 100 dB. The amplifier has an input impedance of 100,000 ohms and is driven to rated power by a signal input of 1.75 volts.

The Dreadnaught 1000's front panel is distinguished by a pair of large output-level meters calibrated over a 23-dB range, together with meter-sensitivity switches with positions for 0, -3, -10, and -20 dB, and OFF. Separate controls for each channel adjust the input sensitivity of the audio circuits. Behind the panel two heat sinks extend the entire depth of the amplifier on either side, with two-speed cooling fans between each pair. A switch on the rear panel sets the speed or turns the fans off. The amplifier's protective circuits act by interrupting the drive signals before the output stages. They respond to short circuits at the speaker terminals, voltage and current overload within the amplifier, and phase irregularities introduced by the loudspeaker load. The Dreadnaught 1000 measures 19 x 7 x 12 inches overall and weighs 70 pounds. Price: \$1,299. A walnut cabinet is \$80.

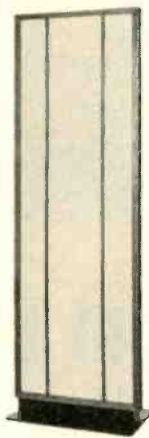
Circle 115 on reader service card

Magnepan MG2167-F Speaker System

The Magneplanar speaker systems from Magnepan resemble full-range electrostatic loudspeakers but are actually dynamic devices in their operating principle. A thin plastic-film diaphragm is used, to which is bonded an electrical conductor in a zig-zag configuration. The interaction of the audio signal passing through the conductor with a large-area magnetic field (created by closely spaced permanent bar magnets) produces diaphragm motion and hence an acoustic output.

The Magnepan MG2167-F (or simply Model 2) has diaphragms that provide a total radiat-

ing area of 500 square inches at frequencies below 2,400 Hz and 85 square inches above. The tweeter diaphragm is only 1½ inches wide to provide good high-frequency dispersion. Frequency response is 50 to 15,000 Hz ± 4 dB, and the speaker produces a sound-pressure level (at 1,000 Hz) of 85 dB at 3 feet with an input of 1.5 watts. Power-handling capability is 200 watts rms on program material. A conventional passive crossover network is employed with slopes of 6 dB per octave. The impedance is said to be 6 ohms at any frequency and is purely resistive in nature. The Model 2 is 71 inches high, 22 inches wide, and 2 inches deep, supported by a flat 22 x 14-inch base. Light-colored grille cloth is used on both front and back (the system radiates equally in both directions), surrounded by a walnut-finished hardwood frame. Weight



is 40 pounds. The Model 2 is sold in stereo pairs at a price of \$625 per pair.

Circle 116 on reader service card

Uher SG-560 Stereo Tape Recorder

The "Royal" SG-560 is a four-speed (7½, 3¾, 1½, and 15/16 ips) single-motor stereo tape recorder at the top of the Uher line. The transport takes reel sizes up to 7 inches and optional, user-replaceable head assemblies permit operation of the machine in quarter- or half-track stereo. The assemblies each contain four heads: erase, record, playback, and a special "Dia-Pilot" head that can be used to synchronize a tape with a slide or movie projector when one of the tracks is used to record a "keying" signal. The SG-560 has unusually complete sound-on-sound, sound-with-sound, and echo facilities, with a separate control to adjust the signal levels of the added material or echo. Dual concentric recording-level controls for each channel permit mixing of inputs. The recorder also contains a stereo power amplifier (rated at 10 watts per channel into 4 ohms at any frequency from 20 to 20,000 Hz with less than 1 per cent total harmonic distortion), and speakers for stereo playback radiating through the two sides of the recorder's cabinet. Concentrically mounted bass and tre-

ble controls are provided, as well as a dual volume control for playback. The transport is operated through a rotary selector (STOP, PAUSE, START), with a separate sliding lever for the fast speeds.

Frequency responses for the four speeds, in descending order, are 20 to 22,000 Hz, 20 to



16,000 Hz, 20 to 10,000 Hz, and 20 to 6,000 Hz. Wow and flutter, in the same order, are 0.02, 0.04, 0.15, and 0.3 per cent. Signal-to-noise ratios are 68 (7½ ips), 67 (3¾ ips), and 66 (1½ ips) dB, all "A" weighted. The microphone jacks are DIN types with an input impedance of 200 ohms. The nominal signal level at the output jacks (for feeding an external audio system) is about 0.8 volt. With the transparent dust cover supplied, the SG-560 measures 17¾ x 13¾ x 7¾ inches. It can be operated horizontally or vertically. Price: \$950.95. Among the optional accessories offered are remote-control start/stop switches for hand (\$9.50) or foot (\$19) operation; a sound-activation accessory is also available. An extra head assembly, either half or quarter track, is \$152.50.

Circle 117 on reader service card

AKG Model K-240 Stereo Headphones

The AKG division of Philips announces a new stereo headset, the Model K-240, that is claimed to be uniquely effective in providing correct stereo localization. According to theory, the human auditory system is capable of judging the direction of sounds because of phase, amplitude, and frequency differences at the two ears. The frequency differences result from the different angles at which sounds impinge on the special shapes of the outer and inner ears. In the Model K-240, AKG has tried to simulate some of the frequency-discriminating resonances and other effects that the listener to live music typically experiences but which are interfered with by conventional headphones.

Each earpiece of the K-240 contains a small dynamic driver and six small passive diaphragms. At most frequencies above 200 Hz the diaphragms are said to be acoustically transparent, in effect converting the K-240 into an "open-air" headset. At lower frequencies the passive diaphragms—together with special acoustically resistive elements—function as tuned vents that smooth the bass re-

(Continued on page 18)

Elegant Protection

Record quality is most jeopardized by two conditions: micro-dust becoming welded into the grooves; and by abrasive styli coatings which erode vinyl discs.

Powerful scientific effort has produced the Discwasher System and the only Stylus Cleaner.

Elegant products which have function documented by research.

SC-1

- a. Calculated density cleaning fibers.
- b. Magnifying viewing mirror.

Discwasher System

- a. Unique slanted fibers which pick up dust.
- b. Capillary absorbancy.
- c. Non-extracting fluid.



NEW PRODUCTS

THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

sponse of the headphones. Finally, at extremely high frequencies, the design of the earpieces is said to contribute some of the frequency-filtering effects that are normally experienced by the unconfined ear.

The K-240 has a frequency range of 16 to 20,000 Hz and can attain a sound-pressure



level of 96.5 dB for an input of 1 volt into its nominal 600-ohm impedance. Harmonic distortion is 1 per cent or less for a 117-dB sound-pressure level at 100 Hz. The flexible headband is connected to the earpieces by universal-joint pivots, and fit is fully adjustable. The earpieces surround the ears with plastic-covered polyurethane-foam cushions that are removable for washing. A 9¾-foot cable is integral with the headset, terminating in a standard three-conductor phone plug. The overall weight of the headphones (with cable and plug) is 10½ ounces. Price: \$69.50.

Circle 118 on reader service card

Tandberg Model 10XD Stereo Tape Deck

The leader of the line of Tandberg open-reel tape recorders, the Model 10XD, has such standard Tandberg features as cross-field biasing and peak-reading record-level meters that allow for recording equalization, plus the bonuses of 10½-inch reel capacity and Dolby-B noise reduction. The Dolby facilities consist of four modules, permitting the recording to be monitored in decoded form while it is being made.

The 10XD employs a three-speed (15, 7½, and 3¾ ips), three-motor transport with three quarter-track heads and a fourth cross-field head to apply the bias signal. (A half-track version of the machine is available on special order for an additional \$100.) The capstan motor is a brushless d.c. servo design employing Hall-effect devices. The servo loop involves a photo-electric system that senses the speed of the capstan flywheel; the output of the system is compared with a reference oscillator frequency to derive a speed-correction signal for the motor. The supply-reel motor is also servo-controlled by a tape-tension sensor so that a constant hold-back tension is maintained on the tape. Electronic switching via light-touch push keys is used on the transport in conjunction with an elaborate logic system that permits operator commands to be made in any sequence or combination with no risk of damaging the tape.

For electronic controls, the 10XD has separate recording-level sliders on each channel for both line and microphone sources. The

microphone inputs are balanced, with five-pin DIN connectors provided on the front panel. The playback output-level sliders are also separate for the two channels. There is switching for sound-on-sound recording, tape monitoring for either channel, tape speed and tension, and for editing or cueing (in this mode the tape is stopped but remains in contact with the playback head). The Dolby switch has positions for straight-through decoding of Dolbyized FM broadcasts and multiplex filter as well as normal and off.

Frequency response is 30 to 25,000 Hz at 15 ips, 30 to 22,000 Hz at 7½ ips, and 40 to 18,000 Hz at 3¾ ips, all ±2 dB. Signal-to-noise ratios at 15 ips are 61 dB with the Dolby circuits, 57 dB without, for a reference recorded level producing 2 per cent distortion on playback (approximately 0 dB on the machine's meters). Maximum wow and flutter (weighted, rms) for the three speeds are 0.04, 0.06, and 0.11 per cent, respectively. The characteristics of the microphone inputs are self-adjusting according to the impedance of the microphones. The nominal line-output level is 1.5 volts; the stereo-headphone jack is designed for phone impedances of 8 ohms or higher, with an output of 5 milliwatts per channel. Without reels, the Tandberg 10XD measures 17¼ x 17¾ x 7¾ inches. Price: \$1,399. Optional accessories include a dust cover (\$15) and a remote control unit which



will work in conjunction with a timer (\$99.50). A variable-speed version with remote control is also available.

Circle 119 on reader service card

Rectilinear 7 Speaker System

In a new four-way floor-standing speaker system, the Model 7, available from Rectilinear Research the driver complement consists of a 12-inch woofer, a 7-inch bass/mid-range driver with a "whizzer" cone, two 1½-inch dome tweeters, and two 1-inch dome super tweeters. In keeping with Rectilinear's current design philosophy, all drivers except the woofer are permitted to operate full range above the frequencies at which they are brought into play. These frequencies are 200 Hz for the 7-inch driver, 1,800 Hz for the 1½-inch domes, and 10,000 Hz for the 1-inch domes. The filters that prevent lower frequencies from

reaching the drivers have slopes of 12 dB per octave. The electromechanical responses of the drivers—in some cases augmented by special damping—determine their performance at higher frequencies.

Frequency response of the Rectilinear 7 is rated at 32 to 20,000 Hz ±2 dB, and the nomi-



nal impedance is 6 ohms. Amplifier power of 30 watts per channel is the minimum recommended by the manufacturer, and the speaker can be used with amplifier powers of up to 350 watts per channel continuous for reproduction of music. The system employs a ported enclosure and is fused to limit inputs to a safe level. No controls are provided; the balance between drivers is preset at the factory to provide flat response. Overall size of the Rectilinear 7 is 35 x 18 x 12 inches. Finish is oiled walnut with a black grille. Price: \$399.

Circle 120 on reader service card

Sams Book Catalog

A new edition of the Howard W. Sams catalog of technical books is available from the publisher. The catalog lists over four hundred hardcover and paperback titles, a significant number of which deal with audio, video, or electronics subjects. Selections include basic guides to choosing, installing, and maintaining stereo and four-channel systems, tape recording, component repairs, FM tuners and antennas, speaker-system construction, and electronic musical instruments. There are also books on test equipment, electronic-circuit design and theory, professional recording techniques, and professional sound-system installation. The Sams offerings range from very elementary texts to highly technical treatments and reference volumes. The catalog, which is in newspaper format, runs sixteen pages and includes a mail-order form. It is available free of charge from: Robert W. Soel, Advertising Coordinator, Howard W. Sams & Co., Dept. SR, 4300 W. 62nd Street, Indianapolis, Indiana 46206.

PUBLISHER'S NOTICE: Recent fluctuations in the value of the dollar will have an effect on the price of merchandise imported into this country. So, please be aware that the prices quoted in this issue may be subject to change.



Winner of the 1976
Motor Trend Magazine
Car of the Year Award.



As soon as Wayne Wong got his Aspen R/T he flipped over it.



Excitement breeds excitement.

Just as R/T excites one of the world's leading freestyle skiers.

This compelling new car boasts racing stripes and sensual lines, and comes equipped with such performance standards as a 318 CID V8 engine, heavy-duty suspension, and rallye road wheels.

R/T's options are both pleasurable and practical. Please yourself with bucket seats and a sun roof.

Display your practicality with a fold-down rear seat that provides over six feet of fully carpeted cargo area that's perfect for two pairs of skis. And there's Overdrive-4 floor-mounted transmission* available.

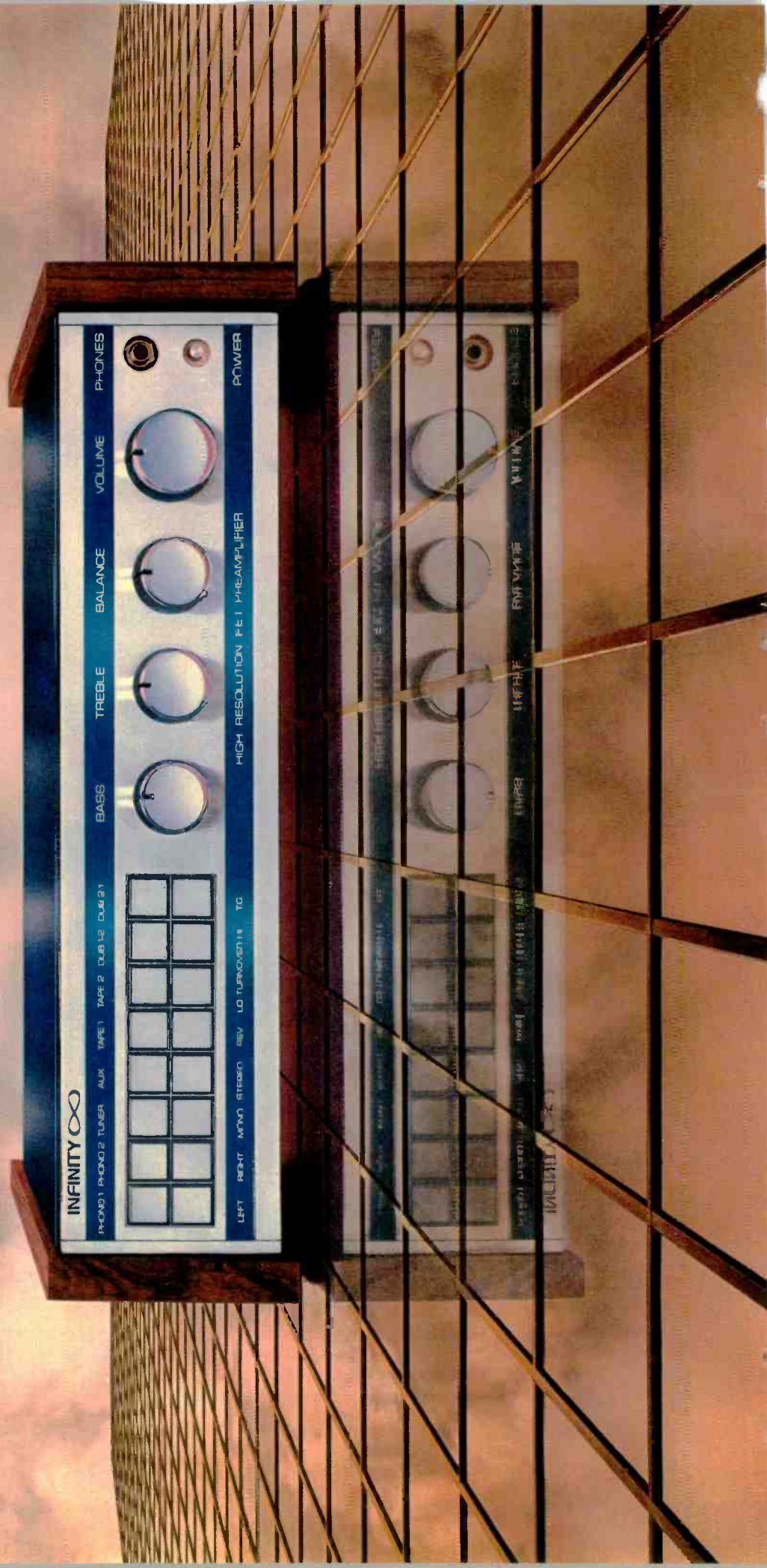
You might not show your excitement like Wayne Wong, but then you never know who might flip over your Aspen R/T.

*Not available in California.

DODGE ASPEN R/T
For the person with driving ambitions.



**Infinity reshapes
the state of the art.
Again.**



Announcing The Infinity FET Preamplifier.

A product of computer science and Infinity obstinacy.

By now you'd expect it of Infinity: a totally new and highly advanced approach to the concept of preamplification. Our refuse-to-compromise attitude has indeed produced a proper companion to our DSP Switching Amplifier™, the world's first consumer application of Class D amplification.

The Infinity High Resolution FET Preamplifier™ is advanced in every way: in Field Effect Transistor gain stage design, in circuitry, in styling and in features.

The result is an FET Preamplifier whose musicality, warmth of tone and accuracy of transient response combines the best features of the finest triode tube preamplifiers (with their warm, mellow, liquid musical qualities) and the finest transistor preamplifiers (with their articulation and clarity); but without the significant limitations of both tube and transistor devices.

The gain stage design.

Our concept for the ideal gain stage design employed an esoteric mathematical formula known as the Calculus of Variations. We then utilized the computer to optimize the parameters we had defined for this concept. Over a period of years and fourteen iterations of computer optimizations, hypercritical listening tests, engineering changes, more hypercritical listening tests, more engineering changes and more hypercritical listening tests — we feel we've arrived at

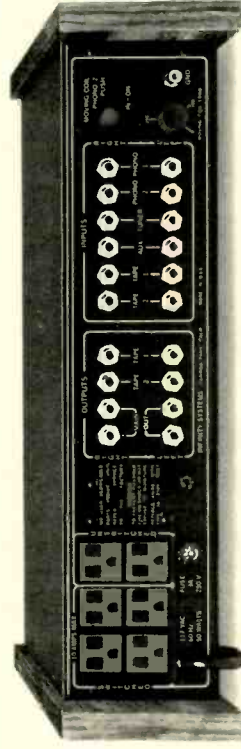
our goal: the world's finest preamplifier for high quality systems.

The circuitry.

A time delay relay circuit allows other circuits to stabilize before opening the outputs. This allows the preamp to be turned on or off without putting pulses through the system. (You hear no pops, clicks or thumps.) The voltage is precisely regulated; regardless of fluctuation in line voltage the biases never change; the device is always to specification.

The styling.

A single PC board contains two rows of feather-touch switch controls in a slim



preamp. (Those 8 watts will also drive a modest set of speakers!) There is a *pre*-preamp for moving-coil cartridges, which can be plugged directly in. Input impedance characteristics can be adjusted; from 10 ohms to 500 ohms.

You have tremendous flexibility; a source signal can be simultaneously recorded on two tape decks, or dubbed from L to R or R to L. Infinity tone controls give you optional turnover frequencies, extending bass boost from the normal 100 Hz down to 50, and from 5 kHz on the high end, to 10 kHz.

We believe our dogged obstinacy has paid off in a superb instrument — one that will demonstrate the stunning difference a state-of-the-art preamplifier can make in the enjoyment of music, even with an average system.

And you don't have to have audiophile ears, either. Just patch in the Infinity Preamplifier and listen to your favorite and most familiar records.

We guarantee you'll be hearing them for the first time.

compact configuration. Unobtrusive edge-lit illumination allows you to read the modes in a darkened room.

The features.

We wanted everything: a built-in 8 watt per channel headphone amplifier allows you to plug headphones into the front panel and listen directly from the

Infinity

We get you back to what it's all about. Music.

©1976 by Infinity Systems, Inc.
7930 Deering, Canoga Park, Ca. 91304 TWX 910-949-4919

CIRCLE NO. 15 ON READER SERVICE CARD

BIG DISCOUNTS

STEREO COMPONENTS

Largest selection of top name brands... try us and see...

It's worth a call
(301) 488-9600



6330 Frankford Ave.
Baltimore, Md. 21206

All mail answered within 24 hours

Phone Daily 9 AM to 9 PM

Saturday 9 AM to 4 PM

Phone (301) 488-9600

CIRCLE NO. 22 ON READER SERVICE CARD

TOP RATED

AUDIO COMPONENTS AT "LOWEST OF THE LOW" PRICES



'Top Rated' by a leading consumer magazine.

- EPI 100. Speakers
- B.I.C. 960. Base, Cover, Shure M91ED Cartridge.

NOW ONLY! \$250

COMPLETE YOUR SYSTEM WITH ONE OF THESE GREAT RECEIVERS...

SHERWOOD S7110	\$154
SHERWOOD S7010	\$129
SONY STR6046A	\$179
SONY STR7015	\$150
SONY STR7055	\$289
PIONEER SX-434	\$159
PIONEER SX-535	\$199
SANSUI 221	\$122
SANSUI 331	\$132
MARANTZ 2230	\$245
TECHNICS SA5150	\$165
SCOTT R31S	\$149

Above may be bought separately at prices shown.

WRITE OR CALL!

For lowest of the low quote
(212) 253-8888
9-5 Mon. thru Sat.

Mastercharge/BankAmericard



Accepted By Phone

TAKING THE HIGH PRICE OUT OF HI-FI!

STEREO WAREHOUSE

2122 UTICA AVE.,
BKLYN. N.Y. 11234

CIRCLE NO. 41 ON READER SERVICE CARD

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



Ground Loops

Q. I have been told by some of my friends that I should be careful to ground all the components of my stereo system at only one point. They tell me that if I don't there will be "ground loops" which will produce hum. Could you tell me just what a ground loop is?

CHUCK TAISHOFF
Atlanta, Ga.

A. "Ground" in electrical circuits is a common point that theoretically is at ground or earth potential. This means that if a measurement is made between a true earth ground (such as a metal pipe buried in damp earth) and an electrical ground, no voltage potential should be read. However, for a variety of reasons—some accidental, some purposeful—there usually is some voltage difference between true earth ground and both a.c. electric power-line grounds and chassis grounds.

Ideally, the metal chassis of all the components in an audio system should be at the same voltage potential (zero is preferred) in regard to ground. If the chassis differ in a.c. potential, then the voltage differences between them may be interpreted as a signal by high-gain stages and come through as hum. This problem can occur not only between separate components but between separate stages within a single component. Since the voltage-potential differences are usually very small (particularly when you've taken the trouble to orient your a.c. plugs in their sockets for the lowest hum levels), hum will usually occur only when there is a high-gain stage involved. This is one reason why phono preamplifiers produce hum and tuners don't.

The term "ground loop" came about probably because of the hum produced by, say, connecting ground leads from one component to another in series (thus forming a loop) rather than leading the ground connections of all the components to one common point. As a rule of thumb, the separate ground lead on your record player should always be connected to the ground terminal on the equipment it is plugged into. An external ground is seldom required (and in new apartment buildings may be difficult to find). Equipment with three-prong plugs will be correctly grounded automatically. Ground terminals on tape recorders or tuners usually need not be connected—and, as a matter of fact, a hum-producing ground loop might be produced if you do connect them.

Four-ohm Speakers

Q. Since a receiver can deliver more wattage to a 4-ohm speaker system than to an 8- or 16-ohm system, how come manufacturers don't make all their speakers 4 ohms?

SCOTT PALAMAR
Huntington Beach, Calif.

A. Because 4-ohm speakers, if connected in parallel, present about 2 ohms of impedance to the amplifier. Most amplifiers will react badly to that low a load, and most components that have main-plus-remote speaker switching connect the speakers in parallel.

In addition, a published impedance rating is almost always referred to as "nominal." This means that the impedance may vary considerably above and below the given rating at various points within the frequency range of the speaker. The use of a nominal "design center" of 4 ohms for a speaker system makes the crossover network somewhat more difficult to design, since, from the amplifier's point of view, it is desirable that the impedance never get much below 4 ohms. I don't know of any other reasons for not designing speaker systems with a 4-ohm rating.

Speaker Rotation, Round II

Q. In reference to the question from Mr. Philip Hunt of Cambridge, Ohio, concerning speaker rotation in your "Audio Questions and Answers" column in the January 1976 issue, I would like to refer you to a statement I read recently in How to Build Speaker Enclosures by Alexis Badmaieff and Don Davis and published by Howard W. Sams & Co. On page 131 there are instructions for mounting speakers and then this statement: "By doing this, the driver or drivers can be rotated at regular intervals (about once a year), which prevents excessive cone sag particularly among heavy woofers." Is it possible that the person who informed Mr. Hunt was referring to this type of speaker rotation?

C. CLARK CORDLE
Birmingham, Ala.

A. Although aware of the possible alternative interpretation suggested by Mr. Cordle (and about a dozen other readers), I chose not to refer to it simply because the cone-sag problem (which would result in voice-coil rubbing) has long been solved. The material now used in the voice-coil-centering (Continued on page 24)

TANDBERG

TCD-310

It beat the best in the world.

Recently a panel of independent test engineers rated 22 cassette machines from all over the world for the German technical journal "Hi-Fi Stereophonie."

They checked 7 key specifications. Hum. Hiss. Distortion. Frequency response. Head adjustment. Wow & Flutter. Speed stability.

They gave their top rating for best recording and playback performance to the Tandberg TCD-310. We don't like to use superlatives in describing our equipment. But then what do you call the machine that beat the best?

Here are some of the many features that make TCD-310 so outstanding:

- Three motors: One hysteresis synchronous drive motor for constant and accurate speed; two servo-controlled direct drive DC spooling motors.
- Excellent signal to hum ratio. (Unweighted signal/noise.)
- Expanded range peak-reading meters that accurately read your recording and warn you about distortion before it happens.
- Two flywheels and dual capstan closed-loop tape drive for absolute stability and tape guidance.
- Guaranteed performance, 2 year warranty.

We believe TCD-310 can produce the quietest cassette recordings in the industry. Ask your dealer for a demonstration of TCD-310 and all the other fine Tandberg equipment. We think you'll give Tandberg your top rating too.



Tandberg of America, Inc.,
Labrida Court, Armonk, N.Y. 10504
Available in Canada

CIRCLE NO. 42 ON READER SERVICE CARD



Realistic STA-225
Stereo Receiver.
About \$400.

Realistic? Pioneer? Marantz?

Who's #1 in audio equipment?

Three famous national component brands, each with fine equipment at all the traditional price points, each with fine magazine ratings and lots of customers. Naturally we at Radio Shack like to think Realistic* is top dog. Our reasoning goes like this:

Realistic has over 4000 stores—the entire worldwide Radio Shack system—and 21 years of manufacturing experience. Realistic has exclusive Glide-Path* and Auto-Magic* controls. An audio consultant named Arthur Fiedler. Service like no tomorrow. And prices like yesterday.

Maybe a better question is who's #2?

Radio Shack [®] **A Tandy Company**
Great sound since 1923

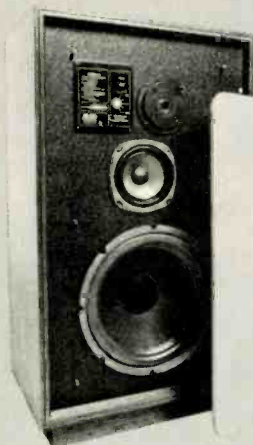
Over 4600 Stores - Dealers — USA, Canada, England, Australia, Belgium, Germany, Holland, France, Japan

CIRCLE NO. 34 ON READER SERVICE CARD

*Registered Trademark

The Avid 103.

Few people would expect
more in a loudspeaker.



For most people, the Avid Model 103 really is the ultimate speaker.

Not that you can't pay more for a speaker. You can. A lot more.

But, for most audio enthusiasts any difference between the Avid 103 and more expensive speakers just isn't going to justify the added cost. As it is, the 103 clearly outperforms speakers costing up to twice their price.

The Avid 103.

You owe it to yourself to find out why it is rapidly becoming the popular new reference standard for 3-way systems. For your nearest Avid dealer, please write:

AVID
CORPORATION

10 Tripps Lane, East Prov., R.I. 02914

Sound products for Avid listeners.

device (the spider) is certainly mechanically stable enough to keep the voice coil centered over time with even the heaviest of today's cones. However, there is one possible circumstance which could cause "cone sag." If woofers are installed either lying on their backs or face down (as in a ceiling installation) when they were not designed for such operation, the cone suspension might suffer fatigue. This would cause the cone to be offset either forward or back from its normal center-rest position. This, in turn, would produce a slight limitation in low-frequency performance because the cone would be able to move linearly further in one direction than in the other.

Matching Tube Preamps and Transistor Power Amps

Q. I understand that some otherwise excellent tube preamplifiers do not work very well with some transistor power amplifiers. Since I have an excellent older Marantz tube preamp, I am concerned about whether or not it would work with a high-power transistor amplifier I'm considering buying. I don't understand how a problem could arise since the preamplifier is stated to have a very low output impedance, which should make it independent of the load presented by the power amplifier's input circuit.

FRITZ CHASMAN
Palo Alto, Calif.

A. I can understand the confusion, because I know some engineers who also have not thought out all the factors involved. A preamplifier's output impedance is usually measured at some mid-range frequency such as 400 or 1,000 Hz, and it works out to be something less than 1,000 ohms. When the input impedance of the power amplifier into which it is operating is 100,000 ohms or higher (which was true of all tube power amplifiers), this means that long shielded cables could be used between the two components without hum pickup or loss of high frequencies. However, when you connect a transistor power amplifier, many of which have input impedances of 50,000 ohms or less, you may encounter another difficulty. It has nothing to do with loss of highs, for it comes about because the low input impedance of the transistor power amplifier interacts with the coupling capacitor at the output of the tube preamplifier. A high-pass filter circuit is then formed which causes a loss of the lower audio frequencies. For example, a tube preamplifier with a 0.1-microfarad capacitor at its output is likely to be 3 dB down at about 160 Hz if it is feeding a transistor power amplifier with a 10,000-ohm input impedance. Changing to a 0.5-μF capacitor will shift the 3-dB-down point to 30 Hz. The other potential difficulty is the fact that most transistor power amplifiers turn on almost instantaneously, while tube preamps warm up slowly and generate odd noises which they pass on to the live power amplifier. The solution is either a time-delayed muting circuit or a switching setup that encourages the user to switch on the preamplifier before the power amp.

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

The Garrard 990B. And the argument ends.

There are almost no limits to what you can spend for a turntable. Nor to the refinements that can be built in.

The argument has been whether you can find a turntable at a sensible price, that really performs—giving away nothing important. Now with the belt-driven 990B, the argument is over. The 990B gives nothing away in any vital area, yet is priced to make it eminently accessible.

We believe the 990B is the best value Garrard has ever offered in its quarter century of designing and manufacturing high fidelity turntables.

The 990B is a single-play/multiple-play turntable and is fully automatic in both modes. That is, its arm indexes, returns to its rest and shuts off automatically. All of which is more dependable than a hand . . . that can be shaky or careless. And the mechanism that does all of this is disengaged *during* play. You get the gentlest handling of records *plus* convenience.



But more. In the multiple-play mode, your records rest on a *two* point support. You don't have to balance them on a single center support. And pray.

And still more. A precision anti-skating device eliminates distortion and record wear caused when the stylus is forced against the inner wall of the groove by rotation of a record. Even cueing is viscous damped in *both* directions.

All well and good. But what about performance?

A glimpse at some specifications tells the story. Rumble: -64dB. Wow: 0.06%. Flutter: 0.04%. These are possible because your records are cushioned on a full size, 5 lb., die-cast, dynamically balanced platter—belt driven by a motor that *combines* an induction rotor for starting power and a synchronous section for constant speed. You can even solve the problem of off-pitch recordings with the variable speed control monitored by a strobe disc.

One final word. The S-shaped, lightweight, aluminum tonearm boasts low mass and low friction. But here's the thing. The 990B's tonearm can track as lightly as 1/2 gram. Protection and performance indeed.

There are other turntables in the price range of the 990B that offer *some* of these features and specifications. The 990B has them *all* and at a price that's sensible—under \$170!

Which clinches the argument.

For a copy of the Garrard Guide, write: Garrard, Div. of Plessey Consumer Products, Dept. A, 100 Commercial St., Plainview, New York 11803.

Garrard
The Automatic Choice



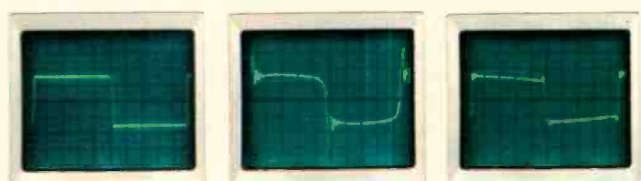
SONY 880-2

THE WORLD'S BEST.

DIRECT DRIVE SERVOCONTROL SYSTEM.

The name may be long — **Close-Loop Dual Capstan Tape Drive** — but the concept is simple: one capstan is just an extension of the motor shaft itself (the other connects through a belt-drive inertia fly-wheel). Gone are the intervening gears that can often impair optimum operating reliability as well as speed accuracy. The result — almost nonexistent wow and flutter — a mere 0.02% @ 15 ips.

PHASE COMPENSATOR CIRCUIT.



Original Source*

Source
After Recording*

Source Through
Phase Compensator*

Ideally, what you want on recorded tape is a "mirror image" of the original signal. No more. No less. Problem: the very nature of the recording process causes phase distortion. Solution: during playback, Sony's exclusive Phase Compensator Circuit compensates for phase distortion. Result: sound quality that's virtually identical to the original source. (REFER TO OSCILLOSCOPE READINGS.)

SYMPHASE RECORDING.

Thanks to the durability of Sony's **Ferrite and Ferrite Heads** and incredible precision fabrication and alignment of the head gap, you can record any matrix 4-channel signal (like SQ** or FM), play it back through a 4-channel decoder/amplifier, and retain the exact positioning of signal throughout the 360° 4-channel field. What started out in right front channel stays there. What began in left rear doesn't wander over to right rear. There's no phase shift whatsoever.

PEAK READING VU METERS.

They're versatile. Accurate. And incredibly informative. 1. You can set for standard VU operation to determine recording level. 2. Set to display transient peaks only (up to +15 dB). 3. A third display, Peak Hold, retains transient reading, letting you accurately measure audio input and adjusts accordingly with 2dB **Stepped Record Level Attenuators**.

SYNCRO-TRAK.

This means you can lay down two individually recorded tracks in perfect synchronization with each other. Record head has playback-monitor function in record mode. This eliminates time lag that occurs when monitoring through playback head. Thus both tracks can be first generation, keeping noise levels at minimum. Flashing **Standby Signal** alerts you that the unrecorded channel is record-ready. And **Punch-In Record** puts you into record mode instantly, without stopping tape.

SONY® Ask anyone.

Brought to you by **SUPERSCOPE.**



*1000 Hz @ 0 dB, 15 ips. **TM CBS, Inc. (Side panels of these units are constructed of plywood, finished in genuine walnut veneer.) ©1976 Superscope, Inc., 20525 Nordhoff St., Chatsworth, CA 91311. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Superscope dealer.

Sensible alternative.

The Uher CG 320 is unlike any other stereo cassette machine, even a Uher.

We built the CG 320 to be an exceptionally reliable two-motor machine with the performance and features to match the world's finest.

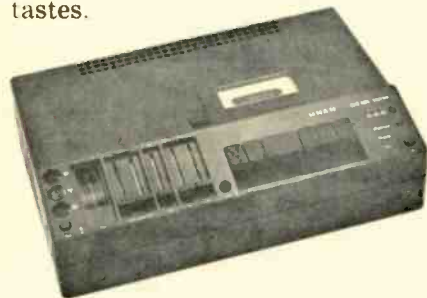
- ☐ Electronic tape flow indicator.
- ☐ Clutchless tape drive system.
- ☐ Self-contained stereo power stage.
- ☐ Internal loudspeakers—or use it as a deck.
- ☐ On-off automatic level control.
- ☐ Dynamic Noise Limiter (DNL).

Plus

- ☐ Automatic EQ switching for chrome tape.
- ☐ 3-digit counter with memory circuitry.
- ☐ End of tape switch off.
- ☐ Optional power cable for 12-volt power supply.
- ☐ Easy-to-read level meter with gauged dB scale.

Two separate sliders for independent record level control of the two channels, two sliders for independent replay level control of each channel and a slider tone level control to assure optimum operating conditions. Low distortion and top specifications are the hallmark of this quality product.

The Uher CG 320 offers the high technical quality, versatility and design to suit truly demanding tastes.



UHER of America Inc.

621 S. Hindry Avenue
Inglewood, Calif. 90301

Please send me complete details on the CG 320, the sensible alternative to cassette tape recording and listening.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CIRCLE NO. 45 ON READER SERVICE CARD

AUDIO BASICS

By RALPH HODGES



GLOSSARY OF TECHNICAL TERMS -26

● **Phase-locked loop (PLL)**, a relatively recent introduction to high-fidelity technology, is an electronic circuit that has the ability to detect the instantaneous difference between an incoming signal and some reference signal, usually one generated by a local oscillator. (Actually, most PLL's are designed to ignore amplitude differences and respond only to phase differences.) The output of the PLL is a d.c. signal that is proportional to the difference between the two signals being monitored. This d.c. output can be used as a control signal to regulate some tunable circuit or oscillator or even the speed of an electric motor.

Within the field of consumer audio, most PLL's are found in the multiplex sections of FM tuners and in CD-4 demodulators—both devices in which phase is critical. However, there is also at least one turntable whose speed is regulated by a phase-locked loop.

● **Picofarad** is a unit of capacitance equivalent to one million-millionth of a farad, or one millionth of a microfarad.

● **Piezoelectric effect** refers to a special property of quartz and certain other crystalline substances. When an electrical voltage is applied to these materials, they physically flex, deform, or otherwise change in dimensions. Conversely, if they are physically flexed or deformed they will generate an electrical voltage. This makes piezoelectric substances natural transducers (converters of one form of energy into another), and as such they are used widely in inexpensive phono cartridges and microphones, and even in some special types of loudspeakers.

The piezoelectric effect is also exhibited by specially processed ceramic materials, and recently a flexible polymer film with piezoelectric properties has been developed for use in headphones, loudspeakers, and ultimately microphones.

● **Pitch** is the perceived sensation of to-

nal value that is associated with the frequency of a sound. The sensation of pitch goes up as frequency rises and down as frequency diminishes, but *not* at a proportional rate. The sensation of pitch also changes with the *intensity* of a sound, generally going up for high-frequency sounds and down for low-frequency sounds as intensity increases.

● **Polar response** is a specification—often taking the form of a plotted curve—that describes how the frequency response of a microphone or speaker system changes with angle. A speaker system does not have the same frequency response in all directions; dispersion tends to narrow at higher frequencies (high frequencies may not be heard by a listener who is not directly in front of the speaker), and other effects take place. Polar-response data provide quantitative information on these effects. With microphones, the polar response indicates sensitivity to sounds of various frequencies coming from different directions.

Polar-response curves are often plotted on special graph paper that shows lines radiating outward from a common center. Each line represents an angle, with 0 degrees being on the axis of the device. The lines are calibrated along their lengths in decibels (output from the speaker). To make a polar measurement on a speaker system, the speaker is circled, either horizontally or vertically, by the test microphone (a more common practice is to keep the microphone stationary and rotate the speaker), and the sound pressure at each angle is plotted on the polar graph. This gives a picture of the speaker's lateral or vertical dispersion characteristics for whatever frequency is being used in the test. As a rule, the curves for additional frequencies are then plotted on the same graph to round out the portrait of the device. Also, angles lying outside the lateral and vertical planes may be investigated when they are of interest.

For a winning deck, pick a Sansui.

With the development of the Sansui cassette decks, the cassette can truly be called a high fidelity medium. Only with the technical accuracy and near perfection of these Sansui models can the musical recording and reproduction do full justice to the capabilities of the cassette being used.

The new Sansui vertical front-load series has achieved extremely low wow and flutter by isolating the capstan drive from the reel drive. This is accomplished by a slip-free drive belt coupled to a mirror finish, extra large flywheel. Our new decks incorporate the newest Dolby[®] IC chip technology to give you a full 10 dB improvement in signal-to-noise ratio. All mechanical controls are inter-locked so you can go directly from any mode to any other without going through stop, to prevent damaging valuable tape.

The SC-3000 and SC-3003, top-of-the-line models with 0.09% (WRMS) wow and flutter are stacked with attractive features: front-access tape compartment positioned right-side up, fully automatic stop-shut/off, a reliable and easy-to-read 3-digit tape index counter with a very useful Memory Rewind Section, highly accurate VU meters, peak level indicator, extremely hard Permalloy record/playback head for long life and outstanding performance.

All four models in this Sansui series, from under \$290.00** to under \$370.00,** share many of the same outstanding features for true high fidelity performance at attractive prices.

The Sansui SC-636¹ at under \$280.00,** a leading all-around deck, delivers fine quality sound without costly frills. As with the higher priced models, the SC-636 offers fully automatic shut/off, illuminated VU meters, built-in Dolby[®] Type B Noise Reduction System, low wow and flutter and an excellent signal-to-noise ratio.

Sansui has stacked its decks. Stop in at your nearest franchised Sansui dealer today and buy one of these outstanding new Sansui series to stack yours.

* Dolby is a trademark of Dolby Laboratories Inc.

**The value shown is for informational purposes only. The actual resale price will be set by the individual Sansui dealer at his option.

¹ Simulated walnut grain



Sansui

SANSUI ELECTRONICS CORP.

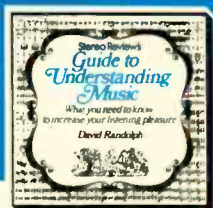
Woodside, New York 11377 • Gardena, California 90247

SANSUI ELECTRIC CO., LTD., Tokyo, Japan • SANSUI AUDIO EUROPE S.A., Antwerp, Belgium

In Canada: Electronic Distributors

CIRCLE NO. 38 ON READER SERVICE CARD

Stereo Review is proud to announce an important new set of recordings created to help you expand your understanding of music.



This unique four-disc album is interesting, easy to comprehend, and instructive. It is the first project of its kind to approach the understanding of music through its basic elements: rhythm . . . melody . . . harmony . . . texture.

Written and narrated exclusively for Stereo Review by David Randolph, Music Director of the Masterwork Music and Art Foundation, this fascinating set of stereo records will help you become a more sophisticated, more knowledgeable listener.

In the GUIDE TO UNDERSTANDING MUSIC, David Randolph first discusses, by means of recorded narration, how the composer uses and unifies all the basic musical elements. After each musical point is made in the narration, a musical demonstration of the point under discussion is provided. Thus you become a part of the creative musical process by listening, by understanding, by seeing how music's "raw materials" are employed by composers and performers to attain their highest level of expressivity and communication through musical form.

FOUR LONG-PLAY STEREO RECORDS:

Record I—The Elements of Music. 1. Rhythm, 2. Melody, 3. Harmony, 4. Texture.

Record II—Sense and Sensation in Music. (The Instruments of the Orchestra.) How Music is Unified.

Record III—Form in Music. Words and music.

Record IV—Can Music Tell a Story or Paint a Picture? The Interpretation of Music.

The GUIDE TO UNDERSTANDING MUSIC contains OVER 200 MUSICAL EXAMPLES which have been carefully chosen from among thousands of recordings by major record companies as the best illustrations of musical points made in the recorded narration.

FREE BOOKLET INCLUDED. The accompanying booklet is a valuable complement to the album. It presents David Randolph's straightforward professional approach to music . . . as well as advice on how you can make the best use of the album.

The exclusive four-disc recording is now ready, available for the first time through Stereo Review. The special low price is just \$21.98, postpaid, for all four 33 1/2 rpm stereo long-play records.

SPECIAL SCHOOL AND LIBRARY OFFER

Orders for 3 sets or more are available to schools and libraries at the SPECIAL DISCOUNT PRICE of only \$19.78 per album, a savings of 10%. This special quantity price is also available to individuals and organizations who may have a need for more than one album.

Ziff-Davis Service Division, Dept. R SR-46
595 Broadway, New York, N.Y. 10012.

☐ Please send the Guide to Understanding Music @ \$21.98, postpaid (\$26.98 outside U.S.A.).

☐ Please send _____ (3 or more) Guide to Understanding Music albums @ \$19.78 each, postpaid (\$24.00 each outside U.S.A.).

☐ Enclosed is \$_____. (Residents of Calif., Col., Fla., Ill., Mich., Mo., N.Y. State, D.C. and Tex. add applicable sales tax.)

☐ CHARGE: ☐ BankAmericard ☐ Master Charge ☐ American Express ☐ Diners Club

Account # _____ Exp. Date _____

Master Charge Interbank # _____ (4 numbers over your name)

Signature _____

Print Name _____

Address _____

City _____ State _____ Zip _____

TAPE HORIZONS

By CRAIG STARK



RECORDER OVERHAUL

I've frequently described the simple yet crucial procedures for tape-head cleaning and demagnetizing. If you neglect these routine chores (they take only a few minutes every dozen or so hours of machine operation), high-frequency losses and even damage to your recordings may result. There comes a time, however—once a year is a good general rule—when your recorder's internal mechanism should be checked out and lubricated. If you're at all handy, chances are you can save a trip to the service shop by doing the job yourself. Of course, many "factory adjustments" do require specialized knowledge and equipment, but there are many maintenance chores that can be done at home.

Your first move should be to obtain the manufacturer's servicing instructions for your unit. This manual will contain exploded diagrams, replacement-part numbers, adjustment locations, recommended tensions, lubrication points, and a wealth of other vital information. Many companies are very good about supplying a service manual for a nominal fee. Others are not—or they may be out of business. Fortunately, you can almost always get the information you need from the Sams Photofact series available through many radio/TV parts stores. (If you can't find the information you need locally, write to Sams Photofact, Attn. J. Groves, 4300 West 62nd Street, Indianapolis, Ind. 46206. Be sure to list the brand, model, and serial numbers of the equipment in question and enclose a stamped return envelope.)

Once the covers are off and the machine is set up so that it can be operated with its innards visible, put on an old reel of tape and put the transport through its paces, familiarizing yourself with just which belts, pulleys, rubber drive wheels, solenoid-operated levers, etc. are involved in each operational mode. When you switch to rewind, will a full reel on the supply spindle start up readily from a standing stop or does the drive system slip? Similarly, will a nearly full

take-up reel start up once again in fast forward from a standing stop? These conditions place heavier-than-normal loads on the drive system, and will show up a weakening spring, a slipping belt, or a drive wheel that has lost its traction. (Until a replacement can be obtained, a judicious application of Robins Non-Slip fluid may help.) In general, all rubber drive surfaces should be cleaned. A lint-free cloth wetted with alcohol does the trick, but make sure you use isopropyl 90 (or more) per cent, *not* "rubbing" alcohol compounds that may have lubricants in them. Nortronics has a special fluorocarbon cleaner which is excellent for both heads and rubber surfaces. All rubber parts should be inspected to determine if they are still "live" and have not developed flats, glaze, or cracks.

If the reels come to a smooth, gentle halt from the high-speed modes, there's no need to touch the brake system beyond, perhaps, lightly buffing any felt braking pads with a stiff-bristled brush. On the other hand, if the machine throws loops or snaps tape when you hit the stop button, something's wrong. Though easy to adjust on some recorders (those least likely to need it!), many brake designs are tricky, so if there's trouble you may end up in the service shop in any case.

Proper tape tensions, supplied by the take-up and supply reels, will be specified in the service literature together with appropriate adjustment procedures. Again, don't ask for trouble if all is working well. Tape slippage during play, however, indicates clutch or pressure-roller tension problems.

Lubricate the rotating parts, but only when the service notes call for it—and do it sparingly. Make sure no oil gets on drive components, brakes, clutches, or the puck roller. I've found a 50-50 mixture of motor oil and STP very effective, and I use a dentist's hypodermic syringe (or a toothpick) for drop-by-drop application in hard to reach places. Use grease even more sparingly, and only where the manufacturer recommends it.

Introducing an evolutionary idea.

The New Empire 698 Turntable

Great ideas never change radically.

Instead, they are continuously refined. Cultivated to become more relevant with time.

So it has been with our turntables. Our latest model, 698, is no exception. Basically, it's still the uncomplicated, belt-driven turntable we've been making for 15 years. A classic.

However, we're not just introducing a new number. We're introducing improvements. The lower mass tone arm, electronic cueing, quieting circuitry and automatic arm lift are all very new.

The rest is history.

The Tonearm

The new 698 arm moves effortlessly on 32 jeweled, sapphire bearings. Vertical and horizontal bearing friction is a mere 0.001 gram, 4 times less than it would be on conventional steel bearings. It is impervious to drag. Only the calibrated anti-skating and tracking force you select control its movement.

The new aluminum tubular arm, dramatically reduced in mass, responds instantly to the slightest variation of a record's movement. Even the abrupt changes of a warped disc are quickly absorbed.

The Motor

A self-cooling, hysteresis synchronous motor drives the platter with

enough torque to reach full speed in one third of a revolution. It contributes to the almost immeasurable 0.04% average wow and flutter value in our specifications. More important, it's built to last.

The Drive Belt

Every turntable is approved only when zero error is achieved in its speed accuracy. To prevent any variations of speed we grind each belt to within one ten thousandth of an inch thickness.

The Platter

Every two piece, 7 lb., 3 inch thick, die cast aluminum platter is dynamically balanced. Once in motion, it acts as a massive flywheel to assure specified wow and flutter value even with the voltage varied from 105 to 127 volts AC.

The Main Bearing

The stainless steel shaft extending from the platter is aged, by alternate exposures to extreme high and low temperatures preventing it from ever warping. The tip is

then precision ground and polished before lapping it into two oilite, self-lubricating bearings, reducing friction and reducing rumble to one of the lowest figures ever measured in a professional turntable; -68 dB CBS ARLL.

The Controls

Electronic cueing has been added to the 698 to raise and lower the tone arm at your slightest touch. Simple plug-in integrated circuitry raises the tone arm automatically when power is turned off.

A see-through anti skating adjustment provides the necessary force for the horizontal plane. It is micrometer calibrated to eliminate channel imbalance and unnecessary record wear.

Stylus force is dialed using a see-through calibrated clock mainspring more accurate than any commercially available stylus pressure gauge.

A new silicon photocell sensor has been added to automatically lift the arm at the end of a record.

New quieting circuitry has also been added. Now, even with the amplifier volume turned up, you can switch the 698 on or off without a "pop" sound to blow out your woofers.

At Empire we make only one model turntable, the 698. With proper maintenance and care the chances are very good it will be the only one you'll ever need.

EMPIRE



The Empire 698 Turntable

Suggested retail price \$400.00

For more information write:
EMPIRE SCIENTIFIC CORP.
Garden City, New York, 11530.



A-2300SD

Music minus hiss.

Signal vs. noise. The one aspect of sound reproduction that makes all the difference between a clean tape and a hissy one. Even at 7½ ips.

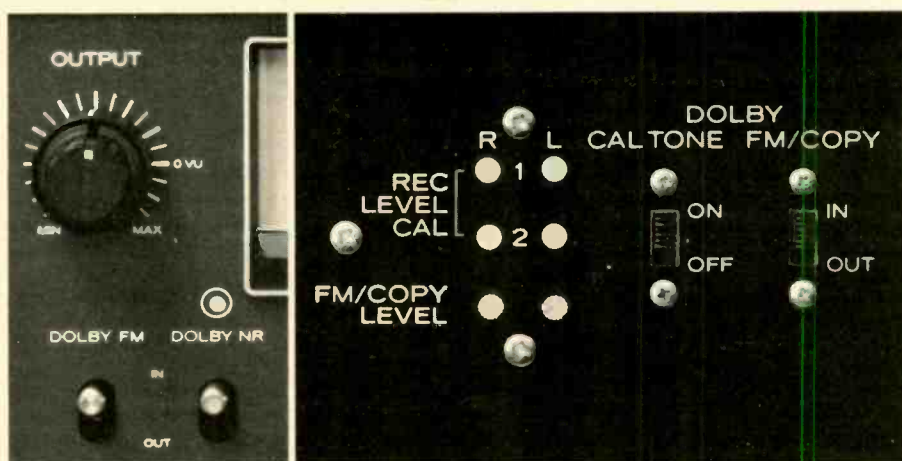
That's why we decided to mate our 20 years of 3-motor, 3-head TEAC open reel experience with the 7 year record of the B-type Dolby* noise reduction system. The result is our new A-2300SD, a truly audible improvement.

The 74 dB signal-to-noise ratio** is indeed a meaningful specification, because the difference it makes is demonstrable. And it doesn't take golden ears to hear it...just an appreciation of music minus hiss.

Ask your TEAC retailer to demonstrate the new A-2300SD. If you don't know where he is, just call toll-free (800) 447-4700 or (800) 322-4400 in Illinois.

You'll find complete integral Dolby flexibility, including FM copy, precisely matched to the kind of quality and reliability that's come to be known as TEAC. A perfect example of

totally clean performance.



74dB

signal-to-noise ratio

**Actual measurements will vary with record levels and brands of tape. Our published specification of 74 dB or greater is referenced to 3% T.H.D. at 7½ ips with the NAB A-Weighting Curve and B-Dolby circuits, using Maxell UD-35 tape. In maximizing signal-to-noise performance at 7½ ips, we have recorded measurements of up to 80 dB with Ampex 456 tape.

TEAC®

The leader. Always has been.

TEAC Corporation of America/7733 Telegraph Road, Montebello, Ca. 90640/©TEAC 1975

*Dolby is a trademark of Dolby Laboratories, Inc.



TECHNICAL TALK

By JULIAN D. HIRSCH

● **POLISHING THE GOLDEN EAR:** Recently an acquaintance who is blessed with extraordinary hearing acuity took me to task for my wholehearted approval of a recently reviewed product. While conceding that it did essentially what was claimed for it, he said that it introduced an upper mid-range coloration which made it (in his words) "completely unlistenable."

Naturally, I was disturbed by our apparently divergent views. Could I possibly have developed a "tin ear," as has been insinuated by some of my critics? Or was his sample defective in some way? I carefully re-auditioned the product in question, not to judge its overall performance, as is my usual custom, but to concentrate on the upper mid-range, where the supposed deficiencies existed. Finding nothing obviously wrong, I switched it in and out of the system to judge its effects in an A-B fashion. Somewhat to my surprise, I *could* hear the effect he mentioned. I would have described it as a very subtle "brightening" or "hardening" of the sound—but hardly to such a degree that the sound could be said to be "unlistenable." In fact, I could detect its presence only by switching the component in and out of the system, using specific program material, and concentrating my attention on one particular, limited aspect of its total performance.

I think our different conclusions from the same data can be explained quite simply—and aside from the fact that we had different samples of the same product. Although my friend does indeed have quite remarkable hearing, I apparently can hear most of the subtle qualities that he does, especially if we are focusing on the same area of performance. The basic problem is that we are listening for different things in the reproduced sound, and are not necessarily disturbed in the same manner by any given anomaly even if we both hear it.

I touched upon this very important

factor in my somewhat light-hearted treatment of the pitfalls of subjective comparisons between nearly equal products (STEREO REVIEW, November 1975). Let us concede that *some* differences exist, in general, between any two products, and perhaps even between different serial numbers of the same product. Let us also assume that these differences are frequently audible to reasonably critical participants in a properly conducted "A-B" test. However, consider that (particularly when it comes to transducers) we are usually comparing products that in some way fall short of absolute perfection—and that those imperfec-

than to the many individual signals that combine to form it. A spectrum analyzer is much more convenient for analyzing the details of a complex signal, while the combination of human ears and brain is unequalled in its ability to evaluate an entire panorama of sound. True, evaluating audio components calls for a more analytical approach than listening to music for enjoyment. Nevertheless, one must never forget the true nature of the program he is hearing. Whatever it is, it is *not* a real "live" performance. It is not even very close to being one. It is an ingeniously assembled array of sounds designed to *suggest* to the listener that he *might* be hearing "the real thing."

I go on the assumption that the creation of that believable illusion is the purpose of a high-fidelity system. Anything that contributes to its success is good (including various forms of signal processing, dynamic-range restoration, noise reduction, quadraphony, and the like). Anything that diminishes the illusion is bad, including audible forms of non-linear distortion, hum, hiss, compressed dynamics, and unnatural frequency or spatial characteristics.

In my opinion, the greatest obstacle to complete fidelity of music reproduction in the home (judged by the criterion of believability) is the recording process. I would say that at least 90 per cent of the problem lies in the recording. If you doubt that, listen to some of the finest recordings, which can project a remarkable sense of realism through almost any reasonably competent speaker. Then listen to almost any run-of-the-mill product of the record industry through the finest speakers you can muster, and you will find that the sound is mediocre at best. For that reason, I would give the speaker no more than perhaps 8 per cent of the "blame" for any lack of realism in home sound reproduction. That leaves 2 per cent to be accounted for, and, for want of more accurate data, I would say that the amplifier and its active accessories

TESTED THIS MONTH

●
Garrard 990 B Record Player
E-V Interface:B Speaker System
Sonab C500 Cassette Deck
Phase Linear 1000 Autocorrelator

tions are reacted to differently by different observers.

There is an unfortunate impulse among many audiophiles to place a vehemently expressed value judgment on any difference perceived. But is a *trace* of "hardness" better or worse than an equal amount of "softness"? What about "warmth" and "dryness"? Will these characteristics be perceived in the same way by another listener? If, as may easily happen, the same unit whose sound pleases you in some respects comes off second-best in other respects, how do you decide if it is better or worse than another piece of equipment having complementary characteristics?

I don't know about you, but when I listen to music, I listen to the *whole*, rather

can claim only about 1 per cent of the blame for the bad things we may hear from our audio systems.

I am sure that many people will disagree, perhaps violently, with my assessment of the situation. But I do know that I, and many others who are reasonably familiar with reproduced sound, can walk into a room and judge in a moment, without seeing the equipment, whether the sound is good, bad, or undistinguished. This, after all, is what happens at any hi-fi show. Furthermore, I have no difficulty distinguishing between two recordings of the same work made under different conditions. And, if the speakers are switched, I am in no doubt that a switch has been made and may have some idea as to its relative merits.

If the amplifiers are switched in a proper manner, however, with careful gain

matching, I usually cannot tell that a switch has been made, much less decide that one sounds better or different from the other. If I walk into a room without prior knowledge of the situation, there is no way I can tell what kind of amplifier is being used (although there is a better than statistically random probability that I can guess the speaker type). My point is that *real* sonic differences between some components can be heard, unequivocally, by almost anyone. Preferences can vary, of course, but at least one can say that A is not the *same* as B. On the other hand, if the difference is such that not one person in a thousand can detect it, or extended arguments develop as to its significance or very existence, I say it is not enough of a difference to be concerned about. We are, after all, probably haggling about a minus-

cule fraction of that 1 per cent or so that the entire amplifier contributes to the total sound effect. Is it reasonable to assign such importance to a trivial aberration?

Try to remember that the criterion for judging an audio component good or bad is *the degree to which it contributes to or diminishes a believable illusion of reality*. Even many of the acknowledged imperfections of loudspeakers fade into insignificance beside the huge differences in sound balance that are heard in different concert halls or studios, different seats in the same hall, or those you create yourself by moving your speaker or listening location at home by a few feet. Calm judgment and judicious language serve us best in the world of hi-fi. Some audiophiles insist on calling a flaw "serious" when it takes hours of listening to discover it. I don't.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Garrard 990B Record Player



● GARRARD's new Model 990B record player employs a combination of belt and idler-wheel drive in which the shaft of the synchronous motor turns a conventional rubber idler wheel (similar to the drive system employed in most automatic record changers). However, instead of the idler's contacting the inside of the platter rim, a separate pulley on the idler shaft turns a belt which drives a smaller-diameter section beneath the platter.

This system affords the superior vibration isolation between motor and platter that typifies a good belt-drive player, with less possibility of belt slippage due to the relatively large diameter of the belt-drive pulley. This is an important consideration when a record-changing mechanism must also be operated by the drive system. In addition, the idler wheel can be moved up and down on the tapered motor shaft for vernier speed adjustment, which is usually obtained in belt-driven turntables by some form of electronic motor control.

The heavy (5-pound) cast nonferrous platter turns at either 33 $\frac{1}{3}$ or 45 rpm, the speed being selected by a knob on the motorboard. The three-position speed switch also selects the arm indexing diameter for 10- or 12-inch 33 $\frac{1}{3}$ -rpm records or for 7-inch 45-rpm records. The concentric vernier speed control has a nominal range of ± 3 per cent. Stroboscope markings in the central (label) area of the platter are used for setting exact speed. They require external illumination and cannot be viewed while a record is being played.

The Garrard 990B has the same triple-lever control layout used on their other top-ranking record players. The AUTOMATIC lever initiates a complete playing cycle which terminates in full shutdown at the end of the last record. If the changer spindle is in place, a stack of up to six records can be played in sequence. The record edges are supported by a column outside the platter diameter. By inserting the short single-play spindle, which rotates with the record, a single disc can be

played automatically in the same manner. The separate MANUAL lever can be used, if desired, to start the motor, and the arm can be positioned manually. End-of-play shut-off is still automatic and can also be initiated at any time by pushing the AUTOMATIC lever. The third lever is the CUE control, which has damped action in both directions.

The tone arm is a conventional S-bend pivoted tubular design. The threaded counterweight carries a tracking-force scale calibrated from 0 to 3 grams at intervals of 0.25 gram. Antiskating is applied by a lever carrying a sliding weight, with separate scales for conical and elliptical styli. The slide-in cartridge carrier is slotted for setting stylus overhang with the aid of a supplied plastic jig. The basic player is priced at \$169.95. The teak-finish wooden base and hinged, removable plastic dust cover are respectively \$15.95 and \$9.95.

● **Laboratory Measurements.** With a typical high-compliance phono cartridge installed in the tone arm, the low-frequency resonance was at 8 Hz with an amplitude of 7 dB. This indicates that the effective arm mass is typical of today's better record players and is compatible with modern high-compliance cartridges. The arm and cable capacitance of 130 picofarads is also compatible with most CD-4 cartridges.

The tracking force was fractionally higher than the scale calibrations, with a maximum error of 0.2 gram. The force at the top of a six-record stack was only 0.15 gram higher than on a single record. The maximum tracking error of the arm was 0.8 degree per inch of radius, an acceptable figure. At a 1-gram tracking force, the antiskating device had to be set between 2 and 3 grams for optimum correction. However, it produced absolutely

no lateral drift during the arm descent (the Garrard cueing system has been consistently outstanding in this respect since its original introduction in the Zero 100 model some years ago).

The turntable speeds could be varied over a +3.5 to -4 per cent range at 33 $\frac{1}{3}$ rpm, and ± 2.8 per cent at 45 rpm. The vernier speed control moved much more freely in one direction than in the other, and some care was needed to avoid accidentally displacing its setting when changing operating speed. Playing speed did not vary detectably with a 95- to 135-volt line-voltage shift. The combined wow and flutter (unweighted rms) was 0.06 per cent at 33 $\frac{1}{3}$ rpm and 0.07 per cent at 45 rpm. The unweighted rumble was -30 dB (-34 dB in the lateral plane), and with ARLL

audibility weighting it was a good -55 dB. The change cycle of the 990B was exceptionally rapid, requiring only 8.5 seconds at 33 $\frac{1}{3}$ rpm.

One of our standard tests measures the susceptibility of a record player to base-conducted vibration, which could cause acoustic feedback if the player were located too close to a loudspeaker. We found the Garrard 990B to be outstanding in this respect. Not only was it by far the best-isolated automatic record player we have tested (and better than virtually all manual units as well), but its margin of superiority over its peers was typically 20 to 40 dB! Presumably this results from an optimum matching of mounting-spring compliance to the overall record-player mass, a characteristic for which record players in

general are not noted (with some exceptions).

● **Comment.** The bare performance specifications of the Garrard 990B make it clear that it is a first-rate record player, and especially so at its (by today's standards) relatively modest price. The ease of handling and the essentially perfect cueing-lift system of this unit can be appreciated without even listening to it, and, so far as we can determine, its audible performance should be solely a function of the cartridge and record. And if, for some reason, you have been plagued by acoustic feedback problems with your record player, we suggest that the outstanding isolation of the 990B may be just the cure you've been looking for.

Circle 105 on reader service card

Electro-Voice Interface:B Speaker System



● JUST over two years ago (March 1974) we reported on an unusual new speaker system from Electro-Voice, the Interface:A. In it were combined an 8-inch woofer, a 12-inch "passive radiator" (which E-V prefers to call a "vent substitute"), and two small 2-inch cone tweeters, one of which faced to the rear. An active equalizer in a separate small cabinet provided the bass and treble response modification needed to produce a remarkably wide and flat frequency response from this true bookshelf-size speaker system.

Electro-Voice has now added the Interface:B to its loudspeaker line. The two speakers and their associated equalizers appear almost identical. A close comparison between them reveals the following physical differences: the cabinet of the B is about 1 inch longer and 1 $\frac{1}{2}$ inches deeper than that of the A, and it is covered with wood-grain vinyl laminate instead of walnut wood veneer. There is no rear-facing tweeter in the B. Although both use the same-size woofer (but not the identical driver unit), the B has a smaller vent substitute with a nominal 10-inch diameter instead of the 12 inches of the A, and its center is not loaded by the "plug" needed to add mass to the vent substitute of the Interface:A.

There are other minor differences, both electrical and acoustical. The deep-bass response of the Interface:B is rated to 36 Hz instead of the 32 Hz of the A, and the Interface:B is about 2 to 3 dB more efficient than the A. The omission of the second tweeter causes a very small reduction in energy output at the highest frequencies.

On the whole, the most striking difference between the two systems is in price. The B is a full \$100 cheaper, although it retains virtually all the features and fine acoustic qualities of the A. The E-V Interface:B measures 14 x 23 x 9 $\frac{1}{4}$ inches and weighs 27 pounds. It is nominally an 8-ohm system (with a 5-ohm rated minimum impedance) designed for use with amplifiers delivering from 5 to 180 watts per channel. The equalizer, which is designed to be inserted into the tape-monitor loops of a receiver or amplifier, has its own tape-monitor facilities plus a high-frequency level control with three switch positions for treble adjustment. An optional TS-1 "Tweeter Saver" accessory is available to protect the tweeter from damage by excessive long-term signal levels. The price of the complete Interface:B system (two speakers and the equalizer) is \$325.

● **Laboratory Measurements.** The frequency response of the E-V Interface:B was measured in the reverberant field of our test room using the equalizer ahead of the driving amplifier. Bass response was measured separately for the driven cone and the vent substitute, and the two curves were combined to obtain an equivalent response that was then "spliced" to the higher-frequency curve to derive a composite overall curve.

This curve was quite remarkable for its range and flatness, even without regard for the small size of the Interface:B. It was within ± 3 dB from 36 to 16,000 Hz, with a notable absence of the usual bass resonance rise that causes many speakers to sound unnaturally heavy or muddy. The only identifiable deviations from a virtually flat response were a "bump" of about 4 dB at 600 Hz and another of about the same magnitude at 13,500 Hz.

The equalizer's frequency response was designed to be flat over most of the audio range, rising at low frequencies to a maximum of +6.5 dB at 40 Hz before dropping off rapidly at lower frequencies. It serves not only to maintain a reasonably flat response to the lowest audible frequencies, but also to roll off the response at infrasonic frequencies that could produce audible rumble or intermodulation effects. The "normal" high-frequency response setting of the equalizer (position 1) gave a gentle boost above 4,000 Hz to a maximum of +4 dB at 20,000 Hz. The position 2 setting gave a reasonably flat electrical response (± 1 dB to 20,000 Hz), while position 3 rolled off the highs to -5 dB at 20,000 Hz. This switch gives the user some of the control capability afforded by tweeter-level adjustments on conventional speaker systems.

Our low-frequency distortion measurements cannot be readily compared with those made on other speakers, since the equalizer was used to simulate actual operating conditions. The signal drive level to the equalizer was maintained constant at a value corresponding to 1 watt delivered to the speaker at 1,000 Hz. Thus the actual low-frequency power to the speaker was considerably greater than 1 watt (more than 4 watts at 40 Hz).

(Continued on page 38)

Here come the professionals.



JVC receivers (top to bottom): S100, S200, S300, S400, S600.

JVC introduces five new stereo receivers that carry the unmistakable stamp of high fidelity professionalism. Starting with clean cut laboratory styling; precision, linear slide tone controls and direct-action pushbutton function selectors, the professionalism of these outstanding components continues every step of the way with JVC's innovative, pace setting engineering. Each model shares much of the uncommon

in common with the top professional—the S600. Expensive and sophisticated phase lock loop circuitry. Center-of-channel and signal strength tuning meters. Quadrature detector circuitry. And smooth, gyro-bias tuning.

Whichever new JVC professional you select, you can be sure it's a feature-packed receiver. If you're planning to spend about two hundred dollars for a receiver, or as much as

seven hundred and fifty—think like a professional. Think JVC.

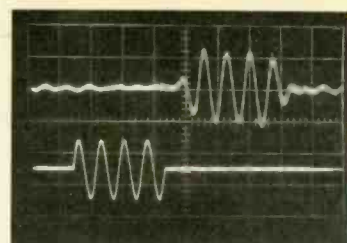
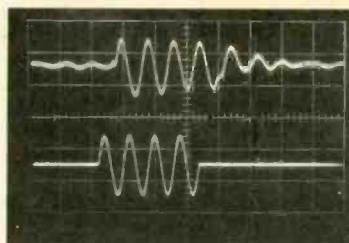
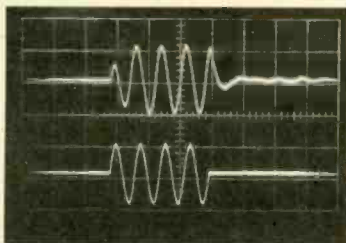
Call for the name of your nearby JVC dealer. He's professional, too.

JVC

JVC America, Inc., 58-75 Queens Midtown Expressway, Maspeth, N.Y. 11378
(212) 476-8300—Toll free: 800-221-7502

CIRCLE NO. 23 ON READER SERVICE CARD

The Interface: B's very good tone-burst response at (left to right) 100, 1,000, and 10,000 Hz. What appears to be slight ringing in the 1,000-Hz burst is a result of the measurement method.



The distortion was measured separately at the woofer and vent-substitute cones. Since the two measurements cannot be combined simply to obtain a single distortion figure, we have given them separately. The woofer distortion rose below 60 Hz to 5 per cent at 53 Hz and 10 per cent at 46 Hz. However, the distortion from the vent substitute, whose output predominated below 55 Hz, was 5 per cent at 39 Hz and 10 per cent at 31 Hz. At higher power inputs, the distortion curves rose more abruptly, but they were not radically different from the 1-watt curves when we used an input of 5 watts (which actually drove the woofer with more than 22 watts at 40 Hz).

The tone-burst response of the Interface:B was especially good in its freedom from ringing or spurious effects at the beginning or end of a burst. The detail differences between the input burst and the acoustic response were for the most part inherent in the characteristics of a conventional crossover network such as the one used in the Interface systems.

The electrical impedance of the speaker system was about 4 ohms at 35 Hz, 5 ohms between 150 and 300 Hz, and 6 ohms at 3,000 Hz. It reached 23 ohms at a secondary peak near 1,700 Hz (apparently due to the crossover network, since the crossover to the tweeter is at 1,500 Hz), and increased smoothly above 3,000 Hz to a maximum of 30 ohms at 20,000 Hz. Electro-Voice rates the minimum impedance of the speaker at 5 ohms, which is close to our findings. We would consider this to be a more realistic rating than the "nominal 8 ohms" of their specification. The efficiency of the Interface:B was relatively high for a small enclosure, with a 1-watt input in the mid-range producing a 91-dB sound-pressure level at a distance of 1 meter from the grille.

● **Comments.** When we compared the response curves for the E-V Interface:B with those we obtained two years ago on the Interface:A, we were struck by their virtual identity. This, of course, is consistent with E-V's ratings and published specifications. The only significant differences between the A and B models were a more rapid fall-off below 30 Hz and above 15,000 Hz in the B, and these effects are readily explained by the design difference between the two systems. The "bump" in the response curve at 600 Hz was common to both speakers.

In view of this, we were not surprised to find that the two sounded remarkably similar (we did not have the Interface:A on hand for a comparison, but our notes on the sound of the two systems agreed closely). In the simulated live-vs.-recorded test, the Interface:B was a highly accurate reproducer of the upper middles and highs (the lows are not included in this test). It also had the somewhat "forward" or projected quality we had noted in the A, which we assume is related to the 600-Hz emphasis.

The dispersion of the highs was excellent—easily as good as we have ever heard from a forward-facing cone driver and rivalling that of most dome radiators. Evidently the felt "acoustic lens" over the tweeter cone does just what is claimed for it. The bass was true and powerful indeed when the program material called for it. We appreciated the relative freedom from bass coloration, the result of the flat response in the upper bass.

The tape-monitor switch on the equalizer inserts a tape deck in the signal path ahead of the equalization circuits. On the assumption that the equalizer will be powered from an a.c. socket on the receiver, it carries an un-

switched a.c. outlet on its rear panel so that there will be no loss of system flexibility in its use. The only criticism we can make of the E-V equalizer—and it is not a significant one—is the lack of any self-contained bypass provision. If other types of speakers are used in the system (for remote listening locations, perhaps), the equalizer cannot be conveniently eliminated from the circuit for tape sources.

Electro-Voice has demonstrated with the Interface speakers that it is possible to generate an extended, flat bass response in a small system speaker—and without sacrificing efficiency—by the intelligent use of active equalization. Of course, this does limit the maximum power-handling ability of the speaker to some extent, but we were able to produce sound-pressure levels exceeding 103 dB in the reverberant field of the listening room without any audible signs of distress from the speakers.

The amount of equalization used is not extreme, and it should not tax any reasonably good amplifier. Nevertheless, one should be aware that, as with any equalized speaker system, special demands are made on the amplifier in certain areas of the frequency spectrum. In the case of the Interface:B, the amplifier power requirements in the 40-Hz region are quadrupled, which suggests that very inexpensive receivers with limited low-frequency power-handling ability would not produce the overall bass performance of which these speakers are capable. But for the listener with adequate amplifier power reserves (say, 25 watts or so per channel), the Interface:B will produce an impressive amount of clean, low-frequency energy and fine overall sound.

Circle 106 on reader service card

Sonab C500 Cassette Deck



● THE Swedish Sonab audio products are distributed in this country by Sonab Electronics Corp. of Foster City, California. A recent addition to the Sonab line is the Model C500 cassette deck, manufactured in Japan to Sonab specifications.

The styling of the Sonab C500 is unique, and usually arouses strong reactions, positive or negative, in people seeing it for the first time. It is a conventional top-loading cassette recorder finished in semi-gloss black. The highly visible control markings and meter-scale calibrations are in strongly contrasting white. The tape transport, occupying the left

(Continued on page 40)

POWER



IN DRESS ATTIRE.

There's plenty of power packed in this beautiful receiver. Muscle your receiver needs for more than just sound volume. Power produces clear distortion-free sound. And it gives it to you even at low volume.

The Lafayette LR-3500 has a well-developed 47 watts per channel minimum RMS. Both channels driven at 8 ohms from 20-20,000 Hz with no more than 0.5% total harmonic distortion.

The top of the Lafayette line, the LR-3500 AM/FM stereo FM receiver has all the features you've come to expect as the trappings of power. It has state-of-the-art electronics, complete power controls to personalize the sound. And many convenience features like dual tape monitors, and FM mute.

Power is yours with the Lafayette LR-3500. It's \$399.95 at your Lafayette dealers. There are dealers coast to coast. Or shop from our free catalog.

The Lafayette LR-3500 can make your dreams for power come true.

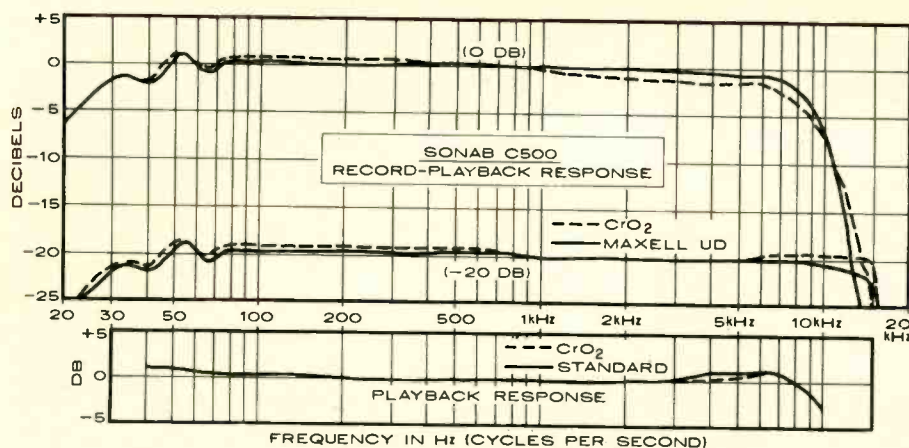
Electronically Speaking,
Who Knows Better Than

Lafayette

Radio Electronics & Shopping Centers

© Lafayette Radio Electronics Corporation 1976 • 111 Jericho Turnpike, Syosset, N.Y. 11791

CIRCLE NO. 27 ON READER SERVICE CARD



half of the control panel, is operated by the familiar piano-key levers. In addition to the normal play, recording interlock, rewind, fast-forward, and pause functions, there is a combined STOP/EJECT key. Pressed lightly, it stops the tape; further pressure ejects the cassette. Almost the entire cassette can be seen through a transparent cover. There is a "memory rewind" feature, controlled by a button next to the index-counter reset button, which stops the tape when it has returned to a 000 counter reading.

The two meters are concealed by the panel, except for a 90-degree arc exposing their calibrated scales. The bold white markings cover a range of -20 to +3 dB. Rotary controls are used for level adjustments, an unusual bar-knob design clearly identifying left and right channels and permitting independent adjustment through a slip-clutch system. The MIC/LINE recording-level adjustment normally operates on the line inputs, which are replaced by a microphone signal when a plug is inserted into a microphone jack.

Another control of similar size and appearance, marked OUTPUT LEVEL, actually affects only the headphone-jack output, not the output of the machine. It provides independent control of each earpiece. In contrast, the line-output level (labeled PLAYBACK LEVEL) is adjusted by a single small knob in the rear of the recorder. A smaller single control, CENTER MIC, between the two sets of level-control knobs, controls the recording level from a blend (center) microphone, which has its own jack and which is fed equally to left and right channels.

Three pushbuttons near the front of the panel control the power, the Dolby system, and bias and equalization for ferric or CrO₂ (chromium dioxide) tapes. Signal lights indicate which functions have been selected, and a light in the center of the panel glows when the machine is in the recording mode.

On the front edge of the deck are the three microphone jacks (L, C, and R) and the headphone output jack, which is designed to deliver up to 2.5 volts to phones having a rated impedance from 8 to 600 ohms. In the rear of the recorder are the line inputs and outputs, a DIN connector, Dolby recording-level adjustments for ferric and CrO₂ tapes, and a line-voltage selector. The C500 can be operated from line voltages of 100 to 240 volts, either 50 or 60 Hz.

The tape is driven by a servo-controlled d.c. motor, and the heads are of permalloy construction. The rated frequency response (± 3 dB) is 30 to 15,000 Hz with ferric tape and 30 to 16,000 Hz with CrO₂ tape. With the Dolby system in use, the signal-to-noise ratio (S/N) is rated at 58 dB with ferric tape and 60 dB with CrO₂ tape. Wow and flutter are rated at 0.13 per cent (weighted peak). The Sonab C500 is 15 inches wide, 10 inches deep, and 4 inches high; it weighs 10 pounds. Price: \$399.

● **Laboratory Measurements.** The instruction manual, and a card enclosed with the recorder, make it clear that the C500 is factory biased for Maxwell UD (ferric) and TDK KR (CrO₂) tapes and these were used for our tests.

The playback frequency response, measured with Teac standard test tapes, was within ± 1 dB of the ideal response from 40 to 9,000 Hz and down only slightly (3 to 4 dB) at 10,000 Hz. At a -20-dB recording level, the overall record-playback-frequency response with Maxwell UD tape was ± 3 dB from 23 to 16,000 Hz, and it was exceptionally flat (± 0.5 dB) from 57 to 10,000 Hz. The response with TDK KR tape was quite similar: ± 3 dB from 22 to 16,000 Hz and essentially ± 1 dB from 42 to 15,000 Hz.

At a 0-dB recording level, the expected tape saturation reduced the high-frequency response, but it was still very good; the 0-dB re-

sponse curves intersected the -20-dB curves at 13,000 and 14,000 Hz, respectively, with the UD and KR tapes. We also checked the response with several other high-quality tapes. TDK SA (using CrO₂ bias) gave exceptional results, followed closely by TDK ED and Maxell UD-XL. Even the two ferrichrome tapes (Sony and Scotch Classic) gave thoroughly usable results with "normal" bias, though not as flat as we measured with the other tapes. The bias was evidently set too high for TDK SD, causing it to have a pronounced high-frequency loss.

The tracking of the Dolby circuits of the C500 was excellent. At levels of -20 and -30 dB, the difference between the overall response curves made with and without the Dolby system was less than 1 dB up to 15,000 Hz, and over most of the audible range it was less than 0.5 dB. To reach a 0-dB recording level, a line input of 38 millivolts (mV) or a microphone input of 0.11 mV was needed. The microphone circuits overloaded at 19 mV, indicating that recordings of loud program material should be made with a low-output microphone or with an external attenuator in the microphone inputs. The playback output from a 0-dB recording level was 0.59 volt with UD and 0.64 volt with KR tape.

A standard Dolby-level tape (200 nanowebers per meter) drove the meters off-scale. Output measurements indicated that the recorder's meters are calibrated with their "0-dB" marks about 4.4 dB below Dolby level. The meters have approximate peak-reading characteristics; they indicated 100 per cent of steady-state values on 0.3-second tone bursts. The playback harmonic distortion for a 1,000-Hz recorded signal was 1.4 per cent with UD and 1.6 per cent with KR tape at an indicated 0-dB recording level. The "distortion" was principally random noise, and the actual harmonic content was appreciably lower in each case. To reach the 3 per cent distortion level, we had to record at +8 dB with UD and at +4 dB with KR tape.

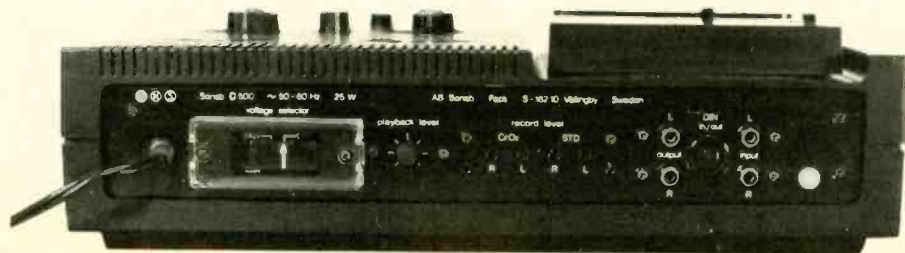
The signal-to-noise ratios with the two tapes at the 3 per cent distortion level were 54 and 54.5 dB (unweighted), respectively. IEC "A" weighting improved these readings to 58 and 59.5 dB, and with the Dolby system they were 66 and 65 dB. The noise level increased by 7.5 dB through the microphone inputs at maximum gain. However, the high microphone sensitivity makes it possible to operate the gain control well below maximum in most cases, so that negligible noise is added during live recording.

The wow was a negligible 0.02 per cent, while unweighted rms flutter was a very good 0.11 per cent. It was actually slightly less in a combined record-playback measurement, which gave a 0.09 per cent flutter reading. In the fast speeds, a C-60 cassette was wound in 75 seconds.

● **Comment.** The Sonab C500 easily met or surpassed all of its published ratings. In addition (and this does not necessarily follow from the simple fact of having good ratings or even good measured performance), its sound quality was exceptional. Not only did the frequency content of the input and output programs sound exactly alike when dubbing from phonograph records, but the freedom from noise and distortion, or any obvious compression of dynamics, was as good as we have ever heard from a conventional (two-head) cassette recorder. Also, the tape transport

(Continued on page 42)

The rear panel of the Sonab C500 has a playback-level control, parallel standard and DIN line inputs and outputs; recording calibration controls permit separate adjustment for CrO₂ tape.



THE END OF THE DOUBLE STANDARD.

**OUR LEAST EXPENSIVE RECEIVER HAS THE SAME
LOW DISTORTION AS OUR MOST EXPENSIVE RECEIVER.**

IM Distortion Comparison

YAMAHA	Brand "A"	Brand "B"	Brand "C"
CR-1000	.1%	.15%	.3%
CR-800	.1%	.3%	.5%
CR-600	.1%	.5%	.8%
CR-400	.1%	1.0%	1.0%

With most manufacturers, price determines quality. However, in the above chart, you can see how Yamaha alone offers the same quality (low distortion) throughout our entire line, regardless of price.

At Yamaha, we make all our stereo receivers to a single standard of excellence.

A consistently low intermodulation distortion of just 0.1%!

A figure you might expect only from separate components. Maybe even from our \$850 receiver, the CR-1000.

But a figure you'll surely be surprised to find in our \$330 receiver, the CR-400.

So what's the catch?

There is no catch. Simply a different philosophy. Where high quality is spelled low distortion.

You'll find Yamaha's single-mindedness particularly gratifying when compared to the amount of distortion other manufacturers will tolerate throughout their product lines. (See chart.)

Particularly gratifying and easily explained.

Less of what irritates you most.

While other manufacturers are mostly concerned with more and more power, Yamaha's engineers have concentrated

on less and less distortion.

Particularly intermodulation (IM) distortion, the most irritating to your ears. By virtually eliminating IM's brittle dissonance, we've given back to music what it's been missing.

A clear natural richness and brilliant tonality that numbers alone cannot describe. A new purity in sound reproduction.

A musical heritage.

Our seeming preoccupation with low distortion, in general, and the resulting low IM distortion, in particular, stems from Yamaha's own unique musical heritage.

Since 1887, Yamaha has been making some of the finest musical instruments in the world. Pianos, organs, guitars, woodwinds, and brass.

You might say we're music people first.

With our musical instruments, we've defined the

standard in the *production* of fine sound. And now, with our entire line of receivers and other stereo components, we've defined the standard of its *reproduction*.

Four different receivers, built to one standard.

Between our \$330 CR-400 and our \$850 CR-1000, we have two other models.

The \$460 CR-600 and the \$580 CR-800.

Since all are built with the same high quality and the same low distortion, you're probably asking what's the difference.

The difference is, with Yamaha, you only pay for the power and features that you need.

Unless you have the largest, most inefficient speakers, plus a second pair of the same playing simultaneously in the next room, you probably won't need the abundant power of our

top-of-the-line receivers.

Unless you're a true audiophile, some of the features on our top-of-the-line receivers might seem a bit like gilding the lily. Selectable turnover tone controls, variable FM muting, two-position filters, even a special five-position tape monitor selector.

However, you don't have to pick one of Yamaha's most expensive receivers to get a full complement of functional features as well as our own exclusive Auto Touch tuning and ten-position variable loudness control.

The End of the Double Standard.

Just keep in mind that all Yamaha stereo receivers, from the most expensive to the least expensive, have the same high quality, the same low distortion, the same superlative tonality.

It's a demonstration of product integrity that no other manufacturer can make. And, an audio experience your local Yamaha dealer will be delighted to introduce you to.



International Corp., P.O. Box 6600, Buena Park, Calif. 90620
CIRCLE NO. 37 ON READER SERVICE CARD

controls operated easily and the mechanism was quieter than most.

However, we were much less enthusiastic about the level meters and their calibration. The recording-level peaks can safely be allowed to exceed the +3-dB (full-scale) meter reading without encountering serious distortion, but when this is done one has no way of knowing the actual recording level. We noted, when playing some of the Advent CR/70 pre-recorded cassettes, that the meters were often "pinned," although there was no sign of distortion from tape head or amplifier saturation. Since the meters cannot read a standard Dolby-level signal, and since there is no Dolby test-signal generator in the recorder, anyone

tampering with the Dolby calibration adjustments in the recorder's rear would have difficulty restoring the machine to proper calibration. The Dolby adjustments should be covered or otherwise made inaccessible.

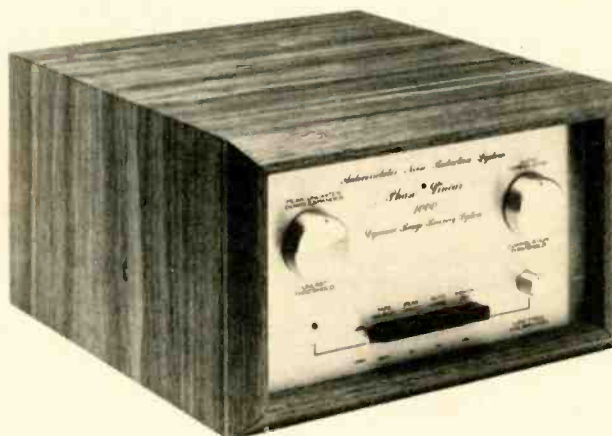
To offset these criticisms, we must add that the Sonab C500 is the only cassette recorder we have ever used that really delivers a useful headphone volume, even with 200-ohm phones (which are useless on most cassette-deck headphone outputs). For example, we were able to drive Koss HV-1 phones to an uncomfortably loud volume level. We don't know if Sonab was intentionally aiming at the headphone-listening market, but the placement of the headphone volume control and

the unusual output capability of this machine make it a "natural" as a complete tape-playing system for anyone who wishes to listen in private.

We also commend Sonab for being one of the very few recorder manufacturers to state, in unmistakable terms, which tapes their machine is biased for. As we have pointed out on several occasions, no cassette recorder can deliver its full performance *unless it is used with the tape for which it was biased*. In this case, the owner of the Sonab C500 can enjoy the bonus feature of having a machine capable of outstanding performance on most premium-grade tapes without any readjustment.

Circle 107 on reader service card

Phase Linear 1000 Autocorrelator Noise-reduction System



● WHEN we tested the Phase Linear Model 4000 preamplifier (STEREO REVIEW, November 1974), we devoted considerable time to its unique signal-processing circuits. These can reduce both hiss and rumble and provide a worthwhile enhancement of dynamic range with any program material. We were especially impressed by the fact that these benefits were obtainable without prior signal encoding (such as is required by the Dolby and DBX systems), and yet were essentially free of audible side effects. Some eighteen months of living with a Phase Linear 4000 has further reinforced our admiration for its capabilities.

Since many people already have excellent preamplifiers or integrated amplifiers, and since the signal-processing section of the Phase Linear Model 4000 is entirely separate electrically from its conventional preamplifier circuitry, we assumed that the company would eventually package it as an "add-on" accessory for use with other amplifiers. This has been done, and it is now available as the Model 1000 autocorrelator noise-reduction system. The Model 1000 actually contains two separate functions that can be controlled individually or used together for maximum effect. The *autocorrelator* is a form of signal-controlled (dynamic) filter that is able to differentiate between "discrete" program material and random noise and adjust its bandpass to the minimum needed to pass the program content. It is easiest to understand its action by

considering it as a series of contiguous band-pass filters (the number is not specified) covering the range from 2,000 to 20,000 Hz. The filters are controlled by voltages derived from an analysis of the frequency components in the signal between 200 and 2,000 Hz. Since most musical fundamentals lie in this range, it can be assumed that any discrete signal in the control band will also have harmonic components in the range above 2,000 Hz.

The autocorrelator "opens up" only those high-frequency bandpass filters corresponding to harmonics of discrete signals present in its control band. Random noise, or hiss, is present over the entire frequency range, but the only noise allowed to pass through the filters is that portion close enough to the frequencies of the musical harmonics to be substantially masked by them. This is, of course, an oversimplified explanation of the autocorrelator operation. It is a dynamic circuit, constantly responding to the changing program content in such a way as to minimize noise without any audible reduction of program high frequencies, and without the "swishing" and other side effects common to voltage-controlled low-pass filters. Depending on program conditions, it can provide about 10 dB of hiss reduction—roughly comparable to what the Dolby "B" system affords, but without the encoding needed for the latter.

Coupled with the autocorrelator, but functionally separate, is a dynamic high-pass (low-

cut) filter that attenuates signals below 200 Hz unless they exceed a certain threshold level. When properly adjusted, it can give as much as 20 dB of rumble reduction at 20 Hz but will "open up" to pass any low-frequency program signals exceeding the average rumble level. The Model 1000 also has a fixed passive filter with a rejection of 35 dB at 5 Hz.

The second basic function of the Model 1000 is its "peak unlimiter," a form of dynamic volume expander that restores up to 7.5 dB of the dynamic range that has been sacrificed in practically all recorded and broadcast music by the use of compressors and limiters. Paradoxically, the mark of success in expander operation is the listener's inability to detect the fact that it is working, and Phase Linear's expansion technique satisfies that requirement admirably.

For high-level signals, the expander increases the gain of the system by only 1.5 dB, which is a small enough increment to be undetectable by most listeners. At slightly lower levels the device is linear, with no expansion, while at still lower levels it begins to have a gradual expansion slope of 1 dB for each 10 dB of level change, to a maximum of 3 dB. Finally, at the lowest signal levels, the "downward expander" reduces the gain by up to 3 dB. The total expansion range of 7.5 dB is quite modest compared with what many other expanders provide, and it is so distributed over the amplitude range of the system that one cannot hear its contribution except by switching the circuit in and out. Combining the two functions of the Model 1000, a total dynamic-range expansion of 17.5 dB is possible (10 dB by noise reduction and 7.5 dB by volume expansion). The downward expansion also serves to suppress noise by reducing the system gain during soft passages.

The Phase Linear Model 1000 is a compact unit with a 9½ x 5-inch front panel finished in satin gold to match the company's other components. It is just under 12 inches deep and weighs 6 pounds. On the front panel are four black pushbuttons controlling the a.c. power, the autocorrelator, the peak unlimiter, and the tape-monitoring switching (replacing the amplifier's tape-monitor connections, through which the Model 1000 is normally

(Continued on page 44)



When a good friend tells you "I can't afford Interface:A," tell her about the new Interface:B.

Our new Interface:B is a way of acquiring most of the excellence of our vented, equalized Interface:A speaker system for much less money. Interface:B is friendly advice in another way too: we designed it to work with lower powered electronics and still provide superior sound at satisfying levels.

**Flat, accurate response here.
Less than 2¢ a Hz.**

Below the lowest reach of a bass guitar is a whole acoustical world that's costly to reproduce. And most speakers miss it. Yet down there, Interface:B responds with startling accuracy to a 36-Hz tone. We used an Interface:A technique to achieve this; it is not unlike squeezing a 16-foot organ pipe into a box of true bookshelf size. The device that enables this is the same vent substitute we developed to meet the design goals of the Interface:A. It looks like an extra woofer, but it duplicates the function of a column of air ten inches in diameter and nearly 20 feet long.

Highs the way the composers wrote them.

In the midrange, most high-efficiency bookshelf speakers in the Interface:B price class come on strong. Overly so, we think. On top

Dept. 464F, 616 Cecil Street
Buchanan, Michigan 49107

Electro-Voice®
a gulton company

of that, many don't disperse their high-frequency output uniformly, either. We haven't resorted to these design tradeoffs in Interface:B. Interface:B puts out an earful of uncommonly uniform acoustic power because, first, its midrange is radiated by a relatively small diameter driver, plus it has a simple but effective acoustic lens on the tweeter combined with a compensating amount of high-frequency boost from the equalizer.

**We mixed the equation so that
B equals A, nearly.**

So that lower powered receivers could be used with Interface:B, we altered the mathematics of Interface:A's enclosure. About an inch increase in size all around permits, with only a 4-Hz change in low-frequency limit, a conversion efficiency fully 3 dB higher than Interface:A. So it takes half the power to drive Interface:B's to the same volume level.

And so that subsonic signals such as record rumble don't distort the flat response of Interface:B, we designed the equalizer to roll off sharply below 36 Hz.

**A-B our new Interface:B against
the higher priced systems.**

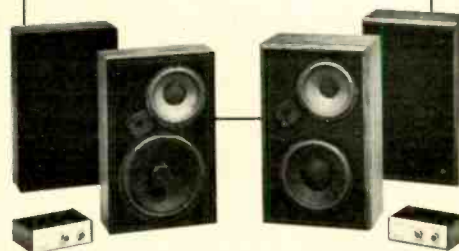
For accurate response, superior dispersion, and deeply satisfying

levels, we think practically nothing beats our Interface:B (except our Interface:A). Give us a hearing.

Free manual.

Send for our free Interface information package. It includes an Interface:B Owner's Manual that is practically an education in vented speaker design and application.

Specifications	Interface:A	Interface:B
Response, On Axis	32-18,000 Hz. ± 3 dB	36-18,000 Hz. ± 3 dB
Total Acoustic Power Output	32-18,000 Hz. ± 3 dB	36-18,000 Hz. $\pm 4\frac{1}{2}$ dB
Sound Pressure Level (1 Meter, 1-W in)	89 dB	92 dB
Suggested Amplifier Power Rating (RMS per channel at 8 ohms)	Minimum: 10 Watts Maximum: 250 Watts	Minimum: 5 Watts Maximum: 180 Watts
Long-term average power handling capacity (midband)	25 Watts	18 Watts
Peak Power Handling Capacity (midband) (10 milliseconds)	250 Watts	180 Watts
Dimensions	14" x 22" x 7 3/4" deep	14" x 25" x 9 1/4" deep
Suggested Retail Price (Slightly Higher in Western States)	\$450.00 per pair including equalizer	\$325 per pair including equalizer



Interface:A

Interface:B

Inputs and outputs of the Phase Linear 1000 are located on the rear panel. They include tape-monitor connections to replace those taken up by the unit's installation.



connected to the system). A large knob sets the autocorrelator operating threshold and another matches the sensitivity of the expander circuits to the incoming program level. When this is set correctly, a red light on the panel flashes on the loudest program peaks. The autocorrelator adjustment is simple and noncritical. As the knob is rotated counterclockwise from maximum, the hiss level suddenly drops. Further rotation will cause a noticeable loss of high frequencies in the program. The correct setting is between these limits. The last control is a small knob that sets the dynamic rumble filter's sensitivity to match the characteristics of the record player and cartridge. When it is set correctly, the subsonic rumble drops radically, as evidenced by the lack of woofer-cone "bobble" when playing quiet grooves. The rear of the Model 1000 contains only the signal and tape-record input and output connectors. Price: \$349.

● **Laboratory Measurements.** As with the Phase Linear 4000, we were unable to measure most of the Model 1000's characteristics directly. A dynamic device such as this requires separate access to its control and signal circuitry for meaningful measurements. We did determine that the peak unlimiter light would flash with signals as low as 0.15 volt (rated 0.2 volt). It should never be necessary to operate the threshold control in the lower

half of its range since with as much as 10 volts applied only a 12-o'clock setting was needed to operate the signal light. The gain was exactly unity (1), and the output clipped at 7.7 volts (rated 8 volts). Distortion was not measurable below 1 volt. However, between 1 and 7 volts output it increased smoothly from 0.01 to 0.04 per cent—a clear indication that the Model 1000 is effectively a distortionless device with steady-state signals. Rough measurements with a wave analyzer indicated that the autocorrelator noise reduction was negligible below 2,000 Hz, about 4.5 dB at 3,000 Hz, and 7 to 8 dB at 5,000 Hz and higher frequencies. The unit's frequency response was down 1 dB at 20 and 70,000 Hz and down 3 dB at 10 and 90,000 Hz (rated ± 1 dB from 20 to 20,000 Hz).

● **Comment.** We connected the Phase Linear Model 1000 into a high-quality system and gave it an extended use test, including a side-by-side comparison with the original Model 4000 preamplifier. As far as we could tell, the two were identical in their noise-reduction and dynamic-range-expansion characteristics.

The subjective hiss reduction afforded by the autocorrelator is about the same as that for a properly adjusted Dolby "B" system, although the Phase Linear system has the additional virtue of requiring no critical adjustments or level matching. Like every noise-

reduction system we have used, it is at its best with reasonably quiet program material. The Model 1000 cannot convert a noisy 78-rpm record or a weak stereo FM signal into a fully quiet high-fidelity signal, although it will provide some improvement. However, any ordinary tape or disc recorded program, or a reasonable FM signal, becomes startlingly quiet when another 10 dB of noise is removed. The most impressive demonstration of the Phase Linear system is using it on a program that has received Dolby encoding and playback processing, since there is nothing incompatible about combining the two systems. It is safe to say that a large part of today's recorded programs can be made essentially noise-free with the aid of the autocorrelator.

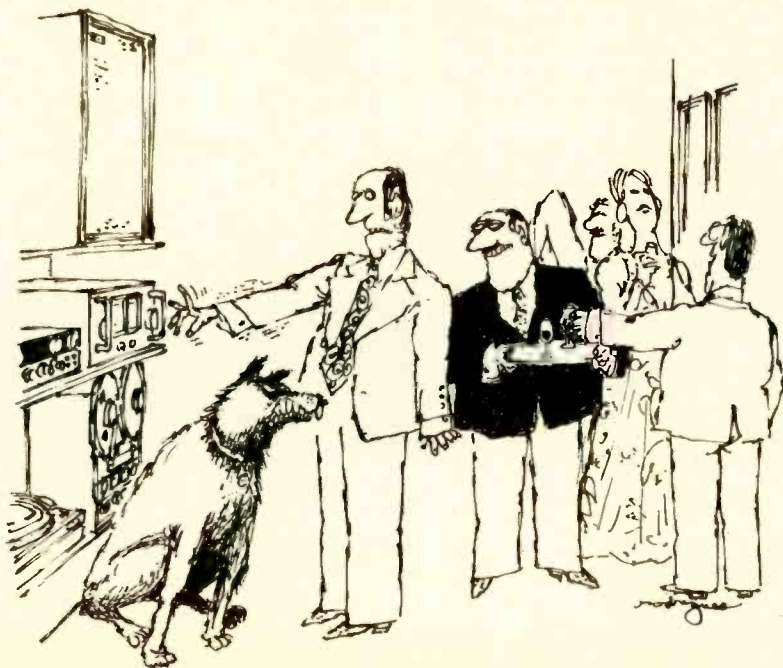
A listening appraisal of the Model 1000 must take into account a psychoacoustic phenomenon that causes us to interpret a moderate amount of hiss as a confirmation of high-frequency program content (or an absence of hiss as signifying a lack of highs). Removing the hiss suddenly gives the impression that the highs have been attenuated. This effect first came to our attention with the introduction of the Dolby "B" system, which at first listening seemed to dull the highs. Measurements and more critical listening proved otherwise. The same situation exists with the autocorrelator. We have experimentally added a small amount of hiss (equivalent to the amount removed by the device) to the program following the autocorrelator, and the "missing" highs suddenly reappeared. Phase Linear warns of this effect in the instruction manual accompanying the Model 1000. We would like to emphasize that it is *not* a "cop-out" on their part.

The peak-unlimiter/downward-expander is more subtle in its effects. As we stated earlier, one cannot detect its presence except by switching it out of the circuit. Turning it on during a quiet passage produces an impressive drop in program (and noise) level (although it is only a few decibels, it sounds like considerably more). Turning the circuit on during a loud passage gives a slight but audible increase in volume. If your power amplifier has output-level meters, the increase of 2 or 3 dB is clearly visible. Under most intermediate program conditions, there is no audible difference when the expander is turned on. At no time could we hear any unwanted effects or unnatural qualities resulting from the expander's operation.

Our extended experience with the Model 1000 (and with the 4000 as well) suggests that the dynamic rumble filter is almost an equally important factor in the total performance of the system (although only when playing records, of course). Aside from the quality of your turntable, almost all records have some audible low-frequency noise. Eliminating this removes much of the "muddiness" that we might otherwise attribute to some other system component, and the improvement is certainly as beneficial in its area as the other circuits are in theirs.

The Phase Linear Model 1000 is not inexpensive (it is far from a simple device, as may be judged from its semiconductor complement of twenty-eight transistors, eight integrated circuits, and ninety-one diodes). However, for any already top-quality music system, we doubt that a \$350 expenditure in any other system component could match the audible improvement made possible by the Phase Linear 1000.

Circle 108 on reader service card



Photographed at 200X magnification with 1.5 grams tracking force, you can see record vinyl being worn away.



This is what happens every time you play a record.

Photographed at 200X magnification with 1.5 grams tracking force, record shows no visible wear.



This is what happens after you apply Sound Guard.

Introducing Sound Guard.™

The first product ever that protects records against wear, without resulting loss in frequency response or fidelity.

Every time you play a record you destroy some of its sound.

Under 200X magnification you can see the stylus peeling flakes of vinyl off groove surfaces. You literally see sound being worn away.

Until now, no product could protect records

itself to the groove surfaces to substantially reduce wear. (The film thickness is less than 0.000005")

Unlike sticky silicones, it is dry with a built in anti-stat.

But does Sound Guard adversely affect frequency response or fidelity? For conclusive proof, we asked the most respected of the independent audio laboratories for an exhaustive evaluation. Their results were astonishing!

Test results

1. The application of Sound Guard to a stereophonic or CD-4 quadraphonic disc does not in any way degrade audible frequency response.

2. Sound Guard increases the life of the records by significantly reducing record wear.

3. Sound Guard significantly retards increases in random noise content (surface noise) and total harmonic distortion caused by repeated playing.

4. Records treated with Sound Guard do not attract dust as readily as untreated discs.

A 12-page report of the complete test results will be mailed with every order.

Like it or your money back

As of now, the only way you can buy Sound Guard is by ordering direct. Just fill in the coupon (or write: Sound Guard, P.O. Box 3300, Muncie, IN 47302) and enclose your check or money order payable to Sound Guard. \$5.99 for one Sound Guard kit plus \$1.00 for postage and handling.

For two or more kits, pay \$5.99 each and we'll pay postage and handling. If not satisfied, return the unused portion and we'll refund your money or replace the product at your option.

Sound Guard keeps your good sounds sounding good.

Turntable used: Empire Model 598III.



against wear without interfering with sound fidelity.

An answer from outer space

From Ball Corporation research into dry lubricants for NASA's Orbiting Solar Observatories came a new technology, one derivative of which is now known as Sound Guard.*

Applied with a non-aerosol pump sprayer and buffed with a velvet pad (both provided), Sound Guard molecularly binds

Sound Guard
P.O. Box 3300, Muncie, IN 47302

Yes, I'm interested in Sound Guard.
☐ Please send me *one* Sound Guard kit. I am enclosing a check or money order for \$6.99 (\$5.99 plus \$1.00 for postage and handling).

☐ Please send me _____ Sound Guard kits. I am enclosing a check or money order for _____ (\$5.99 each kit — postage and handling free). Make check or money order payable to Sound Guard.

Name _____

Address _____

City _____ State _____ Zip _____

(please print clearly)

SR-4



*Sound Guard is Ball Corporation's trademark for its record preservative. ©Copyright Ball Corporation, 1976.

THE SIMELS REPORT

By STEVE SIMELS



PICTURES FROM LIFE'S OTHER SIDE

It's remarkable, but—at least on the basis of some of the reader mail garnered by our recent "Ten Performers I Hate" feature—a surprising number of folks still subscribe to the canard that people are motivated to become critics solely out of jealousy, because they are failed artists meanly revenging themselves on their betters. The plain truth of the matter is, however, that it rarely if ever works that way in real life; if anything, the reverse is more often true. There have been several really fine critics who have made their major successes as artists. In classical-music criticism Berlioz, Schumann, and Debussy come to mind, not to mention G. B. Shaw, and Edgar Allan Poe was quite a successful literary critic. And yes, it works both ways; literary critic Edmund Wilson was a perfectly lousy short-story writer, but that hardly invalidates what he had to say about others. The point is that critics—just like everybody else, really—may indeed wish they had been born with the talent to be working artists, but the number of them who have actually bombed out in some artistic area and then resorted to criticism out of spite is too small to warrant serious discussion.

Rock critics just may be another breed entirely, however, and I know of at least two theories that purport to cover their case. The first is that they are all the kind of guys who used to go to high-school dances and sit around reading the liner notes to albums while everybody else was making out in the balcony (the few female critics, of course, are the girls

who never even got invited). That may or may not be true—I can't speak for all my colleagues, of course—but I have absolutely no doubt whatsoever about the second theory: to wit, that all rock critics secretly *want* to be rock stars. It is incontrovertible fact that there's not a one of them who, if pressed, would not admit to having stood alone in front of a mirror occasionally pretending to be a teenage idol.

There's another, seemingly unrelated, theory promulgated by Andy Warhol to the effect that in the future everyone will be famous for fifteen minutes. Again, I can't absolutely guarantee the accuracy of such a dictum, but . . . well, you be the judge. You see, through a variety of bizarre circumstances, the Rock Dream came true for me recently, for somewhat longer than fifteen minutes, when I found myself playing lead guitar at two major New York area night clubs as a member of the back-up band for RCA recording artist Lucy Simon (sister of Carly, a stigma the lady in question will no doubt eventually overcome). Since my "professional" musical career up till this point has consisted solely of rocking out at a succession of high-school dances and college frat parties, you can imagine I was somewhat pleased with myself.

I found that stardom, however fleeting, is not all it's cracked up to be. To be brutally frank, *no groupies!* Although I cut, I fancied, a rather dashing figure (my eye make-up was tastefully applied, I jumped around a lot à la

Pete Townshend, and I even got to do a couple of hot solos), not a single female reacted with the frenzied enthusiasm I have been led to believe is a guitarist's due. The *most* flattering attention I got, in fact, was from a waitress, who whispered sultrily, "Ya want dat cheeseburger medium or rare?"

Overall, of course, the experience was really fun—I got to sneak some Starship guitar licks into one of Lucy's as yet unrecorded numbers, and I was even recognized by a few of our very own readers. But the most interesting aspect of it all was having, at last, to face reviewers myself. After all these years of dishing out unflattering remarks about a variety of pop performers, the prospect of facing similar abuse filled me, understandably, with a dread I can only compare to that I felt whenever I received a communication from my local draft board.

But I learned something from it, something I have suspected all along—namely, that most rock critics don't know what the hell they're talking about (myself, at times, included). The reviewer from *Billboard*, for example, caught the act at the only substandard show we did. I broke a string, we had P.A. problems, and even the electric piano went out of tune. During one number things got so hopeless that I just turned my guitar off and simply *pretended* to play. Naturally, the critic in question noted that that particular song "would have benefited from more imaginative instrumental coloration from the ensemble." Hah!

Where all this will lead I haven't the foggiest idea. Dylan hasn't yet invited me to be part of the Rolling Thunder Revue, the Stones have given Ronnie Wood the vacant berth as second guitarist, Kraftwerk told me my English was too good, Bryan Ferry thinks I'd upstage him, and Bruce Springsteen says my home town of Teaneck is much too middle-class to fit in with his Wrong-Side-of-the-Tracks image. So I guess it's back to the typewriter and this monthly column unless I can interest someone in my home-recorded solo tape "Give 'Em Enough Rope."

SPEAKING of rock critics not knowing what they're talking about, here we go with another chapter in the continuing saga of "Simels Has Second Thoughts on David Bowie." This time I chanced across a bootleg of what I thought was David's televised "retirement" concert, the one featuring special guest Jeff Beck, whose splendid guitar solo on *Jean Genie* I recalled as being one of his best ever. To my chagrin, the record turned out instead to be culled from another Bowie television effort, the "Live at the Marquee" production broadcast on the *Midnight Special*. As a bonus, the disc contained the 1971 single of *Hang On to Yourself* that was remade for the "Ziggy" album (the same one Mark Giangrande mentioned in these pages last month).

Unlike the remake, which was standard heavy metal, this one is done almost as rockabilly, with a lot of aggressive acoustic guitar and echoed drums. The lyrics are different and much less pretentious. David sings it utterly charmingly, and the whole reminds me quite favorably of—believe it or not—Eddy Cochran's original *Summertime Blues*. It's *that* good, and for the moment, at least, it's my favorite record. Since from an ethical standpoint I can't endorse a bootleg, I can only urge you to beg, borrow, or steal a copy of the original British pressing. And you can be sure I never thought I'd be saying that about *anything* by Darling Dave.

Lucy on the floor with back-up (S.S. second from left)



David Levine

Charles Barker on the Bose Model 301 Direct Energy Control.



"When the Model 301 project came into the engineering department, our goal was to design a bookshelf speaker with minimal placement constraints, that sold for less than \$100, yet had the unique spatial qualities characteristic of the Bose 901® and 501 Direct/Reflecting® speakers.

"Initially, two quite unconventional design concepts evolved. First, we deliberately operated the woofer and tweeter simultaneously over a significant portion of the mid-range. This Dual Frequency Crossover™ network gave us very smooth midrange response and an open spatial quality.

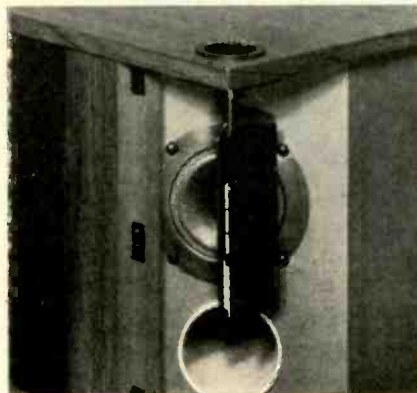
"Second, we perfected a very precise asymmetrical configuration, with the woofer radiating straight ahead, and the tweeter angled to the side, to reflect sound off the room's side wall and into the listening area. From our experience with the Bose 901 and 501 speakers, we knew that this combination of direct and reflected sound would give us the open, spacious sound we wanted.

"At this point, we felt we had an extraordinarily fine loudspeaker. But we were also

aware of a problem. Since this design relied on side wall reflections to maintain its spacious sound, what happens in a room with no convenient side wall?

"We felt this was a crucial problem, since we wanted this speaker to sound very good in any listening room.

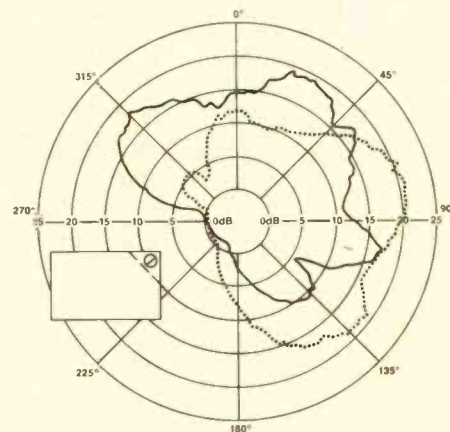
"The solution was the Direct Energy Control — an adjustable deflector in front of the tweeter and hidden behind the grille. The Control can be set to reflect sound off a side wall, or, if there is no side wall, it can deflect high frequency



sound back toward the center of the room, so energy balance is maintained in the listening area.

"Beyond that, the Control lets the listener adjust the spatial qualities of the speaker

for different types of music: very spacious for an orchestra, or a much more intimate sound for a soloist.



The solid line is the polar characteristic for the Model 301 with the Direct Energy Control set for maximum direct energy and a more intimate sound. The broken line is the polar characteristic with the Control set for maximum reflected energy and a more spacious sound. Frequency is 8 kHz, bandwidth is 1/3 octave.

"The Direct Energy Control is deceptively simple: of all the things we did in the Model 301, it's the one I get most excited about, because I've seen how people react when they hear the unique dimension it produces in a speaker priced under \$100."



BOSE®

The Mountain,
Framingham, Mass. 01701

Patents issued and pending.

For a full color brochure on the Model 301, write: Bose, The Mountain, Framingham, Mass. 01701.

THE OPERA FILE

By WILLIAM LIVINGSTONE



TOMORROW'S SUPERSTARS

WHEN an opera fan realizes that his favorite singers are retiring (or at least aging) and he doesn't see any rising new stars on the horizon, he gets a little panicky. A fan I know recently held forth on this subject: "Callas is long gone," he said, "Elisabeth Schwarzkopf has practically retired, and Renata Tebaldi cancels more recitals than she sings. There are rumors that Birgit Nilsson will never sing in this country again, Leontyne Price is curtailing the number of her engagements and her repertoire, and to top it off Montserrat Caballé, now in her prime, is threatening to retire. It's depressing to contemplate. Where is the next generation of stars coming from?"

As his remarks reveal, this fan is primarily interested in soprano superstars. While I haven't pointed out that opera requires more than such divas, I agree that the retirement of a queen of song is a sad occasion, and it's saddening to realize that time has robbed one great soprano or another of the high notes that helped to make her famous. But I am less pessimistic than the complaining fan. There are only so many superstar crowns to go around, and whenever one of them comes up for grabs, it seems to me that there is usually a singer waiting in the wings practicing bows for her coronation.

At least some of the superstars of the next generation are probably singing for us right now with their true potential unrecognized. Remember that Joan Sutherland spent seven years as a house soprano at Covent Garden singing a repertoire that included an assortment of Rhinemaidens, woodbirds, and priestesses before she dazzled London audiences with her Lucia di Lammermoor, the role that launched her great international career and made her a leader in the bel canto revival.

Several Sills took even longer. She was rejected at many auditions for the New York City Opera before the company hired her in 1955, and she performed a wide variety of roles before her florid singing as Cleopatra in Handel's *Julius Caesar* in 1966 forced New Yorkers to accept this home-town girl as a star. In the same way some good singer we more or less take for granted today, such as Adriana Maliponte, Gilda Cruz-Romo, or Carol Neblett, may soon take on a new role and stun us with a brilliant performance that will make us revise our opinion of her.

As Price, Sills, Sutherland, Marilyn Horne, and Shirley Verrett have amply demonstrated, the big stars of opera don't come only from Europe. A favorite candidate for future superstardom, Kiri Te Kanawa, was born in New Zealand. After a brief period in small roles at Covent Garden, she made headlines there as the Countess in *The Marriage of Figaro*, and she had a similar success as Des-



LEONA MITCHELL: an impressive Micaëla

demonia in *Otello* at the Metropolitan. At the Met, Covent Garden, and San Francisco she is slowly building her repertoire with such roles as Marguerite in *Faust*, Amelia in *Simon Boccanegra*, Elvira in *Don Giovanni*, and Pamina in *The Magic Flute*. On disc she is best heard on Mozart recordings on the Philips label, notably as Elvira in *Don Giovanni*. Has she the talent, ambition, and staying power to become tomorrow's superstar lyric-dramatic soprano? Perhaps. She will be interesting to watch.

The career of the lyric soprano Evelyn Mandac has developed quite differently. Born

in the Philippines, she completed her musical education in this country. And she had sung such roles as Susanna in *The Marriage of Figaro*, Mimì in *La Bohème*, and Liù in *Turandot* with the opera companies of Santa Fe, Seattle, Miami, Washington, San Francisco, Glyndebourne, and the Netherlands before making her debut this season at the Metropolitan where she sang Lauretta in *Gianni Schicchi* and Gretel in *Hansel and Gretel*. In addition to the standard repertoire, Miss Mandac has sung a good bit of contemporary music, and the young composer Thomas Pasatieri has tailored certain roles specifically for her. She can be heard on RCA recordings of Mahler's Second Symphony conducted by Eugene Ormandy and Orff's *Carmina Burana* conducted by Seiji Ozawa, and she will sing Sophie on the forthcoming Philips recording of *Der Rosenkavalier*. The possessor of a small, very pretty lyric voice, Miss Mandac has been compared to the Brazilian soprano Bidú Sayão. Will she achieve stardom in the light lyric repertoire? Wait and see.

The Octavian on the Philips *Rosenkavalier* will be the mezzo-soprano Frederica von Stade, who comes from a background no more exotic than New Jersey. After a few seasons singing tiny roles at the Met, Miss von Stade hit the international circuit and made her bid for one of those spare queen-of-song crowns in such roles as Cherubino in *The Marriage of Figaro*. She returned to the Met triumphantly in leading roles in *The Barber of Seville*, *Don Giovanni*, and *Norma*. Record companies have big plans for her in the next few years, but you can hear her now on Columbia recordings of Haydn's *Harmoniemesse* conducted by Leonard Bernstein and a recital disc with Judith Blegen.

I had the good fortune to hear Kiri Te Kanawa as the Countess the year she first sang the role at Covent Garden, and I've had my eye on Miss Mandac and Miss von Stade for some time. But a young debut artist at the Met this season who took me completely by surprise was Leona Mitchell, who sang a few performances as Micaëla in *Carmen*. It is difficult to make a strong dramatic impression in this role, but she managed to hold her own with such seasoned professionals as Régine Crespin and Plácido Domingo. Her voice is surprisingly big for a young singer, and it has an interesting timbre and a pleasing warmth. Trained in Oklahoma and now only twenty-five, she has sung with some of the world's leading orchestras, and her many operatic credits include a European debut in Barcelona as Mathilde in Rossini's *William Tell*! Her debut recording is the new London album of *Porgy and Bess* reviewed in this issue. We'll be hearing a lot more from Miss Mitchell.

I congratulate myself for having spotted Frederica von Stade as a comer when she was singing bits at the Met (I won't name some others I spotted who have disappeared). This season I find myself paying more and more attention to Betsy Norden, a pretty young Met soprano with a pretty young voice. Hired in 1968 as a chorister, she became a soloist in 1972. This year she was a very sweet Dew Fairy in *Hansel and Gretel* and a charming Nella in *Gianni Schicchi*. She's married to a member of the Met orchestra and may be quite happy with the repertoire she now has. You never know. But having failed to foresee Beverly Sills' great career when she was a house soprano at the New York City Opera, I'm keeping a sharp eye on everybody.

If you've got the salt, I've got the Sauza.

Nothing gets a good thing going better than Tequila Sauza. That's because Sauza is the Número Uno Tequila in all of Mexico. And that's because Tequila Sauza—Silver or Gold—does best all the things anybody would want Tequila to do.

Try it the classic down-Mexico way: in a shot glass with salt and lime on the side. Or in a Margarita. Or in a Sunrise. Who knows where it will all lead?



Tequila 80 Proof. Soje U.S. Importer: National Distillers Products Co., N.Y.

You'll appreciate some things about Dual right away. Others will take years.

Unlike receivers and speakers, whose operating elements are completely concealed, much of what a turntable does—and how well it does it—can be easily evaluated on the dealer's shelf. The mechanical feel of the control levers, smoothness of tonearm movement and overall evidence of solidity and precision are excellent clues to the turntable's general performance.

For many consumers, their own sense of quality is all it takes to decide on a Dual. And considering the many years that Dual has been the first choice of audio experts, nothing more is really needed. However, we'd like you to know about the differences between Duals and other turntables that are not so readily apparent. The true measure of a turntable's quality and long-term reliability is not simply in its features, but is inherent in the materials used, the care in their manufacture and the quality control employed in assembly and testing.

As an example, consider the Dual tonearm. The same engineering approach is applied to all models: straight-line for maximum rigidity and lowest mass. Stylus force is set by a long coiled spring centered around the vertical pivot, and its accuracy is maintained independently of record warps or turntable level. Anti-skating, however, does change during play—automatically, to compensate for the inherent change in skating force that occurs as the stylus moves inward.

The tonearms of the five top Dual models pivot in

a four-point gyroscopic gimbal suspended within a rigid frame. Each gimbal is hand-assembled, and special gauges are used to measure lateral and vertical friction to assure that each will conform to Dual's stringent specifications. Only by such rigid quality control can tonearm calibration be set and maintained with the accuracy required by today's finest cartridges.

Every one of the component parts in Dual turntables is built with similar care and precision. For example, the rotor of every motor is dynamically balanced in all planes of motion. And the motor pulleys that drive the belts or idler wheels are individually machined and examined with precision instruments to assure perfect concentricity. Thus the virtual absence of drive-system vibration, the primary source of rumble.

Despite all this precision and refinement, Dual turntables are designed to be rugged; they need not be babied, by you or anyone else in your family. Chances are your Dual will outlast all your other components, so you should carefully consider which of the three types of Dual you want: semi-automatic, single-play, fully automatic, single-play; automatic single-play with multi-play facility.

When you visit your United Audio dealer, don't begin a rush to decide, since you're likely to own your Dual a long, long time—and appreciate it more, play after play, day after day, year after year.



The Dual 1225.

Fully automatic, single-play/multi-play. Viscous damped cue control, pitch control, 10 5/8" platter. Less than \$140.00, less base. Dual 1226, with cast platter, rotating single-play spindle. Less than \$170.00. Dual 1228 with gimballed tonearm, synchronous motor, illuminated strobe, variable tracking angle. Less than \$200.00.



The Dual 1249.

Fully automatic, single-play/multi-play. Belt-drive, 12" dynamically-balanced platter. Less than \$280.00, less base. Full-size belt-drive models include: Dual 510, semi-automatic. Less than \$200.00. Dual 601, fully automatic. Less than \$250.00. (Dual CS601, with base and cover. Less than \$270.00.)



The Dual CS701.

Fully automatic start and stop, single-play. D.C. brushless, electronic direct-drive motor, tuned ant-resonance filters. Electronic pitch control (8%) for each speed, 33 1/3 and 45 rpm, with illuminated strobe. Less than \$400, including base and cover.

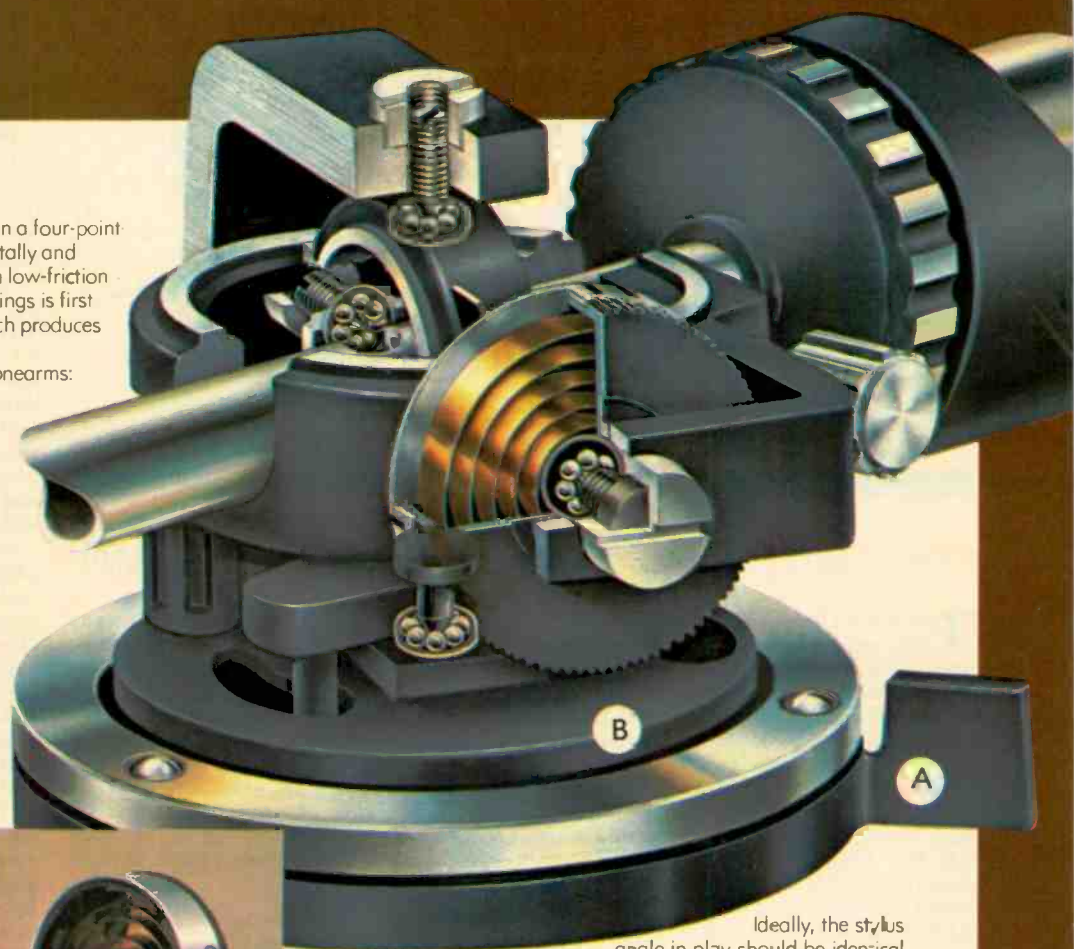
United Audio Products, 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553

Exclusive U.S. Distribution Agency for Dual

Dual

The Dual tonearm is centered within a four-point gyroscopic gimbal and pivots horizontally and vertically on identical sets of precision low-friction bearings. The metal used for the bearings is first hardened, then honed; a process which produces microscopically smooth surfaces.

(Dual models with gimbal-mounted tonearms: 1228, 510, 601, 1249 and 70'.)



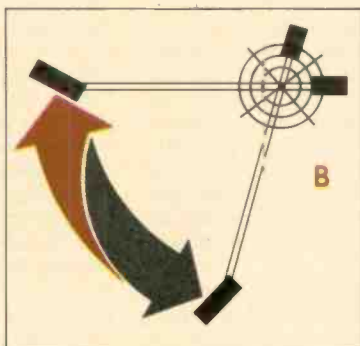
Ideally, the stylus angle in-play should be identical to the angle used in cutting records. This is accomplished in the Dual 1249 by the Mode Selector (A) which moves the tonearm base (B) up or down according to the mode of play. In single-play the tonearm is parallel to the record; in multiple-play, parallel to the center of the stack.



Motor pulley used in Dual's belt-drive models (1249, 601 and 510) is individually machined for perfect concentricity and balance. The drive belt is also precision-ground to close tolerances, contributing further to the smoothness of the drive system.



Stylus pressure is applied by long coiled spring, centered around vertical pivot. This system applies stylus pressure perpendicular to record and thus maintains the pressure equally on both groove walls even if turntable is not perfectly level.



A) Dual's anti-skating system is located within the tonearm system. It applies the necessary counterforce around the pivot and directly opposite to the skating direction. B) The system also provides automatic compensation for the inherent change in skating force that occurs as the stylus moves toward the record center.



Multi-scale anti-skating provides accurate settings for all stylus types—conical, elliptical and CD-4—assuring perfectly balanced tracking pressure on record groove walls.

GOING ON RECORD

By JAMES GOODFRIEND
Music Editor



THE FURTHER ADVENTURES OF LAZAR BERMAN

THE name Lazar Berman first appeared in this column in July 1975; it had not been seen in the American musical press for years before that. We last left our hero in Moscow, seated, presumably, at the piano, and perhaps wondering what quirk of fate had provided the impetus for him to travel from the Soviet Union and look forward to the first American concert tour of his life—at the age of forty-five. It was, after all, more than twenty years ago that Emil Gilels had told the Western world about him (a “phenomenon,” he had called him, mentioning him in the same breath as Richter), and yet all he had to show for that was more Soviet concerts and a number of recitals in Italy. It was eight and more years ago that he had made those astonishing records for Melodiya, the Russian state recording company. They had achieved a tiny distribution in the West and stirred up immense excitement and interest—but only among those few fortunate enough to have come upon the discs themselves.

Peculiar legends began to grow up about Berman: that he was a raving maniac kept under lock and key for his own safety and that of others; that he was considered politically dangerous; that he was, for some unknown reason, a sort of skeleton in the Soviet closet. These were legends built on the absence of any information rather than on fact. But somehow the invitations to appear with Western orchestras, to give recitals in Western concert halls, to record for Western companies never arrived. Did they not know about him, did they not care, or were all such invitations diverted away from him?

Mr. Berman may well wonder about such things; so may we. But it is doubtful that any of us will ever learn the answers. And yet Lazar Berman is now, at the time of writing this, in New York. He has already given his first orchestral concert, and the next few weeks will see another such concert in Carnegie Hall and two solo recitals at the YWHA. To the best of my knowledge, all the events are sold out. His famous recording of Liszt's Transcendental Études, made eight years ago for Melodiya, is now available on American Columbia (M2 33928). A second Liszt record, just recorded in Moscow, is also on the Columbia/Melodiya label (M 33927), and, strange to say, a new recording of the Tchaikovsky First Piano Concerto, with Herbert von Karajan and the Berlin Sympho-

ny, has materialized on Deutsche Grammophon (2530 677), with a solo record of the Prokofiev Eighth Sonata and other works still to come.

The recording of the Transcendental Études is quite as impressive as a readily available domestic issue as it was as an all-but-unknown and difficult-to-find Russian import. The splendor of the playing has no connection with the rarity of the record, only with the rarity of the pianism itself. Though



one may prefer one or two of the études as played by someone else (Richter, for example, in the *Harmonies du Soir*), it is incontrovertible that no one has ever played the set so astonishingly well for records as Berman; one can only wonder how the legendary pianists of the past, including the composer himself, could possibly have offered more. The album is an example of absolutely diabolical virtuosity, not just in the mere presentation of the Niagara of notes, but in the bravura sweep and style, the sensuality of the phrasing, the awe-inspiring power and authority. But that was, as noted, eight years ago. On the evidence of the first two of the new records, at least, Berman is a somewhat different pianist today.

It would be impossible for him to have added to the virtuosic equipment he then possessed, and I hasten to say that he has not lost any of it. But his musical *personality* has changed—or is in the process of changing—and if we allow that he is intrinsically neither better nor worse than before, he is, altogether, less astonishing and more mature. He still has the Lisztian flair. But that diabolical element, the surging, sensual torrent of

sound, seems to have been replaced by something else: transparency and perfection of balance. And the dynamic range seems to have been extended *downward*—to more and more gradations of *pianissimo*.

Berman's new recording of the Liszt Sonata is one of the greatest performances of that work I have heard, and I have heard a lot of them. It is a distinctly unmannered performance (compare Horowitz's old one on Seraphim, for example), lacking any sense of struggle and perhaps lacking also, therefore, the virtuosic quality of triumph over near-insurmountable difficulties. The difficulties are in hand from the start; the triumph is preordained. Berman is in total command throughout, and what we are given is not a “concerto without orchestra” but an expression of musical personality—Liszt's, that is—something occasionally achieved in other ways by other pianists but probably never with such perfection of detail.

Venezia e Napoli shows Berman stepping perhaps gingerly into romantic lyrical phraseology, that facet of the Romantic movement perhaps most opposed to virtuosity. One makes points in a different way here, which is why so many pianists who can tear down the house with the Liszt Sonata cannot feel or project the bewildering simplicities of Schumann's *Kinderszenen*.

Berman's is easily the most spectacular performance I have ever heard of the *Mephisto Waltz*. But what is spectacular about it is not its *diablerie* or bravura, but its utter transparency and control. If there are three things going on simultaneously in the music, you hear three things, in almost inhumanly perfect balance with one another. No effort. No challenge either, but what perfection!

IF I save the Tchaikovsky Concerto (which is, by the way, spectacularly well recorded) for last, it is because there is a “why” to be included in any evaluation of it. A copy of the Transcendental Études recording was rushed to Von Karajan and a decision was made to record the Tchaikovsky Concerto. That is all I know about it. It will sell, of course (*all* recordings of the Tchaikovsky sell), but what does a pianist of Berman's current qualities do with the piece? What he does, I think, is play Von Karajan's interpretation. Technically the work poses no problems for him (perhaps never has the passage work been delineated so exactly, or the finale with such ample ease of power), but the piano never roars in challenge. Berman seems to be looking for values beyond the obvious ones, and, in this piece, they are just not there. Lacking the youthful urgency of the performances by Tedd Joselson, for example, or Nelson Freire, the work gains little in exchange. I think it would have been different in Berman's hands ten years ago.

But hearing such a performance makes it tantalizing to look into the future. Given, now, a pianist of immense technical resources who has left bravura behind him, who is more intuitive than intellectual, who seems to lean more toward the romantic than toward the sensual and coloristic, what repertoire does one want to hear him play? To me, the Schumann of the Toccata and the *Kreisleriana* come first to mind. Balakirev's *Islamey*, of course, but only for the experience of hearing someone play it who really can play it. Yes, Scriabin, if you want to hear any more Scriabin. But is there a future in the complete works of Liszt? I wonder.

THE TOUGHEST PROVING GROUND ON EARTH.

Since the beginning of time, men have tested themselves against the sea.

At sea, there are no free rides. Every mile you travel is paid for in skill, courage, grit and ingenuity. There are no excuses or second bests. The sea asks the limit of your ability and accepts nothing less.

This is why the Navy is more than just a job. No matter what you do, you're being challenged every day. You're being asked to give that little bit extra. Not everyone can meet this kind of challenge. But maybe you'll surprise yourself.

Proving yourself is worth some effort.

The Navy has training in more than sixty different career fields — training you can use for the rest of your life. You'll have an opportunity to see the world, make new friends, continue your education, and learn to be a leader. Speak to your Navy Recruiter. He can tell you more — including what training you qualify for. Or call toll free 800-841-8000, anytime. (In Georgia, 800-342-5855.)

NAVY

Capt. H. C. Atwood, Jr., U. S. Navy Q218
NAVY OPPORTUNITY INFORMATION CENTER
P. O. Box 2000, Pelham Manor, N. Y. 10803

☐ Send me your free booklet. (G) ☐ Call me. (G)

NAME _____
First (Please Print) Last

ADDRESS _____

CITY _____ STATE _____ ZIP _____

BIRTH DATE _____ Last Grade Completed _____

PHONE _____
(Area Code)



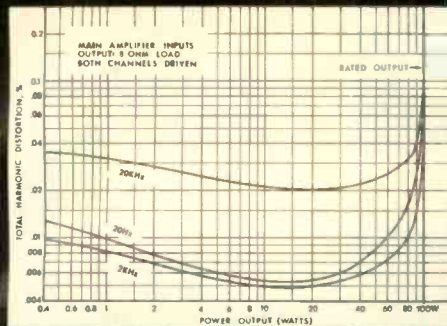
SR 4,6

CIRCLE NO. 46 ON READER SERVICE CARD

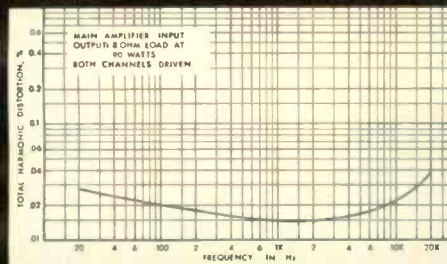
The Sherwood 9910



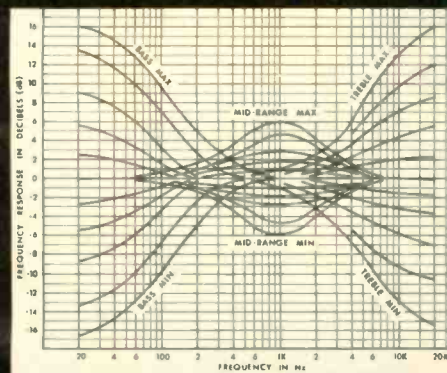
Power Output vs Distortion



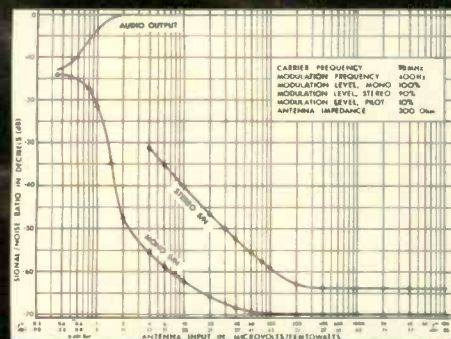
Distortion vs Frequency



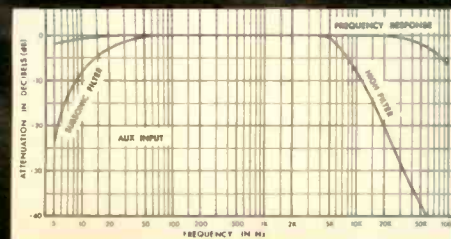
Tone Control Characteristics



FM Signal/Noise Ratio vs Antenna Input



Subsonic/High Filter Characteristics



Everything you hear is true.

It has all the power you need [at the lowest achievable level of distortion]: 100 watts per channel, minimum RMS [both channels driven at 8 ohms, 20-20,000 Hz; with total harmonic distortion no more than 0.1%]. The componentry used to achieve this rating features exceptional stability characteristics: a paralleled OCL direct-coupled output configuration... twin 15,000 μ f filter capacitors... and a zener regulated secondary power supply.

It has all the controls you need for fully flexible centralized operation: 5-position Mode switch, 6-position Selector switch, 8-position Speaker switch. Two Tape Monitor circuits [with a two-way, inter-deck dubbing capability]. Front-panel Mic Input and Mixing, with a frequency response suitable for use with a professional caliber microphone. And a Main-In/Pre-Out switch, which allows independent usage of the main amplifier section. You can operate two speaker groupings, two turntables, three tape decks and any auxiliary equipment—with no discernible white noise.

It has State-of-the-Art tuner specs: an IHF FM Sensitivity rating of 9.9 dBf [1.7 μ V]. Four-ganged tuning capacitors, dual-gate MOS FET's provide superior image rejection and spurious response rejection, with minimal cross modulation. The digital detector introduces absolutely no distortion to the signal, and never requires alignment. The Ceramic FM IF Filters are matched for optimal phase linearity. The Phase Lock Loop integrated circuitry in the multiplex decoder improves separation and SCA rejection, while limiting distortion.

It has all the features you need for the purest sound: Loudness Compensation and Hi-Filter switches; separate detented Bass, Midrange and Treble controls [each

with exceptional variance characteristics]; and a master Tone Defeat switch, for instant reference to flat response. FM Stereo Only and FM Muting devices. Dual tuning meters. And a Positune™ Indicator light, which visually signals perfect tuning.

It has switchable FM de-emphasis [25 μ sec and 75 μ sec.], to accommodate an outboard noise reduction unit. A built-in Ambience Retrieval System, which adds much of the extra coloration you get with true 4-channel sound. And a 4-channel adaptor circuit, which makes it easy to convert to the real thing.

It has plug-in driver boards [to facilitate servicing], which feature a single package differential amplifier, for stable operation regardless of temperature fluctuations.

It has relay speaker protection circuitry, which automatically disengages your speakers, if a potentially damaging situation arises.

It has everything we've mentioned. It has some features we haven't mentioned.

It has a price of less than \$700.*

Your Sherwood Dealer will have it on his shelf soon. [Or if you're impatient, get all the facts sooner, by writing to us at the address below.]

Either way, it's worth waiting for.

Sherwood Electronic Laboratories
430C North California Avenue
Chicago, Illinois 60618

 **SHERWOOD**
Everything you hear is true.

*The value shown is for informational purposes only. The actual resale price will be set by the individual Sherwood Dealer at his option. The cabinet shown is constructed of plywood with a walnut veneered covering.

Ten years after the revolution.



1966

In 1966, Sony brought you the world's first commercially available turntable with a DC servo motor. This effectively slowed motor speeds from 1800 to 300 RPM, producing the lowest rumble figures measured till then. The servo system also drastically reduced wow and flutter, thus giving you a chance to hear what 33-1/3 records sound like at 33-1/3. Quite a revolution.

But we haven't been sitting on our laurels since then. Introducing the PS-4750.

Overlooking the fact that the PS-4750 is so pretty we could see it through interior decorators, here are its technical innovations.

It has a direct drive servo motor that gives you incredibly low rumble, wow and flutter levels.

Plus total immunity from line voltage and frequency variations. That's because the PS-4750 has a unique system that, in essence,

consists of a sensitive magnetic head (with eight gaps instead of the normal one) which monitors platter speed by picking up a magnetic coating on the outside of the platter. This speed data goes through a small computer connected to the motor, instantly compensating for variations.

The PS-4750 is also ultra insensitive to outside vibrations (which causes intermodulation distortion and acoustic feedback). Sensitivity to outside vibration shows as "Q." And the PS-4750 has a platter and case made of SBMC, a Sony developed compound which has one third the "Q" of aluminum or zinc.

We've even done something

CIRCLE NO. 80 ON READER SERVICE CARD



1975

about the resonance caused by warp in the record itself. Those round doohickies on the platter are rubber suction cups that actually provide greater contact surface, reducing the longitudinal vibration caused by warp. The end result is a cleaner sound.

So, all in all, our engineers think the PS-4750 is pretty nifty. But don't take our word for it. Just stop into your Sony dealer and show your independence by listening for yourself.

SONY®

©1975 Sony Corp. of America, Sony, 9 W. 57 St., N.Y., N.Y. 10019.
SONY is a trademark of Sony Corp.

THE BASIC REPERTOIRE

By MARTIN BOOKSPAN



FRANCK'S SONATA FOR VIOLIN AND PIANO

As a onetime violinist, I have a particular weakness for the literature for that instrument. Through the years, from the eighteenth century until today, there have been composers who have reserved for the violin some of their most deeply felt and inspired music. Indeed, the violin is second only to the piano in terms of the quality as well as the quantity of music written for it. In any list of masterpieces for the instrument, surely César Franck's Sonata in A Major must rank very high.

It was not until 1879, when, at the age of fifty-seven, he produced his Piano Quintet in F Minor, that Franck dispelled his earlier image as the ascetic "Seraphic Father" who inhabited the remote organ loft at the Church of Sainte-Clothilde in Paris one or two removes from the real world. The quintet was an unbridled Romantic work full of fervor and passion, and it pointed Franck in the direction he was to pursue during the remaining eleven years of his life. The works of his last four years, especially, proclaimed in their turbulence and strong emotions the emerging voice of the self-assertive creator.

Franck composed the A Major Sonata for Violin and Piano in 1886 as a wedding present for his renowned compatriot, the Belgian violin virtuoso Eugène Ysaÿe. Its lyrical strength and beauty reach out and involve performers and listeners alike. Cyclic form—the quotation in later movements of musical material from earlier ones—was a favorite device of Franck's, and we find it operating in the sonata with tremendous effect: the first three notes played by the violin serve as a motif that recurs in all four movements. The crown of the sonata is its magnificent last movement, a soaring dialogue between the two instruments in canon that rises to the heights of exultant liberation.

Vincent D'Indy, pupil and disciple of Franck, left a vivid description of the first performance of the sonata. It came at the end of a long program given in the afternoon in one of the rooms of the Museum of Modern Painting in Brussels. By the time the first movement ended, the room was quite dark. Regulations forbade the use of candles or gas-light in rooms that contained paintings. The musicians were barely able to see the music on their stands, but they proceeded with the final three movements, playing from memory "with a fire and passion the more astounding to the listeners in that there was an absence of

all externals which could enhance the performance. Music, wondrous and alone, held sovereign sway in the darkness of night."

THE power and beauty of the Sonata for Violin and Piano have caused other instrumentalists to appropriate the music for their own use. Thus there are available recordings of the music as a Sonata for Flute and Piano (James Galway and Martha Argerich, RCA LRL1-5095) and for Cello and Piano (Jacqueline du Pré and Daniel Barenboim, Angel S 36937, or Zara Nelsova and Grant Johannesen, included in Golden Crest 40899). There is more than curiosity value attached to these performances, for they are all first-rate, but the former violinist in me puts up rather a strong resistance to this glory of the literature being played by instruments other than the one for which it was written.

And there are a number of superb violin and piano recordings available, among them those of Jasha Heifetz and Brooks Smith (included in Columbia M2-33444), David Nadien and David Hancock (Monitor S 2017), David Oistrakh and Sviatoslav Richter (Angel S 40121), Itzhak Perlman and Vladimir Ashkenazy (London CS 6628, reel E 80219, cartridge O 67219, cassette M 10219), Isaac Stern and Alexander Zakin (Columbia MS 6139), and Wanda Wilkomirska and Antonio Barbosa (Connoisseur Society CSQ 2050, SQ quadraphonic). Both the Heifetz-Smith and Oistrakh/Richter recordings derive from live performances, the former from the now-famous concert played in the Los Angeles Music Center in October 1972, the latter from a December 1968 concert at the Moscow Conservatory. If Oistrakh's is the more hot-blooded of the two, Heifetz's glows with a more subtle intensity. And Brooks Smith, though not nearly as famous as Oistrakh's partner, Sviatoslav Richter, yields very little to Richter in terms of thoughtful rapport with his violinist. Both performances, in short, are fully worthy of Franck's inspired music.

The 1976 UPDATING OF THE BASIC REPERTOIRE is now available in convenient pamphlet form. Send 25¢ and a stamped, self-addressed No. 10 envelope (9½ x 4½ in.) to Esther Maldonado, Stereo Review, 1 Park Avenue, New York, N.Y. 10016 for your copy.

ALLISON: TWO

A compromise



ALLISON:TWO \$295*

Performance of the ALLISON:TWO is the same as that of the ALLISON:ONE down to 50 Hz. Below that frequency its power output is 2 dB less. The price is \$65 less.

Crossover network, Convex Diaphragm** mid-range units and tweeters are identical with those in the ALLISON:ONE. The cabinet is 30% smaller but has the same shape and similar proportions. Thus the unique dispersion, Stabilized Radiation Loading** and power handling capabilities of the larger system are maintained.

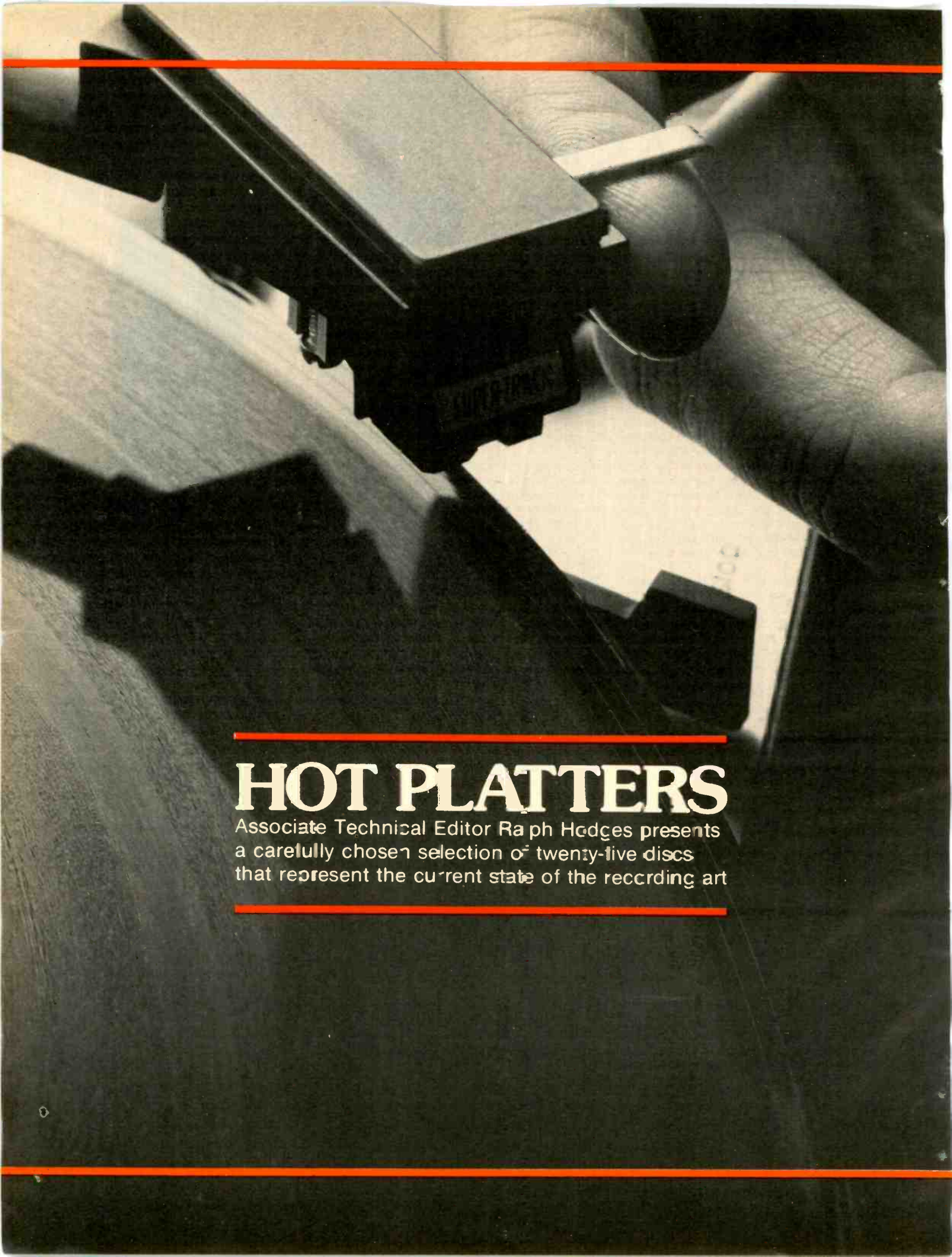
Two 8-inch woofers are used in the ALLISON:TWO rather than the pair of 10-inch woofers in the ALLISON:ONE. Yet the systems are so audibly alike that a small difference can be detected only with music containing the lowest fundamental frequencies, and even then only rarely.

ALLISON loudspeaker systems are covered by a full warranty for five years that is transferable with ownership.

Descriptive literature on ALLISON loudspeakers, which includes technical specifications and a statement of warranty, is available on request.

ALLISON ACOUSTICS INC.
7 Tech Circle, Natick, Massachusetts 01760

*Higher in the West and South
**Patents pending



HOT PLATTERS

Associate Technical Editor Ralph Hedges presents
a carefully chosen selection of twenty-five discs
that represent the current state of the recording art

It has been, amazingly enough, seven years since STEREO REVIEW last offered its readers a list of records recommended for their technical excellence. Quite a lot of vinyl has flowed across the presses in the intervening years, there have been a number of significant developments in disc technology (including quadraphonics), and the subject therefore seems more than ripe for an update.

Aware from past experience that such a survey could not be undertaken lightly, we began by marshaling our forces. We first recruited the help of Arnis Balgalvis, an electrical engineer and devoted audiophile who has long kept an eye on record quality as reported in reviews and elsewhere, and he in turn canvassed audio clubs, equipment manufacturers, dealers, and other quality-conscious audiophiles for their recommendations. In addition, the record-review columns of magazines both here and abroad were combed for supplemental suggestions.

Two copies of each of the nominated discs were then obtained (where possible), and each was carefully auditioned to evaluate its sonic merit. Finally, the two of us having independently listened to all the nominations, each prepared a list of tentative "winners." These were brought together, and the last weeks of the project were spent resolving the differences in our selections (there were gratifyingly few) and in agreeing on the phrasing of the comments on individual records. We estimate that the listening-evaluation process alone came to a total of well over a hundred hours between us.

Since we early realized not only that the survey had to include an examination of quadraphonic discs but that these posed some rather special problems of their own, we called upon recording engineer and educator John Woram to attack this part of the catalog separately, knowing that his professional concerns had already involved him deeply in keeping abreast of developments in the field. His "winners" are listed separately on page 63.

As we proceeded with the stereo evaluations, we quite deliberately employed an extensive array of playback equipment not only to sharpen our evaluative abilities but to include as representative a cross-section of listening conditions "out there" as we could. At different times, therefore, both dynamic and electrostatic loudspeakers and headphones were used, as well as transistorized and vacuum-tube electronics; phono cartridges of various

makes, models, and designs; conventional and straight-line-tracking tone arms, damped and undamped—in short, almost every device and wrinkle that excites the enthusiasm (or the disdain!) of serious audiophiles.

As for the records themselves, they presented another set of complications. More than once a highly touted recording fell substantially short of our standards, a development that could not help but be confidence-shaking. And occasionally a disc that was quite impressive on some bands—or on one—turned out to be mediocre on others; this was even true, in some cases, from band to band of long classical works.

As listening became more concentrated (four to eight consecutive hours per day), the work began to go faster. At first we relied heavily on a check list with entries for noise, audible distortion, frequency range and balance, apparent dynamic range, stereo imaging, etc. It is of course the sum total of all these factors (plus a few others of exotic singularity) that makes a recording sonically good or bad. However, we soon found that we were reacting to the truly outstanding discs long before any systematic analysis could take place in our minds or on our check lists.

This is not to say that any of the recordings on this list instantly transported us to Row G in a favorite concert hall. Far from it. Many of the classical recordings we listened to, for example, gave evidence—sometimes obvious—of close multi-miking, though we believe that none of our final selections were compromised by the technique, and some may have benefited.

... Manufacturers upheld the reputations they earned in Stereo Review's informal poll on record quality in May of 1975.

There are, of course, larger musical questions raised by modern recording techniques (and by the tastes of modern recording producers) that have to do with the *composer's* intentions—questions involving the blending and balancing of orchestral sounds, for example, or the "closeness" of the listener to the actual music making. Nonetheless, it is safe to say that the differences between live concert-hall sound and most recorded sound are immediately apparent to anyone who has

heard both, and these differences will probably be recognized by experienced listeners without any further assistance from us.

This listening project was begun with several subsidiary motives in mind, and we would like to think we have achieved them. First, we wanted a list containing records readily obtained in the U.S.—as long as no compromise of our standards was necessary. Second, we wanted records that would be outstanding in every important respect—walloping bass drums as well as bright, glorious violins and cymbals, for example. Third, we wanted a list that was musically balanced and interesting. Leaving room for a few possible quibbles, we believe we have succeeded in satisfying all three.

One thing we are *not* so happy about is the continuing problem of pressing defects. In most cases we obtained two samples of each recording evaluated, and, except where noted in the listings, no record was judged acceptable unless both copies were free of significant defects of any kind. (We did, however, find it necessary to "tolerate" more than a few discrete ticks, crackles, and warps now and then, and we hope you will be able to do the same.) In general, the major disc manufacturers upheld the reputations—for better or worse—they earned in STEREO REVIEW's informal reader poll on record quality in May of 1975. Experience suggests that quality standards are not notably consistent within the record industry as a whole. Therefore, if you should get stuck with a poor pressing of a recording on our list, you have our deepest sympathies; more we cannot offer.

ON the brighter side, this project has shown us that the art of recording is still progressing, and while we have not been able to listen to every recent recording, we can say with confidence that certain of these discs represent pinnacles of achievement in the art for our time. You can therefore perhaps consider the purchase of one of these recordings a vote, in hard cash, for higher standards for the industry. There are, after all, real people involved, and perhaps some of them are listening. To place the credit where it belongs, we have listed the names (when available) of both producers and engineers for each listed record. And if you have found some record in your listening that has impressed you with its sonic excellence, we'd like to hear about it so we can check it out the next time around. (Continued overleaf)

HOT PLATTERS

● **J. S. BACH:** *Goldberg Variations*. Gustav Leonhardt, harpsichord. TELEFUNKEN 641198. A breathtakingly fine harpsichord recording, miked at a sensible distance and in a believable acoustic. With four-channel synthesizer enhancement you almost expect to hear programs rustling around you. The pressing is exemplary.

● **BEETHOVEN:** *String Quartets Nos. 1 and 3*. Quartetto Italiano. PHILIPS 6500 181. This fairly close-up recording manages to convey both the bite and the body of the stringed instruments' sound without a trace of hardness. Note how effectively the mechanical bowing and fingering noises are masked by the tonal richness. Vittorio Negri, production.

● **BEETHOVEN:** *Symphony No. 5*. Vienna Philharmonic, Carlos Kleiber cond. DEUTSCHE GRAMMOPHON 2530 516. At first the dense texture of the music may tend to obscure the subtleties of this marvelously

analytical recording, but after a short time the exacting balances and highly natural tone color should become apparent. Near-flawless processing permits an impressive dynamic range. Werner Mayer, production; Hans-Peter Schweigmann, engineer.

● **BIZET:** *Carmen*. Forces of the Metropolitan and Manhattan Opera Companies, Leonard Bernstein cond. DEUTSCHE GRAMMOPHON 2709 043, three discs. This well-known production of the opera *Carmen* has its faults: voices are occasionally indistinct and/or muddy, and the bass sometimes all but disappears. Fortunately, these are problems the live opera-goer also experiences, and they detract hardly at all. The performance seems to take place within a bright ball of ambience that subtly softens and flatters the sound. Thomas Mowrey, producer; Günter Hermanns, sound engineer.

● **BERNARD HERRMANN:** *Citizen Kane*. National Philharmonic Orchestra, Charles Gerhardt cond. RCA ARL1-0707. This is not a soundtrack recording but an entirely new production of Bernard Herrmann film scores. The sound is superbly engineered throughout, very massive and brassy in the

Hollywood tradition. One of our copies did not escape a token RCA pressing defect (apparently a small gas bubble that affected both sides of the disc), but the surfaces were otherwise excellent. There is some recorded hiss in the disc. George Korngold, producer; K. E. Wilkinson, engineer.

● **MAHLER:** *Das Klagende Lied*. Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS 6500 587. The Concertgebouw's hall imparts a mellow, almost mysterious spaciousness to the orchestra's sound, which is at the same time clear and brightly sweet. Except for the voices, which are too close and widely spaced to be natural, this is a dramatic demonstration of stereo's ability to suggest spatial depth and "air." The disc has some recorded hiss. J. Van Ginneken, production.

● **PROKOFIEV:** *Romeo and Juliet (complete ballet)*. Cleveland Orchestra, Lorin Maazel cond. LONDON CSA2312, three discs. A razor-edged portrayal of a highly kinetic score, very close up and somewhat larger than life. Especially big moments are the tumult of side one and the Dance of the Knights on side two, scored for violins and

FOREIGN PRESSINGS

As serious record collectors know, the present slump in disc quality has driven many music enthusiasts to seek greener (or cleaner) pastures in the form of imported records, which they feel are better in technical execution. Some imports—Deutsche Grammophon and Philips, to name two of the most prominent—are of course widely available here. However, the mark of a true discophile is his willingness to spend \$8 or more (plus infinite patience) to obtain overseas copies of recorded material that is already available in the U.S. on domestic labels. More than a few of these imports originate in England, where some (the English included) believe the best record production in the world is taking place. We were naturally curious to learn what these people are getting for the time and money spent, so we got our hands on some domestic and foreign versions of the same records and compared.

Our first comparison involved André Previn's stunning performance of Holst's *Planets* with the London Symphony Orchestra, which is sold as Angel S 36991 here and as EMI ASD 3002 in England. The consensus was that the EMI version is distinctly better in high-frequency balance and detail, fuller in the lower mid-range and upper bass regions (crucial to the audibility of the deeper brass instruments), and significantly superior in dynamic range. EMI's disc surfaces were generally quieter as well, although annoying once-around "swishes" (a pressing fault called non-fill) marred the beginning of side two on both our copies. We had the identical reaction to the sonics of Shostakovich's

Symphony No. 8 by the same performers (Angel S 36980 and EMI ASD 2917). However, we felt the Angel pressing's shortcomings in this case were less detrimental to Shostakovich's music (and one of us found EMI's more brilliant treble a



little too piercing in some of the violin passages).

From there we moved on to Cat Stevens' "Tea for the Tillerman," which is on A&M 4280 here and on Island ILPS-9135 abroad. This time the situation reversed itself. The A&M version was the definite winner in low-frequency response and overall fullness and warmth of frequency balances. Furthermore, the imported version had an exasperating background hiss—probably the result of

the engineer's boosting the higher frequencies too much.

Finally, we decided it would be cute to turn the tables and compare the English version of Pink Floyd's "Dark Side of the Moon" (EMI SHVL 804) with the West German pressing of the same thing (EMI Harvest CO62-05249). There were definite differences. The German disc was balanced to favor the high frequencies, which were audibly clearer and more distinct. Surface noise was also lower. However, the German engineer somehow left out the bass—including the important "heartbeat" pulse we felt was vital to the artists' intention.

What are the sources for hard-to-find imported discs? As a rule, if the recording has been released on a domestic label, the foreign version(s) will not be readily available. However, a few specialty record shops regularly import the better ones in modest quantities. The Discount Record and Book Shop (1340 Connecticut Avenue, Washington, D.C. 20036) will fill orders by mail out of stock, and it is willing to special order as well. This source is very free with advice as to which imports are popular among its regular clientele—an important service, since all imports are not automatically an improvement over domestic versions. Another popular source is The Record Collector, P.O. Box 43, Paramus, N.J. 07652. Be sure to inquire in advance about prices, which vary.

As a last resort, you might try ordering records directly from a dealer or manufacturer overseas. However, delays in correspondence and order fulfillment are not unusual, and prices are difficult to determine in advance. —R.H.

SMALL LABELS

In the nooks and crannies of the recording industry there are a few small operations that work assiduously, and more for love than money, at producing discs of the highest possible technical quality. Many of them function with borrowed equipment and almost nonexistent budgets, but the results, if not consistent, are frequently gratifying and sometimes even spectacular. All of these producers, however, have highly individual ideas about what makes a good recording. Some, for their own good reasons, reject Dolby noise reduction and other signal processors, and live with tape hiss as the lesser of two evils. Others are inclined to place their microphones well away from the stage or the performing artists, giving a back-row perspective on the performance which is not at all what buyers of commercial recordings are used to. Nevertheless, many are certain to find satisfaction and even delight in these offspring of gifted amateurs turning professional—and of gifted professionals yearning to be amateurs once again.

Sheffield Labs, in the few years of its existence, has become one of the standard-bearers for low-noise, high-dynamic-range disc recordings. Sheffield engineers cut their discs directly from the output of the mixing console, bypassing the tape-recorder step completely. The result—as dramatically demonstrated in their latest production "I've Got the Music in Me," with Thelma Houston and the Pressure Cooker—is sound of ferocious impact against a background of dead silence. Some mediocre playback systems have had trouble measuring up to the disc's extremely high levels, but the problem seems to be in the systems and not the recording. Because of the production process used (there is no tape version from which new master discs can be generated when the old are used up), Sheffield's discs are truly limited editions, but new offerings take the place of the old when supplies are exhausted. Write: Sheffield Records, P.O. Box 5332 SR, Santa Barbara, Calif. 93108.

Bob Fulton, besides making loudspeakers that are highly esteemed among

audiophiles, operates a small, high-quality record company that has eighteen current releases. Fulton's label, Ark, is devoted to the classics, both heavy and light. There are two organ recordings with absolutely overwhelming bass, some magnificently recorded choral music, and even some works for chorus and full orchestra. Write Fulton Electronics, Dept. SR, 4428 Zane Avenue North, Minneapolis, Minn. 55422 for a catalog and price list.



Insight Records, the creation of Douglas Erickson, has two current offerings of jazz New Orleans style: "An Unrehearsed Experiment" and "Pigs Eye Jass" [sic]. The first gives an excellent feel of a live performance (with audience present) in an auditorium setting; the second is even better. Erickson keeps track of the dynamic and frequency ranges on his recordings with a real-time analyzer, so you know his intentions are serious. Write: Insight Records, Dept. SR, 7726 Morgan Avenue South, Minneapolis, Minn. 55423.

At this writing Mark Levinson, the manufacturer of some very exotic audio electronics, has three recordings in his catalog, with more to come. The first is a

splendid presentation of various works for chorus and organ, the second contains works for piano by Haydn and Ravel, and the third an original composition for percussion that, although a little . . . um . . . strange, is nonetheless intriguing and very, very clean. Levinson builds his own recording electronics and calibrates everything to the nth degree. Write: Mark Levinson, 55 Circular Avenue, Hamden, Conn. 06514.

Another Minnesotan, Russ Borud, is a confirmed amateur, but every once in a while he turns a particularly good tape into a disc—usually to satisfy the demands of friends and admirers. Any press overrun is sold through a local record shop equipped to handle mail orders. Of the current Borud titles, the most notable are "Organ Recital" (Earl Barr, organist), which some experienced ears think is the best organ recording they've ever heard, and "Zgodava," a keyboard artist who plays piano and an electrifyingly recorded harpsichord. There is also a new Zgodava piano recording that should be ready by the time you read this. The discs are available for \$7 postpaid from: The Sound Environment, Dept. SR, Butler Square, First Avenue North at Sixth Street, Minneapolis, Minn. 55403.

Finally, records from Discos Ensayo, a Spanish record company, are not readily obtainable in the U.S., but where they are known they are widely admired for their technical and artistic excellence. Fortunately, Acoustic Research offers a demonstration record ("The Sound of Musical Instruments," Volume 1) that can serve as a sampler of the Ensayo catalog. Its content is mostly small-scale classical pieces, with one tremendous jazz selection and an excerpt from an Albeniz piano composition that is likely to prove the most challenging thing your phono cartridge has ever encountered. The disc is pressed by Ensayo in Spain, and the surfaces are flawless. AR reportedly has plans for future Ensayo releases and may hurry up about it if they are encouraged. Write: Acoustic Research, Dept. SR, 10 American Drive, Norwood, Mass. 02062.

—R.H.

the full weight of the orchestra's bass sections. Michael Woolcock, producer; Colin Moorfoot and Gordon Parry, engineers.

● **RACHMANINOFF: *Symphonic Dances; Vocalise***. Dallas Symphony Orchestra. Donald Johanos cond. TURNABOUT 34145S. This is certainly one of the oldest (1967) recordings of this group, and one of the few whose tonal balances and perspectives could be said to begin resembling a concert-hall experience. The sonorities, the warm, unforced reverberation, and the sense of unrestricted dynamics and frequency range are wonderfully refreshing. We wish the same could be said of the pressings, which were

marred by plentiful ticks and crackles on our copies. Thomas Mowrey, recording director; David B. Hancock, tape and lacquer engineer.

● **SHOSTAKOVICH: *Symphony No. 8***. London Symphony Orchestra. André Previn cond. ANGEL S 36980. This recording typifies the remarkable engineering that has been lavished on Previn and the LSO of late. The pressing's noise level is not exemplary, but the material's virile dynamics and sharply etched detail cut through it like a knife (see, however, the accompanying box on foreign pressings). Christopher Bishop, producer; Christopher Parker, engineer.

● **STRAVINSKY: *Pulcinella; Apollon Musagète***. Academy of St. Martin-in-the-Fields. Neville Marriner cond. ARGO ZRG 575. Two gems for small orchestra recorded very close up—the valve action on the woodwinds is frequently audible, and the string bass is positively intimate. At the same time the sound is pleasantly reverberant, and stereo perspectives are essentially natural and effective. An excellent recording for showing off the detail-resolving talents of a good system.

● **WEILL: *Kleine Dreigroschenmusik*. MILHAUD: *La Création du Monde***. Contemporary Chamber Ensemble, Arthur

HOT PLATTERS

Weisberg cond. NONESUCH 71281. Weill's familiar pieces and Milhaud's jazz-flavored tone poem are gloriously recorded here with spectacular sparkle and crash. We find the prominence of percussion entirely appropriate and quite natural. The handling of the stereo provides a highly satisfying sense of depth and solidity. Marc Aubert and Joanna Nickrenz, engineering and tape editing.

● **EARLY MUSIC IN ITALY, FRANCE, AND BURGUNDY.** Secular polyphonic works from the fourteenth to the sixteenth century. Studio der Frühen Musik. TELEFUNKEN 641068. The recording acoustics open and reverberant, the miking very close, and the tone quality of voices and instruments is truly exciting in its purity and naturalness. The pressing is first-rate.

● **VIRTUOSO OVERTURES:** Works by Rossini, Wagner, Johann Strauss, and others. Los Angeles Philharmonic, Zubin Mehta cond. LONDON CS6858. The orchestral sound here is as attractive as any we've heard. The violins are (in the best London manner) almost too glamorous to be believed, the brass, percussion, and woodwinds are rich and sharply etched, and the stereo is highly convincing. This is a recording anyone could love. Ray Minshall, producer; James Lock and Gordon Parry, engineers.

● **GEORGE BENSON: *White Rabbit*.** CTI 6015. This relaxed jazz outing is complemented by a recorded sound that is somewhat distant and pleasantly spacious. Most prominent is Benson's electric guitar (smoother and flatter than the typical rock instrument), along with a warm, full bass and good percussion. The highs are subtle, delicate, and precise. Start with side two. Creed Taylor, producer; Rudy Van Gelder, engineer.

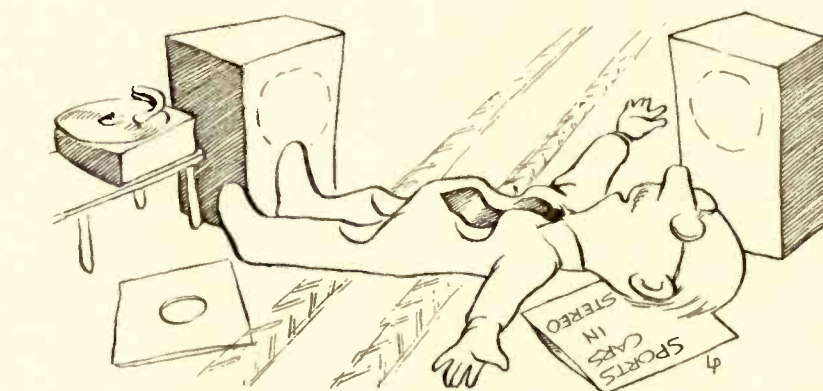
● **STANLEY CLARKE: *Stanley Clarke*.** NEMPEROR NE 431. A stimulating amalgam of jazz elements and hard rock, recorded with stinging impact and clarity. Percussion is excellent, and the prodigious acoustic bass that begins side two is by itself worth the price of admission. Ken Scott, engineer.

● **RY COODER: *Paradise and Lunch*.** RE-PRIZE MS 2179. Ry Cooder sings rather funny country-style songs, and his voice on this recording sounds just as we imagine it would in real life. Almost everything else sounds excellent as well, particularly Earl Hines' piano on the final cut, which is as smooth and cool as cream. Lenny Waronker and Russ Titelman, producers; Lee Herschberg, engineering.

● **LARRY CORYELL: *The Restful Mind*.** VANGUARD 79353. Coryell's guitar is the principal attraction in these graceful reworkings of several classical pieces and themes, but the sidemen also come off very well. The guitar is recorded almost completely out of phase on a number of bands, and at times it sounds almost like two instru-

ments. Vanguard tells us that this is a result of the way the instrument was miked. In any case, it should not deter anyone from buying the record, since the effect (quite spacey) can almost always be diminished or eliminated by reversing the phase (switch your speaker leads) on one channel of the playback system. Danny Weiss, producer; David Baker, engineer.

● **KING CRIMSON: *Larks' Tongues in Aspic*.** ATLANTIC SD 7263. Brutal electronic rock—some strikingly recorded natural sounds together with relentless, outrageously gimmicked fuzz guitars and numerous indescribable effects. This is definitely not for everyone, and some will find it hugely obnoxious. However, our general impression is of brilliant, clear highs (though there is some hiss) and seemingly enormous dynam-



ic range. (This is the one recording on which the reviewers could not fully agree. One doubted that the recording is "clean" throughout, another found the distortion remarkably "undistorted." We would be interested in readers' reactions.) Nick Ryan, engineer.

● **THE HOLLIES: *Hollies*.** EPIC KE 32574. For the soft-rock crowd there is this immaculate recording. The drums are a little anemic, but the cymbal—the kind with the jangly rivets in it, we suspect—sounds fine, and the back-up instruments are quite good if slightly bodiless. Even the (essentially monotonic) electric bass is well handled. A professional job. Ron Richards and the Hollies, producers; Allan Parsons, engineer.

● **MODERN JAZZ QUARTET: *The Art of the Modern Jazz Quartet/The Atlantic Years*.** ATLANTIC SD 2-301, two discs. During its years with Atlantic the venerable MJQ benefited from some of the best engineering of the day. This is a compilation of about a dozen different recording sessions spread over nine years, and the differences between them are quite interesting. The recording's one serious flaw is the few moments of severely distorted vibraphone at the end of side one, band two (*Cortège*). Engineers include Tom Dowd, Phil Lehle, and Gösta Wiholm, among others.

● **JONI MITCHELL AND THE L.A. EXPRESS: *Miles of Aisles*.** ASYLUM AB 202, two discs. This is a live-concert album, and it is easy to visualize yourself on an enormous stage standing just in front of the per-

formers, who are clustered in the middle. You're hearing the music from the stage monitor speakers, from the comparatively remote concert-sound system (with a touch of howlback now and then), and even some directly from the performers themselves. A four-channel synthesizer enhances the illusion tremendously, but stereo playback works well too. Start with side four to get into the spirit of things. (For comparison, listen to some of this material in studio-recorded versions on "Ladies of the Canyon." Asylum 6376.) Henry Lewy, engineering and coordination.

● **TOM PAXTON: *Tom Paxton 6*.** ELEKTRA 74066. Paxton is an admirable troubadour who has a pleasing way with humor light and ribald. Thanks to reverberation (probably artificial), his voice here is a little

too large and full to be natural, but the back-up instruments are recorded with clarity and aliveness. Milton Okun, producer; Phil Rammone, David Green, and Dennis Murphy, engineers.

● **HORACE SILVER: *In Pursuit of the 27th Man*.** BLUE NOTE BN-LA054-F. A small jazz ensemble, tightly recorded in a relatively intimate environment. Numerous instruments shine here, but a constant fascination is the variety and delicacy of the high-hat cymbal, played with sticks and both ends of the wire brush at different times. George Butler was the producer. Rudy Van Gelder the engineer.

● **CAT STEVENS: *Mona Bone Jakon*.** A&M SP 4260. We generally like the engineering Cat Stevens gets, and we particularly like *MBJ*, although there could perhaps be a little more reverb on the piano. The close-up guitars are captured with meticulousness and delicacy, the drums and cymbal are clear and crisp, the bass is varied and clean, and Stevens' voice goes through all kinds of changes through the courtesy of the studio's black boxes. A&M's surfaces are quite good. Paul-Samwell Smith, producer.

● **RALPH TOWNER: *Solstice*.** ECM 1060. This seems to be a grafting of some new-wave European jazz shoots onto American jazz roots. The recorded sound is hard—even a little piercing—but the detail is splendid, the sound is full-bodied, and the stereo image has excellent depth. The U.S. pressing was fully the equal of its West-German counterpart. Jan Erik Kongshaug, engineer.

QUADISC WINNERS

THE records below are representative examples of the best of each of the principal competing disc quadrasonic systems—SQ, QS, and CD-4. The SQ and QS popular and classical releases listed are all splendid examples of the best in modern recording technology, and listeners equipped with the appropriate decoder(s) should not hesitate to buy any of them. There appears to be some problem just now with CD-4 classical releases, however, though CD-4 popular material is usually good and often simply sensational.

QS

● **GERSHWIN: *All the Works for Orchestra and Piano and Orchestra***. St. Louis Symphony, Leonard Slatkin cond.; Jeffrey Siegel, piano. Vox QSVBX 5132, three discs. With one exception, the music is all up front in this set, the rear channels being reserved for ambience. (The exception is the Cuban Overture, which moves the percussion section to the back of the room.) This is one of the finest classical recordings I've heard in a long time, especially in quadrasonic—too many productions get carried away with simply dividing the orchestra into four equal parts just to show it can be done. The emphasis here is on superb sound, with the rear channels contributing that extra sense of spaciousness that is not quite attainable in stereo.

● **RAVEL: *All the Works for Orchestra***. Minnesota Orchestra, Stanislaw Skrowaczewski cond. Vox QSVBX 5133, four discs. Another brilliant QS recording with an exceptional dynamic range—something of a rarity these days. Like the Gershwin album above, this one was produced and engineered by Elite Recordings' Marc Aubert and Joanna Nickrenz, who seem to have a talent for turning out consistently excellent sound.

● **SYNERGY: *Electronic Realizations for Rock Orchestra***. Larry Fast on the Moog, Oberheim, and other synthesizers. PASSPORT PPSD-98009. This one doesn't write any new pages in the history of electronic music, but there's enough rear-channel action to convince you your decoder is working properly. With the exception of *Slaughter on Tenth Avenue*, all the compositions are by Fast, who does much better with his own stuff than with Richard Rodgers'. Mr. Fast also handled the production and engineering.

● **TOMMY**. Original-soundtrack recording. POLYDOR PD 2 9502, two discs. Don't look for any QS identification on this album. For reasons best known to themselves, Polydor has gone to the trouble of turning out a four-channel

production but is keeping quiet about it. As you must surely know by now, the album features not only the Who, but also the Who's Who of the pop world: Tina Turner, Eric Clapton, Elton John, and a few friends. The rear-channel sound is for the most part ambience, with the exception of some of the synthesizer lines and a guitar part here and there. Pete Townshend and Ken Russell, producers; Ron Nevison, engineer.

SQ

● **STRAVINSKY: *The Firebird (original 1910 version)***. New York Philharmonic, Pierre Boulez cond. COLUMBIA MQ 33508. Many purists get incensed when the orchestra is split among four speakers, but here's one of those cases in which it works very well. There's a lot of action written into the score, and it would be foolish not to use the extra channels to advantage. Accordingly, Ivan Tsarevitch is pursued around the quadrants of the stage by trumpets on all sides, with bells and other percussion spotted here and there in the rear. Andrew Kazdin, producer; Edward Graham and Raymond Moore, engineers.



● **BARTÓK: *Concerto for Orchestra***. New York Philharmonic, Pierre Boulez cond. COLUMBIA MQ 32132. This recording has been around for some time, but it remains one of the best of the surround-sound demonstrations. The album comes complete with some fancy art work showing just how the orchestra was arrayed: brasses in the rear, winds to the left rear, low strings in the right rear, and so on. There's also an interesting photo of Boulez conducting the orchestra, half of whose members are behind him; I guess it takes a little practice. Thomas Z. Shepard was the producer; Edward Graham and Raymond Moore the engineers.

● **HOLST: *The Planets***. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 31125. One of the tricks of successful quadrasonic recording is knowing when to stop, and I'm glad to report that this album does *not* have the planets spinning all around us. With admirable restraint Bernstein has left the orchestra on stage, giving us an excellent example of the best of the hall-ambience type of recording. John McClure and Richard Killough, producers; Edward Graham and Larry Keyes, engineers.

● **THE O'JAYS: *Ship Ahoy***. PHILADELPHIA INTERNATIONAL ZQ32408. Sigma Sound in Philadelphia turns out some of the best matrix records around, and this is one of the best of their best. If you like rear-channel action, there's plenty of it here. K. Gamble and L. Huff, producers; Joe Tarsia and Don Murray, engineers.

CD-4

● **DAVID GATES: *Never Let Her Go***. ELEKTRA EQ-1028. Here's a beautiful production of nine forgettable tunes, plus *Playin' on My Guitar*, which made it to the charts some time ago. As a demonstration of the CD-4 system, this is one of the best albums around. Drums are in the rear on all cuts, along with chorus and other odds and ends. David Gates, producer; Bruce Morgan, engineer.

● **MIKE OLDFIELD: *Tubular Bells***. VIRGIN QD13-105. One-man-band Mike Oldfield and friends have a field day as they run amuck through a recording studio piled high with guitars, keyboards, miscellaneous hardware, and, of course, tubular bells. Needless to say, the rear speakers are kept busy. Tom Newman, Sim Hayworth, Mike Oldfield, sound.

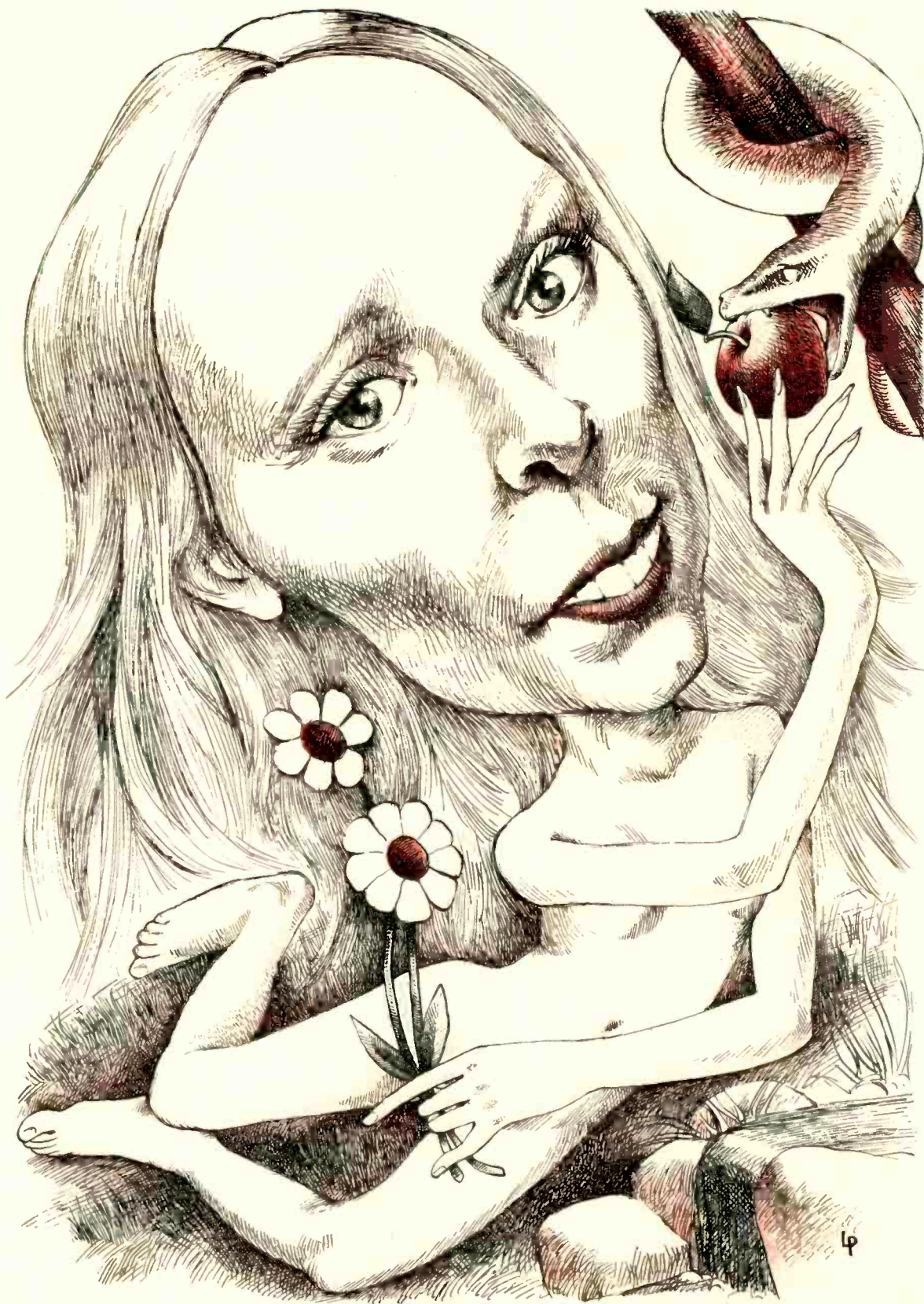
● **CARLY SIMON: *The Best of Carly Simon***. ELEKTRA EQ 1048. They're all here: *Attitude Dancing*, *Anticipation*, *You're So Vain*, and others. Carly stays front and center, and she should be almost inaudible when you listen to just the rear channels (in case you're still testing your demodulator). One notable exception: in *Mockingbird*, Carly sings from both the right-side speakers and James Taylor from the left. If it doesn't work out that way, check your wiring again. Eddy Kramer, Richard Perry, and Paul Samwell-Smith, production.

● **B. W. STEVENSON: *Calabasas***. RCA APD1 0410. After repeated listenings, this remains one of my favorite CD-4 demos. The recorded sound is quite good, and the rear-placed instruments are exceptionally clean and well defined. David M. Kershenbaum, producer; Rick Ruggieri, engineer. Envelope, please.

—John Woram

JONI MITCHELL:

By Noel Coppage



INNOCENCE ON A SPREE

JONI MITCHELL would seem to be all there, in black and white, in her own words. She has made a hardheaded, crusading effort to describe intimate feelings in her songs, and her candor covers style as well as content. The popular-music audience has seldom encountered a songwriter so open about the specifics of personal hopes and fears, or a writer-performer so overt, as Ellen Willis said, about her artistic pretensions. No wonder *Time* observed in 1974: "Everyone seems to know Joni. She is the rural neophyte waiting in a subway, a free spirit drinking Greek wine in the moonlight, an organic Earth Mother dispensing fresh bread and herb tea, and the reticent feminist who by trial and error has charted the male as well as the female ego." Also, for good measure: "... a modern Isadora whose life is a litmus for the innocent and the imaginative." But there's too much color, too much contrast in all these images and "everyone" is too many people; we have so much information from Joni and her Muse that we're back where she was after she'd seen both sides of clouds, love, and life: we really don't know her at all. And there's one more image that begs to be added to the list: a modern Eve dispensing apples from the Tree of Knowledge; the big blow to innocence comes when you realize that the more you learn, the more there is to learn.

Innocence is a quality programmed to self-destruct, in the sense that Eve's innocence was what made her vulnerable to the serpent and that vulnerability resulted in her loss of innocence. Yet it is an ironically enduring quality that, on secondary levels, renews itself—get an inkling into how ignorant you really are and you've got some of your innocence back. Biting into the original Big Apple didn't wipe out innocence but put it on a scale; what it ended was *pristine* innocence, leaving us no longer innocent of the concept, no longer unconscious of the connection between knowledge—experience—and guilt. Joni Mitchell has been, like Eve, a larger-than-life figure where this irony of innocence is concerned.

Knowing too much and understanding too little is what we get for being curious. The head will take being butted against this quandary only so long at a time, though, and I want us to back-pedal right here and take a little run across the North American contin-

ent to look for more graphic signs that may have marked Joni Mitchell's progress. When an area becomes polluted, move on, we say in these parts, and that ought to apply to data pollution as well as other kinds. Besides, Mitchell thanked *National Geographic* for indirectly helping her create "The Hissing of Summer Lawns," and travel, of course, is the fundamental metaphor of folk music created on this continent. I got to looking at maps and globes and reflecting on places and was struck by the differences between the two major hometowns in Joni Mitchell's life—Saskatoon, the one she left, and Los Angeles, the one she adopted.

BEFORE she was a fair-haired waif in such a place as a subway, she was a high-school girl in Saskatoon, a small city founded as the proposed capital of a temperance ("temperance" always meaning prohibition in these cases) colony and named after the Cree word for an edible berry. It sits in the middle of the prairie province of Saskatchewan, producer of more than half of Canada's wheat. There's some wildness to the north, where crops give way to jack pine and frigid blasts of air. They call the swamps muskegs up there, a fine musical word Gordon Lightfoot worked into his frontier chronicle, *Canadian Railroad Trilogy*, and one suspects they have better names for rain and wind and fire. The people of Saskatoon are conscious of the north, as people in Lewiston, Maine, are conscious of Aroostook County, but the ambiance favors the immediate sur-

"... we have so much information from Joni and her Muse that ... we really don't know her at all ..."

roundings—agriculture, prairie, sky ... lonely distances and wheat. A flood of imagery from Ian and Sylvia Tyson suggests this, in lyrics about blue evening shadows forty feet long, night rushing fast because the land is flat, lonely girls lingering in the doorway to watch headlights and listen to

the song of diesel engines out on the highway: "Diesels sing of bright spots with colors running wild—'Follow me where the evenings overflow.'"

Saskatoon was a stop for the semis, but not the mecca they sang about. Joni Mitchell the teenager—known then as Joan Anderson—had access to juke boxes, trucked-in rock-and-roll and folk music, but she was surrounded by the ordered, sectioned, organized life of farming country deep in the continent's interior. She has talked and written little about Joan Anderson's days there—*Urge for Going*, which Tom Rush recorded, *could* be taken as pertinent—but it seems clear enough that she wanted to follow those diesels. She was rebellious, she says, and spent a lot of time staying up late and drawing pictures. Just about the time she was becoming interested in expressing herself musically, she was doing the at-once romantic and mundane thing of being a waitress in a coffeehouse—one named after Louis Riel, one of Canada's favorite heroes and, better still, one of its favorite outlaws. He led the local half-breeds, the French and Scottish *métis*, or part-Indians, in two rebellions against the government. The second one in Saskatchewan resulted in his capture, trial, and execution for treason, and in his becoming a martyr to the fledgling cause of French-Canadian nationalism. Joan Anderson's own hero in those coffeehouse days was that rebel said to be without a cause, James Dean.

"It was then and still is a constant war to liberate myself from values not applicable to the period in which I live," Mitchell told *Time*. A flight from someone else's values is, as a practical matter, a flight from someone else's rules. Farm country and the interior are fraught with rules, and there are literally few places on the prairie for a born rule-breaker, or rule-ignorant, to hide. The rules *started* for mostly valid reasons, since the business of producing food is an absolutely vital one and since the frontier, which this was not long ago, could kill you if you slipped up; but sometimes it is the lot of the innocent and the imaginative to be ahead of the crowd in spotting rules that have outlived their usefulness and now are mischief-prone taboos. Mitchell, if she did feel penned in, is to be complimented for her restraint with her own kind of pen. A more typical reaction against

farm country (in the U.S., anyway) is that of the not-so-innocent but fairly imaginative H. L. Mencken: "What lies under [prohibition], and under all the other crazy enactments of its category, is no more and no less than the yokel's congenital and incurable hatred of the city man—his simian rage against everyone who, as he sees it, is having a better time than he is."

What Joni Mitchell did was to choose to live in a canyon (topographically: *relief*, not readily available on prairies) in a sprawling hodgepodge of a city famous for throwing the old rules out the window. Most of the resentment the rest of the country feels for Los Angeles is translated as the informed suspicion that they practice unrestrained hedonism out there and probably are raising up a new breed of pagans. Behind that, I think, is a kind of shock at how they treated the old rules, and a fear of anarchy. Police chiefs, perhaps sensing this on some level, always seem to talk extra tough and look extra mean in Los Angeles. In fact, of course, Los Angeles has many different sets of rules—it's the compatibility, the overlap, of these sets that's so confusing to people in places that never had to deal with, among other things, a fantasy factory like Hollywood in their midst. I fancy I see what Joni Mitchell sees in such a place, and where do you think Eve would have headed if *she'd* had the chance?

PRAIRIE girl Joan Anderson left Saskatoon after high school to attend art school briefly (her drawings regularly play strong thematic roles on her album covers) in Calgary, where the Rockies give relief to Alberta, but she was only nineteen when she followed the die-sels' song to a spa of the night, Toronto, to practice art with music. By the time she had a career rolling, an album on the market, she had spent time broke and scuffling, had met and married singer Chuck Mitchell, had lived (and performed) with him for a year or so in which they were based in Detroit—and had gone through a divorce and moved to New York. These are experiences that rake off a lot of innocence, but a learner, an *examiner*, emerges from them on a different plane where new stuff is going on and is, relatively and functionally, innocent again.

The thing one noticed about Joni Mitchell was how visible this process was; trying to obscure it by being cool was not in her. She came along with these guitar tunings she had figured out by herself and said, "I compose by discovery," meaning findings in her feelings as well as accidental chords. There is a vital naiveté in this that I see as consistent with her geographic migra-

tion away from "set ways" (confirmed by her finding no less a place than *Paris* "too old and cold and settled in its ways") and consistent with the way so much of her work simultaneously holds hands with romanticism and realism. A scholar could *know* all that Joni Mitchell knows. Open tunings for the guitar have been around for years and anyone could look them up in some manual. Countless books go into detail about the subtleties in the psyche. The impor-



"The one old rule Mitchell did overtly and constantly invoke was the one against being coy."

tant difference between looking it all up (that is, memorizing a new set of rules) and going to see for yourself is the important difference between ordinary people and artists—maybe it's adrenalin. There's just no way to be as excited about someone else's discovery as you are about your own. The question of whether you want, or can handle, the excitement is a valid one—but not if you are an artist; the excitement is a necessary source of energy in that case, and that's that. It is in Joni Mitchell's interests *not* to know all the diagrams and charts that show where the limits are, what "can't" be done, for rules, one way or another, always trace back to safety, a luxury she cannot afford.

Mitchell somehow kept herself from hearing "you can't *do* that," a sound as familiar to most of us as the refrigerator motor kicking on—and this was at once a romantic and realistic deaf ear she managed to turn. Being romantic, taking chances—Playing Cowboy, I call it—is a practical matter for an artist. The one old rule Mitchell did overtly and constantly invoke was the one against being coy. She has not hidden her ambition to make art any more than she has hidden her hopes and disappointments. Or her terrors: no matter how scary it is, she'll say it. We who live by our wits worry most, probably, about our minds drying up, and there's Joni: "I'm just living on nerves and feelings . . . with a weak and a lazy mind." That really isn't *her*, is it? That's the way she was feeling at a particular time; she was ignoring the political rule, in and out of music, to present a single image free of inconsistencies. When she does have a consistent feeling, she presents that, too—she has regularly looked for strength in a mate, for example: "I went looking for a cause, or a strong cat without claws" and "Send me someone who is strong and somewhat sincere" and "It takes a heart like Mary's these days when your man gets weak. . . ." And she has noted with due irony the situation men are in nowadays where strength in a mate is concerned: "You don't like weak women, you get bored so quick . . . You don't like strong women, 'cause they're hip to your tricks." She does not, in short, nail much of anything *down*; she just does not like to generalize.

Very romantic and very practical of her. Taking shortcuts others have discovered and marked, and arriving at aphorisms, would be the surest way for her to get lost. Someone else is always ready to sum it up, to write "Everyone's lookin' for some kind of love" and "I'm going to keep falling in love until I get it right," which cover the thrust of what she's saying, but her way is more specific. It's just as practical, though. "Joni exorcises her demons by writing these songs," Stephen Stills said. Start with someone who's really innocent, a child, and watch it grow, and you'll see every day the power of language, words, labels, in the dehorning of demons. No thought is quite as scary put into words as it was before in its formless, elusive, dark state.

A writer without her commitment to, as Hemingway put it, "writing what you truly felt rather than what you were supposed to feel," would turn out something with the taint of True Confessions if he tried what she does. Generalizing and short-cutting would plant a snigger of sensationalism be-

tween the lines if not right in them. Few songwriters, even in this so-called post-sexual-revolution period, can actually communicate something without a wink in it on the subject of sex. Mitchell looks you straight in the eye and deals with one of its crazy-making aspects: "You hurry . . . To the blackness . . . And the blankets . . . To lay down an impression . . . And your loneliness."

The naïveté of her discovering nature also gives vitality to the technical side of her writing and performing. She doesn't seem to know how "basic" and semi-mandatory the three-chord melody is; she can't even *make* what you could readily identify as tonic-dominant-subdominant chord relationships with some of those guitar tunings. The counterpoint she sometimes uses on the piano is so farfetched you wonder how she keeps in her head the tune she's singing. And, speaking of singing, there's a taboo against cheating into falsetto too often, and she (although she has smoothed it out somewhat recently) has made doing that a basic part of her style. Most trained musicians and English majors dislike the song-writing practice of putting words in a melody that bends them into more than their natural number of syllables. It's the kind of thing that calls undue attention to itself and interferes with the listener's concentration on the sense of the statement—as certain abominations by Handel graphically demonstrate—but that's just another generality you wouldn't want to wrap around Joni Mitchell. *The Arrangement*, for example, starts out, "You could have been more than a name on the door on the thirty-third flo-o-o-o-or in the a-i-ir," with *floor* waving erratically into five syllables and *air* into three. But can't you just *feel* that old skyscraper, and the "success" it houses, swaying in the wind?

Sometimes, of course, one does sense a degree of California School of Pointless Insight in her work. Sometimes I feel I've put myself through all manner of tortuous self-analysis with her and am no closer to knowing what to do about it, and the vehicle of escape—whether it be a big yellow taxi, the pick-up pitch of a fast lady trying to compete with the hockey game in the bar of the Empire Hotel, or a street corner where someone is providing free clarinet music—is not always there when I need it. And sometimes one discovers too much artful dodging in the melody these insights are, ah, couched in, and Joni Mitchell's voice is the *only* one that can get anything out of it. Friends (two or three of mine consider her "shrill," but the rest are ardent and long-time admirers) are complaining

about "The Hissing of Summer Lawns." Pretentious, some say, meaning (I gather) not artistically but intellectually. Others claim that the less serious parts of it are too full of jive—including too much use of *jive* and words like it—and they don't want her making what she does jibe with this label someone pinned on her, Queen of Rock. Others object to her trafficking with jazz affectations or taking Lambert, Hendricks, and Ross too serious-



"Joni Mitchell has a great stake in innocence—and that's why she has to keep putting it on the line."

ly. They worry, that is, about whether this is a sign of her staying on one plane too long, hedging about being a neophyte again.

I wonder instead if "Hissing" may have been a *longer* jump than she could gracefully make. Her liner-note message—"The whole unfolded like a mystery, and it is not my intentions to unravel that mystery for anyone"—reads a little bit nervous, a little bit defensive, to me. This could be merely the eye of the beholder playing its tricks, of course; it does seem that in "Hissing" Mitchell was trying for the kind of ambiguity that the *ear* of the beholder could put to private uses. Spiritually, she may have primed her followers for all this, but stylistically she has not;

without giving much warning in previous work, she slips—in ambitious songs like *Don't Interrupt the Sorrow* and *Shadows and Light*—into a sort of Joycean stream-of-consciousness way with words, and a job of making grammatical sense of them must be done before one can start to cogitate upon what they mean. Did she conclude there was no way to be more direct about these things, or did she, consciously or unconsciously, court mystery—was she, consciously or unconsciously, trying to impress those academic types who like to have things as abstract as possible so the rabble can't unscramble them? Too soon to tell, I think, but keep in mind that the simplest answer sometimes is the best, and the simplest answer is that she was again flying in the face of, trying to fly away from, a set of rules.

There will be other albums, anyway, that can't help but put this one in better perspective. Mitchell seems to be looking out at sociology more, without leaving the rough stuff of one-to-one relating unattended, and a good observer is a good observer. She seems now to be interested in the feel of Suburbia and what that does to a person, and she seems to be checking her tentative findings against what she had caught of the feel of Bohemia. But she seems to realize that an artist can't *be* either Suburbanite or Bohemian ("The streets were never really mine . . . Not mine, these glamour gowns"), so I won't worry too much about her fleeing from the monster that sits beside observers and examiners—loneliness—and into some kind of trumped-up Identity.

As to how it is to be that kind of observer and examiner, to be Joni Mitchell nowadays, my guess takes off from *Shadows and Light* and ricochets with contrast. I still see her as a somewhat shy and private person whose boyfriends nonetheless get listed in *Rolling Stone* (which once named her "old lady of the year"), who everyone knows wrote *Willy* about Graham Nash, who had the nerve to write "pack up your suspenders, I'll come meet your plane" when another celebrated ex, James Taylor, was being photographed wearing suspenders and planning to marry Carly Simon. And so forth. I still see her as a naïve person who knows more than the sophisticates do, a person who may have picked up, on the prairie or in Los Angeles or in between, something from the Indians, Western and Eastern, about truly being able to have something only when you can give it up. For verily, as Eve's chronicler would say, Joni Mitchell has a great stake in innocence—and that's why she has to keep putting it on the line. □



Stereo Review Throws a Party...

...to celebrate its Record of the Year Awards for 1975, and a good time was had by all, including (1) Metropolitan Opera soprano Evelyn (Gretel) Mandas, who is flanked by Stereo Review Editor William Anderson and Publisher Edgar W. Hopper. (2) F. Scott Mame, Vice President of Phonogram, Inc. (Philips) with James Frey, Vice President, Classical Division, Polydor, Inc. (Deutsche Grammophon). (3) Fans Boon of London Records' classical division and the Met's Régine (Carmen) Crespin. (4) The New York Post's Harriett

Johnson, dean of the city's music critics, with Frank Milburn, Music Administrator of the New York Philharmonic, and Oliver Daniel, Vice President, Concert Music Administration, Broadcast Music, Inc. (5) Editor Anderson greets songstress Travis Hudson, just now off the East of the Broadway show *Very Good Eddie*, and cabaret favorite Ronny Whyte. (6) Metropolitan Opera soprano Berata (Suor Angelica) Scotto poses with her Stereo Review award, Marvin Saines, Vice President of Columbia Masterworks, and Stereo Review Publisher Hopper. (7) Good vibes: Publisher Hopper congratulates Mil Jackson on his Record of the Year Award as CTI Records' publicity director Didier Deutsch looks on. (8) A trio of New York Post persons: critics Speight Jenkins, Harriett Johnson, Robert Kimball. (9) George Simon, author and special consultant to the National Academy of Recording Arts & Sciences (also uncle to Joanna, Carly, and Lucy), with Robert Sherman, program director of New York radio station WQXR, author Al Simon (also an uncle), and John Coveney, Angel's Director of Arts Relations. (10) Stereo Review's Managing Editor William Livingstone with Miss Scotto and Mr. Saines. (11) Editor Anderson presenting the Record of the Year Award (for the Broadway hit *Chicago*) to composer John





Kander and lyricist Fred Ebb. (2) A critical huddle: Stereo Reviewer Richard Freed (back to camera), Music Editor James Goodfriend, and columnist (*Choosing Sides*) Irving Kolodin. (13) Popular Music Editor Steve Simels with Gary Kenton, Associate Director of East Coast Press and Information for Island Records. (14) Songwriter Elisse Boyd chats with Jar Hopper, wife of Stereo Review's Publisher. That's one page.

On the second page are (15) Editor Anderson, Barry Altschul, Robert Hurwitz, director of a-&-r for ECM and Verve Records, and Stereo Review's Record of the Year Award to Circle (Altschul is the jazz quartet's percussionist) for the album "Paris-Concert." (16) Kethryn Schenker, Director of East Coast Publicity for MCA, Ida Lengsam, National Public Relations Director for A&V-Pye Records, John David Kalodner of Atlantic Records, and Sheryl Feuerstein, East Coast Publicity Director for Phonogram-Mercury. (17) June LeBell, WQXR air personality, with Popular Music Editor Simels. (18) Joe Porter of Cue magazine, David Ruben and Johanna Fiedler of the Met's press office, and Charles Croce, Director of Public Relations and Promotions for the New York Philharmonic. (19)

Régine Crespin with artists' manager Herbert Breslin. (20) Stereo Reviewer Joel (The Profile) Vance with Music Editor Goodfriend. (21) Jazz singers Susannah McCorkle and Sylvia Syms (who has a new record just out). (22) Stereo Review's Production Editor Paulette Weiss and Editorial Coordinator Louise Boundas. (23) The Certificate of Merit declined by Jascha Heifetz was taken off our hands by RCA's Thomas Z. Shepard, Division Vice President, Red Seal a-&-r, and turned over to Stereo Review Contributing Editor J Marks-Highwater, who remarked that it will very likely be all the American Indian will be getting in this Bicentennial Year. (24) Publicist Kern Griffith chats with Stereo Reviewer Noel Coppage as Joel Vance and Steve Simels kibitz. (25) Stereo Review's beaming Technical Editor Larry Klein with Amy Sperling, publicist with Columbia Artists Management, and WQXR's Robert Sherman. (26) Barbara King, Manager of Classical Publicity at Columbia Records, and J Marks-Highwater bury the tomahawk or something. (27) Managing Editor Livingstone chats with Broadway's vivacious Tamara Geva. (28) Editor Anderson greets Thomas Pasatieri, composer (at last count) of no fewer than twelve operas, all of them produced. (All photos by Erika Davidson except No. 6, by Bill Yoscary.)



ONE nice effect of the Bicentennial has been its encouragement to revivals and reminiscences in a country which has always been more accustomed to looking ahead than to looking back, and proud of it.

"The winter of 1924, when father was still vice president of the South Carolina Poetry Society," my mother reminisced to me en route to one of these revivals. "he asked Johnny Farrar to come down and speak at one of their meetings." ("Father" was the late writer John Bennett; his friend John Farrar was the editor of the Bookman and a representative of New York's George H. Doran Publishing Company.)

"So while Johnny was in Charleston, he asked if Father knew of any unpublished novel manuscripts Doran ought to read, and Father said 'DuBose Heyward's got one in his bureau drawer.' Harcourt had rejected it, but Father didn't tell Johnny that."

The manuscript in DuBose Heyward's drawer was *Porgy*, the story of the not wholly fictive Charleston beggar which became a Pulitzer Prize-winning best-seller for Doran Company in 1925, a sensationally successful play two years later, and finally, in 1935, the opera *Porgy and Bess*.

Though the first production of the Gershwin-Heyward opera closed fast and lost money, its revivals have all been triumphs, and today it is the most popular American opera. As a salute to our Bicentennial, the Michigan Opera Theatre presented *Porgy and Bess* as their first production of the 1975-1976 season—a production my mother and I were fortunate enough to see when the University of Michigan Musical Society, as part of their Bicentennial observance, brought it to Ann Arbor.

Mother was in China in 1935, so

though she had stood up with her sister and brother eight years earlier in New York's Guild Theater and cheered top voice for the play *Porgy*, she had never seen the opera *Porgy and Bess*. No more had I. The story is strong stuff, revolving around a whore, a cocaine-pushing pimp, two on-stage murders, a hurricane as awful as anything in Conrad—in short, more than enough of the violence and melodrama that opera lovers hold dear.

Most Americans know the plot from the 1959 movie starring Sidney Poitier and Dorothy Dandridge, with Sammy Davis, Jr. playing Sportin' Life, the happy-dust dispenser. Bess' man, the stevedore Crown, kills Robbins, another stevedore, over a crap game. Crown flees, abandoning Bess. No one will shelter the promiscuous, hard-drinking, drug-taking Bess except the crippled beggar Porgy. Love for Porgy seems to reform Bess and she is gradually accepted by his pious neighbors, but then Crown comes back for her, and Porgy kills him. When by chance Porgy is hustled off to identify Crown's body, Sportin' Life convinces Bess that Porgy will never return, and persuades her to go with him to New York City.

Informed that DuBose Heyward was a Charleston aristocrat (his great-great-grandfather Thomas Heyward signed the Declaration of Independence), few opera-goers would guess that in producing the story of *Porgy* DuBose was obeying the ancient dictum "write what you know." Eight of *Porgy and Bess*'s nine scenes take place in Catfish Row, and the review of the MOT production my mother and I read before going described Catfish Row as "the black quarter of Charleston in the 1920's." A natural question would be, how much could Thomas Heyward's great-great-grandson know about that?

"There was no 'black quarter' in Charleston in the 1920's," my mother declared. "We all lived on 'integrated' streets—always had, from 1670.

"A family's slaves lived in the backyard, naturally. After Reconstruction, those outbuildings weren't rented. Your own servants wouldn't rent from you, because they didn't want to live so close you could impose on them in 'emergencies,' but they lived within walking distance. And they had their own community buildings, like churches—and saloons. There was a saloon on the corner of King and Tradd, two blocks from our house."

Two blocks east of that saloon was Church Street, on which—at Number 98—the Heywards were living when DuBose conceived the character of Porgy. Number 87 was "Thomas the Signer's" mansion, and next door, Number 89-91, was Cabbage Row, a black tenement consisting of three interconnected houses and their courtyard. The fishermen of DuBose Heyward's novel therefore inhabit the Cabbage Row of his own street, rechristened and relocated two blocks east at Vanderhorst Wharf because his story needed to be on the waterfront.

Besides his lifelong familiarity with the servants and vendors of Cabbage Row, young Heyward acquired a less typical familiarity with the stevedores who loaded and unloaded Charleston's coastwise steamers. His father had died when DuBose was two, and, like George Gershwin, DuBose quit school at fourteen to help support his family. At twenty, after a three-year interruption caused by the polio which left him with partially but permanently atrophied arm and hand muscles, DuBose signed on as cotton checker and timekeeper for a steamship line. Though the company failed within the year, owing him several months' pay, he more than

PORGY & BESS

The best art imitates nature, and that may be why the real time, the real place, and the real people of the most American of grand operas still exert their mighty pull

A reminiscence by Martha Bennett Stiles



Courtesy the author

recouped twenty years later when he drew on what he had learned on the waterfront and wrote *Porgy*.

Today, Cabbage Row is a shop and Vanderhorst Row is upper-class apartments, but Catfish Row lived on undiminished in the sets designed for the Michigan Opera Theatre by Paul Norrenbrock. As the curtain rose on the first of these ingeniously evocative sets, people were drifting home from work. A woman with laundry on her head carried her bundle up rickety stairs. One look at the pump in Norrenbrock's courtyard primed my mother's:

"Yes, the washing went home with the laundresses to tenements like that where the water had to be hand-pumped and heated in tubs."

After the laundress exited there came the street-call of Charleston's honeyman, preceding him home to Norrenbrock's rebuilt Catfish Row—yes ma'am, he had honey, honey in the comb.

My mother's face went all melancholy-euphoric. "He was a real person!" she whispered. "And that's exactly what he sang!"

"But there was a lot more," she added at intermission. "A lot. Two things he always had were 'Adam and Eve'—that was a powder put out by a Baltimore firm—you can still see it advertised—and 'Big John Conker.'"

"Big John the Conqueror was another powder, recommended to make you victorious in all sorts of situations—asking for a raise, telling your mother-in-law to shut up, haggling over prices."

"Adam and Eve was more specific."

The MOT's honeyman was outstandingly performed by Melvyn Hardiman, the soloist at Detroit's Unity Temple. Mr. Hardiman, who supplements his

singing income by guarding a Pontiac, Michigan, medical building from two to eight every evening, was one of six hundred Detroit-area amateur and semiprofessional auditioners. Only the roles of Porgy, Bess, Crown, and Sportin' Life were played by professional outsiders; the other sixty-nine were chosen by director Ella Gerber from these six hundred.

Ms. Gerber was also imported: this was her twentieth *Porgy and Bess*, and she had demonstrated her skill with amateur casts before—once twelve years ago in New Zealand with an all-Maori production, but most notably in 1970 when the city of Charleston celebrated its Tricentennial with the only amateur production of *Porgy and Bess* the Gershwin Foundation has ever permitted in the United States. In that presentation, the honeyman was sung by Charleston College dramatics teacher Eugene Hunt, whose grandfather was president of the Charleston Butlers' Association and knew DuBose Heyward—and probably the honeyman—well.

THE late Mr. Hunt is much less likely to have been acquainted with Samuel Smalls, the crippled black beggar whose astonishing vitality inspired Heyward's novel. Hunt would of course have known Smalls by sight—which was as well as Heyward knew him—because the man's aspect was unique. His means of transportation was a cart made of an overturned soapbox pulled by a most foully malodorous billy goat.

"The fumes were lent a certain piquancy," said my mother, "by the soapbox's legend, which was Pure and Fragrant."

By day "Goat Sammy," as all but his mother called him, stationed himself at

likely begging places or followed one of the three boys' bands which regularly issued from the Jenkins Orphanage on Franklin Street. These musical hustlers played for contributions up and down the streets of Charleston and were loved by everyone. "We always drew a big crowd," says the Reverend John Dowling, who managed the orphanage band which appeared in the original *Porgy* and who, with his wife, runs the orphanage today. "Big crowds, and Goat Sammy liked to tag along because he could get a little something."

By night Smalls led a less suppliant life, and discovering that was an inspiration to Heyward. Samuel Smalls, the Charleston News and Courier reported one morning, was being held

on an aggravated assault charge. It is alleged that on Saturday night he attempted to shoot Maggie Barnes at number four Romney Street. His shots went wide of the mark.

Smalls, the astounded Heyward learned on inquiry, had attempted to escape the police in his wagon, and had to be run down.

Heyward himself was in delicate health all the fifty-five years of his life; close friends describe him as "a shell of a man." The vigor and virility imputed to the beggar he had once thought pathetic understandably appealed forcefully to his imagination. *Porgy* was the result.

Mother was accordingly amused to read the Ann Arbor News reviewer's criticism of the MOT's two (alternating) leading men. "I kept thinking," he wrote, "there was no reason on earth why an able-bodied [Robert] Mosley couldn't get up and walk about—he gave that impression as Porgy." Mosley, he admonished, should learn "to become a more pitiable Porgy, which I think is crucial to appreciation of the opera." As for Benjamin Matthews, he "sings the role superbly, but is not con-

Michigan Opera Theatre



Facing page: early view of the DuBose Heyward house. Cabbage Row is a few doors away on the same Church Street in Charleston, South Carolina.

Near left: the Michigan Opera Theatre production of *Porgy and Bess* in 1975 starred (left to right) Leonard Parker (striped shirt) as Crown, Robert Monroe as Sportin' Life, Leona Mitchell as Bess, and Robert Mosley as Porgy (hand in pocket).

PORGY & BESS

vincing as a cripple as he scoots around the stage on a wheeled platform. This, however, seems to be a problem with most productions of *Porgy and Bess*, finding a strong leading man who will look virtually helpless."

"Goat Sammy," objected my mother, "was a very powerful man, though as he aged he did put on weight. But he had a broad chest and conspicuously powerfully developed arms—the man who sang Porgy for Charleston's Tri-centennial [Reuben Wright, music supervisor for the Charleston County Consolidated School District] started a regimen of jogging and exercising the day he was given the role!"

The Porgy who first convinces a skeptical Bess that he can protect her from the murderous Crown, and then does so, is not a pitifully helpless man. Maybe what is really "crucial to the appreciation of [any] opera" is knowing something about it.

Lacking the money to bury Crown's victim, the widow falls back on the traditional "contribution" saucer. Scene 2 takes place in her room, where she sits beside her husband's corpse, which "got to be buried tomorrow or the board of health will take him and give him to the medical students." One by one friends enter, put a few pennies in the dish, and join their neighbors sitting on the floor keening spirituals, which are meant not just to comfort the widow, but to ensnare more coins out of more pockets.

When Bess enters, Robbins' widow says, "I don't need your money for to bury my man," but after Bess pleads "Dis ain't Crown's money. Porgy give me dat money now," her contribution is accepted. Irene Oliver and Leona Mitchell alternated as the MOT's Bess; we saw Leona Mitchell, and those who may have seen her December debut at the Metropolitan (as Micaëla) will not need to be told that she is attractive and has a lovely voice. Aside from filling her pail at the courtyard pump and then carrying it off on her arm like a flower basket, she gave an irreproachable performance as Bess.

ONE role which has never been irreproachably performed yet is that of Porgy's goat.

"Before the play opened in 1927," recalled my mother, "the theatrical guild threatened to strike if the producer used a live goat instead of a costumed per-



Wide World Photos



Above, composer George Gershwin goes over the score of his opera *Porgy and Bess* with director Rouben Mamoulian during a rehearsal in New York, 1935. Left, DuBose Heyward, creator of the novel, the stage play, and finally the opera of Porgy.

former." A real goat was used, however, and always has been since.

All twenty with which she has worked have created problems, says director Gerber. Most unsolvable was the one she faced in Egypt; the owner of the goat she chose was so elated that he called in his friends to celebrate—and they ate it. Other goats have wandered around the stage stealing (not to mention nibbling on) scenes, and some have raced wildly—cart, Porgy, and all—for the Florida Keys when the script calls for a slow and lugubrious drag toward New York.

Ms. Gerber has been spared a lot, for the original *Porgy* script gave the goat seven scenes. "For instance," Mrs. Heyward has written, "when the lawyer comes to protest to Porgy that the goat cannot be tied beneath his client's window because he smells so bad, the goat was supposed to stick his head through the door so that Porgy could

Facing page: the role of Charleston's unique Jenkins Orphanage Band in the Broadway production of *Porgy and Bess* could be entrusted to no other but the famed original.

embrace him. 'But how do you expect to do that?' asked [director Rouben] Mamoulian. 'Oh, just push the goat from behind,' we said airily. But that proved a little impractical. . . ." By the time of *Porgy and Bess*, which Mamoulian also directed eight months later, the goat's part had been cut to Porgy's first entrance in his cart and the final scene where Porgy gets into the cart for his hopeless pilgrimage north.

Even this was too much for the MOT's specimen, which could not be induced to pull the cart; he had to be led pointlessly on and off, a mere gesture toward theater *verité*. He got a hand each time anyway, which he accepted passively, convincing this one-time farm girl that he had been tranquilized: a well goat, as you may gather from your Old Testament, is *never* passive. I also think that the MOT had not fed their goat for some time.

Mamoulian did more for Porgy than

suppress the goat. "He came down to Charleston to soak up ambiance, just as Gershwin did later," says my mother. "and Mother took him to Folly Island to see the full moon rise over that broad white beach, and all the fiddler crabs came out of the ocean and scuttled across this beach and Mamouliau was Armenian and he had never seen anything like it. He got the moon into the play, but not the crabs." (We waited in vain for the moon in the opera.) "The Spiritual Society worked with Gershwin night after night; the Jenkins Orphanage gave a special audition for Mamouliau. As long as the boys played their instruments he would have sat all day, but when one of their lady teachers got up and started singing an educated song we had to get him out fast. Father told them that Mr. Mamouliau had other engagements."

The Rev. Daniel J. Jenkins was a black Charleston businessman who found four homeless boys huddling in his lumberyard one winter morning and took them to his home on Calhoun Street to rear with his own children. From this grew a large and enterprising orphanage whose three bands, the Reverend Dowling says, virtually supported it. "Quite a few kids begged their parents to put them in the orphanage," says Dowling, "because they

With the exception of Mr. Dowling, no Charlestonian I have asked can say what songs the Jenkins boys played. "You couldn't ever possibly tell, but it was a glorious noise before the Lord.

"Some boys would pick up an instrument and play it without being trained," Dowling boasts, "just so they could get in the band. After the first ten years we didn't have to hire any more musical directors. As a boy advanced enough to take charge, why he would take charge."

"Mother," relates mine, "said that once when she was small, Grandfather had taken the family to London and suddenly they heard a row out of hell and the children said 'That can't be anything but the Jenkins Orphanage Band!' and they all ran around the corner and it was, and they had a very emotional reunion."

From Boston to Florida, from Chicago to London, the oldest Jenkins band played in hotels and churches, on corners and in railroad stations; under Mamouliau's and Dowling's direction they played themselves in *Porgy*, performing the march for the Sons and Daughters of Repent Ye Saith the Lord excursion to Kittiwah Island. Their entrance was the signal for my mother, aunt, and uncle to stand up and cheer.

the Charleston cast needed help with Gullah. The MOT's company did rather well, with the exception of the three whites, who sounded as if they had never even talked to anybody south of Kalamazoo.

On Kittiwah Island, Bess contracts a fever. As she lies delirious in bed, a buzzard appears in the sky, and everyone in Catfish Row drops everything to scare it away.

"If its shadow fell on the dwelling," my mother whispered, "someone inside would die soon." This is a painful superstition for older Charlestonians: "When I was little I used to ride with Grandfather in the buggy to the covered market. The streets on each side were still dirt, and everybody threw his trash right into the street, including the butcher. Buzzards, being scavengers, were protected, and except when they were flying down for scraps they lined the roofs shoulder to shoulder.

"One time the city's water tasted awful for a week, and finally turned a funny color. They drained the tank and found several dead buzzards in it."

No sooner has the bird which seemed to threaten Bess been driven off and Bess recovered than the waterfront alarm bell begins to ring. The United States flag over the nearby Customs House goes down, and the hurricane flag goes up.

It might have been expected that Heyward would write effectively of the dread into which this plunges Catfish Row, for he experienced the east coast's great hurricane of 1911. The port of Charleston being located "where the Ashley and Cooper Rivers meet to form the Atlantic," any storm off the Carolinas is apt to be hell on Charleston. Fort Sumter, Charlestonians will tell you, is what holds the Atlantic back, but, like more than one invader, the Atlantic has not found Fort Sumter invincible.

"One time," recalls my mother, "the water was so high that, when it went down, people in a great big columned house with really tall front steps, on Ashley Street, found a boat lodged on their front porch!

"Another time waves picked up Al-lard Heyward's anchored sailboat and heaved it right up and over High Battery [the breakwater] and pulverized it on East Bay Street!"

Porgy and Bess' hurricane is perhaps its most effective scene, as Catfish Row cowers praying for its fishermen. The real hurricane was effective in its way



wanted to be in the band, they wanted to travel."

"Grandfather did their legal business," said my mother, "and they used to serenade the house every Christmas; we children were desolate when they didn't show up any more after he died. We'd never thought about its being a thank you, we just thought that serenade was part of Christmas."

"Sam didn't stand up; he'd been seeing it every night."

Sam was our cousin Samuel Gaillard Stoney, who had been coaxed north by the Heywards to help their largely Northern cast acquire Gullah accents. Gullah is an Afro-English dialect still spoken by some inhabitants of our southeastern sea islands and of Low Country (as the tidal region is called) South Carolina. In this decade, even

too. Last winter when I wanted to photograph Charleston's fishing fleet I was told that what was left of it had long since transferred across the river to Mount Pleasant.

The Jenkins Orphanage, also moved across the river, today has few charges, and no bands. Goat Sammy

probably couldn't follow them now if there were any. Charleston's newest city ordinance—that her five carriage-tour horses must wear diapers in the city—has in deference to the hooraw it raised been suspended in favor of a rule that every time a horse makes a deposit on a city street, its driver will

summon by two-way radio a motorized city-employed scooper (which only goes to prove that it is possible to clean up following the horses). A healthy ruminant being little more or less than a constantly operating conveyor belt, Goat Sammy would require his own personal scooper.

Porgy & Bess: A New London Recording

MAYBE you think you know about *Porgy and Bess*—*Summertime* and all that. Well, try putting on London's new recording of this apparently hackneyed piece of Americana—the opening or, in fact, anywhere—and treat yourself to a bit of culture shock.

Porgy and Bess was first presented by the Theatre Guild at the Alvin Theatre in New York on October 10, 1935. It was not, in this or any subsequent production, an unqualified success, and a lesser work would undoubtedly have fallen back into obscurity long since. *Porgy* survived and, in its parts at least, has installed itself as part not only of the American Musical Consciousness but (if one dare use the word these days) its Heritage. And yet the truth is that we do not know and never have known until now the *Porgy and Bess* that Gershwin wrote.

In doing a little research on the question, I came across a line (by myself) in which I described *Porgy* as "in spite of its ambitions, a masterpiece of musical comedy." Well, I really ought to have known better. *Porgy*, modestly described by Gershwin himself as a "folk opera," is really a grand *grand* opera which has been consistently and awkwardly cut back to Broadway-musical proportions by the realities of American cultural life. No American opera house would or could have touched this music or this theme, and no American producer would or could have dreamt of a production approaching the operatic dimensions of the original. Only now, forty years after (and thanks to a European record company and a Europeanized American conductor!) do we have the chance at least to *hear* the major masterpiece of one of our most beloved and popular composers in its entirety as he conceived it. It is, to put it mildly, a surprise.

The London recording is, no doubt, the full operatic treatment. The cast, with one partial exception, is made up of resoundingly operatic voices—black singers

trained in European operatic traditions. The production—the choral singing, orchestral playing, London recording, and, above all, Lorin Maazel's firm direction—are straight, authentic *Urtext*, *Gesamtausgabe*, *echt* operatic, as much so as any Bayreuth *Ring of the Nibelung*.

Farfetched? It ain't necessarily so. *Por-*



Christian Steiner/London Records

Porgy and Bess is an opera. It is not an operetta, a musical comedy, nor is it a jazz drama, Black Blues, or pre-Soul. We performed and recorded it as an opera, as one worthy of the same care and devotion we would have accorded any operatic masterpiece. Gershwin's compassion for individuals is Verdian, his comprehension of them, Mozartean. His grasp of folk-spirit is as firm and subtle as Moussorgsky's, his melodic inventiveness rivals Bellini's, ingenious and innovative are his compositional techniques. How glorious it is to hear the entire opera, without the dozens of cuts, which have mutilated form, flow, dramatic tension. The reinstated sections are of the richest inspiration, and serve to realign the internal balance of the work. Love for the opera felt by cast, chorus, and orchestra imbued the recording sessions with a fervor. I believe, the microphones have caught. May the listener share our joy. —Lorin Maazel

gy is not only Wagnerian in scope, it is Moussorgskian, Puccinian, Bergian, Ravelian, and Stravinskian as well. I have in front of me an interview with Gershwin, from the period when he was actually writ-

ing *Porgy*, in which he says that his favorite composers are Debussy, Berg, and Stravinsky. But you don't have to take Gershwin's word for it; every page of this score is full of the sound and fury of grand opera. Don't mistake me, I'm not putting it down. There are problems, but I think that this recording proves beyond a doubt that *Porgy* is a work of really epic-tragic dimensions, and that only snobbery and the restraints of conventions, genres, and pigeonholes can keep us from recognizing that Gershwin had the genius not just to turn out a few hit tunes, but to create a fine, moving, epic-dramatic work on a really large and powerful scale.

Porgy was originally a book on Negro life in old Charleston by DuBose Heyward, an aristocratic Southerner. It was later turned into a successful play by Heyward and his wife and finally, with Ira Gershwin, into a very effective opera libretto. It is brilliantly done—with sentiment but without sentimentality, with a deep social conscience but without awkward social consciousness. Few scripts of the Thirties hold up as well, and the heroic but still objective view of black people, although obviously a product of the sensibility of the times, suits our modern view quite well. Certainly there are awkward and even awful moments—but compare the view of black people here with the depiction of blacks in any Hollywood movie of the time. The biggest problem is, I think, that we cannot quite overcome a bit of distaste—or at least queasiness—at the idea of white people creating a picturesque and exotic spectacle out of the miserable and raunchy life of poor Southern blacks—sex, violence, dope, and all—and then putting it on with black people singing and dancing for a sophisticated white Broadway audience.

I almost hate to say it (since I am a strong advocate of opera as music theater), but playing *Porgy* as a very *operatic* opera helps to sort out this problem by giving the work a necessary aesthetic distance and therefore a clearer sense of its artistry. But it also creates its own set of subsidiary problems. For example, this wonderful and talented cast is put in the anomalous position of having to play operatic "darkies." The accents alone are a constant struggle. Even Barbara Conrad, the performer most successful in combining the acting and singing domains, has a noticeably different accent when she sings

"...this recording proves beyond a doubt that 'Porgy' is a fine..."

BUT Porgy thrives as ever, or perhaps more so. Even before his opera, DuBose Heyward discovered that in Charleston "the romantically inclined have forgotten that there was a beggar named Smalls, and speak of him only as Porgy, and the story to which I have

given that name has assumed the significance of a biographical sketch." Today I can find almost no Charlestonian, black or white—even among those who can personally remember seeing Goat Sammy—who call him anything, or can remember his ever being called anything, but Porgy. Porgy, as Hey-

ward's widow wrote in 1953, has joined the "company of people who, born in their authors' brains, have come to walk the earth. And, once one of these characters has crossed over, his author might as well let him go; he will never shut him up again between the covers of a book." □

than when she speaks. To put it simply, there are no street people in this cast!

But, of course, how could there be? This is an *opera*, and the vocal parts—the real ones that Gershwin originally wrote—are damned hard. And the orchestra! It roars and thunders and dances and slyly comments, sometimes in fury, sometimes in quiet subtlety, but always in a great torrent of sound that would drown out any but the finest trained voices.

On the whole, it is the male voices that make the best impression. Willard White is an impressive, immensely dignified Porgy, and he manages better than anyone else to bridge the gap between the American theatrical style and the operatic style. McHenry Boatwright is powerful, if somewhat stilted, in the role of Crown, the heavy. Only the Sporting Life, François Clemmons, sings with a nonoperatic vocal quality. But his very special tenor sound, high C and all, works very well for the character, and he is the only singer in the entire cast who really needs to swing a bit. What a shock it is therefore in *It Ain't Necessarily So* when his apparently improvised swing-shuffle is imitated with horrifying precision by the entire chorus (more warm bodies, by the way, than could ever have fitted into Catfish Row, standing room only). The chorus, too big and almost overtrained, is, apart from a few excellent solo voices, the squarest part of the production, with the result that the big choral scenes, which should be charged with an almost electrical energy, have a tendency to sound like suburban church socials. I have mixed feelings too about the orchestra. Maazel's overall direction, and the recorded sound. Judging by purely operatic standards (whatever that means), one might describe them as powerful, but they would have been stronger still if a certain operatic heaviness had been alleviated by more crispness, clarity, and punch.

The most operatic part of the production is undoubtedly the female voices—notably the Bess of Leona Mitchell and the Clara of Barbara Hendricks (Clara, by the way, has some of the best lyric writing in the score, including most of the go-arounds of *Summertime*, gorgeously sung by Miss Hendricks). We are so used to hearing jazz and pop singers deliver the opera's hit numbers that it is really difficult to align one's mental image of them as mere song with the operatic sweep and in-

tensity of the rest of the score. At first the songs seem "wrong"—show-biz intrusions into the modern-opera context of the whole. But the more you listen, the less disturbing these discrepancies are. The truth is that none of these deceptively simple and popular songs are really all that simple anyway. And *Porgy*, in its very

that extends our range beyond the belt-'em-out show style of old Broadway. This applies in every dimension, of course, but, above all, in the *singing*—the direct, English, plain-speaking, and emotional-expressive qualities of pop singing must here combine with the range, flexibility, and projection of European-style operatic voices. It also needs a performance style that can deal with complex and difficult music and yet still swing—that is, keep the flexibility and the expressive qualities of jazz rhythm and phrasing. Here it is, forty years after Gershwin, and we're still groping toward that!

In the meantime, we have something else we have needed badly for a long time: *Porgy* restored to its original and complete operatic dimensions. The more you hang in there with this recording the more you will find it possible (unless soprano-type opera singing really turns you off) to enter into this curiously artificial, curiously real world and accept its conventions. The problem is no different from that presented by Scott Joplin's opera *Treemonisha*, which played recently on Broadway (!) with some of the same singers as here and is now being recorded by another European opera company. *Treemonisha* is, in fact, the more problematic of the two works because it is the more dated. *Porgy* is, in the end, not just a good show or "a masterpiece of musical comedy." It is a deeply human document of human passions in a strong social setting. And, as is proper in real music drama, all this is expressed through the music—a highly charged, incredibly vivid through-composed score that is really revealed to us here for the first time. —Eric Salzman



Top, left to right, Willard White sings Porgy, Leona Mitchell Bess. Center: Barbara Hendricks is Clara, McHenry Boatwright Crown. Bottom, François Clemmons is Sportin' Life, and Barbara Conrad is Maria.

eclecticism, is a beautiful demonstration of some of the underlying artistic unities of twentieth-century music.

The difficulty is a very simple one: we have no music-theater performing style

GERSHWIN: *Porgy and Bess*. Willard White (bass-baritone), Porgy; Leona Mitchell (soprano), Bess; McHenry Boatwright (baritone), Crown; Florence Quivar (soprano), Serena; Barbara Hendricks (soprano), Clara; Barbara Conrad (mezzo-soprano), Strawberry Woman and Maria; Arthur Thompson (baritone), Jake; François Clemmons (tenor), Sporting Life; James Vincent Pickens (tenor), Mingo and Undertaker; Samuel Hagan (tenor), Robbins and Crab Man; William Brown (tenor), Peter and Nelson; others. Cleveland Orchestra Chorus and Children's Chorus; Cleveland Orchestra, Lorin Maazel cond. LONDON OSA 13116 three discs \$20.94, © OSA 5-13116 \$23.95.

... epic-dramatic work on a really large and powerful scale."

The world's best speaker?

An outstanding new AR speaker
gives the state of the art a shot in the arm



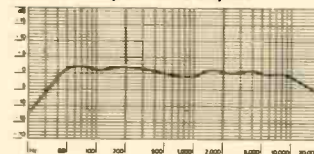
AR speakers have always been considered the standard of the high fidelity industry in just about any price category the company cared to field an entry. From the original top-of-the-line AR-1 to the incredible AR-7, which set new standards for loudspeakers of diminutive size, it has been AR speakers against which all others were judged by reviewers, by competing manufacturers, and by the public. Now, after seven

years, a new standard has been introduced at the top of the AR line, and the State of the Art is advanced another notch.

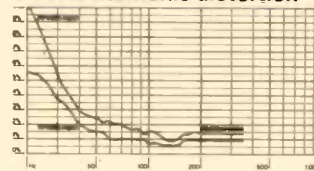
The AR-11 is the most accurate speaker system ever made by Acoustic Research—which means that it is a very likely candidate for the most accurate loudspeaker *ever*. Its main advance over earlier AR speakers is its ability to produce 'flat energy response' in virtually any listening room. This means simply that music played over a pair of AR-11s is clear, transparent, and razor-sharp, not only in one listening location, but practically anywhere in the room. Whatever is contained on the record, radio broadcast, or tape is accurately transmitted to essentially all listeners.

And of course AR is still the master of the acoustic suspension woofer principle, which we introduced to the public way back in 1954. For lifelike, bone-rattling bass when it should be there, and no interfering coloration when it shouldn't be, AR speakers are still the ones to beat . . . and the AR-11 is the best of the lot.

Acoustic power output



Woofer harmonic distortion



Accuracy is what high fidelity is all about. Loudspeakers in particular, of all hi fi components, find this ideal goal especially elusive. But the AR-11 does bring it one step closer, and for that reason its introduction is one of the most significant events in recent audio history. It has to be heard.

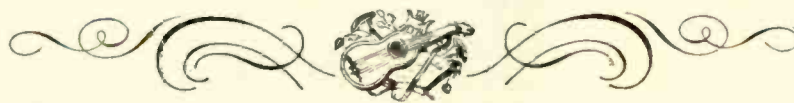
Additional information can be obtained directly from Acoustic Research:

Acoustic Research
10 American Drive
Norwood, Massachusetts 02062



STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT

BEST OF THE MONTH



A Superb Realization of Elgar's Oratorio *The Kingdom* by Sir Adrian Boult

AFTER achieving international renown through his *Enigma* Variations and the oratorio *The Dream of Gerontius*, Edward Elgar addressed himself to a supremely ambitious project: a set of oratorios that would sum up his reflections on Christianity and its founders. The planned trilogy was to cover the last days of Christ's ministry, including the penitence of Mary Magdalene, the Crucifixion, the Resurrection, and the Ascension; the Acts of the Apostles through and after the Pentecost miracle; and, finally, the Last Judgment. The first two oratorios, *The Apostles* and *The Kingdom*, were completed and performed in 1903 and 1906, respectively, but nothing came of the third beyond scattered fragments and sketches.

Though *The Dream of Gerontius*, based on Cardinal Newman's mystical poem on the life of the soul after death, has had three excellent recorded performances, *The Apostles* and *The Kingdom* have had to wait for the Elgar renaissance of recent years (it has already seen numerous neglected Elgar works come once again into their own) for their disc realization. We can be grateful to Connoisseur Society for making available in this country just now the 1969 EMI recording of *The Kingdom*, and a 1974 taping of *The Apostles* should be out on the same label by the time this review sees print.

Sir Adrian Boult, a sterling Elgarian if ever there was one, was approaching his eightieth year when he recorded

SIR EDWARD ELGAR:
*Are we on the verge of a
full-fledged revival of his music?*



The Granger Collection

The Kingdom, but I would rate it as the finest of his many superb achievements accomplished in some forty-five years of recording activity. The recording also sets the seal—for me, at least—on Christopher Bishop as the ablest producer in the business in the difficult area of choral-orchestral repertoire.

As for the music itself, *The Kingdom* is of an essentially reflective character, and it begins with a prelude cast in Elgar's most richly woven harmonic texture shot through with splendid melodic surges. (One does not have to be aware of the intricate network of leitmotifs employed to respond to this musical utterance, but it does add an unmistakable dimension of pleasure.) A striking *a cappella* entry by the chorus then sets the scene in which the Disciples choose, after prayer, a successor to the traitor Judas. The succeeding episodes include the Pentecost miracle and the public amazement (and hostility) over the gift of tongues displayed by these heretofore simple and uneducated men; Peter's healing of the lame man at the temple gate; the Virgin Mary's haunting aria of meditation, "The sun goeth down"; and a concluding *convivium sacrum* of the Disciples, the Virgin, and Mary Magdalene that includes a choral setting of *The Lord's Prayer* whose simple sincerity does much to erase the memories of (too many) other pompous and/or mawkish ones.

The soloists here are never less than very good, individually and as a team, but it is John Shirley-Quirk who steals the show, delineating the role of Peter as a whole person, a man of commanding power and presence, yet one of infinite compassion. Margaret Price does very beautifully with her great aria of the Virgin, but she still fails to achieve all the otherworldly, transfigured quality that is implicit in the music and the words.

Despite occasional and inevitable imprecisions in the matter of consonants and sibilants (mercilessly picked up by the microphone but usually dissipated under concert conditions), the London Philharmonic Choir sings beautifully throughout, with sumptuous tonal body and excellent intonation. The orchestra, under Boult's guiding baton, accomplishes its important role with the loving care that all concerned have so evidently lavished on this undertaking.

Those who may not have been able to respond wholeheartedly to *The Dream of Gerontius* will find, I think, much to cherish here, perhaps because it is the lyrically reflective rather than the overtly dramatic situation that Elgar responds to best.

Connoisseur Society's recording quality is of surpassing richness of



I Capuleti e i Montecchi playback: Janet Baker, Giuseppe Patanè, Christopher Bishop, Raimund Herincx, Beverly Sills

body, completeness of detail, and spaciousness of ambiance. It can stand, with Boult's recording of Vaughan Williams' *Sea Symphony* for Angel, as a standard against which similar efforts must be measured.

David Hall

ELGAR: *The Kingdom*, Op. 51. Margaret Price (soprano). Virgin Mary; Yvonne Minton (contralto). Mary Magdalene; Alexander Young (tenor). John the Baptist; John Shirley-Quirk (bass). Peter. London Philharmonic Choir; London Philharmonic Orchestra, Sir Adrian Boult cond. CONNOISSEUR SOCIETY CS 2089 two discs \$13.96.

Bellini's Version of The Romeo and Juliet Story in Its First Recorded Incarnation

VINCENZO BELLINI, who wrote ten operas in that many years of his short (thirty-four years) life, took only six weeks (January to March 1830) to write *I Capuleti e i Montecchi*, his version of the Romeo and Juliet story. The opera was enthusiastically received at its Venice premiere, but, after some twenty years of fairly regular stagings, it disappeared from the repertoire until the current bel canto renaissance.

In his notes for this, the opera's first

recording, Prof. Philip Gossett observes: "Invoking the sacred name of Shakespeare, critics lambast Felice Romani's libretto on totally inappropriate grounds. Deploping the convention by which a mezzo-soprano sings Romeo, conductors revise the role for tenor, upsetting Bellini's entire conception." All this has been true in the past, beginning with Hector Berlioz, who saw the opera in 1831 and dismissed it as a travesty of Shakespeare, ignoring the fact that Romani's libretto was based not on Shakespeare but on some of the English dramatist's older Italian sources.

In any case, the outlook for this star-crossed opera is brighter now, and deservedly so, for it is decidedly worthy of being ranked beside the two more familiar Bellini operas which were to follow it within a year: *La Sonnambula* and *Norma*. Bellini's preference for a mezzo-soprano Romeo, however, is an undeniable handicap. However beautifully the voices blend in the numerous joint scenes, dramatic credibility does suffer.

But . . . the music is undeniably beautiful. The arias flow with that characteristic melting Bellinian lyricism, and, though not all the ensembles are on the same high plane, the first-act finale is powerfully effective. Its seemingly hasty concoction notwithstanding, there is nothing careless or superficial about this opera. The orchestral writing in particular—with some marvelous exposed passages for solo cello, clarinet, and French horn—is of the kind Bellini himself seldom surpassed.



Steeleye Span: standing, Bob Johnson, Peter Knight, Maddy Prior, Rick Kemp; front, Nigel Pegrum, Tim Hart

The title roles have been sumptuously cast. Romeo's music encompasses a wide range, and its lowest reaches lie just a shade too low for Janet Baker. This said, I must immediately add that she sings the music ravishingly, with uninterrupted beauty of tone and sensitive musicality. Working with a showier and altogether more grateful part, Beverly Sills creates a credible, affecting Juliet. She sings the first-act aria "Oh! quante volte" without the excessive ornamentations used in her previous recital disc and, in general, wisely refrains from *altissimo* excursions (save for a not-too-happy fling at an E-flat in the Act I finale). Vocally she is at her best in her second-act aria "Deh Padre"—I don't believe anyone can suggest a tear in the voice more exquisitely than she does.

Nicolai Gedda is in his characteristic current form—which is to say dependable but not spellbinding—as Tebaldo (Tybalt), a part that fades from significance as the opera progresses. Robert Lloyd is a sonorous Capellio (Capulet), Raimund Herinx an adequate Lorenzo (Lawrence—a doctor here, not a friar, but, alas for the lovers, equally inefficient). Giuseppe Patanè is a forceful yet considerate conductor. His reading has great plasticity, and he has my thanks and admiration for not permitting his singers to decorate the arias beyond recognition.

There is a slight fluff in the final few seconds of side three, but the orchestral and choral performances are otherwise of the highest quality; so is the recorded sound. In my view, Angel has

scored quite a musical triumph with this recording. *George Jellinek*

BELLINI: *I Capuleti e i Montecchi*. Beverly Sills (soprano), Giulietta; Janet Baker (mezzo-soprano), Romeo; Nicolai Gedda (tenor), Tebaldo; Robert Lloyd (bass), Capellio; Raimund Herinx (baritone), Lorenzo. John Alldis Choir; New Philharmonic Orchestra, Giuseppe Patanè cond. ANGEL SCLX 3824 three discs \$21.98.

Steeleye Span: An Awfully Good Idea Just Awfully Well Executed

STEELEYE SPAN was, in the first place, such a *simple* good idea: "You want folk-rock, beeg boy? I geev you folk-rock." They just took some old folk songs and played them in rock arrangements. Still, it wouldn't have been such a good idea if they didn't, in the second place, execute it so well. "All Around My Hat" finds them back in top form, and in that condition they are really something special. Somehow they can still manage to startle me all over again with their arrangements—it's the *restraint* they exercise with the electric stuff, I think, that makes it so effective in their hands. And they've

selected an exceptionally strong and tuneful (tending toward the plaintive branch of tuneful) batch of songs that seem to encourage more vocal harmonizing than usual; of this I approve. The harmonies in *Hard Times of Old England* and *Cadgwith Anthem*, coming back-to-back, can make your hair stand on end at the right time of night.

Will old England run out of such songs for Steeleye? Well, the folk process keeps changing the songs; you may find unfamiliar melodies here attached to such familiar names as *Black Jack Davy* and *Gamble Gold/Robin Hood*. Old-timers who remember Ed McCurdy's versions are therefore advised to try to avoid reacting *against* these melodies; I think they're actually more entertaining than his.

My only complaint is about the pictures on the jacket. They show the band members' faces all stretched out sideways, and to find out what they actually look like you have to put the edge of the jacket up to your eyes and gaze down it at an angle. I, of the generation that remembers Ed McCurdy very well, am lately having trouble focussing my eyes on anything that close up—and who wants to be *reminded* of that? The thing that takes my mind off it is marveling at how clear Maddy Prior sounds, considering how blurred she looks. *Noel Coppage*

STEELEYE SPAN: *All Around My Hat*. Steeleye Span (vocals and instrumentals). *Black Jack Davy; Hard Times of Old England; Cadgwith Anthem; Sum Waves; The Wife of Usher's Well; Gamble Gold/Robin Hood; All Around My Hat; Dance with Me; Bachelor's Hall.* CHRYSALIS CHR 1091 \$6.98, Ⓢ CYS M8C-1091 \$7.97, Ⓒ CY5 MSC-1091 \$7.97.

Gilbert Kalish Presents Haydn Piano Sonatas with a Sense Of Delighted Discovery

GILBERT KALISH is a pianist most of us associate with twentieth-century material because of his recordings of music by Ives, Schoenberg, Crumb, *et al.*, both as a member of the Contemporary Chamber Ensemble and with various other collaborators. In his sensitive accompaniments to Jan DeGaetani's Schubert and Wolf songs on Nonesuch, however, Kalish gave notice that he is not to be pigeonholed as a



Christian Stener/Nonesuch Records

GILBERT KALISH: intimate identification



Jet/United Artists

ROY WOOD: a dark wit deployed

contemporary specialist, and for his very first solo recording (also on Nonesuch) he has gone back still farther in time to the keyboard sonatas of Haydn. Though the year is still young, I doubt that it will hold many happier surprises.

Haydn himself, of course, is still filled with surprises for us, and the sonatas constitute a vast and largely unexplored area for most listeners, even those acquainted with all the symphonies and string quartets. In terms of imaginative programming alone, Kalish's Haydn package is exemplary, comprising three stunning but relatively unfamiliar works together with the well-known Sonata in E Minor (identified as No. 34 in the Hoboken listing and No. 53 in the edition of Christa Landon, which Kalish used for his performances). Sonically, too, the handsome realism with which the Baldwin SD-10 has been captured by Marc Aubert and Joanna Nickrenz may represent a new level of excellence in the art of recording the piano. But of course resourceful programming and fine sound alone do not add up to a musical experience; what is most remarkable is Kalish's altogether extraordinary identification with the music, one suggesting a lifelong intimacy compounded by an ever-deepening respect and affection, by a continuing sense of delighted discovery that is unfailingly communicated in performance.

Is the concluding *Presto* of the two-movement Sonata No. 51 (Landon 61) in D Major a little too relaxed for that marking? The Hungarian musicologist László Somfai, during last fall's Haydn Festival in Washington, pointed out that in many cases Haydn's tempo markings had more to do with spirit than with speed; in any event, Kalish's pace is an effective one. The finale of No. 32 (Landon 47) in B Minor, another

Presto, is played about as fast as possible, and yet the playing is more striking for its unfussy poise, subtlety, and wit than for its speed—and these qualities are evident everywhere in all four works. In terms of "discovery," the B Minor and the very substantial No. 46 (Landon 31) in A-flat (an early masterwork contemporaneous with the *Maria Theresa* Symphony) may be the most exciting segments of the collection, but everything here qualifies as a discovery because everything is so astoundingly fresh—particularly the E Minor, which has never been more splendidly presented on records.

No one with ears should think of doing without this record. I only hope Kalish and Nonesuch will honor the obligation implicit in producing it by giving us more of the same.

Richard Freed

HAYDN: *Sonata in E Minor* (Hob. XVI:34, Landon 53); *Sonata in B Minor* (Hob. XVI:32, Landon 47); *Sonata in A-flat Major* (Hob. XVI:46, Landon 31); *Sonata in D Major* (Hob. XVI:51, Landon 61). Gilbert Kalish (piano). NONESUCH H-71318 \$3.96.

Nostalgia's Zenith: Roy Wood's Gaudy Re-creations of a Vinegary Vintage

Roy Wood's is an odd and special talent. He writes all his own material, plays all the instruments, and does all the vocals. His specialty is emulat-

ing a particular musical period and its performers, and he is willing—even eager—to go to *great* lengths to create a stereo album that will convince the listener he is listening to vintage 1956 mono.

His previous album, "Eddy & the Falcons," done with a nominal assist from his group Wizzard, was an eerie masterpiece that might have led you to suspect that Wood has somehow brought together the talents of Rich Little and Dr. Frankenstein. You would swear that was Neil Sedaka singing a Paul Anka-type song, that it was Gene Vincent himself delivering a glottal essay on his busted leg in his teen-hood persona. Del Shannon, the Four Seasons, Elvis Presley, Bobby Rydell, Jerry Lee Lewis, Freddie Cannon, and the middle-period Rolling Stones were called from the shadows and made to walk again, zombies all.

Although Wood's newly released "Mustard" doesn't cut quite the figure "Eddy . . ." did, there are two numbers on it that would be outstanding in any company. One is *You Sure Got It Now*, in which Wood simply *becomes*, believe it or not, Tina Turner! The other, the title track, is a hilarious reproduction of a completely undistinguished jazz date designed to sound as though it were recorded around 1947 and subsequently reissued in a potpourri album together with lovingly detailed liner notes by some hired gun of a jazzbo critic/coroner. A sappy girl trio, whose abrasive harmonies grate like a dull blade against a heavy morning beard, sing a novelty number about "mustard" while a bunch of strung-out, hungover fugitives from a big swing band play comatose riffs. Wood completes this gaudy, zany, ghastly recreation by playing two thoroughly limp solos on tenor and baritone sax. Never since Mozart has so much talent and dark wit been deployed to portray such total musical impotence.

There are no other such bravura jokes on "Mustard," but the other selections are all clever, there are a few moments of brilliance, and maybe even a couple of genuine passion. No matter. Wood sometimes has trouble making up his mind whether he's laughing at or paying tribute in his satires, but he is obviously some kind of latter-day genius, perplexing, a little scary, and marvelous.

Joel Vance

ROY WOOD: *Mustard*. Roy Wood (vocals, instrumentals, arrangements). *Mustard*; *Any Old Time Will Do*; *The Rain Came Down on Everything*; *You Sure Got It Now*; *Why Does Such a Pretty Girl Sing Those Sad Songs*; *The Song*; *Look Thru' the Eyes of a Fool*; *Interlude*; *Get On Down Home*. UNITED ARTISTS UA-LA575-G \$6.98, Ⓢ UA-EA575-H \$7.98.

Creation of the new Calibration Standard filled a need...the acceptance of Stanton's 681 TRIPLE-E is unprecedented!



It was no accident!

The Recording Industry needed a new calibration standard because it had been cutting discs with higher accuracy to achieve greater definition and sound quality.

So, the engineers turned to Stanton for a cartridge of excellence to serve as a primary calibration standard in recording system check-outs.

The result: the new calibration standard, The Stanton 681 TRIPLE-E.

The rest is history!

Major recording studios adopted it...as did many of the smaller producers. Radio stations across the world put the 681 TRIPLE-E on all of their turntables, both for on-the-air broadcasting and for disc-to-tape transfer.

And, audiophiles by their purchases have voted it the outstanding stereo cartridge available.

The Stanton 681 TRIPLE-E offers improved tracking at all fre-

quencies. It achieves perfectly flat frequency response beyond 20 kHz. Its ultra miniaturized stylus assembly has substantially less mass than previously, yet it possesses even greater durability than had been previously thought possible to achieve.

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

As Julian D. Hirsch of Hirsch-Houck Labs wrote in Popular Electronics Magazine in April, 1975: "When we used the cartridge to play the best records we had through the best speaker systems at our disposal, the results were spectacular"

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



For further information, write: Stanton Magnetics, Inc. Terminal Drive, Plainview, N. Y. 11803.

CIRCLE NO. 44 ON READER SERVICE CARD



POPULAR DISCS AND TAPES

Reviewed by CHRIS ALBERTSON • NOEL COPPAGE • PAUL KRESH • PETER REILLY • JOEL VANCE

RECORDING OF SPECIAL MERIT

ACE: *Time for Another*. Ace (vocals and instrumentals). *I Think It's Gonna Last*; *I'm a Man*; *Tongue Tied*; *Does It Hurt You*; *Message to You*; and five others. ANCHOR ANCL-2013 \$6.98, Ⓢ 8308-2013H \$7.98, Ⓒ 5308-2013H \$7.98.

Performance: **Superb**
Recording: **Clean**

Ace is the delightful English quintet who scored here last year with *How Long (Has This Been Going On)*. About equally influenced by the Beatles' song construction and the beat of American black music, Ace has added the charm of playful, sinuous, light jazz elements. The group has arrived at a sound that is fluid, understated, and very persuasive. Although the lyrics to *Tongue Tied* and *No Future in Your Eyes*, the standout numbers on this album, contain such teeth grinders as "You are my hope and inspiration" and heart/part rhymes, the performances are so straightforward and accomplished that you easily overlook the clichés.

Among the delights of Ace is the way they change rhythm patterns in the middle of songs—*I Think It's Gonna Last* starts out in a meandering way, then moves into a bump-and-slide black dance figure. Ace comes on as a band, an entity composed of five persons. The interplay between the instruments is meticulous and considerate; the guitar solos are sensitive, peaceful comments on the melodies. Ah, this is a band that gladdens the heart.

J.V.

THE BAND: *Northern Lights—Southern Cross*. The Band (vocals and instrumentals). *Rags & Bones*; *Acadian Driftwood*; *Ophelia*; *Hobo Jungle*; *Jupiter Hollow*; and three others. CAPITOL ST-11440 \$6.98, Ⓢ 8XT 11440 \$7.98, Ⓒ 4XT 11440 \$7.98.

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

The Band doesn't sound very excited about this, but certain of the Band's attributes kick in to make it a better than average recording anyway. Those include disciplined playing; what makes the Band seem so loose and funky. I think, is the *singing*—taking off from having three vocalists who sound a lot alike, all grainy and wine-flavored. The instrumental work continues to have that scattered but uncluttered quality that lets a phrase breathe. Robbie Robertson, whose guitar as usual fairly talks, wrote all the songs, and they, I think, are the main culprits. Things drag right at the start, as *Forbidden Fruit* has a warmed-over message and a very dull tune. I'm not wild about any of the songs, but the musicians seem to like *It Makes No Difference* and *Ophelia* a fair amount and it's good to hear them convey that. They do get the mileage out of the most ordinary songs, though, and in most cases the words at least are passable. I think the Band is coasting on finesse here, but this album puts it one more remove from the latest Dylan Experience, and—assuming there's something like a post-holiday let-down following one of those—it stands up pretty well and makes a good advertisement for the next one.

N.C.

RITA COOLIDGE: *It's Only Love*. Rita Coolidge (vocals); orchestra. *Born to Love Me*; *Star*; *Am I Blue*; *Late Again*; *Mean to Me*; and five others. A&M SP-4531 \$6.98.

Performance: **Adequate**
Recording: **Good**

I tell you, folks, the times they are a-changin'. Seems only yesterday that Rita was wandering around with Kris looking like she was doing a twenty-four-hour-a-day audition for the role of Pocahontas and sounding, on record, like an Erskine Caldwell character in search of a consciousness-raising group. Now here's Rita on her new album, replete with fancied-

up orchestrations, echo chamber, and a repertoire that any chanteuse along the lines of, say, Eydie Gormé might be happy to dish up. The results are mainly boring. Most of the time, in relatively unfamiliar material such as *Born to Love Me* or *Keep the Candle Burning*, Coolidge is adequate in a limp, show-biz, demo-singer kind of way. But when she tackles two standards, *Mean to Me* and *Am I Blue*, she's in way, way over her head. She has scarcely any idea of the kind of phrasing, skill in projection of mood, or just plain musicianship that are basic necessities in any interpretation of a pop classic. She sings one song by Kris, *Late Again*, in good enough style, but one track out of ten does not an album make. Speaking of Kris: wonder what his new image plans are? Well, I've always thought that if he cut his hair, perhaps grew a small moustache, and bought some expensive sport clothes, he might just be able to pass himself off as an interesting anomaly, like maybe a Rhodes scholar even. But that's probably too far out. What would a Rhodes scholar be doing in pop music?

P.R.

DEEP PURPLE: *Come Taste the Band*. Deep Purple (vocals and instrumentals). *Comin' Home*; *Lady Luck*; *Gettin' Tighter*; *Dealer*; *I Need Love*; *Drifter*; and four others. WARNER BROS. PR 2895 \$6.98, Ⓢ M&P 2895 \$7.98, Ⓒ M5P 2895 \$7.98.

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

Believing they were purple was always a lot easier than believing they were deep, eh? Well, flashy guitarist Richie Blackmore and his ego are gone from old DP, and now the band strikes me as one that distinguishes itself from the average dead-end kids who play for \$25 a gig by doing the little things a lot better. They certainly don't do the big things a lot better. The songwriting is in a rut; the lyrics are a mishmash of half-finished images, disconnected thoughts, and run-on sentences, and most of the tunes are showing the strain of being on the forty-first lap. Glenn Hughes is one fine bass player, though, and he does a lot of little things that set up and enhance the solos. Ian Paice runs the beat the way a rock drummer should, and David Coverdale's are good rock vocals, no matter how tired I may

Explanation of symbols:

- Ⓡ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- Ⓢ = quadraphonic disc
- Ⓡ = reel-to-reel quadraphonic tape
- Ⓢ = eight-track quadraphonic tape

Monophonic recordings are indicated by the symbol Ⓜ

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

be of trebly English boy voices. This is a straightforward, basic album—something you can't take for granted with Deep Purple—but it is a lot more hard-working than inspired.

N.C.

EARTH, WIND & FIRE: *Gratitude*. Earth, Wind & Fire (vocals and instrumentals). *Sing a Song; Gratitude; Celebrate; You Can't Hide Love; Sunshine; Shining Star*; and three others. COLUMBIA PG 33694 \$7.98, ⑧ PGA 33694 \$8.98, ⑥ PGT 33694 \$8.98.

Performance: **Okay**

Recording: **Very good**

Earth, Wind & Fire is a show band. A show band is an organization whose main features are precision of execution and crowd-pleasing ability. There is generally little or no art involved. Show bands were common through the decades between 1920 and 1960 (Paul Whiteman, Fred Waring, Irving Aaronson and His Commanders, McKinney's Cotton Pickers, Les Brown and His Band of Renown, Glenn Miller). But in the late Forties the distinctions between show bands, large jazz bands, and more presumptuous bands began to blur.

Still, Blood, Sweat and Tears, Chicago, the Mahavishnu Orchestra, the old Sly and the Family Stone, the Ohio Players, the Average White Band, and many others are all show bands. Most of them have gotten away with the idea that they're doing something more significant and important because they're playing rock mixed with jazz, America's Only Native Art Form, Inc.

Earth, Wind & Fire is a good show band as those things go; their execution is admirable, their energy is high-voltage, their vocals are sturdy, their material is dreadful, and listening to them soon becomes deadly dull. J.V.

DONNA FARGO: *Whatever I Say Means I Love You*. Donna Fargo (vocals); orchestra. *Hello Little Bluebird; Rain Song; One More Memory; 2 Sweet 2 Be 4 Gotten*; and seven others. ABC/DoT DOSD-2029 \$6.98, ⑧ 8310-2029 H \$7.98, ⑥ 5310-2029 H \$7.98.

Performance: **2 much**

Recording: **Good**

Here's lil' ol' Donna Fargo pickin' her way through the okra patch and into your hearts with another album of her own brand of down-home philosophizing. Her peak, perhaps, is *2 Sweet 2 Be 4 Gotten*—"So until you find another playground/You're welcome to play on my mind/Why should I try to forget you; you're/All that I left behind"—a concoction so yeasty that it makes the *Liebestod* sound like a one-night stand. Of course, as with all these down-home ladies, a certain flinty-eyed approach often prevails, as it does here in *I Have the Strangest Feeling* and *Whatever I Say*. But most of the time ol' Donna is just *Hip on Happiness* or out enjoyin' nature as in *Hello, Little Bluebird*. Ever since I saw Nashville I know that I'm supposed to give Donna and her sisters their due as serious pop creators, but I still find myself petrified with boredom at most of their output. Well, anyhow, I can pass along the tidbit that Ms. Fargo's publishing company is called "Prima-Donna Entertainment Corporation." Hmm.

P.R.

RORY GALLAGHER: *Against the Grain*. Rory Gallagher (vocals, guitar); Gerry McAvoy (bass); Lou Martin (keyboards); Rod de'Ath

Peter and the Wolf Again

LOOKING through the latest catalogue listings, it seems to me that everyone with the possible exception of Truman Capote and Fanne Fox has his/her own performance of Prokofiev's *Peter and the Wolf*. (My own favorite is—no kidding—Beatrice Lillie's deadpan, vaguely disapproving and Mary Poppins-ish version on London, although Jacques Brel's narration, in French, on a recording as yet unavailable here, runs a close second.) That it has been able to survive the mauling it has received at the hands of so many is ample testimony to the fact that it is a work of pre-eminent charm, a charm that never seems to thin or pall. It and Britten's *Young Person's Guide to the Orchestra* are probably the two most valuable pieces in the repertoire for introducing young people to the pleasures of music (the introduction and development of themes, the capabilities and possibilities of the modern symphonic orchestra, etc.) without in any way affecting their ability to entertain as well.

Not content, thank goodness, to leave well enough alone, two young Englishmen, Jack Lancaster and Robin Lumley, have had the audacity to tamper with and often mostly ignore Prokofiev's familiar score, substituting for it an electronic-tinged rock one of their own devising. What gall, say you. What fun, say I. Lancaster and Lumley, who also produced the record (and superbly), have here gathered together some of the best pop musicians in England for a romp that is a joyous exercise in creative record making. The narration is by Viv Stanshall (Viv's a he, in the English manner of giving odd names such as Beverly and Evelyn to men), who is fairly well known in England since his days with the lamented Bonzo Dog Band; it is thoroughly traditional and recounts the same story familiar to us all. The music, however, is a loony

mélange of sounds and effects that couldn't have been created in any time but the Seventies. Those responsible include Manfred Mann and Eno on the synthesizer, Gary Moore and Chris Spedding on guitars, Cozy Powell on drums, Keith Tippett on piano, and (!) Stéphane Grappelli (representing "Cat," naturally) on a very odd violin indeed.

Perhaps the masterpiece here is *Threnody for a Duck*, an ostentatiously goofy lament that uses the English Chorale to mourn the disappearance of poor Duck into Wolf's gullet. It is an original work by Lancaster and Lumley (as, indeed, are most of the numbers here; out of the twenty-one episodes, only seven use Prokofiev's music, and even that is heavily "arranged"), and it has all the poignant hilarity of say, an English bulldog surprised on the runway in a beauty contest. But then the whole enterprise has a fresh, irreverent air about it, taking a well-known form and style and playing expertly with it to turn it into entertainment in today's terms—rather like the way Prokofiev himself, using the techniques and modes of a time long past, created the elegant bauble he titled *The Classical Symphony*.

Lancaster and Lumley's version of *Peter and the Wolf* may not be on the same masterly level of kidding around as Prokofiev's trifling with the Haydn-Mozart symphonic tradition, but it is quick-witted and knowledgeable fun of a very high order, the sort of thing that bridges generation gaps very painlessly indeed. Move over, Bea. —Peter Reilly

PETER AND THE WOLF (Prokofiev-Lancaster-Lumley). Viv Stanshall (narrator); Manfred Mann (Peter); Gary Brooker (Bird); Chris Spedding (Duck); Eno (Wolf); Stéphane Grappelli (Cat); other instrumentalists. RSO SO 4812 \$6.98.



"What gall, say you. What fun, say I."



CHARLIE MCCOY:
blues as varied
as the people
who might feel blue

(drums). *Let Me In*; *Cross Me Off Your List*; *Ain't Too Good*; *Souped-up Ford*; and six others. CHRYSALIS CHR 1098 \$6.98, © M81098 \$7.98, © M51098 \$7.98.

Performance: **Against music**
Recording: **Good**

Rory Gallagher is known for his speed on the guitar, but here's another recording in which his playing is so busy it wipes out all its own reference points and could make you seasick. His songwriting may be the basic problem, since it seldom gives him anything resembling a tune to work with. *Ain't Too Good* ain't too bad; it does seem to get somewhere, and he seems to have restrained his flying fingers to let some air into it. And he does a fair job with Ledbetter's *Western Plain*, switching to the acoustic guitar and seeming to sing it better than he does his own pieces. The rest of it is a resounding victory for technique over communication. My side loses again. N.C.

STEVE HOWE: *Beginnings*. Steve Howe (vocals, guitar, steel guitar, bass, mandolin, keyboards); Alan White (drums); other musicians. *Doors of Sleep*; *Australia*; *The Nature of the Sea*; *Lost Symphony*; and five others. ATLANTIC SD 18154 \$6.98, © TP 18154 \$7.98, © CS 18154 \$7.98.

Performance: **More like middlings**
Recording: **Very good**

Steve Howe is the Yes guitarist, and the main difference between this and a Yes album is not how it sounds but how the lyrics read. Howe's words aren't quite as pretentious; they don't deal so much with the universe and metaphysics and such, being vague and awkward on a more personal level. "The first time

I took this girl's hand," he writes, "She was as if for whom I was born." Not surprisingly, the better stuff here is instrumental. That part is vague, too, but Howe is an interesting guitarist and, like other Yes people, has a flair for orchestral colors. *Ram* shows this off to good advantage. Everything else is best approached with a numb consciousness, and you can get that by listening to a Yes album. And try to stay away from the words; the first time I put this record on the turntable, I read along with it, and it was as if for which I was something or other, I forget what exactly. N.C.

RECORDING OF SPECIAL MERIT

CHARLIE MCCOY: *Harpin' the Blues*. Charlie McCoy (harmonica); vocal and instrumental accompaniment. *After Hours*; *Lovesick Blues*; *Lonesome Whistle*; *Basin Street Blues*; *Blue Yodel No. 1 (T for Texas)*; *St. Louis Blues*; *Night Life*; and four others. MONUMENT KZ 33802 \$5.98, © ZA 33802 \$6.98, © ZT 33802 \$6.98.

Performance: **Superb**
Recording: **Very good**

Ah, the things I put myself through for you, reader. This time I sat down and figured out *Lovesick Blues* on the harmonica, just to see how difficult it was—it's nothing less than what they call in Nashville a pure-dee bitch; the melody is inside-out most of the time and you have to go quickly from one bent note to another and God knows what all. Charlie McCoy is always doing that, playing tunes that "can't" be played on the diatonic harp, so it isn't really surprising that he should do it again in a blues album—where lesser mortals

would simply take advantage of the chummy relationship between the construction of the harp and the usual construction of the blues. Blues, as Charlie means it, is as varied as the people who might feel blue. *Lovesick Blues*, along with Hank Williams' *Lonesome Whistle* and a couple of others here, are what I'd call country-music blues, meaning they were thought up by Southern white men, as distinguished from the basic form most people call country blues, thought up by Southern black men. McCoy handles that, too, of course, in an amplified-harp tribute (he normally plays into a mounted mike) to Little Walter, and he plays Dixieland and upriver jazz with Al Hirt and Pete Fountain, and all sorts of other things; there's no need to worry about the twelve-bar blues you can get from listening to nothing but twelve-bar blues on the typical "blues" album.

As for how McCoy plays the harp, the simplest way to put it is better than anyone else; he's not only versatile and fast but has a distinctive sound of his own and still manages to make the thing sound idiomatic. He also surrounds himself with some of the finest musicians alive. When he's flanked by Josh Graves on the dobro and Kenny Baker on the fiddle, you just may have three instruments being played better than anyone else can play them, and in Ray Edenton on rhythm guitar you may very well have a fourth. With or without the blues, you can improve your day by settling down with this album—with or without a fifth. N.C.

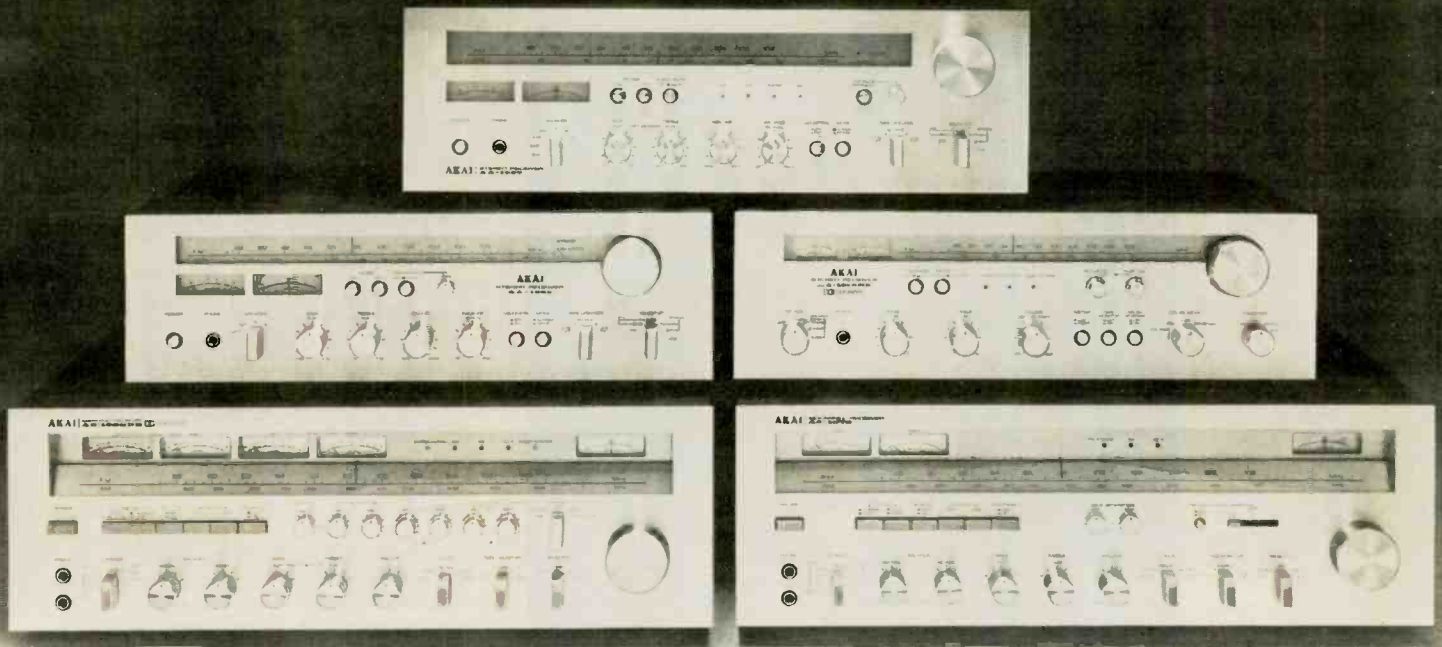
COUNTRY JOE McDONALD: *Paradise with an Ocean View*. Joe McDonald (vocals, guitar); David Hayes (bass); John Blakeley (guitar); other musicians. *Tear Down the Walls*; *Holy Roller*; *Lost My Connection*; *Oh, Jamaica*; *Tricks*; and four others. FANTASY F-9495 \$6.98, © 8160 9495H \$7.98, © 5160 9495H \$7.98.

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

It is a comfort for me to find that Country Joe McDonald has now strung together two pretty decent albums in a row. He's one of the musical politicians who I believe hasn't sold out, and, when he's clicking, he has a knack for deflating foolishness and phonies without wasting any motion. In the past he grew a bit strident by staying on the same foolishness and the same group of phonies too long, but that tendency seems to have mellowed out of him. His main political message here, which he delivers in one song and in an accompanying poster, is *Save the Whales!* He gets the message across by reminding you of a traditional whaling tune and with words that contrast the romanticism of the old, inefficient whalers with the businesslike slaughter that goes on now with sonar, exploding harpoons, and other modern devices. *Holy Roller* is a good example of McDonald's tongue-in-cheek humor, having all the corn of gospel fitted nicely to the catch-phrase babble of a "converted" hippie, and having a bass singer who cracks me up. Nothing's really dull except *Lost My Connection*, one of the two rock songs. The instrumental backing is smooth and unobtrusive, but quite varied, and there's not a cheap gimmick, political or otherwise, in it anywhere. I hope Country Joe makes it through these Seventies. I hope I do too. N.C.

(Continued on page 86)

AKAI COMES ON STRONG!



We've been around this business a long time. Making a name for ourselves. A strong name. Akai. Worldwide, one of the strongest names going in tape equipment.

And now we're stronger than ever.

Introducing the Akai 1000 Series. Our powerful new line of Stereo and Quad receivers. We put this line together with one purpose in mind: to turn out the best line of receivers, for the money, in the business. As far as we're concerned that's exactly what we've done.

The strength of the 1000 Series starts with its engineering. It's every bit as strong as the quality that made our tape equipment famous.

Next, strong performance characteristics and features.

We honestly don't know where you'd find, for the price, a line of receivers that comes on with better sound and more versatility than ours. If that sounds like a strong statement, a visit to your Akai dealer may convince you it's not strong enough.

As for styling, look for yourself. Look again. It's brushed aluminum. Clean. Handsome. Superb. Everything styling ought to be. Period.

As for value, we couldn't make it stronger. A high to low price range to fit the needs of just about anyone.

The Akai 1000 Series. It's got quality, performance, looks, value. And with a receiver line like that, you've got to know we're comin' on...strong!

AKAITM

COMIN' ON STRONG!

Akai 1000 Series receivers from \$300 to \$900 suggested retail value.
For more information write Akai America Ltd., 2139 Del Amo Boulevard, Compton, California 90220

MELANIE: *Sunset and Other Beginnings*. Melanie (vocals and guitar); orchestra. *Perceive It*; *What Do I Keep*; *Loving My Children*; *Afraid of the Dark*; *I've Got My Mojo Working*; and seven others. ARISTA NL 3001 \$6.98, © 8303-3001 H \$7.98.

Performance: **Paper serviettes**
Recording: **Excellent**

Now wouldn't you just know that old mush-mouthed Melanie, that one-woman sensitivity training course, would kick off her new album with a slice of Limburger like *Perceive It*? "Perceive it and say goodbye to it/Don't hold on to any one moment/You've got to love it and then release it/Don't hold on to any one moment. . . ." Typically, Melanie rejects the direct, communicative street phrase "dig

paniment. *Mighty High*; *Leanin'*; *You Are So Beautiful*; *I Got the Music in Me*; and four others. ABC ABCD-899 \$6.98, © 8022-899H \$7.98, © 5022-899H \$7.98.

Performance: **Buried**
Recording: **Noisy and muddy**

This is *supposed* to be black gospel music, but it is so smothered in black commercial pop arrangements that the gospel content has been fatally compromised. About four years ago there was an attempt among younger gospel groups to incorporate certain elements of pop-jazz-rock into their music to win a larger audience. This was not a bad idea, but it has gotten entirely out of control. To commercialize gospel music is to rob it of its passionate innocence. Suffocating gospel in "soul" mu-

that, I felt slimy. And now, what I get to read with this epic is several pages of hype that would've embarrassed Grand Funk Railroad, and it is replete with implications that Mike Oldfield as a composer belongs right up there with Beethoven, or at least Vaughan Williams. Maybe I ought to lay off reading for a while.

One really needs *some* activity to go with listening to "Ommadawn," though; it contains so much insistent, dragged-out, almost droning repetition that when I concentrate on it I involuntarily strike a stiff, formal pose and recite the famous Monty Python line (which you will kindly read in an upper-class British accent), "If you don't stop, I shall shoot you." Oldfield does not really develop themes the way a classical composer would, and he does not state his case and get off the way a good pop composer would—a movie-music composer is what I think he is, and I think he's gifted at it. The stuff just doesn't interest me much in the abstract, doesn't seem complete without the pictures. He's quite a talented musician and producer, too; he plays a whole slew of instruments and has superb control over the engineering of his much-dubbed sound. Still, one of these days I shall shoot this album. N.C.

QUEEN: *A Night at the Opera*. Queen (vocals and instrumentals). *Death on Two Legs*; *Dedicated to . . .*; *Lazing on a Sunday Afternoon*; *I'm in Love with My Car*; *You're My Best Friend*; '39; *Sweet Lady*; and five others. ELEKTRA 7E-1053 \$6.98, © ET8-1053 \$7.98, © TC5-1053 \$7.98.

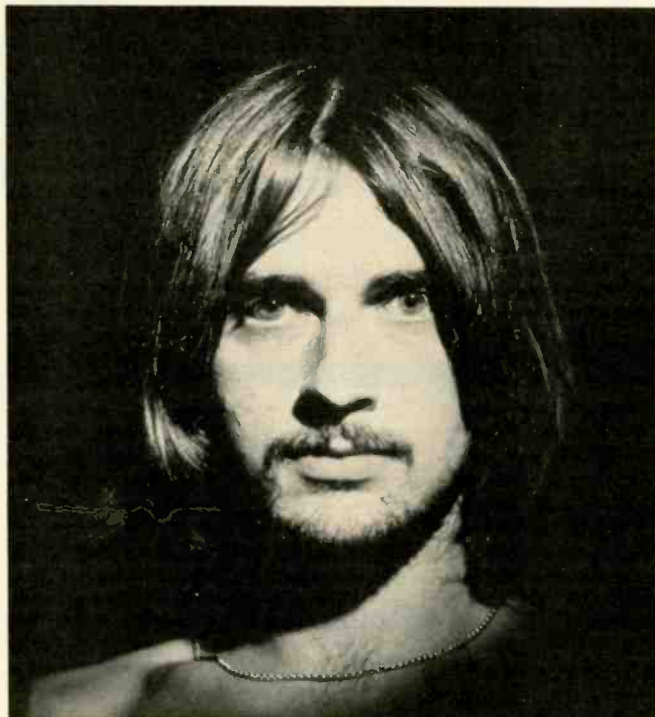
Performance: **Mechanical**
Recording: **Clean**

Queen is a British group that plays with fine precision; technically they are admirable. But they have no personality of their own because they are so busy taking on everyone else's. At times they sound like Alice Cooper, at others the later Beatles, any "heavy-metal" rock group of the last decade, the Kinks deliberately being cute, or half a dozen current "country-rock" outfits. The meaning of the lyrics are known only to the members of the band and God. On paper the words look like very private mind-mutterings. They are delivered in a variety of screams, sneers, twangs, and glottal tremolos. Queen seems to be trying its best to sound Significant and, whenever possible, Ominous. Mostly they sound silly and hollow. J.V.

KENNY RANKIN: *Inside*. Kenny Rankin (vocals, guitar); John Guerin (drums); Willie Weeks (bass); other musicians. *Creepin'*; *Inside*; *Lost Up in Loving You*; *Sunday Kind of Love*; *She's a Lady*; *Marie*; and four others. LITTLE DAVID LD 1009 \$6.98, © TP 1009 \$7.98, © CS 1009 \$7.98.

Performance: **Kampy Kool**
Recording: **Good**

Kenny Rankin sounds about half committed to being a cabaret singer, and he's about halfway to being marked down in my book as just another pretty voice. He has exceptional vocal equipment, and his control over it is just about absolute, but what he does, for me, is get in the way of the song. I don't hear much if any emotional attachment to the lyrics here; what this reminds me of is the Fifties, piano bars, absent-minded crooners, the Seventies, and other depressing matters. Every time the
(Continued on page 90)



MIKE OLDFIELD:
movie music
without the pictures

it," requiring instead that we "perceive it," as befits her position as a recording artiste.

Look, this kid knows kalass, and if you doubt it just check out *Where's the Band* ("Darkness miming vision and light . . .") or *People Are Just Getting Ready* ("Living our nights with dark passion and our days with a burning glow . . ."). Headly stuff indeed, but also a bit unnerving in its rickety, climbing grandeur—like people who call napkins "serviettes," who talk about their "maidservant" when they mean their cleaning lady, or who present elaborately engraved calling cards with their business and home telephone numbers. Of course, Melanie's been dishing up this kind of high-toned drivel with enormous success for several years now, and who am I to challenge success—or "fulfillment," as Melanie would probably call it? The recording itself is handsomely and carefully produced and clings to its garrulous star like a custom-made serape—*vrai* Navajo, of course—so that not one portentous phrase or gloppy nuance goes unaccented. Like, man, an album for her hard-breathing corps of fans—you perceive? P.R.

MIGHTY CLOUDS OF JOY: *Kickin'*. Mighty Clouds of Joy (vocals); instrumental accom-

paniment. *Mighty High*; *Leanin'*; *You Are So Beautiful*; *I Got the Music in Me*; and four others. ABC ABCD-899 \$6.98, © 8022-899H \$7.98, © 5022-899H \$7.98.

sical formulas is like dressing a country boy in a pimp costume. The Mighty Clouds of Joy is one of the famous and long-running gospel groups. They perform energetically, even vehemently. But their efforts are swamped in the thumpathumpa arrangements and hackneyed Motown-type production on this album. It is a shame and a waste. J.V.

MIKE OLDFIELD: *Ommadawn*. Mike Oldfield (harp, guitar, bass, mandolin, Bodhran, bazouki, keyboards, percussion); David Strange (cello); Clodagh Simonds. Bridget St. John, Sally Oldfield (voices); other musicians. *Ommadawn*. VIRGIN PZ 33913 \$6.98, © PZA 33913 \$7.98, © PZT 33913 \$7.98.

Performance: **Ommagawd . . .**
Recording: **Excellent**

This is a subjective business, and I may still be reacting against all things connected with *The Exorcist*, although I'm trying to make allowances for the fact that Mike Oldfield's first forty-minute epic, "Tubular Bells," already existed before William Friedkin grafted part of it onto the soundtrack of that calculated rip-off. I read the book and felt foolish and cheap for having done so, but, worse than

If all loudspeakers were tested with a square wave, only one we know of would pass.

Ours. Our new Phase-Link™ loudspeakers would pass this demanding test because they do not exhibit the phase distortion present in most conventional loudspeakers. Phase distortion is one of the reasons you do not see a square wave being used to test speakers; cartridges and amplifiers, yes, but not loudspeakers.

Phase Distortion Explained. Phase distortion is heard as a blurred sound picture and prevents accurate localization of instruments. It is most noticeable in the low frequency range at higher volumes. It occurs in most conventional, multi-way loudspeakers at the crossover point, when the same note is being reproduced by two drivers. Because today's high quality loudspeakers have virtually solved the problems of frequency response as well as harmonic and inter-modulation distortion, the study and correction of phase distortion is all the more important if you are to literally recreate the original performance.

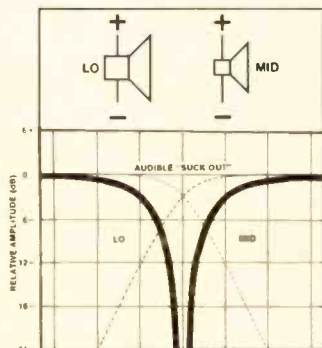


Diagram A. When drivers are placed in-phase, a problem of audible "suck out" is created.

Our Research. At the 1973 AES convention in Rotterdam, two Bang & Olufsen engineers, Madsen and Hansen, presented a paper on audible phase distortion. This paper represented three years of concentrated research within which they developed an electronic crossover, tri-amplified loudspeaker that allowed them to demonstrate three important facts: 1. Phase distortion did indeed exist in loudspeakers. 2. That it was audible. (Hundreds of

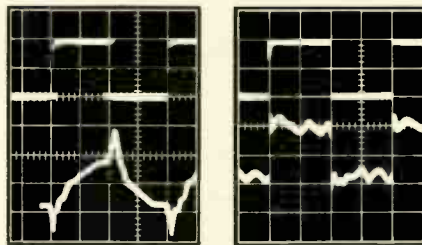


Diagram B. A high quality conventional loudspeaker (left) and our new Phase-Link loudspeaker (right) reproducing a square wave. What happens to the square wave is what happens to music.

hours of critical listening tests confirmed this.) 3. That it could be effectively eliminated through sophisticated technology.

Our Product. The experimental speaker developed by Madsen and Hansen was far too expensive to consider for distribution to the audio consumer. A practical solution had to be found.

At this point Bang & Olufsen engineer, E. Baekgaard began his work with mathematical computer simulation. He discovered that the fixed phase shift, present in most conventional speakers (drivers alternated 180° out-of-phase) could be "cured" by placing all drivers in-phase. However, when this was done, an audible amplitude "suck out" was created (See diagram A.). It was to solve this problem that an additional narrow band filler driver—the Phase-Link™ Driver—was developed. Its compensat-

ing signal cured the amplitude "suck out" and the variable phase shift. It made the audible output of the loudspeaker virtually identical to the input—the square wave, for example.

Another Refinement. Phase-Link™ loudspeakers have their drivers mounted on a common acoustic axis so that the sound from each driver will reach your ears simultaneously. That is the reason for our slightly canted grill.

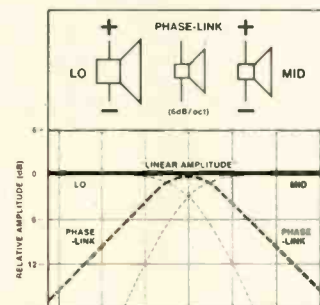
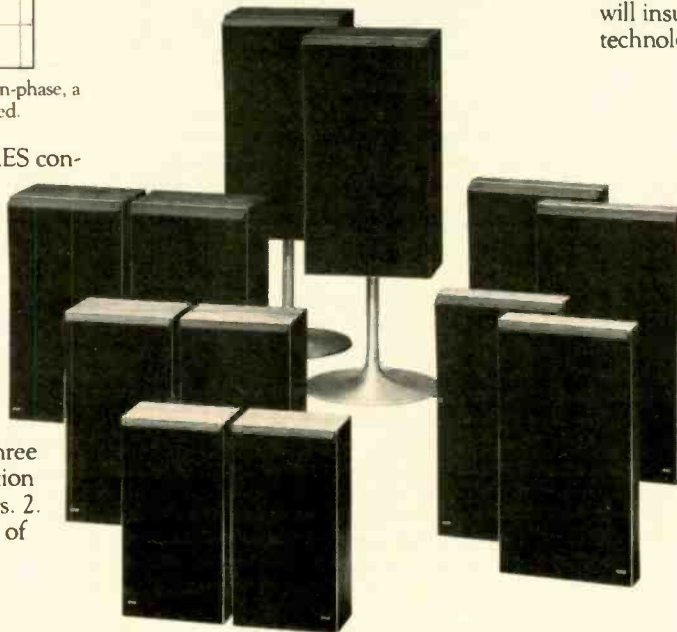


Diagram C. Our new Phase-Link filler driver provides a compensating signal to eliminate "suck out" and variable phase shift.

Your Listening Experience. The importance of our new Phase-Link™ technology and square wave tests is of course determined by the fidelity of the music recreated by our speakers. It is your sensitivity to the accurate reproduction of music that will give them their severest test. It is our technology which will insure they pass, for rarely has technology served music so well.



Because the ear is sensitive to phase distortion mainly in the lower frequencies, Phase-Link is used between the low-frequency driver and the mid-range unit in the high power, 3-way systems (M-70, S-60) but not between the mid-range and tweeter. In medium-power, 2-way systems, one Phase-Link driver is used in 12dB/oct. filter combinations (S-45, P-45). Low-power, 2-way systems (S-30, P-30) do not utilize a Phase-Link driver but instead eliminate phase distortion through a sophisticated 6dB/oct. filter technique.

Bang & Olufsen speakers include the M-70, shown on trumpet stand (supplied), three bookshelf models, the S-60, S-45, and S-30, and two wall panel speakers, the P-45 and P-30.

Bang & Olufsen

Bang & Olufsen of America, Inc., 515 Busse Road, Elk Grove Village, Illinois 60007

"Dylan's voice and guitar can use all the assistance they can get."



Columbia Records

Dylan's "Desire": Not Exactly a Second Coming

DISLIKING Bob Dylan used to be rather fun, back in the days when the slightest criticism of the man or his music could provoke fierce, interminable arguments if not outright fist fights. But lately any such iconoclasm is so commonplace it's almost respectable, and even vicious, premeditated insults elicit only shrugs, yawns, patient sighs, and an occasional raised eyebrow.

To what may we attribute this unexpected moderation of feeling? Has Dylan suffered such an artistic decline that his erstwhile admirers have abandoned him? Have his supporters simply become more tolerant in their

old age? Perhaps, but I suspect that the most significant factor here is apathy, which has all but supplanted enthusiasm throughout our society, particularly among the generation most deeply involved with, and affected by, the myth and music of Bob Dylan. I wish I understood this phenomenon more fully. I can't quite convince myself that it's merely the result of that creeping inertia and conservatism which seem to come as one grows older, nor can I believe that everything is a plot (by the Russians, the Arabs, the Government, the Venutians, or what have you) designed to render us all passive and mindless, ripe for easy conquest.

Whatever its cause, our psychological depression has certainly been reflected in rock-and-roll, not to mention other forms of entertainment. Or did it work the other way around, and we're depressed because our music and movies are so abominable? And that, of course, could simply (or complexly) be a matter of economics: in critic Nik Cohn's axiom, "Entertainment gets sloppy when times get tough." If that is indeed the case, then let us all hope and pray fervently for continued

and greater improvement in our economy. I could probably stand being unemployed and penniless a bit longer, but I am fed up to here with bland, boring, silly, irritating, and merely mediocre music. Thank God (or someone like Him/Her/It/Them or Us—isn't semantics wonderful?) things do seem to be picking up again, and not a second too soon for my taste.

What has all this to do with Bob Dylan's latest album? Possibly very little, but, on the other hand, throughout "Desire" Dylan does seem at least cognizant of our (and his own?) acute lethargy. In *Hurricane* he seeks to arouse our indignation over yet another Great American Injustice, though for my part I find the tone in it too earnest and preachy, the narrative too flat for the song to have much emotional impact. Somehow, Rubin Carter never seems like a real, much less sympathetic or heroic, character to me, and I think that's mostly because the language used is so ordinary, almost hackneyed. Perhaps this was done deliberately for effect, but it weakens what might otherwise have been as poignant and powerful as, say, Dylan's earlier *Percy's Song*, which always leaves me railing at the Fates and the impersonal, inexorable forces of Justice. But *Hurricane* only makes me wonder why, if the case was so flagrantly mis-conducted, the press and the civil liberties people haven't made such a stink that, in this post-Watergate era of hypersensitivity to corruption anywhere in government, they'd be forced to straighten the mess out posthaste.

Dylan approaches the subject of apathy more directly with *Black Diamond Bay*, a neatly executed disaster story complete with earthquakes and erupting volcanoes. In the final verse, he switches from third-person narration, recapitulating the story as an item on the seven o'clock news:

It seems there was an earthquake that
Left nothing but a Panama hat and a pair
of old Greek shoes.
It didn't seem like much was happening,
So I turned it off and went to grab another
beer.
Seems like every time you turn around
There's another hard luck story that
you're gonna hear.

That's it exactly—it doesn't affect me, and there's nothing I could do about it, so why should I care? Even the disaster victims were too busy with their petty preoccupations to see what was coming, or to try to help each other when the catastrophe did come. The jarringly cheerful melody adds the final touch of irony.

Storytelling, rather than songwriting as such, seems to be Dylan's strongest point these days—perhaps it always was. Practically the only song of his from the last few years that I can recall offhand (besides the schmaltzy, overplayed *Forever Young*) is *Lily, Rosemary and the Jack of Hearts*, which I've always thought would make a perfect Western. Dylan's melodies have never been anything special; either they work in context or they don't, and that's that.

The one thing Dylan has been consistently good at is the manipulation of language, his unusual, occasionally interesting, use of

words. At least for me, that element is missing in much of this album: several of the lyrics are borderline clichés, in fact. The one song I can't fault on this count is *Joey*, a biography in song of a gangster. The line "Always on the outside/Of whatever side there was" strikes me as one of the better descriptions of how it feels to be a misfit. Strangely enough, Joey Gallo, a man who surely broke many of the laws of our land, here becomes a far more likable character than the putatively blameless Rubin Carter. Quite simply, Joey's story is recounted more effectively, and with rather more understanding and compassion, than Rubin's.

The other songs don't work quite so well. *Isis* seems mostly an exotic fantasy, filled with grave-robbing and icebound pyramids. *Mozambique* is a musical picture postcard, and there's an odd, ominous feel to *One More Cup of Coffee* that's never really developed. According to Allen Ginsberg's incoherent liner notes, *Oh Sister* may, or may not, be addressed to all of us "good citizen sisters" too busy exploring our new-found independence to meet the emotional needs of others. It is not only sloppy but sappy: "Oh sister am I not a brother to you/And one deserving of affection?/And is our purpose not the same on this Earth/To love and follow his direction?" Whose? Where? Too mystical for a literalist like me. *Romance in Durango* has a nicely evocative arrangement and rather reminds me of Marty Robbins' old, best-forgotten *El Paso* in its gaudy Southwestern trappings and tragic romanticism.

That leaves us with *Sara*, which I think may have been a mistake for Dylan. A fair amount of his success has been a result of his ability to keep people guessing and wondering about him, after all. Only a fool tells all he knows or feels, and Dylan has never been that, but he may well have revealed more of himself here than was either necessary or wise. I can think of nothing more boring than omniscience.

ALL things considered, "Desire" isn't nearly as bad as I'd expected, but then you'll have gathered that I had no great expectations. The production is a vast improvement over "Blood on the Tracks," as is the instrumental work. Far be it from me to disparage competent musicianship; frankly, I think Dylan's voice and guitar can use all the assistance they can get. Howard Wyeth's drumming is particularly commendable. The violin doesn't always fit into the arrangements, but it salvages at least one song from total forgettability. Emmylou Harris' backing vocals don't sound as good on record as they do in theory; her voice just doesn't seem to blend all that well with Dylan's. More's the pity. And so, the Second Coming this isn't, thank the Lord, but at least it's not trying to be. Who ever wanted that to begin with except those lunatics panting for the Last Judgment?

—Linda Frederick

BOB DYLAN: *Desire*. Bob Dylan (vocals, guitar, harmonica); Emmylou Harris (vocals); Rob Stoner (bass); Howie Wyeth (drums); Scarlet Rivera (violin); other musicians. *Hurricane*; *Isis*; *Mozambique*; *One More Cup of Coffee*; *Oh, Sister*; *Joey*; *Romance in Durango*; *Black Diamond Bay*; *Sara*. COLUMBIA PC 33893 \$6.98, (S) PCA 33893 \$7.98, (C) PCT 33893 \$7.98.

THE MISSING LINK



The first five seconds of every Maxell UD cassette cleans your recorder heads. Another Maxell exclusive.

The leader in our UD cassettes sweeps dust and debris off your recorder heads before they can foul-up a recording. And it sweeps gently, with no damaging abrasives to ruin your equipment.

Our head-cleaning leader is also calibrated, so you can use it to cue your recordings.

It's on both ends of all Maxell Ultra Dynamic cassettes. It's another reason you can record the very best sounds (both high and low) your equipment produces, without tracking dust all over your music.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.

maxell

For professional recordings at home.



economy is depressed this kind of glossy singing seems to get a new foothold, and it takes technically inferior singers years to get the credibility back. I'm convinced that being cool and glib is not good for you—but *you* should decide what's good for you, so you'll have to make allowances for my tendency to be preachy on the subject. N.C.

LOU REED: *Coney Island Baby*. Lou Reed (vocals, guitar); other musicians. *Crazy Feeling*; *Kicks*; *Charley's Girl*; *A Gift*; *Coney Island Baby*; and three others. RCA APL1-0915 \$6.98, ⑧ APS1-0915 \$7.98, ③ APK1-0915 \$7.98.

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

I've always had the feeling that there is considerably less to Lou Reed's work than meets the ear. Members of the "thinking" pop press—often down in the depths of the ninth floor, at least in regard to their own social consciences after one lavish publicity lunch too many—immediately took to Reed from his earliest days with the Velvet Underground, and they seemed to fall all over each other in proclaiming him some new kind of 33 1/3-rpm François Villon, alternating their tsks-tsks with a goggle-eared attention to his every new grunt. This must have been because his songs often dealt with drugs or homosexuality or the bitterly desperate street life of teen-age burnt-out cases. That the songs often had what seemed to be autobiographical tidbits strewn through them served only to add to the titillation, and consequently Reed has been the reigning in-house decadent for some time now.

Well, I'm here, fresh from the haunt of the coot and the tern, to tell you that his newest album strikes me as an extremely patchy effort, intermittently entertaining, and about as dissolute as a waffle bake over at Mary Hartman's. The songs, considerably more upbeat this time out, include two that are very good—*Coney Island Baby*, a song about the search for personal values, and the charmingly bad-ass *Charley's Girl*. Reed's guitar work is very fine to excellent, and he's able, once in a while, to drop the irritating monotone "yeah-man-ey-babe" vocal style that sounds so "authentic." Not that he ever quite brings himself to *sing* (too uncool, possibly), but at least you don't feel like you're huddled in a doorway, passing a roach back and forth, discussing the social life of Eighth Avenue.

Reed *does* have an offbeat talent as an actor-narrator of his own material, and at times it comes across in a powerful way, as it does in the early parts of *Coney Island Baby*. But he spends too much time embroidering mood onto what are basically very simple and direct rock ballads. The result is often an indigestible mess such as the chimes, gongs, and God-knows-what-else piled onto *Crazy Feeling*.

His admirers seem to find him a significant mixture of William Burroughs, Jean Genêt, and Bob Dylan. To me he seems more like a gifted actor who is never comfortable for too long in one role (thus the radical changes from album to album) and whose roots are in the stylish low life of Von Sternberg, the chic drugging of Cocteau, and the performing style of one of the better Brechtian character actors from the Berliner Ensemble. The production, by Reed and Godfrey Diamond, is first-class in every respect, as is the sound. P.R.

RUFUS: *Rufus Featuring Chaka Kahn*. Rufus (vocals and instrumentals); Chaka Kahn (vocals); orchestra. *Fool's Paradise*; *Circle*; *On Time*; *Jive Talking*; *Sweet Thing*; and five others. ABC ABCD-909 \$6.98, ⑧ 8022-909 H \$7.98, ③ 5022-909 H \$7.98.

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

This album is good, musicianly fun. Rufus is Tony Maiden, Andre Fischer, Kevin Murphy, and Bobby Watson, and they form a tightly knit, versatile, and super-professional group of singers and instrumentalists. Chaka Kahn is . . . well, she's something! She can outpant and outvamp Tina Turner in something such as *Have a Good Time* and then switch into the coolest of cool ballad singers on *Fool's Paradise*, and yet always, hot or cool, she maintains an enormously high level of performing velocity. Her only problem seems to be a certain uneasiness as to whether the message is in the lyric or in the sound. Usually she settles for the sound. After all the excitement is over you sort of wonder where you've been (the songs are all painfully run-of-the-mill), but you're very glad you were there. It's probably a dynamite club act, but in recording, at the moment, Rufus and their resident hurricane are stymied because of really lousy material. P.R.

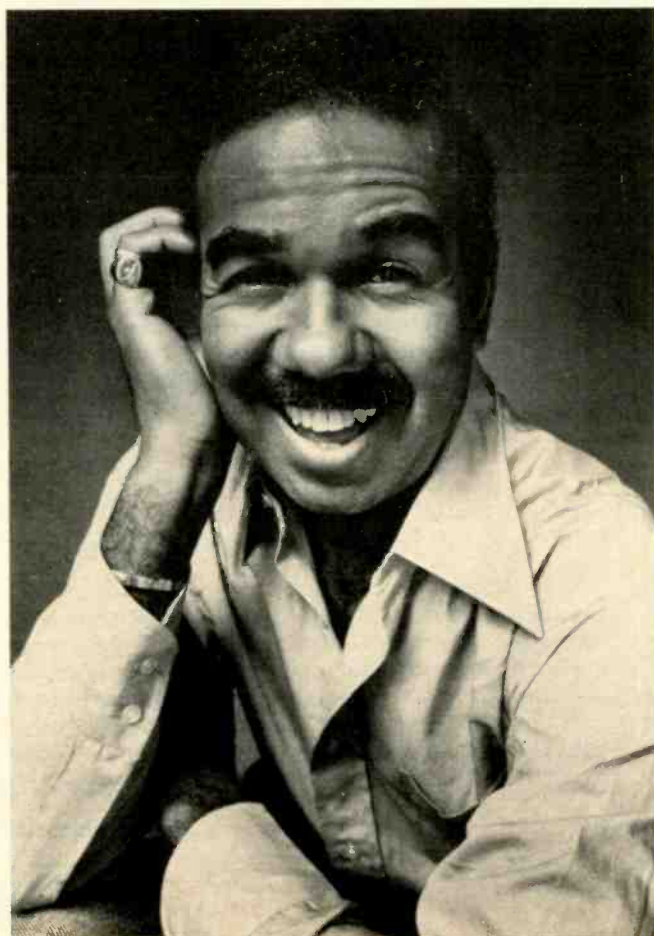
RECORDING OF SPECIAL MERIT

BOBBY SHORT: *Bobby Short Celebrates Rodgers and Hart*. Bobby Short (vocals and piano); Beverly Peers (bass); Richard Sheridan (drums and percussion). *On Your Toes*; *Medley—Hollywood Party No. 1/Hollywood Party No. 2*; *You Mustn't Kick It Around*; *Where or When*; *Have You Met Miss Jones*; *Hallelujah, I'm a Bum!*; *Johnny One Note*; and nineteen others. ATLANTIC SD 2-610 two discs \$13.96, ⑧ TP2-610 \$12.97, ③ CS2-610 \$12.97.

Performance: **New heights in elegance**
Recording: **Excellent**

After polishing off songs of sophistication from other sources in "Bobby Short Loves Cole Porter," "Bobby Short Is Mad About Noel Coward," and "Bobby Short Is K-RAZY for Gershwin," Mr. Short, who may well be the suavest singer alive, comes up with a sure thing in this two-record set of Rodgers and Hart hardly perennials. The program, for one thing, couldn't have been more attractively assembled. Popular favorites from Broadway and Hollywood hit shows and movies are placed in discreet contrast with lesser-known but invariably first-rate selections from the R&H repertoire. The clever, sometimes icy, but mostly affecting lyrics of Lorenz Hart inspired Richard Rodgers to fashion tunes of a sort that such more sentimental collaborators as Oscar Hammerstein II never seemed to stir in him. The scores for *Babes in Arms*, *On Your Toes*, and *By Jupiter* seem never to flag; song after song bubbles up as though drawn from an apparently bottomless well of inspiration. The sprightly ballad *It's Got to Be Love* has your spirits high one minute; the next you are brought low by the musical masochism of *Glad to Be Unhappy*. *Spring Is Here* offers a title song drenched in self-pity, then segues into the sun in *With a Song in My Heart*. And so it goes. And many of the best are here, along with such classics of urbane silliness as *Have You Met Miss Jones?* and *Hollywood* (Continued on page 92)

BOBBY SHORT:
possibly
the suavest
singer alive



Atlantic Records

KLIPSCHORN® X-3 LOUDSPEAKER, CIRCA 1942, IS STILL ALIVE AND REPRODUCING.

The Klipschorn you buy today will be doing the same in the 21st century.

Paul W. Klipsch recalls building the first models:

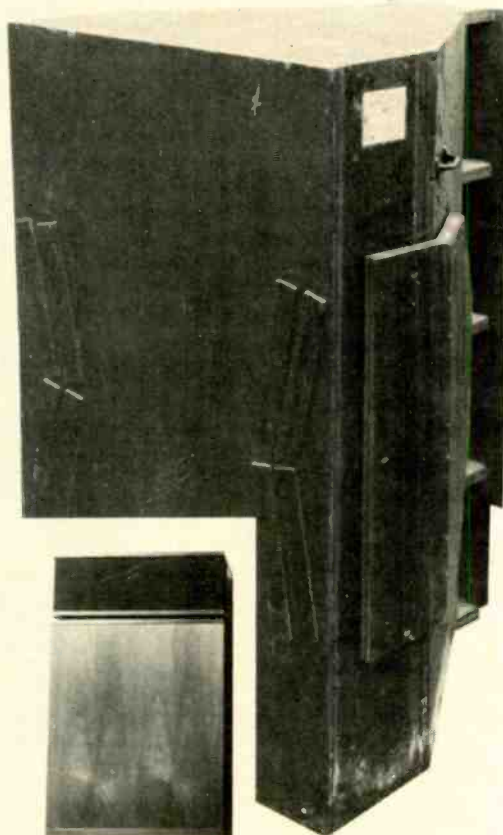
"The experimental corner woofer "X-1" was made in the garage of an acquaintance of mine in Houston in March of 1940.

After I made the X-3, the original X-1 was stored in a barn behind my house in Hope; the termites ate it and it had to be burned. It was not a good speaker.

The X-3 was the prototype from which the K-3 KLIPSCHORN woofers evolved and is really KLIPSCHORN #1 since X-1 was an entirely different structure with a response limited to 200 Hz.

The X-3 is still in existence and in operating condition. X-3 was built entirely by me by hand—not a machine made cut. I whittled the thing out with a hand saw and wood rasp (1942)."

By 1946 a few modifications were made and the KLIPSCHORN had acquired a



Klipsch-designed high frequency horn. Then, with the addition of a tweeter the KLIPSCHORN emerged as virtually the same speaker that is produced today. And because the design is fundamental to the laws of acoustics it's an investment for a lifetime. This coupon will bring the latest information on the full line of Klipsch loudspeakers.

KLIPSCH AND ASSOCIATES, INC.

P.O. Box 688 S-4 Hope, Arkansas 71801

In Canada: Superior Electronics, Inc.

Please send me your latest brochure and list of dealers.

Name _____

Address _____

City _____ State _____ Zip _____

Plywood construction



Party (two versions), half-forgotten hauntings such as *Nobody's Heart* and *You're What I Need* (side three is mainly devoted to sad songs), and all-time favorites like *Isn't It Romantic?* and *Where or When*.

But the splendor of the songs themselves only partly accounts for the excellence of this album. There is also the crystal clarity of Bobby Short's articulation, the perfection of his tempos, the absolute focus he achieves with everything. He may sound a mite precious at times, but he has a real voice, and he knows how to sing out (hear him in *Johnny One Note*) when the occasion calls for it. He can be cynical, smart, and mocking, but never hard and certainly never perfunctory. This is ideal fare for Short, and he does it no less than total justice. P.K.

SOPHY: *Sentimentos (Feelings)*. Sophy (vocals); instrumental accompaniment. *Adentro Tuyo; Libertad; Y Todavía Te Quiero; Sentimentos (Dime)*; and six others. VELVET LPV-1494 \$3.98.

Performance: **Ay, Mami, otra vez!**
Recording: **Fair to good**

The doings on this record are a mixture of Latin oomph and faddish approximations of American pop glop—sighing strings and intrusive rhythm section. What distinguishes the album are Sophy's vocals, excellently phrased and delivered with confidence. In general, many Latin women singers are successful artistically because they are unabashedly female; they carol a worldly knowledge. Latins are not much given to introspection—not the defeatist, suicidal American kind, anyway—and in Latin music romance is common sense. Euro-American music may have produced some of the great songs about losing at love, but it tends to get necrophiliac on the subject. Latin music assumes, quite correctly and sensibly, that love is the only fact of life worth knowing; all other aspects of life derive from that superb premise.

Sophy's album is about equal in style and content (once again, roughly speaking) to those of Anne Murray or Karen Carpenter: professional, polished, pleasing. Her album is aimed for the Latin pop market, but it is also a rock-solid example of Latin culture, whose most glorious achievement is a positive certainty about life—the ability to survive everything the world can do and to make the most of those privacies the world allows. J.V.

SPARKS: *Indiscreet*. Ron and Russell Mael (vocals); instrumental and vocal accompaniment. *Hospitality on Parade; Happy Hunting Ground; Without Using Hands; Get in the Swing; How Are You Getting Home?*; and eight others. ISLAND ILPS 9345 \$6.98.

Performance: **Silly**
Recording: **Soupy**

This is the third Sparks album of satirical songs I've heard. The first was a delight, as if Gilbert & Sullivan had written the score for a musical treatise on the lunacy of the last two decades, something that King Kong could waltz to. The second album was a joke taken beyond the crucial moment of the delivery of the punchline, and therefore a flop. Comedians in love with themselves or unsure of their audience often have a problem of timing.

This third album shows Sparks—Ron and Russell Mael, two Americans resident in England—abandoning all pretense of providing the payoff, concentrating instead on the ex-



CAT STEVENS

A delicate, whimsical feel for melody

position leading up to punchlines that never happen. The Maels become less interesting as they become more fascinating to themselves. J.V.

THE SPINNERS: *Spinners Live!* The Spinners (vocals); orchestra. *Love Don't Love Nobody; Mighty Love; Sadie; One of a Kind; Then Came You*; and eight others. ATLANTIC SD2-910 two discs \$11.98, ⑧ TP2-910 \$12.98, ⑥ CS2-910 \$12.98.

Performance: **Mild but noisy**
Recording: **Clacking**

No night-club act yet known to man, I am convinced, is worth recording in its entirety. This clacking marathon is from a Spinners show at the Latin Casino, and its longueurs would have had me dead drunk by the beginning of side two, I'm sure, had I been there. Things do pick up on side three, however, when they launch into a gloriously hokey *Superstar Medley* that has them imitating, dreadfully but engagingly, everyone from Diana Ross to Elvis to Tom Jones. From then on, the momentum builds to a really smashing finale of their old hit *Mighty Love*, and that is a true pleasure. It probably would have been wiser to compress everything into one disc, as there is far too much in the way of meandering introductions and flatulent thank-you-to-those-who-made-this-historic-evening-possible chatter included here. The audience sounds as if it were the kind that gave a nice round of applause to the tour bus that brought them there, mightily cheered the maitre-d',

and leapt to standing ovations every eighth bar of music played. P.R.

SPIRIT: *Son of Spirit*. Spirit (vocals and instrumentals). *Holy Man; Looking into Darkness; Maybe You'll Find; Don't Go Away; Family; Circle*; and four others. MERCURY SRM-1-1053 \$6.98, ⑧ MC8-1-1053 \$7.98, ⑥ MCR4-1-1053 \$7.98.

Performance: **Dreary**
Recording: **Good**

This is so pitiful I can't even enjoy making fun of it. I was going to suggest that Randy California, who dominates this unfortunate reincarnation of a band that had maybe six good minutes in its, ah, former life, change his name to Randy Southern California . . . just to give anyone reading the credits a better idea of what to expect. But my heart isn't in it. You probably know what to expect, anyway—whispered falsetto vocals, lyrics that go beyond moon and June all the way to rhyming dyin' with cryin' (pausing along the way for such stuff as "I love you, family -ily -ily -ily -ily -ily"), dog-tired melodies, and blanched-out instrumentals. Between the lines, there's supposed to be a suggestion of paganism, or something slightly shady and ethereal, but it's going to take most of your existing energy just to tolerate the lines. N.C.

RINGO STARR: *Blast from Your Past*. Ringo Starr (vocals); orchestra. *You're Sixteen; Photograph; Back Off Boogaloo; Early 1970; I'm the Greatest*; and five others. APPLE SW-3422 \$6.98, ⑧ 8XW-3422 \$7.98, ⑥ 4XW-3422 \$7.98.

Performance: **Too cute**
Recording: **Variable**

Ringo Starr's appealingly bedizened presence on film, on TV, or even, oddly enough, in a still photo always brings to mind what a superstar he would have been, solo, as a silent-film comedian on the order of Harry Langdon. On recordings it has never been quite apparent what, aside from some mediocre drumming, his contribution is. For sure he's not a singer, as this random collection of cuts proves so amply. He noodles and vocally poses through such things as Hoyt Axton's *No No Song* (one of those supposedly "funny" jobs about cocaine—I often wonder if there is anything less amusing in this world than addiction) and *Back Off Boogaloo* with all the inept verve of a teenager afflicted with a severe case of the Cutes. His very lack of expertise is supposed to be enormously winning, I know, but in 1976, somehow, it isn't. "Blast from Your Past," indeed. More like "Pleistocene in Your Present." P.R.

STEELEYE SPAN: *All Around My Hat* (see *Best of the Month*, page 79)

CAT STEVENS: *Numbers: A Pythagorean Theory Tale*. Cat Stevens (vocals, guitar, keyboards); Jean Roussel (keyboards); Alun Davies (guitar); other musicians. *Whistlestar; Novim's Nightmare; Majik of Majiks; Drywood; Banapple Gas*; and four others. A&M SP 4555 \$6.98, ⑧ 8T 4555 \$7.98, ⑥ CS 4555 \$7.98.

Performance: **Uneven but not odd**
Recording: **Very good**

This is music that goes with a story rather than music that tells one—one I can follow,

anyway. Pythagoras' greatest discovery probably was the arithmetic relationships of musical intervals. Specifically the sounds produced by the vibration of related lengths of string at a given tension, 2:1 giving the octave, 3:2 the fifth, 4:3 the fourth, and so on. From this and other hard facts emerged the Pythagorean idea that "all things are numbers," and that's approximately where this album comes in—it's the music to a story about the people of a small planet that exists to give numbers to the universe. A book by Chris Bryant and Allan Scott, based on an idea of Stevens', no doubt clears up how the story goes; the songs dwell on characterization and on amplifying certain situations and ideas connected with it.

All in all, this is better music than Stevens has made since "Teaser and the Firecat," and it seems to show, once again, that he does his best work when he doesn't become so intense about it. When he's really hammering away at Truth, the result simply sounds too much like hammering. When he relaxes a bit, he can charm you with songs like *Moonshadow* or, in this case, *Banapple Gas*. And by intense I don't necessarily mean serious, as *Novim's Nightmare*, which is that, is energized by Stevens' delicate, somewhat whimsical, feel for melody. *Drywood* finds him concentrating too hard and is the kind of racket that gives me a headache. I took two aspirins and then realized I might have run afoul of the spirit of the whole thing, since the Pythagoreans held that One is the point, Two is the line, Three is the surface, and Four is the solid. Then I got to wondering whether this necessarily contradicts the Nilssonian theory that "one is the loneliest number that you'll ever do." Then I got engrossed in playing with a pocket calculator. . . . I guess this album affected me, affected me, affected me all right. N.C.

STEPHEN STILLS: *Live*. Stephen Stills (vocals, guitar); vocal and instrumental accompaniment. *Wooden Ships*; *Four Days Gone*; *Jet Set (Sigh)*; *Change Partners*; *Crossroads*; 4 + 20; and five others. ATLANTIC SD 18156 \$6.98. © TP 18156 \$7.98, © CS 18156 \$7.98.

Performance: **Offhand**
Recording: **Good**

Steve Stills seems to me the sort who has to hike up his britches and clear his throat good to make a proper recording—and that means making one in a studio, not on a stage. This once-over-lightly, hit-or-miss package seems to confirm that. It has an acoustic side and an electric side, and I found myself doing the uncharacteristic thing of liking the electric side better. That's partly a matter of Stills' having back-up musicians on that side, in addition to having a more palatable electric picking style than most, and partly a matter of there being fewer holes on that side for him to noodle around in with his voice. On the other side his vocals remind me a little of José Feliciano's, which never leave well enough alone. Stills is a valued entertainer, but a live album is a live album is a greatest hits album is a quick way to fulfill a contractual obligation. N.C.

SUPERTRAMP: *Crisis? What Crisis?* Supertramp (vocals and instrumentals). *Easy Does It*; *Sister Moonshine*; *Ain't Nobody but Me*; *A Soapbox Opera*; *Another Man's Woman*; *Lady*; and four others. A&M SP-4560 \$6.98.

Performance: **Variable**
Recording: **Clean**

Supertramp is a quintet of young Englishmen

who are potentially accomplished musicians but who play as if they were child prodigies in search of adulthood. The vocalists have an unfortunate bent for trying to sing in registers their voices can't carry or sustain.

The group presents an amalgam of all the failed stylistic ventures of British and American groups of the last ten years: they come on alternately as hey-nonny-no folkies, pale jazz cats, early Beatle pop-rockers, and gee-whilikers white kids who've just heard their first black blues. Trying to be everyone at once, Supertramp becomes nobody or anybody. There are moments when things *almost* work; the group gets together and bites down on a figure or a riff and it seems they are going to get something done, that they are going to sound like a band. But these moments are be-

trayed by the vocals. The stale and predictable material doesn't help either. J. V.

THE TEMPTATIONS: *House Party*. The Temptations (vocals); instrumental accompaniment. *Keep Holding On*; *It's Just a Matter of Time*; *You Can't Stop a Man in Love*; *World of You*; *Love and Music*; and five others. GORDY G6-973 \$6.98, © G8-973H \$7.98, © G75-973H \$7.98.

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

This is the umpteenth Temptations album. With better than average songs to sing, and with a good producer, the Temptations have shown, time and again, that they are hard to beat for bravura and polish. If they can't give

Nakamichi Spoken Here.



And wherever your fancy takes you.

That's the promise inherent in the Nakamichi 550 "universal" cassette recorder.

Anywhere. Any time.

Uncompromising engineering has made the Nakamichi 550 the choice of professional musicians and serious recordists the world over.

Ease of operation coupled with exceptional flexibility offer the sophisticated user a range of facilities not normally found in the cassette format.

Professional features such as pulse controlled DC servomotor, large 45 dB peak reading meters, three mike inputs and switchable bias and equalization assure faultless performance in the field or as part of a home music system.

In assessing the performance of the Nakamichi 550, Stereo (Winter 1976) wrote, "In sum a great machine, a joy to use, a portable without sacrificing quality... the Nakamichi 550 is fully capable of making superb recordings."

For complete information and the name of your nearest dealer write: Nakamichi Research (U.S.A.), Inc., 220 Westbury Ave., Carle Place, N.Y. 11514. In California, 1101 Colorado Avenue, Santa Monica 90401.



NAKAMICHI®

life to dead material, they can at least provoke reflex-like twitches.

The material here is spotty, however, and the album lacks cohesion because so many different producers were called in, among them Holland-Dozier-Holland (Motown's original golden boys, recently returned to the fold after a long dispute), Steve Cropper (master guitarist from Booker T & the MG's, editor of Otis Redding's posthumous tapes, and producer of a dynamite Sam & Dave comeback album), and, of course, the Temptations themselves.

The Temptations are interpreters rather than creators. They need a solid "script" with a beginning, middle, and end. They need to be directed by one hand instead of a dozen (including their own). Otherwise, their considerable talents are diffused and wasted. This album sounds like none of the many persons involved knew what to do, so they did what they could and walked away from the results. Everything is professional, but everything sounds like pieces from other puzzles. J.V.

PAUL WILLIAMS: *Ordinary Fool*. Paul Williams (vocals); orchestra. *Flash*; *Lifeboat*; *Lone Star*; *Old Souls*; *Lonely Hearts*; and five others. A&M SP-4550 \$6.98, © 8T-4550 \$7.98, © CS-4550 \$7.98.

Performance: **Exuberant**
Recording: **Good**

Here's another super-sharp bundle of commercial goodies from Paul Williams, and they're all performed with his customary self-assured exuberance. That some of them, *Flash*, for instance ("Blackberry blue/Strawberry sad/Give 'em flavors/And feelings/Don't hurt so bad"), sound a bit like shorthand notes in search of an idea, or that the three "theme" songs from films (*Lonely Hearts* from *Day of the Locust*, *Old Souls* from *The Phantom of the Paradise*, and *Ordinary Fool* from *Bugsy Malone*—one of those drawing-room comedies, obviously) are gaudy bagatelles of the silliest sort, doesn't really matter all that much. It's jive, but it's friendly, pleasant jive. Williams is currently coasting on his enormous popularity and, apparently, enjoying the ego trip. His early work revealed a real enough talent and an offbeat lyric sensitivity, but the Garden of Moolah seems irresistible to him. The result has been a slide into the most vapid kind of commercialism. Yet, his performances continue to generate a one-hell-of-a-good-time-is-being-had-by-all professionalism, so who am I to complain? P.R.

PETE WINGFIELD: *Breakfast Special*. Pete Wingfield (vocals, keyboards, guitar); instrumental accompaniment. *Eighteen with a Bullet*; *Hold Me Closer*; *Anytime*; *Please*; *Kangaroo Dip*; and five others. ISLAND ILPS 9333 \$6.98.

Performance: **Affected**
Recording: **Good**

Pete Wingfield's sense of humor doesn't seem to have climbed very far out of the sandbox yet. He's chosen, for some unknown reason, to sing the songs in this album (all of which he composed) in a weird falsetto that would set the nerves of Dr. Phibes on edge after a band or two. What his object was in this tomfoolery will probably never be known. What is known is that it blocks any consideration of his work, serious or otherwise. It does fit, in an eerie way, something such as *Kangaroo*

Dip, but the rest of the time he's done a lovely job of castrating his own material. P.R.

ROY WOOD: *Mustard* (see Best of the Month, page 80)

COLLECTIONS

GREAT FRENCH CAROUSEL ORGANS. Played on nine mechanical organs from the collection of Paul Bocuse and Marc Fournier. *Perles de Cristal*; *Light Cavalry Overture*; *The Thieving Magpie Overture*; *William Tell Overture*; *Jalousie*; *Under the Double Eagle*; *Ain't She Sweet*; *Radetzky March*; and eight others. RCA FRL1-7006 \$6.98.

Performance: **Up and down and around**
Recording: **Very good**

It seems that twenty-five years ago two Frenchmen named Paul Bocuse and Marc Fournier started collecting French carousel organs, the kind that once provided the music at country carnivals. They set about restoring them, and persuaded veteran fair organist Paul Eynard to invent a new technique for perforating the cardboard rolls that make these elaborate pump-organs grind out music. They then supplied electric motors to drive the once foot-driven pumps, and put together this concert. The repertoire is a mixed bag of Rossini and Suppé overtures, Strauss polkas, and popular favorites from *Rose Marie* to the sassy Puerto Rican number *America* out of Leonard Bernstein's *West Side Story*. Although the program doesn't quite add up to any sort of coherent musical experience, the sound at times is remarkable—especially in those big overtures that almost sound better on a carousel organ than when played by a band in a park! Certainly the sound that comes out of a Limonaire at its most galmumping is more interesting than what a Moog synthesizer can produce any day. P.K.



TEXAS-MEXICAN BORDER MUSIC, VOLUME 2: *Corridos, Part 1, 1930-34*. Hermanos Sanches and Linares. Los Hermanos Banuelos, Pedro Rocha and Lupe Martinez, Nacho and Justino, S. Ramos and D. Ramirez (vocals and instrumentals). *Gregorio Cortez*; *Corrido de Joaquin Murrieta*; *El Deportado*; *Jesus Cadena*; and five others. FOLKLYRIC 9004 \$6.98.

Performance: **Good**
Recording: **Good restorations**

For more than a century the Mexican poor who live just below the Texas border have comforted themselves for a history of injustice by making up *corridos*, or ballads, celebrating the exploits of their own heroes and giving vent to an anti-Americanism that makes the statements of Third World dele-

gates at the UN sound like mild flattery in comparison. This second volume of *corridos* and *tragedias* (dubbed from original 78-rpm records of the Thirties collected by musicologists), includes, for instance, the *Ballad of Gregorio Cortez*, taken by "cowardly rangers" looking to win a reward of three thousand pesos for the capture of a Mexican outlaw who killed an American sheriff. There's the story of Joaquin Murrieta, a Chicano Robin Hood who a hundred years ago took up a career as a brigand in California to avenge the insults of "stuck-up Americans." *El Deportado* tells of the hardships of Mexican immigrants who crossed into the states illegally. Then there are the experiences of *El Lavaplatos* (*The Dishwasher*) who came to Hollywood hoping to be a movie star and ended up with swollen hands and shattered dreams. And so on.

These angry ballads are sung by groups of closely harmonizing vocalists and guitarists in that sweet Mexican style of bygone days which makes the accounts of murder, hardship, injustice, and revenge sound more like love songs or serenades than the tracts of rage they really are. The tunes tend to a certain monotony, yet one's attention never wanders. A complete text (Spanish and English) with photographs and rich background material on every song is supplied. There is also a plea from Arhoolie Records, the parent company of Folklyric, for collectors owning discs, photographs, or documentary materials on the *corridos* of the 1930's to get in touch with the company (Box 9195, Berkeley, Calif. 94709). P.K.

TURKEY—A MUSICAL JOURNEY. Various performers, recorded on location. *Silifke'nin Yogurdu/Meydan Oyunu*; *Dost*; *Saba Zeybek/Tavas Zeybegi*; *Misket*; *Konyalim*; *Erzurum Baṡ Bari/İkinci Bar*; *Siksara Oyun Havast*; *Kavalla Oyun Havast*; and seven others. NONESUCH H-72067 \$3.98.

Performance: **Worth the trip**
Recording: **Excellent**

If things keep up at the rate they are going, companies like Nonesuch will soon be able to offer you total folk-musical coverage of the entire globe. This latest album in the world-ranging Explorer series heads for the Anatolian Plain in the heartland of Turkey. First there's a brief stopover in Silifke, a little town on the Mediterranean coast, for a couple of popular dances in the public square to music played on a *zurna*, a reed instrument vaguely related to an oboe, and a *davul*, a two-headed bass drum played with a mallet. Then on to a ballad delivered by an *asik*, a troubadour who sings on political and social topics—in this case a song about how all the great religions have God in common, so why not be tolerant? As the tour continues, there's a *horon*, a high-spirited dance of Turkish fishermen from the eastern shore of the Black Sea; a *kavalah*, a dance from the city of Kars in Eastern Anatolia; a popular dance equally suitable for a wedding ceremony or a belly dancer; a Turkish "classical suite" played by the Istanbul Radio Concert Ensemble; an instrumental piece with a strong Rumanian influence; a session of military music with lyrics extolling Turkish bravery; a dance for men played on a seventy-eight-string dulcimer. The whole concert is drenched in local color, with plenty of variety in rhythm and instrumentation, and the music is unmistakably Eastern yet seldom (Continued on page 97)

THE MOST IMPORTANT DISCS IN YOUR ENTIRE COLLECTION!

Stereo Testing! Spectacular Sound!

**NEW STANDARD
in
Stereo Testing!**



Model SR12 STEREO TEST RECORD

The most complete . . . most sophisticated . . . most versatile Test Disc available today. Whether you're an avid audiophile who'll settle for nothing but peak performance from his stereo components . . . a casual listener who'd like more insight into the challenging world of stereo reproduction . . . or a professional technician who needs precise standards for lab testing . . . the SR12 is a must for your record collection.

Make these important stereo checks **BY EAR** . . . Frequency response • Separation • Cartridge tracking • Channel balance • Hum and rumble • Flutter • Cartridge and speaker phasing • Anti-skating adjustment • "Gun shot test" for stereo spread • Multi-purpose musician's "A." Equal-tempered Chromatic octave • Guitar-tuning tones.

7 critical **TEST EQUIPMENT** checks . . . Attention professionals: SR12 is also designed to be used as a highly efficient design and measurement tool. In the following tests, recorded levels, frequencies, etc. have been controlled to laboratory tolerances—affording accurate numerical evaluation when used with oscilloscope, chart recorder, output meter, intermodulation-distortion meter and flutter meter.

- 1,000-Hz square waves to test transient and high-frequency response of phono pickups.
- 500 to 20,000 Hz frequency-response sweep.
- Sine-wave tone-bursts to test transient response of pickup.
- Intermodulation test using simultaneous 400-Hz and 4,000-Hz signals.
- Intermodulation sweep to show distortion caused by excessive resonances in tone arm and cartridge.
- 1,000-Hz reference tones to determine groove velocity.
- 3,000-Hz tone for flutter and speed tests.

Sample waveforms—illustrating both accurate and faulty responses are provided in the Instruction Manual for comparison with the patterns appearing on your own oscilloscope screen.

FREE—An informative manual which includes charts, tables and diagrams.

**The Most Spectacular Sound
Exhibition of Stereo Fidelity
Ever Available on
Disc and Cassette**



STEREO DEMONSTRATION RECORD AND CASSETTE

This record (and cassette) is the result of 2 years of intensive research in the sound libraries of Deutsche Grammophon Gesellschaft, Connoisseur Society Westminster Recording Company and Cambridge Records, Inc. The Editors of Stereo Review have selected and edited those excerpts that best demonstrate each of the many aspects of the stereo reproduction of music. The record and cassette offer you a greater variety of sound than has ever before been included on a single disc or tape. It is a series of independent demonstrations, each designed to show off one or more aspects of musical sound and its reproduction. Entirely music, the record and cassette have both been edited to provide self-sufficient capsule presentations of an enormous variety of music arranged in a contrasting and pleasing order. It includes all the basic musical and acoustical sounds that you hear when you listen to records and tapes, isolated and pointed up to give you a basis for future critical listening.

WIDE RANGE OF DEMONSTRATIONS

- Techniques of separation and multiple sound sources
- Acoustic depth • The ambience of a concert hall • Sharp contrasts of dynamics • Crescendo and diminuendo • Very high and very low pitched musical sounds • Polyphony (two or more melodies going on at once) with both similar and contrasting instruments
- Tonal qualities of wind, string and percussion instruments
- Sounds of ancient instruments
- Sounds of oriental instruments
- Sound of the singing voice, both classically trained and untrained
- Plus a large sampling of finger snapping, hand clapping, foot stamping and other musical and percussive sounds.

13 SUPERB SELECTIONS:

STRAUSS: Festive Prelude, Op. 61 (excerpt) DGG • **DEBUSSY:** Jeux d'artifice (excerpt) Connoisseur Society • **BEETHOVEN:** Wellington's Victory (Battle Symphony), (excerpt from the first movement) Westminster • **MASSAINO:** Conzola XXXV à 16 (complete) DGG Archive • **CORRETTE:** Concerto Comique Op. 8, No. 6, "Le Plaisir des Dames" (third movement) Connoisseur Society • **KHAN:** Raga Chandranandan (excerpt) Connoisseur Society • **RODRIGO:** Concert—Serenade for Harp and Orchestra (excerpt from the first movement) DGG • **MANITAS DE PLATA:** Gypsy Rhumba (complete) Connoisseur Society • **MARCELLO:** (arr. King): Psalm XVII "The Heavens are Telling" (complete) Connoisseur Society • **PRAETORIUS:** Terpsichore: La Bourrée XXXII (complete) DGG Archive • **BERG:** Wozzeck (excerpt from Act III) DGG • **BARTOK:** Sonata for two pianos and Percussion (excerpt from the first movement) Cambridge • **BEETHOVEN:** Wellington's Victory (Battle Victory) (excerpt from the last movement) Westminster.

THE RECORD IS AVAILABLE IN YOUR CHOICE OF 33 1/3 RPM OR 45 RPM.

FREE—Booklet which discusses and describes each of the selections performed.

**Created specifically
for playback through
stereo headphones.**



BINAURAL DEMONSTRATION RECORD

**This unique record
presents sound of
unsurpassed realism.**

Binaural recording re-creates the directions, distances, and even the elevations of sounds better than any other recording method. The super-realism of binaural recording is accomplished by recording the acoustical input for each ear separately, and then playing it back through stereo headphones. Thus the sound intended for the left ear cannot mix with the sound for the right ear, and vice versa.

Binaural recording offers the listener the identical acoustical perspective and instrument spread of the original. The sound reaching each ear is exactly the same as would have been heard at the live scene.

"MAX"—GENIE OF BINAURAL RECORDING. "Max," a specially constructed dummy head, cast in silicone rubber, duplicates the role of the human head as an acoustical absorber and reflector of sound. Super-precision capacitor microphones were installed in Max's ears so that each microphone would pick up exactly what each human ear would hear. The result is a demonstration of phenomenal recorded sound.

STARTLING REALITY. The Binaural Demonstration Record offers 45 minutes of sound and music of startling reality. You'll marvel at the eerie accuracy with which direction and elevation are re-created as you embark on a street tour in binaural sound—Sounds Of The City . . . Trains, Planes & Ships . . . a Basketball Game, a Street Parade, a Street Fabrication Plant, The Bird House at the Zoo—all demonstrating the incredible realism of binaural sound reproduction.

MUSIC IN BINAURAL. The musical performances presented on the Binaural Demonstration Record transport you to the concert hall for a demonstration of a wide variety of music. Selections total 23 minutes, and include examples of jazz, organ, and chamber music.

The Stereo Review Binaural Demonstration Record is the ultimate in sound reproduction. It has been made without compromise.

Although headphones are necessary to appreciate the near-total realism of binaural recording, the record can also be played and enjoyed on conventional stereo systems.

CHARGE YOUR ORDER TO YOUR AMERICAN EXPRESS, BANKAMERICARD, MASTER CHARGE OR DINERS CLUB ACCOUNT.



Ziff-Davis Service Division, Dept. R, 595 Broadway, New York, N.Y. 10012.

Please send the following:

- ☐ SR12 Stereo Test Record @ \$5.98, postpaid (\$8 outside U.S.A.).
- ☐ Stereo Demonstration Record @ \$5.98, postpaid (\$8 outside U.S.A.).
- For Demonstration Record orders only check one: ☐ 33 1/3 RPM ☐ 45 RPM
- ☐ Stereo Demonstration Cassette @ \$6.98, postpaid (\$8 outside U.S.A.).
- ☐ Binaural Demonstration Record @ \$5.98, postpaid (\$8 outside U.S.A.).
- ☐ Enclosed is \$_____ (Residents of Calif., Col., Fla., Ill., Mich., Mo., N.Y. State, D.C. and Tex. add applicable sales tax.)

☐ **CHARGE:** ☐ American Express. ☐ Master Charge
☐ BankAmericard ☐ Diners Club

Account # _____ Exp. Date _____

Master Charge Interbank # _____ (4 numbers over your name)

Signature _____

Print Name _____

Address _____

City _____

State _____

Zip _____

SR-4

"Huge coils of self-important surrealism unwind aggressively..."



Patti Smith's "Horses"

IF critics are having nightmares these days, one of the worst of them will undoubtedly be about not liking "Horses," Patti Smith's ubiquitous debut album. Without missing a beat, the nation's linotypers seem to have shifted from Springsteen to Smith, and there is no escaping this strange New Jersey Nightingale. Sneakers are out, Rimbaud is in, and I feel so poeticized I could die. However, after listening to the record a dozen times, not only do I not like "Horses," I never want to hear it again—these days a difficult admission to make.

"Horses" is so clearly a classically idiosyncratic "first" album that perhaps the artist's subsequent records will illuminate its not inconsiderable virtues and make it seem much better in years to come than it seems now—even the mistakes of heroes can be heroic. I doubt it, but I hope so. Inwardly vulnerable and outspokenly naïve, Patti Smith is after all a heroine only half-baked, though she seems to have accepted her (possible) stardom as if it were a divine right. As glimpsed through the lines of several recently published interviews, she reminds me very much of Janis Joplin, who, the one time we met, compulsively answered every question, asked or unasked, no matter how foolish the ill-considered statements sometimes made her look. Thus Patti can prattle, "That's just an artistic statement. It has nothing to do with me personally. You can't worry about gender when you're doing art on its highest level." We are expected to either edit out or swallow whole the sophomoric nonsense in this and similar "I was al-

ways into art" proclamations. That may be easy enough to do in the permissive, one-to-one situation of an interview, but such unformed and uninformed grandiloquence on a disc, innocently unconscious though it may be, sets up a resistance that is much harder to ignore.

While "Horses" was being made, writer/singer Smith and producer John Cale reportedly had long, "totally creative" arguments about how to record almost everything. That the singer won most of the battles but lost the war seems a safe conclusion since the disc's production content is generally as minimal as that of a demonstration tape. Granted that no member of Smith's band is a virtuoso, Cale has often in the past done fine work with less-than-professional musicians (the Stooges and the Modern Lovers, for example). Here he appears to have been needlessly handcuffed—he has never, after all, been guilty of overproduction—while the artists had their way, neither wisely nor well, with both the sound (thin and brittle) and the music (slight and uninteresting). It seems reasonable to expect that studio veteran Cale might have whipped even these musicians into shape, especially since he was a charter member of the Velvet Underground, the group they so slavishly imitate, but he evidently didn't get the chance—"Horses" plods far more than it prances.

Poet Patti Smith loved rock-and-roll long before she decided to become a rock-and-roll singer. And once the decision was made, I suspect, she accepted it as already accomplished fact, rushing through her first album

as if some kind of transition or training period were unnecessary. She can talk all she wants to about Mick, Keith, and Brian, but "Horses" sounds less like a Rolling Stones record than a poetry reading at the local "Y." She may look, she may even *think*, rock-and-roll, but more often than not her carefully precise recitations lack the craziness of the real pandemonium she is striving for. Right now, it's all too serious, not enough fun.

Try as I might, I simply cannot warm to the music and poetry of "Horses." I respect the effort behind it, but how much can you respect a record you wouldn't dream of playing for pleasure? "Patti Smith is nothing if not new" is the line of defense her admirers offer to mockers, but the album sounds to me like a morbid, pretentious rehash of Jim Morrison and Lou Reed. Smith's two major late-Sixties influences. Even *Land*, the best song in it, said to be based on a vision of Jimi Hendrix's last hours, metamorphoses from the Velvet Underground into the Doors for one of its neatest tricks. *Free Money*, another of the better cuts, cleverly weds love to money, making all the double entendres triple, but musically it is again derivative of the late, lamented Underground.

But the Velvets could *play*, and they didn't sound as if they were recorded in a separate room down the hall from the singer. On most of "Horses," Smith's voice is placed so far front that she sounds strident and affected even when she isn't. Thus isolated, *anyone's* singing is likely to appear spoiled, precious, arrogant without reason; Patti's does.

POETRY, I suppose, is the part which defies translation. Patti Smith is a good poet, but even the best of her work seems—I've struggled hard to characterize it—pointlessly pregnant. "Horses" is too pregnant to be taken seriously, yet it is surely not funny nor meant to be. It is pregnant past the point of aesthetic return, so heavy at times that it cannot make the simplest movement with grace. And when those huge coils of self-important surrealism unwind aggressively toward me, I find it urgent to look for a way out of this place. I've been here before, and it hasn't aged well. Razorblade Alley and Eyeball Lane still look the same, and over there on Arcane Avenue at the Dying Swan Motel and Piano Shop, where only the upper cases hang out, they still measure a man by the width of his donkey and the height of the A in his Art. And you never could get a good meal there anyway. In the early Sixties, I had a friend on Philosopher's Row; he used to play all his "serious" records in a dark room lighted only by black and purple light bulbs and iridescent art. Incense burned. Nonsense reigned. He would have loved "Horses."

—Paul Nelson

PATTI SMITH: *Horses*. Patti Smith (vocals); Lenny Kaye (guitar); Richard Sohl (piano); Ivan Kral (bass); Jay Dee Daugherty (drums); other musicians. *Gloria*; *Redondo Beach*; *Birdland*; *Free Money*; *Kimberly*; *Break It Up*; *Land*; *Elegie*. ARISTA AL 4066 \$6.98, © 8301-4066 H \$7.98, © 5301-4066 H \$7.98.

marooned in monotony. Particularly fascinating is a stretch associated with the rites of the Mevlevi sect used for dances similar to those of Morocco's whirling dervishes. In all, a musical journey worth taking. P.K.



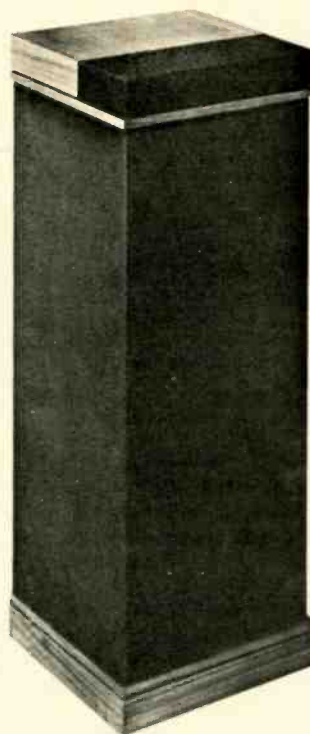
THEATER • FILMS

LISZTOMANIA (Franz Liszt-Richard Wagner-Rick Wakeman). Original-soundtrack recording. Roger Daltrey, Linda Lewis, Paul Nicholas (vocals); David Wilde (piano); English Rock Ensemble; National Philharmonic Orchestra, George Michie cond., Rick Wakeman arr. *Rienzi/Chopsticks Fantasia; Love's Dream; Dante Period; Orpheus Song; Hell: Hibernation; Excelsior Song; Master Race; Rape, Pillage and Clap; Funerailles; Free Song; Peace at Last.* A&M SP4546 \$6.98, © 4546 \$7.98, © 4546 \$7.98.

Performance: **Fevered and foolish**
Recording: **Maddeningly good**

In his frantic film biography, or antibiography, of Franz Liszt, Ken Russell depicts the composer of *Les Préludes* as "one helluva guy"—the "popstar" of the nineteenth century, in fact, and a performing exhibitionist according to this album's liner notes, with "the creative goods to back up all the flashiness." As *Lisztomania* staggers from one overblown fantastic sequence to the next, it is accompanied almost incessantly by music. Separated from the movie, the musical soundtrack is still enough to make your head spin. Here are themes by Liszt and his son-in-law Richard Wagner tricked out to rock beats complete with sickening effects on every electronic instrument that could be crowded into a recording studio. Huge piano keyboards seem to be dumping their chains of ivory oblongs right into your lap. The National Philharmonic abruptly spews forth great Lisztian and Wagnerian stretches and is as suddenly silent. The English Rock Ensemble seems out to deafen the world. The songs are decked out in "arrangements" (they sound more like *derangements*) by Rick Wakeman, who was asked "to crank up his many synthesizers and keyboards in order to update and sci-fi the music of Liszt and Wagner." Mr. Wakeman certainly took the assignment to heart. As for the lyrics, if that is what they are ("Oh, love, as long as love is young/As long as life shall last . . ."), they are variously credited to Roger Daltrey and somebody named Benson (no Christian name supplied) and tossed at your ears like grenades by Mr. Daltrey, Linda Lewis, and several others. Wagner's orchestral music is equated throughout with Nazi marching songs, and there's a *Chopsticks* to drive you and your neighbors to drugs. In short, *Love's Dream* has turned unaccountably into a nightmare. P.K.

(Continued on page 99)



Face the facts: superior sound, better price.

The D-2 from Design Acoustics. A new member in a line of highly acclaimed loudspeakers destined to perpetuate the tradition of superior performance established by the D-4, D-6 and D-12.

The D-2 is a two-way, wide-dispersion, floor standing system that you've got to hear to believe. And, it's all wrapped up in a stretched fabric grille and capped with rich walnut veneers.

Rich sound and good looks. It's a steal at 150 bucks.



For specifications and dealer information, write: Design Acoustics, Inc., 2909 Oregon Court, Torrance, Calif. 90503 or phone: (213) 320-4981.

CIRCLE NO. 12 ON READER SERVICE CARD

THE SHORTEST DISTANCE BETWEEN YOUR SPEAKERS AND YOUR MUSIC



Heathkit AA-1640 "Superamp"

\$439⁹⁵ 200 watts, minimum RMS, per channel into 8 ohms with less than 0.1% total harmonic distortion from 20-20,000 Hz. Shown with optional output meters, \$69.95.

Heathkit AP-1615 Stereo Preamp

\$129⁹⁵ Harmonic and IM distortion, less than 0.05%. Dynamic range for all inputs, 100 dB.

Heathkit AD-1305 Audio Equalizer

\$119⁹⁵ 5 controls per channel, each with 12 dB per octave slope. S/N, 90 dB below rated output.



Heath Company, Dept. 40-16, Benton Harbor, Michigan 49022



Read about these and over 400 other easy-to-build electronic kits in the new Heathkit catalog — send coupon today!

HEATH	
Schlumberger	
Please send me my FREE Heathkit Catalog.	
Name _____	
Address _____	
City _____	State _____
HF-304 _____	Zip _____

FREE!

CIRCLE NO. 25 ON READER SERVICE CARD

DISCOUNTS

WASH. D.C.
HAS NO FAIR
TRADE
LAWS!

ON STEREO COMPONENTS

PLEASE REQUEST
Prices for your choice of
Changers, Receivers, Tape
Recorders, Speakers, etc.

PROMPT DELIVERY
IN FACTORY
SEALED
CARTONS.

DISTRICT SOUND INC.

2316 Rhode Island Ave. N.E.
Washington, D.C. 20018
202-832-1900

CIRCLE NO. 14 ON READER SERVICE CARD

PRICE WAR

AMERICA'S #1 VALUE LEADER

STEREO CORPORATION OF AMERICA

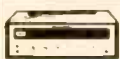


Mastercharge/BankAmericard
Phone For Immediate Shipments.



AR

SHURE



MARANTZ



PIONEER



DUAL

AUDIO DISCOUNTING STARTED IN
NEW YORK & NOW WITH THE END OF
FAIR-TRADE WE ARE SURE THAT NO
ONE CAN BEAT OUR PRICES:

- We Discount Over 70 Major Brands
- Over 10 Years Of Reliable Service In
The Mail Order Field
- Largest Inventory/Lowest Prices!

We Get The Best Deals From The Manufac-
turers. You Get The Best Deal From Us!

WRITE OR CALL!
For lowest of the
low quote
(212) 338-8555
9-5 Mon. thru Sat.

SHOP BY PHONE!
\$1.00 Will Be Deducted
From Any
Orders Over \$100.

STEREO CORPORATION OF AMERICA

Dept. S-R 2122 Utica Avenue
Brooklyn, N.Y. 11234
Tel. (212) 338-8546

CIRCLE NO. 40 ON READER SERVICE CARD

"the fervor and sincerity are contagious..."



20th Century Fox

Lucky Lady Liza

In *Lucky Lady*, the people who wrote *American Graffiti* (Willard Huyck and Gloria Katz) have come up with a picture about run-running circa 1930 during which Gene Hackman and Burt Reynolds vie for the affections of Liza Minnelli as an overdressed floozy of a singer in a blonde wig.

The picture, which cost more than \$13,000,000 to make, has already been panned by practically everybody, including its stars, but the period in which it is set did give Ralph Burns, who was in charge of the music, an opportunity to try to come up with a score that would rival the success Marvin Hamlisch had with his treatments of Scott Joplin's rags in *The Sting*. Burns produced Arista's soundtrack record and arranged and conducted everything on it with the exception of two songs delivered by Bessie Smith (what an exception!), and he has managed to put together an album rather more entertaining than the film its contents were assembled to adorn.

In keeping with the current custom of adding retroactively to the popular musical literature of bygone days, Burns himself has contributed a period piece called *Christy McTeague* that emerges with just the right sort of orthophonic-like sound, woven the *Dies Irae* into a treatment of *The Saints Go Marching In* (it makes for bemusing listening), added a dreamy saxophone-mellow interlude called *Portobello Waltz*, and turned Zez Confrey's breezy *Dizzy Fingers* into a sort of miniature Paul Whitemanesque piano concerto. All this is apt and makes for pleasant listening. The songs John Kander and Fred Ebb wrote to measure for Minnelli are less inspired—definitely not in the *Cabaret* category. Minnelli makes the most out of *While the Getting Is Good*, a jazz hymn to the virtues of materialism ("Go out and get it

while the getting is good . . .") and sings the title song, in which the heroine is compared to a yacht decked out with "diamonds on her bow" and "emeralds on her stern" as though it were destined for the greatest glory since *Hello Dolly*—which I don't think it's going to achieve. Even so, the fervor and sincerity that are this singer's hallmark are especially contagious here.

Then there's the inevitable boop-boop-a-doop treatment of two real hits of the period, *If I Had a Talking Picture of You* and *All I Do Is Dream of You*, which deserve more loving care than they get when they're kidded by Vangie Charmichael (Helen Kane she isn't). And there's a silly one-minute off-key treatment of Fats Waller's *Ain't Misbehavin'* by Burt Reynolds (he plays the kind of lovable dolt in *Lucky Lady* that he managed to bring off better in *At Long Last Love*) which only goes to prove that on a phonograph record even a minute can be too long.

The album does hold up as a fairly diverting musical evocation of the era it's meant to evoke. In the course of the movie, however, Liza Minnelli is given to playing Bessie Smith records, and the inclusion of these makes for something of a jolt. Smith's *Young Woman Blues* and her own freewheeling treatment of *Hot Time in Ole Town Tonight* take you into another musical dimension—the world of genuine jazz, alongside which even the best-synthesized reconstructions of the pop music of those days just sound hollow. It's not fair.

—Paul Kresh

LUCKY LADY (John Kander-Fred Ebb). Original-soundtrack recording. Liza Minnelli, Burt Reynolds, Vangie Charmichael, Bessie Smith (vocals); orchestra, Ralph Burns arr. and cond. ARISTA A 4069 \$6.98.

JAZZ



AIRTO: Identity. Airto Moreira (vocals, percussion); instrumental and vocal accompaniment. *Flora on My Mind*; *Wake Up Song* (*Baiao Do Acordar*)/*Café*; *Encounter* (*Encontro No Bar*); *Tales from Home* (*Lendas*); and three others. ARISTA AL 4063 \$6.98, 8 8301-4063H \$7.98.

Performance: **Variable**
Recording: **Good**

Airto Moreira has been in this country for several years; he was one of a group of progressive Brazilian musicians, most of them influenced by jazz, who immigrated to this country, among them keyboardist Deodato, guitarist Sivuca, arranger Hermeto, and vocalist Flora Purim (now Mrs. Moreira). Airto toured with Miles Davis and was a sensation when he demonstrated his collection of and skill with primitive rhythm instruments; he made two solo albums for Buddah around 1971, several for CTI, and has been a frequent sideman in both East and West Coast jazz sessions.

Airto is a soft-spoken fellow who is passionate and naive in some ways and who believes that jazz is the music that will save the world. His music depends to some extent on his passions, and, though he is undoubtedly sincere, he tends to gush. That might be all right if he were gushing in his own language, but, unfortunately, most of the vocals on this album are in English, of which Airto and his co-writers have a limited command. At first the results are just slightly embarrassing; soon they seem bathetic, and finally, inevitably, they become hilarious.

If this is the first Airto album you will hear, be careful to separate what Airto the rhyth-

mist is doing as opposed to what Airto the jazz crusader thinks he should do. Much of what he does on his own is amazing; most of what he burdens himself with is forgettable. For Airto's devotion to jazz sidetracks his real talent. Brazil is hardly a musically underdeveloped nation, and Airto is an amazing native son. Jazz takes away from him what he chose to title this album with: identity. J. V.

RECORDING OF SPECIAL MERIT

DAVE BRUBECK AND PAUL DESMOND: 1975: *The Duets*. Paul Desmond (alto saxophone); Dave Brubeck (piano). *Blue Dove*; *Balcony Rock*; *Koto Song*; *Stardust*; and four others. A&M/HORIZON SP-703 \$6.98.

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

Dave Brubeck and Paul Desmond have spent at least as much time playing together as Ferrante and Teicher. The rapport was always there, but it has never been quite as apparent as in these duet recordings. When it is not competing for volume with a bass and drums. Brubeck's piano style is more delicate than usual, perfectly complementing the cool, ethereal playing of Desmond. The idea of playing without a rhythm section started aboard the SS Rotterdam during a filming for a BBC-TV series; Brubeck and Desmond played *You Go to My Head*, which not only (in mono) ends this album, but gave birth to it. Inspiring producer John Snyder to follow up with the studio recordings that complete this delightful set of musical dialogues. Let's hope for more. C.A.

CHILDREN OF ALL AGES. Children of All Ages (vocals and instrumentals). *Jubilee Morning*; *Yawn Song*; *Plenty of It*; and two others. DIFFERANT DRUMMER DD 1005 \$6.98.

Performance: **Half and half**
Recording: **Very good**

One of the titles on side one of this album is *Yawn Song*, which aptly describes that entire side. Side two, a fifteen-minute piece entitled *Journey to the Center of the Universe*, has some redeeming qualities apart from sparing us the idiotic lyrics gruesomely rendered on

Perfect rapport between two of a kind

DAVE BRUBECK



PAUL DESMOND



Atlantic Records

CTI Records

Top Discount AUDIO

Your NATIONAL HEADQUARTERS

For Famous Brand Electronics By Mail

333 N. Michigan Ave. • Suite 2025
Chicago, IL 60601 • (312) 293-1825

All Orders Shipped In
Factory-Sealed Cartons

Write Or Call For
The Lowest Prices
Anywhere!

MILLION \$\$\$ INVENTORY

LOWEST PRICES ON

RECEIVERS	TURNTABLES	TUNERS
SPEAKERS	CHANGERS	CARTRIDGES
TAPE DECKS	AMPLIFIERS	HEADPHONES
CALCULATORS	COMPACTS	CAR AUDIO

Top Discount Audio 333 N. Michigan Avenue
Suite 2025, Chicago, IL 60601
(312) 293-1825

SR-4 We honor Master Charge and Bank Americard. Date _____

Please send me a quote on: _____

☐ MR. ☐ MS. (First) (Initial) (Last)

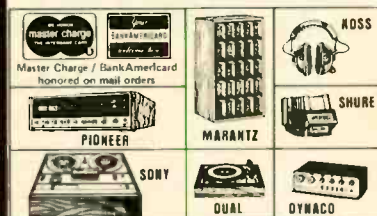
(Number And Street) (City) (State) (Zip Code)

CIRCLE NO. 43 ON READER SERVICE CARD

DIXIE SAVE ON Brand Name Audio Components BY MAIL

Write Today for Our
FREE Audio Catalog

DIXIE is one of the oldest and largest audio component mail order houses in the country. Our prices on brand name components are actually LOWER than "Discounters". See our new catalog or call us for a price quote. Everything shipped factory-sealed with full manufacturer's warranty.



DIXIE HI-FIDELITY

2040 Thalbro Street
Richmond, Virginia 23230
Phone: 1-804-257-4241

Please rush me your FREE Audio Catalog and complete information. I understand there is no obligation.

Name _____
Address _____
City _____
State _____ Zip _____

the other side by Bob Durrough. Arnie Lawrence makes side two listenable, but don't expect to hear more from this assembly of studio musicians—at least, let's hope and pray we don't.
C.A.

CHRIS CONNOR: *The Finest of Chris Connor*. Chris Connor (vocals); the Ralph Sharon Group; Ellis Larkins Trio; the Vinnie Burke Quartet. *Lullaby of Birdland*; *What Is There to Say*; *Try a Little Tenderness*; *Spring Is Here*; *Gone with the Wind*; *Lush Life*; and fourteen others. BETHLEHEM 2BP-1001 two discs \$9.98.

Performance: **Refreshing**

Recording: **Very good**

Chris Connor is what used to be known as a

"song stylist." Back in the Fifties, she made the brave decision not to sound like anyone but herself, and she developed a warm, highly personal quality in her husky voice that is really delicious to hear, especially today, when a little style is more than welcome. She started as a band vocalist with such orchestras as Claude Thornhill's and Stan Kenton's, but she broke out of that and found her audience in the cramped rooms of clubs from whence her admirers spread the word of her talent.

This album is a reissue of an earlier Bethlehem release that gave Miss Connor's public the songs they especially liked to hear her doing two decades ago—*Lullaby of Birdland*, *Spring Is Here*, *The Thrill Is Gone*—ballads mostly in a melancholy vein, although she can also raise your spirits a notch or two in a jol-



CHRIS CONNOR
A delicious, husky voice

lier mood with numbers like *It's All Right with Me* and *Ridin' High*. Connor's range is not immense, and she tends to take her own sweet time a bit too much, trying to wring more emotion out of a piece than sometimes is really in it. And although she bends a note or two here and there she never does depart far from the conventional pattern of a tune. But, on the whole, it is refreshing to hear her now, especially against the flow of a first-rate jazz instrumental background.
P.K.

CHICK COREA: *Return to Forever*. Chick Corea (electric piano); Joe Farrell (soprano saxophone, flutes); Stanley Clarke (bass); Airtio Moreira (drums, percussion); Flora Purim (vocals, percussion). *Crystal Silence*; *What Game Shall We Play Today*; *Return to Forever*; *Sometime Ago/La Fiesta*. ECM 1022 \$6.98.

Performance: **First and best return**
Recording: **Excellent**

As an individual, Chick Corea is a very gifted pianist and composer, but his group, *Return to Forever*, as heard on a series of Polydor albums, has proved to be a great disappointment, representing as it does Corea's admitted search for wider appeal (translate money). Like his former colleague from the Miles Davis group, Herbie Hancock, Corea began to dress his performances in unbecoming cloaks of electronic gimmickry, added a bitter dash of vocals by the impossible Flora Purim, and veiled it all in that pseudo-spirituality designed to make us think commercial ventures are some sort of religious experience. Though it has reached the American market several albums later, this is the first recording by *Return to Forever*, and, even apart from the technically superb sound that marks all ECM products, it is also the best one. In fact, it might still have been an excellent album had it not been for the grating, anemic vocals of Flora Purim. On the positive side there's *Crystal Silence*, a delicate Corea composition that was beautifully executed as a duet with Gary Burton on another album, which is given a most sensitive reading here by Joe Farrell on



TDK AUDUA OPEN REEL PROUDLY ANNOUNCES THE BIRTH OF A CASSETTE.

The TDK Audua Cassette. It has a lot of the big open-reel sound of its illustrious parent.

And why not? The same technology which makes Audua Open Reel "The Master Recording Tape" now delivers that big beautiful sound on cassette.

The Audua Cassette replaces the famous TDK ED Cassette—with added high-end brilliance. It delivers outstanding sound at normal or high bias settings. From TDK, of course.

The Audua Cassette is available in C 60 and C 90.

TDK Electronics Corp.,
755 Eastgate Boulevard,
Garden City, N. Y. 11530.

Also available in Canada.



Wait till you hear
what you've been missing.

soprano saxophone and Corea on electric piano. The spell woven by Corea and Farrell is broken, however, by Ms. Purim on the next track, an inanity called *What Game Shall We Play Today*. *Sometime Ago/La Fiesta* takes up all of side two; except for a mercifully short vocal, it is a most prepossessing track featuring Corea in fine form throughout. So, out of nearly forty-seven minutes, this album contains about a half-hour of good music, which is more than one can say for any of the group's subsequent efforts on Polydor. C.A.

GEORGE DUKE: *I Love the Blues, She Heard My Cry*. George Duke (keyboards and vocals); other musicians. *Chariot*; *Sister Serene*; *Prepare Yourself*; *Someday*; and six others. BASF MC 25671 \$6.98.

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

Pianist George Duke dedicates this album to his former boss, the late Cannonball Adderley, but any similarity between what Duke played with Adderley and what he plays here is hard to find. Some of this is a bit on the gimmicky side, none of it is music that will live forever, but there's a nice feeling here, and even Flora Purim—who happily makes but a cameo appearance—is better than bearable. Sixteen people join Duke in various combinations, and a prevailing good spirit makes the trek from down-home blues to rock to soul to Hancockmania quite pleasant. C.A.

HERBIE HANCOCK: *Man-Child*. Herbie Hancock (keyboards); Wayne Shorter, Bennie Maupin (saxophones); Stevie Wonder (harmonica); others. *Hang Up Your Hang Ups*; *Sun Touch*; *Bubbles*; and three others. COLUMBIA PC 33812 \$6.98, Ⓢ PCA 33812 \$7.98, Ⓒ PCT 33812 \$7.98.

Performance: **Assembly-line stuff**
Recording: **Very good**

Ho-hum, another session, another album. Well, at least each new release has a different-looking cover. Tone-deaf disc jockeys will play this because it's by Herbie Hancock, but I wouldn't advise you to do that. C.A.

GEORGE DUKE
Prevailing good spirits



Liberty Records

RECORDING OF SPECIAL MERIT

MILT HINTON: *Here Swings the Judge*. Milt Hinton (bass); John Faddis (trumpet); Budd Johnson, Frank Wess (saxophones); John Bunch (piano); Jo Jones (drums); Ben Webster (tenor saxophone, piano). *Blue Skies*; *Sophisticated Lady*; *Stridin' with Ben*; and three others. FAMOUS DOOR HL-104 \$7.00 (from Harry Lim Productions, 40-08 155th Street, Flushing, N.Y. 11354).

Performance: **From good to goody**
Recording: **Good**

Bassist Milt Hinton became widely known and admired as a member of the Cab Calloway Orchestra from 1936 to 1951. Since he is musically versatile and can always be relied

upon to give an excellent performance and to show up at an appointed hour (jazz musicians have never been known for their sense of time, though their sense of *timing* is another matter altogether), Hinton has been in great demand as a free-lance musician since leaving Calloway, and he has performed with virtually every major player.

This album—I believe it's his first as a leader in about twenty years—consists of a sextet session recorded last year and some private recordings made in 1964 at Hinton's house with tenor saxophonist Ben Webster just prior to his departure for Europe. The sextet selections, which take up side one, are good examples of small-band swing as it is still played by such notable exponents as Budd Johnson and Frank Wess. A bit of Gillespiana is added

Looking for an ultimate standard of listening?



Many hi-fi enthusiasts bought a Crown DC-300A power amplifier because they were impressed by its performance specs, and by the quality of its "listening" performance. It was, for them, the "ultimate" amplifier.

Why not do what they did? Compare the specs for the Crown DC-300A with those of any other amplifier. Compare the clean,

pure DC-300A sound that comes from low-distortion circuitry and plenty of headroom. And especially compare the DC-300A with its smaller relatives, the Crown D-150A and D-60. Same clean, pure sound, less power, but may be just what you need.

Use your own judgment. You could find your ultimate listening standard in Crown.

DC-300A Stereo Amp
155 watts per channel min.
RMS into 8 ohms
(1-20,000 Hz), no more
than .05% total
harmonic distortion.

D-150A Stereo Amp
80 watts per channel min.
RMS into 8 ohms
(1-20,000 Hz), no more
than .05% total
harmonic distortion.

D-60 Stereo Amp
32 watts per channel min.
RMS into 8 ohms
(20-20,000 Hz), no more
than .05% total
harmonic distortion.

Fast playback coupon

When listening becomes an art,

Send directly to Crown for fast info on amps.

Name

Address

City

State Zip



crown
Box 1000, Elkhart IN 46514

SR-1

CIRCLE NO. 11 ON READER SERVICE CARD

by newcomer Jon Faddis, and there's some solid percussion work by Jo Jones, who is probably the greatest living drummer of the swing era. What separates this album from the ordinary, however, is side two, a seemingly very private session in which Hinton's lightly swinging bass supports a very relaxed Ben Webster embroidering *Sophisticated Lady* and *All the Things You Are* with characteristic buttery smoothness. There is also a track entitled *Stridin' with Ben*, which features Webster soloing on piano in a Wallerish style—good fun, but the piano was not his forte, so to speak. An album with charm and a timeless quality. C.A.

THAD JONES AND MEL LEWIS: *Suite for Pops*. The Thad Jones/Mel Lewis Orchestra. *Meetin' Place*; *The Farewell*; *The Summary*; *The Great One*; and three others. A&M/HORIZON SP-701 \$6.98.

Performance: **Suite for whom?**
Recording: **Very good**

Jazz does not have many big bands left, but of those that do exist, the Thad Jones/Mel Lewis Orchestra is unquestionably the best. Now ten years old, its growth is well documented on records and its reputation firmly established throughout the world.

Louis Armstrong died in 1971, and if this tribute seems to be a little late, it is because all but two of the selections have been in the can since 1972. Commissioned by Jazz Interactions, Thad Jones wrote *Suite for Pops* in 1971 for a performance at New York's Lincoln Center. It was in three "movements" originally, *Meetin' Place*, *The Summary*, and *Farewell*, but three more selections were written to achieve album length, and—since that

apparently was still not enough—Gary McFarland's *Toledo by Candlelight* is also included in this album. What all of this has to do with Louis Armstrong is not clear; the suite and its various additions might just as appropriately have been called a tribute to any other jazz man or woman, or, for that matter, to National Apple Week. In fact, I'm not even so sure that Armstrong would have liked this music, but it's a nice thought and I like it. I'm glad the tribute isn't just the orchestra playing old Satchmo favorites, but there might have been *something* included to identify the music, however vaguely, with the man it was intended to honor. As it is, *The Farewell* (heard here in a 1975 re-recording) sounds more like a tribute to Duke Ellington. Oh, what the heck! It's an enjoyable album, and it's full of good solos. C.A.

BARNEY KESSEL: *Blue Soul*. Barney Kessel (guitar); Jimmy Rowles (piano); Teddy Edwards (tenor saxophone); other musicians. *Shufflin'*; *Frank Mills*; *Quail Bait*; *On a Clear Day*; and four others. BLACK LION BL-310 \$6.98.

Performance: **A drag**
Recording: **Good**

Don't let this awful album fool you. Barney Kessel is really an excellent guitarist, far too good to be teamed up with mediocre English dance musicians, which is what these London rhythm sections sound like on the 1968 sessions that take up half of "Blue Soul." Kessel fares better in the 1969 Hollywood sessions that fill side two, and I say "fill" because the album sounds like one of those pieced-together collections of session scraps (Teddy Edwards sounds as if he's playing in the next

room on *Comin' Home*). If I were Barney Kessel, the release of "Blue Soul" would send me into a blue funk. C.A.

AZAR LAWRENCE: *Bridge into the New Age*. Azar Lawrence (soprano and tenor saxophones); Woody Shaw (trumpet); Julian Priester (trombone); Hadley Caliman (flute); Joe Bonner (piano); Billy Hart, Ndugu (drums); Mtume (conga drums, percussion); others. *Fatisha*; *Forces of Nature*; *Warriors of Peace*; and two others. PRESTIGE P-10086 \$6.98.

Performance: **From bad to better**
Recording: **Very good**

I must confess that I know of saxophonist Azar Lawrence only in connection with this album, which mysteriously reached me for review about a year after its release. If Lawrence has made more recordings since, I have not heard of them. There are good musicians here, such established men as Julian Priester, Woody Shaw, and Hadley Caliman, and such newcomers as the excellent Joe Bonner, but there is also a dreadful vocalist by the name of Jean Carn, who is featured on two odious odes to some sort of love spirit, the kind of pseudo-religious nonsense followers of Coltrane seem to find necessary. A certain Ray Straughter, who also plays wood flute on one selection, takes responsibility for the two vocal selections, *Bridge into the New Age* and *The Beautiful and Omnipresent Love*, the latter being the more nauseating of the two.

Forces of Nature is a very good track with fine solo work, but Azar Lawrence—although he is a good musician—fails to come across as a leader with anything out of the ordinary to offer. He is not the individualist that some of his sidemen are, and this seems to be yet another time producer Orrin Keepnews has backed the wrong horse. C.A.

FRANK LOWE: *Fresh*. Frank Lowe (tenor saxophone); Lester Bowie (trumpet); Joseph Bowie (trombone); Abdul Wadud (cello); Steve Reid, Charles Bobo Shaw (drums). *Epistrophy*; *Play Some Blues*; *Fresh*; and two others. ARISTA/FREEDOM AL 1015 \$6.98.

Performance: **Low**
Recording: **Good**

In programming an album, most record producers select as an opener what they consider to be the session's strongest track. Unfortunately, Thelonious Monk's *Epistrophy*, which begins this album by Memphis tenor saxophonist Frank Lowe, is the only listenable part of the entire record. Abdul Wadud's driving cello and Steve Reid's drums pulsate comfortably, and even trumpeter Lester Bowie manages to get in some musical moments on this cut, but leader Lowe interferes before it's all over. Lowe is even worse on the tracks that follow, emitting sounds that undoubtedly set the remains of Adolphe Sax to rotating madly. I have a desk chair that produces a very similar sound when it needs oil.

Play Some Blues might be interesting but for a high-school-band roughness; *Chu's Blues*—on which Lowe is accompanied only by a group called the Memphis Four—is meant as a tribute to the late Chu Berry, but is, instead, a desecration of his name; and *Fresh*, a Lowe "composition," is nonmusicality carried to the extreme. Frank Lowe calls what he does "spontaneous improvisational music"—it is both spontaneous and improvisational, but that's about it. C.A.

THAD JONES AND MEL LEWIS
An enjoyable album from the best big jazz band around



A&M/Horizon Records

THE NEW PAUL WHITEMAN ORCHESTRA. The New Paul Whiteman Orchestra (instrumentals); Chris Ellis and the New Rhythm Boys (vocals). *Louisiana; You Took Advantage of Me; China Boy; I've Found a New Baby; Runnin' Wild; When?*; and six others. MONMOUTH EVERGREEN MES/7074 \$6.98.

Performance: **Ersatz ersatz**
Recording: **Very good**

Re-creating the sound and arrangements of the old Paul Whiteman Orchestra seems to have been the brain child of author Richard M. Sudhalter, whose book *Bix: Man and Legend* was published in 1974. Mr. Sudhalter assembled this orchestra of English musicians for a London concert in the fall of 1974, and the album was recorded four days later. But the burning question is not "how?" or "when?" but "WHY???"

Except for some solos, most notably those of Bix Beiderbecke, there is little merit in the old Whiteman recordings, and if it's nostalgia you're after, the original Victor and Columbia performances have been reissued; they, at least, have solos by the *real* Bix and vocals by the real Bing Crosby. Like the Time-Life "Swing Era" series of re-creations, which came out a few years back, this is, at best, a poor substitute. And the fact that there was really nothing here to begin with makes it all the more perplexing. C.A.

THE NEW TONY WILLIAMS LIFETIME: *Believe It.* Tony Williams (drums); instrumental accompaniment. *Snake Oil; Fred; Proto-Cosmos; Red Alert; Wildlife; Mr. Spock.* COLUMBIA PC 33836 \$6.98, Ⓢ PCA 33836 \$7.98.

Performance: **Flat**
Recording: **Sharp**

Beware of groups that are led by drummers. Such organizations, no matter how many bodies are blowing and pressing on diverse other instruments, are always subordinate to the leader, who is usually obtrusive for commercial purposes or simply a spotlight hogger. The drums, dammit, were meant to *support* a band, not overpower it. Instead of taking advantage of their ability to put the right surprise in at the right time, leader/drummers are forever throwing in fills where fills are not needed, taking long pointless solos, and intimidating the other members of the group.

The proceedings on this Williams album are pretty grim. Williams has tried to strike a pose between jazz and rock for several years now; Eric Clapton briefly played with him after the breakup of Cream. The present members (hence the "New" Tony Williams Lifetime) hack away at half-riffs as loudly as possible; the guitarist is particularly atrocious. Finally comes the big moment when Williams lets go with the crash-boom. But the biggest moment comes when you take the needle off the record and say to yourself, "File and forget."

J.V.

OREGON: In Concert. Oregon (instrumentals). *Summer Solstice; Undertow; Tryton's Horn;* and four others. VANGUARD VSD 79358 \$6.98.

Performance: **Delicate blend**
Recording: **Excellent**

Oregon, an offshoot of the (Paul) Winter Consort, plays intense, improvisational chamber music that is better suited to concert audiences than to the cabaret. Since first hearing

Everything you need to know about CB is in this new book by Radio Shack!

Reg. 1²⁵
25¢
WITH THIS AD *



Contents Include

- Types of radios • Antenna facts
- Methods of installing equipment
- How it works • Distance • Rules
- FCC offices • CB slang • Glossary
- "10" Signals • More!

Radio Shack LEADING THE WAY IN CB SINCE 1959

A TANDY CORPORATION COMPANY

CIRCLE NO. 35 ON READER SERVICE CARD

698

FREE McIntosh CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



MX 113

FM/FM STEREO - AM TUNER AND PREAMPLIFIER

SEND TODAY!

McIntosh Laboratory, Inc.
East Side Station P.O. Box 96
Binghamton, N.Y. 13904
Dept. SR

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

If you are in a hurry for your catalog please send the coupon to McIntosh.
For non rush service send the Reader Service Card to the magazine.

CIRCLE NO. 30 ON READER SERVICE CARD

SAVE

TOP QUALITY GEAR
LOWEST PRICES
PROMPT DELIVERY
SAVE ON FREIGHT
SELECTION

ROYCE CB PANASONIC
KENWOOD DYNACO
PIONEER SANSUI
DUAL BIC
and more than 50 others

PLEASE REQUEST PRICE QUOTATIONS ON YOUR CHOICE OF QUALITY STEREO GEAR

Component Discounters

DEPT. 417SR
24020 ONEIDA
OAK PARK, MICH. 48237
313-559-1270

CIRCLE NO. 10 ON READER SERVICE CARD

SAVE!

MONEY • TIME • FREIGHT

QUALITY STEREO EQUIPMENT
AT LOWEST PRICES.

YOUR REQUEST FOR QUOTATION
RETURNED SAME DAY.

FACTORY SEALED CARTONS—
GUARANTEED AND INSURED.

SAVE ON NAME BRANDS LIKE:

A.D.C.	KLH
A.R.	SHURE
DYNACO	KOSS
SONY	FISHER

PIONEER
AND MORE THAN 50 OTHERS
BUY THE MODERN WAY
BY MAIL—FROM

illinois audio

Department 217S
12 East Delaware
Chicago, Illinois 60611
312-664-0020

CIRCLE NO. 18 ON READER SERVICE CARD



Vanguard Records

OREGON:
consistently excellent
omnidirectional music

Oregon—by way of its last album, "Winter Light"—I have sought out the two previous albums and derived great pleasure therefrom. The group is consistently excellent: guitarist Ralph Towner's full-bodied acoustic twelve-string and classical guitars provide blessed relief from the overly amplified, souped-up guitars that dominate the scene today; Paul McCandless' woodwinds, which he handles with conservatory expertise, make a sound for sore ears; Glen Moore—whose ECM album with Ralph Towner will, I hope, find its way to the American market soon—plays bass, flute, violin, and piano with compatible artfulness; and Collin Walcott's sitar and tabla performances continue to be an indispensable ingredient of this tight-knit group.

This album was recorded in April of last year before an invited and rightfully enthusiastic audience. The compositions are all original, written by either Towner, McCandless, or the group collectively, and, as in Oregon's previous albums, the music is omnidirectional, which is to say that it draws from various and diverse sources. Simply put, it is modern music which is as close to the sort of thing one might hear at an ISCM concert as it is to music associated with Greenwich Village jazz lofts. When I hear Oregon I am often reminded of the Coster Quartet, an obscure group that performed a fusion of swing and classical music on a series of Danish Columbia records in the early Forties. Such idiomatic amalgams were considered a novelty in those days, but the Oregon fusion is so right that many so-called "third-stream" efforts sound gimmicky by comparison. C.A.

DICK WELLSTOOD: *Live at the Cookery*. Dick Wellstood (piano). *Paganini's Thing; If You Knew; Theme for Ernie; Let's Get Lost; Search for Peace; Snatches*; and five others. CHIAROSCURO CR 139 \$6.98.

Performance: **Pleasant**
Recording: **Good**

The food at the Cookery in Greenwich Vil-

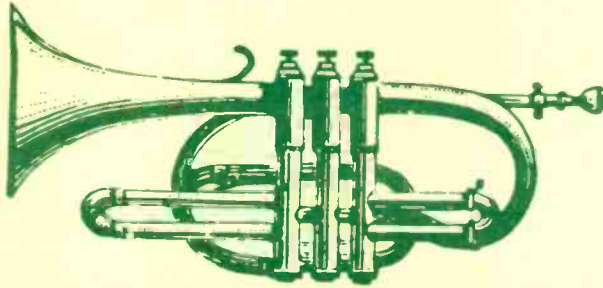
lage, New York, which seems always to contain some faint trace of processed plastic in its flavor, is not really what draws people to the place. They come to hear the music, which is supplied courtesy of Barney Josephson, the same impresario who for so many years made the Village Vanguard what it was. Listening to such as Mary Lou Williams and Marian McPartland makes Cookery customers forget the taste of the food in front of them. Dick Wellstood is another of the keyboard artists who helps serve this purpose. This program, as producer Hank O'Neal reveals in his notes, was not taken from the taping of a single session but pieced together out of a number of them. In any case, the feeling of being in that restaurant is very much preserved, rattling crockery and all.

The program is varied—there's a delightful rag called *Jim Jams* composed by, of all people, the same Roy Barge who used to be Paul Whiteman's official pianist; nostalgic standards along the lines of *I Concentrate on You*; a sweet, singing stretch in *If Dreams Come True*; and enough changes of tempo and idiom to keep the record continuously diverting. The only serious exception to constant pleasure is when Mr. Wellstood opens his mouth to talk. His introductions and commentaries are the only blemishes on an otherwise flaw-free track. P.K.

LENNY WHITE: *Venusian Summer*. Lenny White (drums, piano); instrumental accompaniment. *Chicken-Fried Steak; Away Go Troubles Down the Drain; The Venusian Summer Suite (Parts I and II)*; and three others. NEMPEROR NE 435 \$6.98, TP 435 \$7.98, CS 435 \$7.98.

Performance: **Jive**
Recording: **Good**

As I mentioned somewhere else about hifalutin album titles, they usually signal wretched excess or unjustified self-importance on the part of the artist. In jazz, Vance's Rule about
(Continued on page 107)



FREE INFORMATION SERVICE

Here's an easy way for you to get manufacturer's information about products advertised or mentioned editorially in this issue. Just follow the directions below . . . and the literature will be sent to you free of charge.

- a** Tear out one of the perforated postage-free cards. Please print or type your name and address where indicated. Use only one card per person.
- b** Circle the numbers on the card that correspond to the key numbers at the bottom of the advertisement or editorial mention that interests you. (Key numbers for *advertised products* also appear in the Advertisers' Index.)
- c** Simply mail the card. One card per person is all that is necessary. No postage is required.
- d** This address is for our "Free Information Service" only. All other inquiries are to be directed to, Stereo Review, One Park Ave., New York, N.Y. 10016.



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

Please send me 12 issues of Stereo Review for \$3.99 and bill me. ☐

PLEASE PRINT—Use only one card per person.

SR4763

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery) (Void after June 30, 1976)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

Please send me 12 issues of Stereo Review for \$3.99 and bill me. ☐

PLEASE PRINT—Use only one card per person.

SR4762

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery) (Void after June 30, 1976)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160					

Please send me 12 issues of Stereo Review for \$3.99 and bill me. ☐

PLEASE PRINT—Use only one card per person.

SR4761

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery) (Void after June 30, 1976)

FREE INFORMATION SERVICE

(SEE REVERSE SIDE)

FIRST CLASS

PERMIT NO. 217

CLINTON, IOWA

BUSINESS REPLY MAIL

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

Stereo Review

P.O. BOX 2908
CLINTON, IOWA 52732

FIRST CLASS

PERMIT NO. 217

CLINTON, IOWA

BUSINESS REPLY MAIL

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

Stereo Review

P.O. BOX 2908
CLINTON, IOWA 52732

FIRST CLASS

PERMIT NO. 217

CLINTON, IOWA

BUSINESS REPLY MAIL

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY—

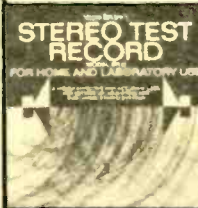
Stereo Review

P.O. BOX 2908
CLINTON, IOWA 52732

THE MOST IMPORTANT DISCS IN YOUR ENTIRE COLLECTION!

Stereo Testing! Spectacular Sound!

The New Standard In Stereo Testing!



Model SR12 Stereo Test Record

The most complete . . . most sophisticated . . . most versatile test disc available today. Whether you're an avid audiophile who'll settle for nothing but peak performance from his stereo components . . . a casual listener who'd like more insight into the challenging world of stereo reproduction . . . or a professional technician who needs precise standards for lab testing . . . the SR12 is a must for your record collection.

Make These Important Stereo Checks By Ear . . .
Frequency response. Separation. Cartridge tracking. Channel balance. Hum and rumble. Flutter. Cartridge Anti-skating adjustment. "Gun shot test" for stereo musician's "A." Equal-tempered Chromatic octave.

and speaker phasing. speed. Multi-purpose Guitar-tuning notes.

7 Critical Professional Test Equipment Checks. The SR12 is also a highly efficient design and measurement tool. Recorded levels, frequencies, etc., have been controlled to laboratory tolerances for use with oscilloscope chart recorder, output meter, intermodulation-distortion meter and flutter meter.

The Most Spectacular Sound Exhibition Of Stereo Fidelity Ever Available On One Disc And Cassette!



Stereo Demonstration Record And Cassette

The result of two years of intensive research in the sound libraries of Deutsche Grammophon Gesellschaft, Connoisseur Society, Westminster and Cambridge. The editors of Stereo Review have selected those excerpts that best demonstrate the many aspects of the stereo reproduction of music. It's the greatest variety of sound ever included on a single disc or cassette.

Electrifying Experience in Listening. A series of independent demonstrations designed to show many aspects of musical sound and its reproduction. Self-sufficient capsule presentations are arranged in a contrasting and pleasing order, isolated and pointed up to give you a basis for future critical listening.

Wide Range of Demonstrations. Techniques of separation and multiple sound sources. Acoustic depth. The ambience of a concert hall. Sharp contrasts of dynamics. Crescendo and diminuendo. Very high and very low pitched musical sounds. Polyphony (two or more melodies going on at once) with both similar and contrasting instruments. Tonal qualities of wind, string and percussion instruments. Sounds of ancient instruments. Sounds of oriental instruments. The singing voice both classically trained and untrained. Plus a large sampling of finger snapping, hand clapping, foot stamping and other musical and percussive sounds.

Booklet discusses and describes each selection.

A Remarkable Listening Experience For Stereo Headphone Owners!



Binaural Demonstration Record

Binaural recording recreates the directions, distances, and even the elevations of sounds better than any other recording method. The super-realism of binaural recording is accomplished by recording the acoustical input for each ear separately, and then playing it back through stereo headphones. Thus the sound intended for the left ear cannot mix with the sound for the right ear, and vice versa. The sound reaching each ear is exactly the same as would have been heard at the live scene.

"Max"—Genie of Binaural Recording. A specially constructed dummy head duplicates the human head as an acoustical absorber and reflector of sound. Super-precision capacitor microphones installed in Max's ears picked up exactly what each human ear would hear. The result is a demonstration of phenomenal recorded sound. 45 minutes of sound and music of startling reality. You'll marvel at the eerie accuracy with which direction and elevation are recreated as you embark on a street tour in binaural sounds—Sounds of the City. Trains. Planes and Ships . . . a Basketball game, a Street Parade, a Steel Fabrication Plant. The Bird House at the Zoo—all demonstrating the incredible realism of binaural sound reproduction. Then, musical performances transport you to the concert hall for a demonstration of a wide variety of music. Selections total 23 minutes, and include examples of jazz, organ and chamber music.

Records are \$5.98 Each — Cassette \$6.98, Postpaid

HERE'S HOW TO ORDER:

CASH: Mail your order along with your name, address and remittance in the amount indicated above. (Residents of Calif., Col., Fla., Ill., Mich., Mo., N.Y. State, D. C. and Tex. add applicable sales tax.)

CHARGE: To your American Express, BankAmericard, Master Charge or Diners Club account! Mail your order, name, address, credit card # and expiration date (Master Charge customers include 4-digit Interbank # above your name). Be sure your signature is on your order. You will be billed for the amount of your order plus sales tax, if applicable.

OUTSIDE U. S. A. RECORDS AND CASSETTE ARE \$8.00 EACH.
MAIL ORDERS TO: STEREO REVIEW, CONSUMER SERVICE DIVISION,
DEPT. SV, 595 BROADWAY, NEW YORK, N.Y. 10012.

album titles becomes almost (there's always the rare exception) absolute, since jazz is the most self-indulgent American musical form. This one, I'm afraid, is not an exception. The first two tracks are "funky" jazz-rock things, with the guitarist playing as fast as he can and everybody deliberately going cacophonous once in a while.

The title piece is a two-part "suite" dedicated to—what else these days?—the *Star Trek* TV series, which has become a cult. Written by drummer-pianist White, it has been orchestrated by one Tom Harrel and sounds like—again, what else?—background music for a sci-fi movie. The second side of the record . . . aw, to hell with the second side.

J.V.

COLLECTIONS

BRASS FEVER. Studio bands conducted by Wade Marcus with soloists including Oscar Brashear (trumpet); Kai Winding, Frank Rosolino, Garnett Brown, and George Bohanon (trombones); Buddy Collette (flute); Jerome Richardson, John Handy (saxophones). *Lady Marmalade*; *Sunshine Superman*; *Back Bone*; and two others. IMPULSE ASD-9308 \$6.98.

Performance: **Routine**

Recording: **Very good**

There are some fine musicians among the ingredients of this musical stew, but it is still very bland. The solos are hopelessly uninspired, which is in keeping with the machine-like formula of Wade Marcus' arrangements. One listens to this album and wonders WHY??? As are most Impulse records, this one is mastered for some sort of compatible quadraphonic (QS) reproduction, but even in that mode—which gives you less than a hint of separation—I found that the music was not compatible with my ears.

C.A.

RECORDING OF SPECIAL MERIT

CLASSIC RAGS AND RAGTIME SONGS. Compositions by James Scott, Scott Joplin, Eubie Blake, and others. Members of the Morgan State University Chorus; orchestras, Thomas Jefferson Anderson cond. THE SMITHSONIAN COLLECTION N 001 \$7.50 (\$6.50 for Smithsonian Associates; available by mail from the Smithsonian Collection, P.O. Box 5734, Terre Haute, Ind. 47802).

Performance: **Raggedy but right**

Recording: **Excellent**

One-time jazz critic Martin Williams has been busy since he was appointed director of the jazz program for the Smithsonian Institution. In the record department, he made an impressive and promising start two years ago by compiling from various major record-company sources the six-record "Smithsonian Collection of Classic Jazz," and that has now been followed up with a two-record reissue of 1923 King Oliver sides, a double album of 1928 Louis Armstrong/Earl Hines collaborations, and a single album of rags and ragtime songs, the last specially recorded for release by the Smithsonian.

Having heard and recorded (for Riverside in 1961) an old New Orleans ragtime orchestra playing selections from the famous *Red Back Book*, I have not quite been able to accept the Schullerized versions played by the New England Conservatory Ensemble. But the performances in this album are another matter, being, I suspect, much closer to the real thing.

The repertoire is varied, or as varied as a ragtime repertoire can get (there's an unavoidable sameness), and we are not left with the impression that Scott Joplin (whose *Entertainer Rag* prompted renewed interest in ragtime music when used as a theme for a movie called *The Sting*) was this music's sole purveyor. Thus, Luckey Roberts, James Reese Europe, Arthur Marshall, James Scott, and the indestructible Eubie Blake are also represented, and both the music and its composers are dealt with in scholarly detail in the illustrated six-page insert and back cover. Of the new ragtime recordings, this one is definitely the best.

C.A.

THE ROAD FROM RAGS TO JAZZ. New England Conservatory Ragtime Ensemble, Gunther Schuller cond. *Harlem Rag*; *Swipesy Cakewalk*; *Frog Legs Rag*; *Kinklets*; *Silver Swan Rag*; *Grace and Beauty*; and eighteen others. GOLDEN CREST □ CRS 31042 two discs \$13.96.

Performance: **Syncopated survey**

Recording: **Superb**

Gunther Schuller, who seems to have been neglecting his own career as a composer to devote himself in recent years to the advancement of the ragtime revival, has come up with a really ambitious project here. He attempts to show, by word and by example, how ragtime took hold in the early part of the century, acquired a European accent for a while, influenced serious concert music, and also metamorphosed into jazz. Schuller's album notes, written in the evangelistic style of a missionary tract, are long and printed in the tiniest type imaginable. They are worth reading as history, though, despite the hyperbole: everybody from ragtime composer Thomas Turpin to blues writer Charles Luke is canonized as a genius, and Zez Confrey's *Kitten on the Keys* is described as "one of the greatest and longest lasting piano sheet music hits in American musical history."

But the musical program is something else again. It is not a stolid historical plod through the material, but a lively, unconventional concert taking circuitous routes and mercifully making free with chronology. The first side goes back to the beginnings of ragtime, with solid treatments of *Swipesy Cakewalk* (a collaborative effort by Scott Joplin and Arthur Marshall), Turpin's *Harlem Rag*, and less familiar contributions by Marshall and James Scott. Side two offers crisp, clean treatments of ragtime-influenced classical works in brief explicit doses (the *Ragtime* from Satie's surreal ballet *Parade*, Stravinsky's *Ragtime*), Gottschalk's *Ojos Criollos*, and miniatures by Louis Chauvin, Robert Hampton, and Charles Ives. On then to the contributions of Artie Matthews, Eubie Blake, the aforementioned Mr. Confrey, and Jelly Roll Morton. As treated here, the piano-playing kitten sounds bigger than life, more like a lion cub on the keys than a household feline, and the attempts to reconstruct the orchestral ways of men like Jelly Roll Morton are simply too shiny—never funky or low-down as we know the real thing was. And Charles Luke's *Smokehouse Blues* could use a little more smoke. Luckily, the last side takes us back to Lamb, Scott, and Joplin again, and here Schuller is on solid ground in his treatments. The colors may be too bright at times, but at least they're not runny, the tempos are right, the spirit breathes, and the quadraphonic (SQ) sound is utterly alive.

P.K.



The Basic Orchestral Repertoire

STEREO REVIEW again presents the annual revision of the Basic Repertoire. In pamphlet form, it includes 1976 disc and tape recommendations for 175 standard orchestral works. For your copy, send .25 in coin, plus a stamped, self-addressed #10 envelope, to Esther Maldonado, STEREO REVIEW, 1 Park Avenue, New York, N.Y. 10016.

Planning to move?

Let us know 8 weeks in advance so that you won't miss a single issue of STEREO REVIEW.

Attach old label where indicated and print new address in space provided. Also include your mailing label whenever you write concerning your subscription. It helps us serve you promptly.

Write to: P.O. Box 2771, Boulder, CO 80302, giving the following information:

- ☐ Change address only.
☐ Extend subscription. ☐ Enter new subscription.
☐ 1 year \$7.98
☐ Payment enclosed (1 extra BONUS issue).
☐ Bill me later.

← AFFIX LABEL →

If you have no label handy, print OLD address here.

name	please print	zip code
address		0282
city		
state		

name

please print

address

city

state

zip code

Add'l postage per year: Add \$1 for Canada; \$2 for all other countries outside the U.S.

CHOOSING SIDES

By IRVING KOLODIN



SIR GEORG SOLTI AND THE BEETHOVEN NINE

A LISTENING project that takes in, during a three-day period, all nine symphonies of Beethoven as recorded by the same orchestra and conductor can be an experience not unlike the one that befell those who welcomed Sheridan Whiteside to dinner—they discovered they were to be his hosts indefinitely. It poses, in other words, the possibility of pain as well as pleasure, of the discovery that a guest's famously attractive attributes may prove to be balanced by disturbingly unattractive foibles, and that the time may therefore occasionally pass with agonizing slowness.

The problem is of universal application, whether the musical "dinner guest" be some giant of the past such as Arturo Toscanini, Bruno Walter, Wilhelm Furtwängler, George Szell, or Felix Weingartner, who blazed the way in the Beethoven cycle nearly fifty years ago, or the present Sir Georg Solti, the most recent conductor to essay this challenge. In his journey across the nine discs of a new release from London Records (CSO-9), Solti is at once dependent on and glorified by the Chicago Symphony Orchestra. Of the six American concert orchestras now represented on disc with this classic monument (the Boston, Philadelphia, Cleveland, New York Philharmonic, and NBC Symphony have all run the course previously), the achievement of the Chicagoans is not only the latest but, in my opinion, the greatest.

Their success is to some extent a matter of spiritual interaction and temperamental affinity between leader and led. And it is also, in considerable measure, a consequence of the technical progress that qualifies these discs as examples of the state of the recording art even though they were accomplished in two places in Illinois and one in Vienna. What has been fleetingly apparent "live" to non-Chicagoans from the orchestra's tour appearances as well as from their great Mahler recordings is steadily confirmed in this Beethoven set. Generalizations about orchestras are always invitations to controversy, but I will venture to state that I have never heard an orchestra equal to this one in even excellence from the bottom to the top of the tonal range, in the responsiveness of its rank and file, the

distinction of its solo personnel, *plus* the total musical culture it brings to the greatest works of the repertoire.

Assets though these are, the sum of them all could, in some circumstances, be a liability. Given so *much* to work with, the man with the baton might be tempted to conduct the orchestra rather than the music. Solti is all but immune to that temptation. He carries within him a mental image of the sound he prefers for the work in which he is engrossed, and it is almost never corrupted by mannerism or by "improvements" on the specifics of Beethoven's scores.

To be sure, we are dealing with nine different works, each of which is representative, in some measure or other, of a different aspect of Beethoven's personality. To expect one man to embody a total solution to *all* the problems they present (plus those to be found in the *Coriolan*, *Egmont*, and *Leonore* No. 3

a degree that strikes me as excessive. The voluminous carpet of sound disposed by the Chicago basses in the Fifth Symphony is simply too regally sumptuous for the First. The razzle and the dazzle of the Second under Solti's propulsive leadership is all but irresistible, but when I think of Beecham's humor and sparkle or Bernstein's lightning flashes of insight in the same work I can resist.

Beyond the first two symphonies is the verdant *terra cognita* over which orchestral and conductorial generations have marched and skirmished for decades and which, at some point in the past, were parceled into "odd" and "even" lots. This numerical "system" might have been thrown seriously out of whack had not the composer's original designation of the *Pastorale* as No. 5 and the C Minor as No. 6 (in an advertisement prior to the December 22, 1808, concert in Vienna in which they were both included) been altered by a printer to bear the numbers by which they are known today. But the grouping does serve a purpose. Within its limits Solti is definitely more an odd than an even man: Symphonies No. 3 (*Eroica*), No. 5 (C Minor), No. 7 (A Major), and No. 9 (D Minor) are unquestionably the towering "landmark" works to which his inclinations and preferences are most appropriate, and Nos. 2, 4, 6, and 8—all in major keys—are the more temperamentally relaxed, smiling, equitable ones to whose ebb and flow he is less responsive. (Symphony No. 1 is, of course, customarily excluded from the sequence.)

One disservice rendered by Solti's partiality to a big sound in Nos. 1 and 2 is to narrow the stylistic gap between the final chords of No. 2 and the first of No. 3. As he orders it, the *Eroica* becomes less the "leap forward" in symphonic history than it is commonly held to be, for it is not even a giant step beyond its predecessor. Also, for lack of such acoustical contrast, the rising chorus of choirs piling upon each other in the recapitulation of the *Eroica*'s first movement does not become



overtures London's engineers have seen fit to include to round out short sides) is to deal in fantasy. For my taste, Solti gets a little carried away in the first two symphonies by a conviction that Beethoven is already BEETHOVEN, laying on volume and breadth to

quite the shout of affirmation one anticipates. But then the breakthrough! The opening of the *Marcia funebre*, in C Minor, is suitably brooding and weighty, and it is with the turn to the consoling, solacing strain in E-flat (at measure seventeen) that I finally encounter

"individual brilliance mellowed into a family of sonorities..."

the real Solti, the line held steady in perfect tempo, the single descending notes carefully broadened (with a slight nudge that never quite becomes a ritard) and treasured, each for its own heartwarming effect.

It is here, too, that one becomes aware most clearly of the special distinction that sets the Chicago Symphony apart from the other great orchestras of our time. As the principals of the woodwinds, brass, and strings respond to the roll call of responsibilities in the forward trudge of the funeral march, we hear not only individual brilliance but the seasoning and the weathering that have mellowed that brilliance into a family of sonorities. First it is the oboe of Ray Still, warm and plaintive; then the bassoon of Willard Elliott, strong and supple; the flute of Donald Peck; the clarinet of Clark Brody. Add to them (in the *Scherzo*) the fearless, free-blowing horn section led by Dale Clevenger, and the anticipation of six symphonies still to come boasting this kind of solo input is almost unbearably exciting. As if all that were not enough, there is still the presence, in the solo passages for cello, of Frank Miller, who now has the unique status of having been section leader in two of the greatest recordings of this cycle (the other was, of course, the Toscanini/NBC set).

As a result of all this instrumental excellence, each of the symphonies to follow has at least one movement of the highest interpretive distinction. I refer not exclusively to the first movements (in which Solti is often a leader of demonic energy) or even the finales (where his sense of climax is rarely found wanting), but inclusively to the slow movements, those stretches of sublimity and surcease from worldly care in which Beethoven summons us to commune with him and the chosen voices of his thought: solo oboe, flute, bassoon, clarinet, horn, etc.

The coda of the *Andante con moto* in No. 5, the "Scene am Bach" in No. 6, the *Allegretto* of No. 7, the *Tempo di minuetto* in No. 8 (the nearest thing to a slow movement this symphony contains), in which the lightly vibrant drum tone of timpanist Donald Koos should be added to the catalog of aural blessings enumerated above, and, above all, the *Adagio molto e cantabile* of the Ninth are of a musical quality that makes "Solti/Chicago" a synonym for outstanding. In the Ninth's slow movement Solti comes close to equaling Furtwängler's virtually hand-held control of the long-drawn string sound of the first and second violins. It is because of moments like this that this Beethoven set ranks first among those of recent date.

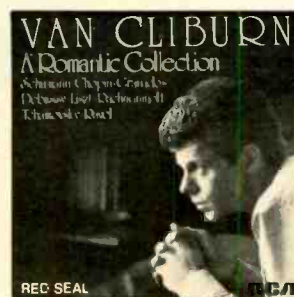
Let others rejoice in the great bass voice of Martti Talvela in the quartet of the Ninth (his companions are Pilar Lorengar, Yvonne Minton, and Stuart Burrows). I will lend ear to, and sing the praises of, the low rolling thunder of the string basses in support of the cellos in the recitative earlier in the finale. The mighty Talvela is a moderately portable banquet to be enjoyed wherever he performs, but the Chicago bass section can be heard only "live" or in such exceptional recordings as this—likewise the fine chorus trained by Margaret Hillis. Sheridan Whiteside's final insult to his hosts was to prolong an unpleasant visit by slipping and falling as he was at last about to leave. Sir Georg and the Chicagoans are not the kind who slip, and they are always welcome for another extended visit. Perhaps they will bring Beethoven's *Missa Solemnis* with them next time they come.

Share a superb new month with Red Seal.

Superlative performances from the greatest names in music.



ARL1-1173



ARL1-1176



ARL1-1312



ARL1-1324



ARL1-1326



ARL1-1409



CRL5-1415



CRL3-1426

For information about Tomita and his music by synthesizer, use your Reader Service Card.

Red Seal

RED SEAL

Where artists become legends.





CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • PAUL KRESH
STODDARD LINCOLN • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

J. S. BACH: *Brandenburg Concertos Nos. 1-6* (BWV 1046-1051). English Chamber Orchestra, Johannes Somary cond. VANGUARD VSD-71208/09 two discs \$13.96, □ VSQ-30049/50 two discs \$15.96.

Performance: **One of the best**
Recording: **Excellent**

Another set of *Brandenburgs* may not have seemed our most urgent need when there were already more than twenty current versions, but there is always room for performances as invigoratingly appealing as these. Virtually all of Somary's tempos are on the brisk side, and many listeners, I'm sure, will feel the first movement of the Concerto No. 1 and the last of No. 3 are too zippy by half, but the performances wear well; I would not hesitate to rank them with the best now available. Recorders are used in No. 4 but not elsewhere; gambas and a violone are used in No. 6, a *violino piccolo* and valved horns in No. 1. The level of playing is consistently high, the sound is up to Vanguard's current standard (which is to say excellent), and the side layout sensibly avoids splitting any of the concertos for turnover. I'm still partial to Ristenpart (Nonesuch HB-73006) and Paillard (RCA CRL2-5801), though the latter uses modern instruments throughout; both give the music a little more room to breathe, both have even more stunning soloists, and are offered at about half the price of the new Vanguard. The

new set is enormously attractive in its own right, though, and surely the more satisfying of the two now offered quadraphonically.

R.F.

BACH: *Complete Works for Solo Flute*. *Sonatas for Flute and Harpsichord in B Minor, E-flat Major, and A Major* (BWV 1030, 1031, 1032); *Sonata for Flute and Harpsichord in G Minor* (BWV 1020); *Sonatas for Flute and Continuo in C Major, E Minor, and E Major* (BWV 1033, 1034, 1035); *Partita in A Minor for Solo Flute* (BWV 1013); *Partita in C Minor for Flute and Continuo* (BWV 997); *Sonata in G Major for Two Flutes and Continuo* (BWV 1039); *Sonata in G Major for Flute, Violin, and Continuo* (BWV 1038). Jean-Pierre Rampal (flute); Alain Marion (flute); Robert Veyron-Lacroix (harpsichord); Jordi Savall (viola da gamba); Robert Gendre (violin). RCA CRL3-5820 three discs \$20.94.

BACH: *Flute Sonatas*. *Sonatas for Flute and Harpsichord in B Minor, E-flat Major, and A Major* (BWV 1030, 1031, 1032); *Sonatas for Flute and Continuo in C Major, E Minor, and E Major* (BWV 1033, 1034, 1035); *Partita in A Minor for Solo Flute* (BWV 1013). Stephen Preston (Baroque flute); Trevor Pinnock (harpsichord); Jordi Savall (viola da gamba). CRD RECORDS LTD. CRD 1014/5 two discs \$13.96 (from HNH Distributors, P.O. Box 222, Evanston, Ill. 60204).

BACH: *Music for Solo Traverso, Volume I*. *Sonata in B Minor for Flute and Harpsichord* (BWV 1030); *Sonatas for Flute and Continuo in E Minor and E Major* (BWV 1034, 1035); *Partita in A Minor for Solo Flute* (BWV 1013). Alex Murray (Baroque flute); Martha Goldstein (harpsichord). PANDORA PC 176 \$6.98 (from Pandora Records, 318 N. 36th Street, Seattle, Wash. 98103).

Performances: **Respectively, accurate, marvelous, brave**

Recordings: **Respectively, dry, excellent, all right**

Of the seven Bach sonatas for flute and harpsichord, only four, according to the most recent scholarship, are definitely authenticated:

those in B Minor and A Major with obligato harpsichord, and those in E Minor and E Major with continuo. And of these, the first movement of the A Major Sonata is incomplete because of some careless scissor work at some time. Anyone who has ever played the Sonatas in E-flat Major, G Minor, or C Major recognizes immediately that they are stylistically not in keeping with Johann Sebastian's work. The first two, in fact, smack strongly of the style of his son C. P. E. Bach. If they were weak works, one would not bother with them, but, for better or worse, they are superb pieces, and perhaps the most beautiful slow movement of all seven is the *Siciliana* of the E-flat Major Sonata.

Recording "all" the Bach flute sonatas, then, is not merely a matter of buying a score and playing them, but rather a matter of scholarship and choice. Messrs. Rampal, Preston, and Murray, as can be seen from the listings, have come up with different solutions, all justified. All three play the four authentic sonatas, including a reconstruction of the first movement of the A Major (Murray's will appear in a projected second volume). They have all thrown in the challenging unaccompanied Partita. Rampal has gone the whole way and included all of the dubious works plus two trio sonatas and the Partita in C Minor. The last of these, an extremely profound and beautiful piece which first appeared in the old *Gesellschaft* edition as a harpsichord partita, has lately been assigned to the lute and subsequently recorded by both lutenists and guitarists. The Trio Sonata for Two Flutes and Continuo in G Major is better known in its alternative form as the first of Bach's three sonatas for viola da gamba and obligato harpsichord. Preston includes three of the dubious works but omits the G Minor, which is the most questionable. Murray takes a hard line and follows the editorial decisions of the *Neue Gesellschaft* edition, but the jacket assures us that the second volume will include the dubious works.

As for the performances, we go from one extreme to the other with something nice in the middle. On the one hand we have Rampal and Veyron-Lacroix, both thoroughly twentieth-century musicians, playing at modern

Explanation of symbols:

- Ⓡ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- Ⓒ = stereo cassette
- = quadraphonic disc
- Ⓡ = reel-to-reel quadraphonic tape
- Ⓢ = eight-track quadraphonic tape

Monophonic recordings are indicated by the symbol Ⓜ

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

pitch on modern instruments. Rampal is technical perfection itself, playing crisply with a clear silvery tone. Veyron-Lacroix's playing is also accurate, but the engineers have put him too much in the background; the overall result is somewhat icy because of rapid and unyielding tempos. On the other hand, we have Murray playing an original Baroque transverse flute and a reproduction thereof, both at low pitch (approximately a half-tone lower than modern) and using mean-tone tuning. Although the sound of the instruments is quite beautiful, the intonation is far from perfect. The E Major Sonata, in fact, is so excruciatingly out of tune that one cannot in all fairness attribute it to purposeful mean-tone tuning alone. Martha Goldstein, claiming the authority of C. P. E. Bach and others, attempts so-called Baroque articulation on the harpsichord, but her playing is very choppy and incessantly staccato. The result is unmusical enough to turn even the most knowledgeable musician off authentic performance practice for all eternity.

Preston presents the perfect compromise between the dry twentieth-century approach and the doggedly authentic documentary ap-

proach. He uses an authentic Baroque flute tuned at old pitch and what is referred to on the jacket as "unequal temperament." The sound is breathtaking, and the flavor—but not the agonies—of an impractical old tuning is captured. Trevor Pinnock is a superb harpsichordist, and his instrument, a modern one built in the Ruckers tradition, is full and rich. He, too, uses the older Baroque-style articulation, but he also has a superb legato and a sense of phrase. As a result, these two artists create a feeling of warmth. They are not afraid of rubato, rounded-off phrases, or leisurely tempos. When Savall joins in on the viola da gamba, the sound is even better. Especially effective is the bold solution offered for the first movement of the C Major Sonata: the harpsichord is omitted and the gamba accompanies the flute alone, filling in the harmonies with double-stops.

These three albums are excellent examples of three possible solutions to the complex problems of performing old music. Rampal's is to ignore what the musicologists have brought to light and to play excellently according to modern standards. Murray's is to be so authentic that the results are unpalat-

able to the modern musician. Preston's is the perfect compromise that takes both into account, a solution that can be brought off only through a deep understanding of the period and an inborn musical sensitivity.

If you are interested in having the complete catalog, so to speak, you will naturally get the easily available Rampal album. If, however, you want a truly musical experience and are willing to forgo a sonata or two, it is well worth the effort to secure the Preston album put out by CRD. S.L.

BEETHOVEN: Piano Concertos Nos. 1-5. Stephen Bishop (piano); BBC Symphony Orchestra, Colin Davis cond. (Nos. 1-4); London Symphony Orchestra, Colin Davis cond. (No. 5). PHILIPS 6747 104 four discs \$23.95.

Performance: **Odd numbers better**
Recording: **Good**

The Bishop/Davis recordings of the three odd-numbered concertos have been available individually for some time, and they have made a generally strong impression, though I would not place any of them at the very top of my own list. Although the new set of all five concertos is offered at the same price as those three discs alone, I'm not sure the two even-numbered concertos in this case add up to a better bargain than the sonatas that were included with Concertos Nos. 1 and 3 as issued separately. Bishop is a marvelously skilled pianist, and a thoughtful one, too, and the partnership is surely a sympathetic one (though the orchestral contribution does not always represent Davis at his best). But there is something so determinedly *earnest* about these performances that their joylessness becomes almost depressing. Perhaps Bishop and Davis felt the B-flat Concerto would have been cheapened by an acknowledgment of the wit, grace, and charm that are elemental to its character, and that the G Major is really a tragic work. There is, in any event, an abundance of brilliance, but no sparkle at all. Philips has managed to get the whole G Major on a single side and has followed a sensible manual sequence, but the Ashkenazy/Solti set (London CSA-2404), even with its less convenient layout, is quite incomparable among the various "integral" offerings of these works, not to mention the outstanding performances available singly. R.F.

BEETHOVEN: Symphonies (see *Choosing Sides*, page 108)

BELLINI: I Capuleti e i Montecchi (see *Best of the Month*, page 78)

BLEY: 3/4 for Piano and Orchestra. Carla Bley (piano); orchestra, Carla Bley cond.
MANTLER: 13 for Piano and Two Orchestras. Carla Bley (piano); orchestras, Michael Mantler cond. WATT/3 \$6.98 (from New Music Distribution Service, 6 West 95th Street, New York, N.Y. 10025).

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

Pianist/composer Carla Bley and her husband, Michael Mantler, are generally associated with avant-garde jazz, but these two works, neither of which makes any room for improvisation, fall outside the jazz category altogether. Scored for a total of eighty-six musicians and performed—by way of overdubbing—by seventy-two, they are probably the most ambitious compositions ever under-

The Bicentennial Corner

Wagner International Photos



RICHARD FRANKO GOLDMAN

A Program of Spirit by the Goldman Band

If the very word "bicentennial" soon becomes a good reason to seek cover (some of us have already started), the record companies will have to accept a considerable share of the blame. Countless miles of vinyl grooves have been given over to both spoken-

word and musical tributes to the occasion, and the stuff is still being ground out. It was inevitable that the Goldman Band would be heard from on the subject sooner or later.

But it's only fair to point out that Columbia has put together an unusually thoughtful program here. It opens, for example, with the hymn *America* by William Billings ("the most important early American composer") to words written by the Reverend Mather Byles back in 1770 ("... to rights secured by equal laws/From persecution's iron claws/We here have sought our calm retreat..."). There are hymns, lively stints from the Southern mountains, a party dance tune from the turn of this century, marches. There's also a stunning arrangement by Ulysses Kay of a "play-party" fiddle-tune song of the last century, *Sally Anne*. Most striking of all is a setting by Norman Dello Joio of lines about the meaning of freedom from the writings of Tom Paine. The program ends with Roger Nixon's (no relation) *Music for a Civic Celebration*, which sounds terribly commissioned but at least is couched in a contemporary idiom. It was dedicated, needless to say, to Richard Franko Goldman, who, spelled by Ainslee Cox and greatly assisted by the DePaur Chorus under Leonard dePaur, manages to make everything in this "celebration" resound in a suitably spirited style. P.K.

GOLDMAN BAND: A Bicentennial Celebration—200 Years of American Music. Herbert: *The Gold Bug*. Billings: *America*. Sousa: *President Garfield's Inauguration March*. Cennick (arr. Parker): *Happy in the Lord*. Hewitt: *The Battle of Trenton*. Dello Joio: *Notes from Tom Paine*. And seven others. DePaur Chorus, Leonard dePaur cond. Goldman Band, Richard Franko Goldman and Ainslee Cox cond. COLUMBIA M 33838 \$6.98.

taken by anyone from the jazz field (funding came from the Ford Foundation) and a great deal more satisfying than the hybrid we have heard from "third-stream" jazz composers.

Each work takes up one side, and the two reflect vastly different moods. Bley's *3/4 for Piano and Orchestra* is extremely melodic, almost romantic, and quite classical (with a small "c"). Mantler's *13 for Piano and Two Orchestras* is more modern in harmonic structure, more akin to jazz in its coloring, and imbued with the neuroticism so common in the recent wave of jazz. Because it is less traditional, Mantler's work is more interesting, but it is an intense piece, requiring from the listener a concentration that Bley's piece does not call for. Being a romanticist, I shall probably listen to the Bley side more often, but Mantler has made up for the disappointment I

excellent recording, and, all in all, it would be hard to imagine any of this music much more persuasively played—especially the Op. 120 viola sonatas. R.F.

RECORDING OF SPECIAL MERIT

BRUCKNER: Mass No. 1, in D Minor. Edith Mathis (soprano); Marga Schmil (contralto); Wieslaw Ochman (tenor); Karl Ridderbusch (bass); Bavarian Radio Symphony Orchestra and Chorus. Eugen Jochum cond. DEUTSCHE GRAMMOPHON 2530 314 \$7.98.

Performance: **Very fine**
Recording: **Excellent**

BRUCKNER: Mass No. 2, in E Minor. Gächinger Kantorei; Gedächtnis Church Choir of Stuttgart; Spandauer Kantorei;

with exquisite sensitivity and appositeness the words of the liturgical text. The performance issued by Oryx is identical with the Musical Heritage Society one reviewed here last October, but in this instance the mastering and pressing seem marginally superior, adding clarity to Helmuth Rilling's remarkably luminous reading.

A most unusual sport in the recorded Bruckner canon is the early Requiem in D Minor, the composer's first major work (1849). While by no means on a par with the masterpieces of the 1860's and thereafter, Bruckner's Requiem, with its occasional echoes of Mozart's, is no negligible essay. The Kyrie, with its marching bass reinforced by organ continuo, sets a suitably imposing atmosphere; the double fugue on "*Quam olim Abrahae*" is masterly and effective; the hushed Sanctus and the tender Benedictus are worthy of the mature masterworks to come. Of less moment are the four orchestral pieces from 1862, pleasant preparatory essays coincident with Bruckner's orchestration studies, the most striking of which is the March in D Minor.

The recorded performances by Hans-Hubert Schönzeler (also the author of an excellent book on Bruckner) are clearly affectionate and competent, though details of the Requiem are occasionally rough and ready and the soloists are rather undistinguished when judged against the superbly matched quartet that graces the Jochum recording of the D Minor Mass. The sound of the 1970 recording is full-bodied and well-balanced, if not quite the equal, in terms of impressive sonority and wide dynamic range, of that achieved by DG. D.H.

BUXTEHUDE: The Final Judgement. Anne-Marie Grünwald (contralto); Margarethe Lerche, Ingrid Rattunde-Würtz, Sabine Kirchner (sopranos); Raimond Gilvan (tenor); Traugott Schmoll (baritone); Mannheim Bach Choir; Heidelberg Chamber Orchestra, Heinz Markus Götsche cond. ORYX 1702/3 two discs \$13.96.

Performance: **Good**
Recording: **Fine**

That Bach walked two hundred miles from Arnstadt to Lübeck to hear Buxtehude has always struck me as an act of madness, but listening to this *kleine Meister's* oratorio, *The Final Judgement*, has finally explained things to me. The oratorio proves that Buxtehude was a master of instrumental as well as vocal music and was also able to blend into a cohesive whole the national styles of Germany, France, and Italy. This is a serious work, containing sections of great beauty and breathing an air of deep contemplation.

The solo writing is modest in its demands, and in this recording all the singers perform their parts with the devoted fervor so necessary for North German religious music. The choice of various instrumental groupings to accompany such varied allegorical figures as Avarice, Lust, and Pride on the one hand and the Righteous Soul and God on the other is both imaginative and effective. Also, the choral sound is smooth and the performance precise and clear. Although we may find the text a little naïve today, Buxtehude obviously felt it very strongly, as is evidenced in his poetic treatment of traditional chorale melodies, melodious arias, striking instrumental interludes, and even a tender organ chorale-prelude. This welcome addition to the recorded oratorio

GYÖRGY CZIFFRA:
101 per cent at
the service of
Liszt's music



G. Neuvecelle/Composseur Society

experienced when I heard his previous album, "No Answer."

The Watt label was created to present the music of Carla Bley and Michael Mantler because they found the doors of the major record companies closed to them. That is sad indeed when one considers the number of talented creative artists in this country who, being less resourceful, remain unrecorded.

Chris Albertson

RECORDING OF SPECIAL MERIT

BRAHMS: Violin Sonata No. 1, in G Major, Op. 78; Violin Sonata No. 2, in A Major, Op. 100; Violin Sonata No. 3, in D Minor, Op. 108; Scherzo from "F-A-E" Sonata for Violin and Piano; Viola Sonata in F Minor, Op. 120, No. 1; Viola Sonata in E-flat Major, Op. 120, No. 2. Pinchas Zukerman (violin, viola); Daniel Barenboim (piano). DEUTSCHE GRAMMOPHON 2709 058 three discs \$23.94.

Performance: **Extremely persuasive**
Recording: **Excellent**

As Pinchas Zukerman has demonstrated in numerous double concerto and chamber music recordings with Isaac Stern, he is not just a fiddler who can play the viola, but an equally distinguished performer on both instruments, and his feeling for the Brahms idiom is superb. He is never less than impassioned, seldom less than elegant, and in Barenboim he has, of course, a sympathetic partner in the fullest sense of the word. The instruments are ideally balanced in Deutsche Grammophon's

Stuttgart Bach Collegium Wind Choir, Helmuth Rilling cond. ORYX 3C 320 \$6.98.

Performance: **Luminous**
Recording: **Cathedral acoustic**

BRUCKNER: Requiem in D Minor; Four Orchestral Pieces. Barbara Yates (soprano); Sylvia Swan (contralto); John Steel (tenor); Colin Wheatley (bass); Alexandra Choir; Robert Munns (organ); London Philharmonic Orchestra, Hans-Hubert Schönzeler cond. UNICORN UNS 210 \$6.98.

Performance: **Affectionate but a bit rough**
Recording: **Good**

All of Bruckner's Masses date from the period of his first two acknowledged symphonies, which is to say between 1864 and 1868. Like the Third Mass, in F Minor, the First, in D Minor, is on a truly symphonic scale and dramatic almost to the point of militancy. Indeed, the treatment of the "*Judicare vivos et mortuos*" section of the Credo more befits a *Dies irae* than a solemn high Mass. In any event, the First Mass as a whole is vital and beautiful, and this splendid Eugen Jochum reading, which has been available in Europe and England for the better part of three years, is the first U.S. stereo release of it.

The "neo-Renaissance" E Minor Mass, without soloists and accompanied only by wind choir, is one of Bruckner's most beautiful creations. There is nothing of the grandiose here, just unalloyed beautiful sound woven into harmonic strands—now monophonic, now intricately contrapuntal—that set off

repertoire will certainly add stature to Buxtehude's rank in his own right rather than merely as a precursor of Bach. S.L.

ELGAR: *The Kingdom, Op. 51* (see Best of the Month, page 77)

FRANCK: *Sonata in A Major for Violin and Piano* (see The Basic Repertoire, page 57)

HAYDN: *Piano Sonatas in E Minor, B Minor, A-flat Major, and D Major* (see Best of the Month, page 79)

RECORDING OF SPECIAL MERIT

LISZT: *Piano Concerto No. 1, in E-flat Major; Piano Concerto No. 2, in A Major.* György Cziffra (piano); Orchestre de Paris, György Cziffra, Jr., cond. CONNOISSEUR SOCIETY □ CSQ 2087 \$6.98.

Performance: **First-rate**
Recording: **Excellent**

Cziffra has been missing from our concert halls and from records, too, for the last few years, and it is good to hear from him again. Although he had recorded both the Liszt concertos before, the remakes more than justify themselves. Since Cziffra's last U.S. release, his son has grown up to be a conductor, and Cziffra Sr. has grown, too, it would seem; they do each other proud here, and Liszt, too, in performances that are unrestrained in their romantic sweep but also eminently musical, showing none of the waywardness that disfigured some of this pianist's earlier efforts, but unstinting in expressiveness and fire. Here Cziffra is 101 per cent at the service of the music, instead of vice versa, and the intensity and excitement sustain themselves most convincingly with repeated hearings. This goes right up there with Brendel/Haitink and Richter/Kondrashin (both on Philips) at the head of the list, and the convenient layout and exceptional sonics might well make it a first choice. R.F.

LISZT: *Transcendental Études: Piano Sonata; Mephisto Waltz* (see Going on Record, page 52)

RECORDING OF SPECIAL MERIT

MAHLER: *Symphony No. 2, in C Minor* ("Resurrection"). Brigitte Fassbaender (mezzo-soprano); Margaret Price (soprano); London Symphony Orchestra and Chorus, Leopold Stokowski cond. RCA ARL2-0852 two discs \$13.98.

Performance: **Superb**
Recording: **Ditto**

Mahler-Stokowski? Would you believe that Stokowski gave the U.S. premières of both the Mahler Eighth and *Das Lied* within just a few years of the composer's death? I would. A Carnegie Hall performance of the Eighth with Stokowski conducting the New York Philharmonic is one of my outstanding memories; I had standing room in the family circle, and, as Stokowski turned, lifted up those hands, and brought in the balcony brass all around, it was definitely pearly-gates time; I may never again be that close to paradise.

The Second Symphony is, of course, an earlier essay on a similar topic, and it is apparently also a work that Stokowski has conducted rather often over the years. It is extraordinary that in all these years he never made a Mahler recording.

Now that Stokowski's Mahler has finally arrived, it's obvious that this is a perfect combination. Stokowski is the master of the kind of orchestral sound and musical expression of which Mahler, as a conductor and as a composer, was perhaps the greatest exponent. Glorious sound, passion, stark tragedy, irony, and exaltation are Stokowski trademarks, and, unfashionable as those qualities became for many years (which is why he was relegated to a marginal position as a kind of "pops" conductor), they have never really gone entirely out of style. And of course the Mahler revival has helped to bring back all the qualities that Mahler's music demands. You can't be a musical skinflint and perform Mahler. If ever there was a conductor who was *not* a musical skinflint, Stokowski is the one.

First of all, there is the sound. There are

sef Suk (violin); Czech Philharmonic Orchestra, Václav Neumann cond. SUPRAPHON 1 10 1535 \$6.98.

Performance: **Committed**
Recording: **Good**

Bohuslav Martinů's name has always been more or less familiar in this country—where, after all, he spent some of his most productive years—but his music never became really well known here; it has all but disappeared from our concert programs since his death in 1959, and very little remains now in Schwann. In the composer's homeland, though, Supraphon has been building up a sizable Martinů discography in the last few years, and it is gratifying to have some of this material available here. All four of these concertos will qualify as "discoveries" for most of us; all of them



LEOPOLD STOKOWSKI:
if ever there was a conductor who was not a musical skinflint

many conductors today with an ear for orchestral sound, but none with quite the same approach. Stokowski never based his concept of orchestral sound purely on sonority (the "modern" approach) but, using the classical string section as the foundation, on the phraseology and movement of the music. This is exactly why he is so suited to Mahler; this is music that, for all its overwhelming use of sound, is ultimately based on line and movement in time. And Stokowski is a master, not just of phrase, but of the inner or large rhythm of the music. This is really what makes his climaxes so damned exciting; they are built on the dynamics of long-range rhythmic tension.

Well, as I said, the Mahler Second is a great case in point. It is passionate, apocalyptic, human, and terrifically well performed by a group of outstanding singers and instrumentalists who obviously rise to the old Stokowski magic. I know I did. E.S.

MANTLER: *13 for Piano and Two Orchestras* (see BLEY)

RECORDINGS OF SPECIAL MERIT

MARTINŮ: *Cello Concerto No. 1; Concerto for Violin, Piano and Orchestra.* Josef Chuchro (cello); Nora Grumliková (violin); Jaroslav Kolář (piano); Czech Philharmonic Orchestra, Zdeněk Košler cond. SUPRAPHON 1 10 1348 \$6.98.

MARTINŮ: *Violin Concertos Nos. 1 and 2.* Jo-

sef Suk (violin); Czech Philharmonic Orchestra, Václav Neumann cond. SUPRAPHON 1 10 1535 \$6.98.

are works of genuine substance and charm. The two violin concertos are especially attractive and effectively contrasted: the First, composed for Samuel Dushkin between 1932 and 1934, is neo-Classical in spirit, while the Second, produced a decade later for Mischa Elman, is more lyrical and expansive—almost "neo-Romantic"—with an idyllic slow movement in Martinů's most personal idiom. Suk's affection for both works is readily apparent, and his partnership with Neumann is a very happy one.

The same level of commitment and expertise is evident on the part of Zdeněk Košler and his three soloists in the two works on the other disc. The First Cello Concerto, composed for Gaspar Cassadó in 1931 and originally scored for small orchestra, was rescored for a larger orchestra eight years later and revised in its final form in 1949; it is very aptly described by the anonymous record annotator as "a work of high tension, a truly classical concerto, filled with a genuine Czech spirit."

The same elements illumine the Double Concerto, a particularly impressive work composed for Benno and Sylvia Rabinof in the winter of 1952-1953; as in the Second Violin Concerto, it is the slow movement that is the crown of this work.

The sound quality is generally very good (brighter, curiously, on the B sides than on the A sides of both discs), and the clean surfaces show how much Supraphon has improved in this regard. R.F.

(Continued overleaf)



Così Fan Tutte: clockwise from lower left, Gundula Janowitz, Hermann Prey, Rolando Panerai, Peter Schreier, Brigitte Fassbaender

MOZART: *Così Fan Tutte*. Gundula Janowitz (soprano), Fiordiligi; Brigitte Fassbaender (mezzo-soprano), Dorabella; Hermann Prey (baritone), Guglielmo; Peter Schreier (tenor), Ferrando; Reri Grist (soprano), Despina; Rolando Panerai (baritone), Don Alfonso. Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 2709 059 three discs \$23.94.

Performance: **Good with reservations**
Recording: **Actual performance**

Così Fan Tutte, an exquisite opera but never a "box office" one, has been lavishly treated on records. The current catalog offers six more or less complete stereo recordings, all acceptable or better, including two led by the eminent Karl Böhm, whose third authoritative reading is now offered to us by DG. While a fairly strong case could be made for not releasing a seventh *Così* under the circumstances, I should perhaps point out that the new set is unique in one respect: it is a "live" recording, taped at the Salzburg Festival of 1974 honoring Dr. Böhm's eightieth birthday.

That "uniqueness," however, is of doubtful advantage, for it makes for some unsatisfactory sonic perspectives, and, while the applause occurs only at the conclusion of the two acts, stage noises of various kinds intrude a great deal of the time. From the engineering point of view, the new set cannot match the excellence of its studio-made competitors. Nor can it match their completeness, for three of them (London, Philips, and RCA) are virtually or entirely complete, while two others (Angel and the previous DG set under Jochum) offer more than the rather severely cut version presented here.

These are severe handicaps, and the performance, while unquestionably good, cannot quite overcome them. Karl Böhm's alert and incisive pacing is a constant source of joy, and, working with a handpicked cast, he gets excellent ensemble work. Gundula Janowitz is undoubtedly one of the best Fiordiligis on records, absolutely ravishing in her "*Per pietà, ben mio*" aria, and enchanting and musicianly (though unobservant of trills) everywhere else. She blends exquisitely with Brigitte Fassbaender's Dorabella. The latter is a

competent performance but not in any way an outstanding one. Of course, since the numerous cuts include Dorabella's important second-act aria "*È amor un ladroncello*," the part is thereby rendered less significant. Reri Grist's small-toned but charming and resourceful Despina rounds out the female trio.

I am less happy with the men. Peter Schreier is a good Mozart stylist and he sings "*Un'aura amorosa*" meltingly. (His second-act aria is also cut.) His tone quality, however, turns nasal at times, and his Italian pronunciation borders on the painful. Hermann Prey handles the text more idiomatically and creates a lively, swaggering Guglielmo while allowing his warm baritone to surround the tonal focus with an excessive vibrato. I find this persistent mannerism quite annoying, but others may not. Working with less impressive vocal equipment, Rolando Panerai turns in an entertaining and quite likable Don Alfonso—and pronounces his lines in clear and impeccable Italian.

In sum, this is a good performance, but several others are preferable, including Dr. Böhm's excellent version on Angel S-3631.

G.J.

PROKOFIEV: *Symphony No. 5, in B-flat Major, Op. 100*. London Symphony Orchestra, André Previn cond. ANGEL S-37100 \$6.98.

Performance: **Lacks something**
Recording: **Good**

Is the Prokofiev Fifth the most frequently performed twentieth-century symphony? It is easily the most popular work of its genre written in the last half-century. This popularity undoubtedly stems from the deep spiritual connections between the work and World War II. In a sense, the supreme struggle against Germany and fascism allowed Prokofiev to reconcile his own personal manner with the demands of socialist realism—something he had found very difficult to accomplish a decade earlier. The artistic and the popular are fused in the Fifth Symphony as they rarely have been in this century of introversion and alienation.

It is understandable that this combination should appeal to composer-conductors with

something of the same ideals. The Prokofiev Fifth was a notable Bernstein specialty, and it is also a favorite with Previn (who has by now compiled quite a recorded catalog of Russian music). Yet this performance, although a model of clarity and musicality, lacks some kind of spiritual dimension. Perhaps repeated exposure has desensitized me to the intrinsic merits of the music so clearly set forth in this reading. On the other hand, there is a special Prokofiev quality of mystery and uplift that takes a little evoking and never quite gets evoked here. In other words, an okay Prokofiev Fifth, but nothing transcendental. E.S.

RECORDING OF SPECIAL MERIT

PUCCHINI: *Mass ("Messa di Gloria")*. William Johns (tenor); Philippe Huttenlocher (bass); Symphonic Chorus and Orchestra of the Gulbenkian Foundation of Lisbon, Michel Corboz cond. RCA FRL1-5890 \$6.98, ⑧ FRS1-5890 \$7.98. ⑥ FRK1-5890 \$7.98.

Performance: **Juicy**
Recording: **Very good**

As is well known, Puccini came from a long line of maestros in the town of Lucca and more or less inherited the job of organist and choirmaster from his forebears. In 1880, at the age of twenty, he composed a grand Mass for soloists, chorus, and orchestra for the feast of San Paolino, patron saint of the town. This work scored a notable success and apparently convinced one of Puccini's relatives to advance him the money to go to Milan to study. The Mass, however, disappeared until 1951 when it was rediscovered by Father Dante del Fiorentino, an American priest who was working on his Puccini biography *Immortal Bohemian* ("Immortal Bohemian" might have been more appropriate, but the good Father seems to have glossed over some of the more unconventional—rakish—aspects of the composer's career).

The Mass is more or less what you might expect, and to our ears it sounds terribly operatic and pagan. Well, why not? To an Italian, love is love, joy is joy, and the sacred and the profane have never been too far apart. The real point is that this is an extremely fine work, mellifluous, genuinely inspired, lyric and dramatic, and of excellent craftsmanship. It is sumptuous and expressive but never sentimental. Best of all, it is simply beguiling to listen to. It has a young man's emotions and high spirits, and why should these sentiments be inappropriate to an Italian feast day? Or to any day you'd like your mood uplifted by just the right combination of tradition, sentiment, and melodic outpouring?

The amazing thing is the maturity of the work both musically and technically. Of course, this is music composed in the wake of late Verdi and without the sophistication and "up-to-dateness" of works composed even a few years later. But it is also fresh and full of distinctive character. The question is: besides getting familiar with European trends, what did Puccini learn in Milan? On this evidence, not much; the basic stuff was all there at age twenty.

The Gulbenkian Foundation has sponsored an important festival in Lisbon for many years, and the performance here under Michel Corboz is superb—full of life and fire. The recording, part of RCA's Erato series, is of excellent quality, with a rich, large-scale, well-balanced approach that is perfect for the work. E.S.

REGER: Quintet in A Major for Clarinet and Strings, Op. 146. Rudolf Gall (clarinet); Keller Quartet. ORYX 1832 \$6.98.

Performance: **Good**
Recording: **All right**

REGER: Quintet in A Major for Clarinet and Strings, Op. 146. Karl Leister (clarinet); Drolc Quartet. DEUTSCHE GRAMMOPHON 2530 303 \$7.98.

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

The Reger Clarinet Quintet, still so seldom performed as to be unknown to most listeners, may not be on the same level as those of Mozart and Brahms, but it is about as close to that level as anyone else has yet come in writing for this intrinsically beautiful combination of instruments. Rudolf Gall made his recording with the Keller Quartet in 1961, the year before his death at the age of fifty-five; it is a good performance in every respect, but the sound is a little boxy and the pressing is so disfigured by bumps, pocks, pits, and gouges that listening cannot be pleasurable. (Curiously, while all four members of the quartet are identified by name on both sides of the jacket, the name of their ensemble itself and that of the clarinetist turn up only in the liner notes, which are otherwise of little value.)

Between these two releases, the one on Deutsche Grammophon is easily worth the additional dollar. Karl Leister and the Drolc Quartet play with greater polish, they are much more handsomely recorded (though the clarinet is overly prominent at times), and the disc has impeccable surfaces. This is the sort of presentation that no one could fail to enjoy, and which could help put any neglected work into more general circulation. There is still more pleasure to be had, though, from the exceptionally communicative performance by the Bell' Arte Ensemble in Volume I of the Vox Reger series (SVBX-586). Clarinetist Serge Danguin has the warmest tone of all, the balance between him and his string associates is superior to DG's close-up treatment of the Berliners, and the Bell' Arte's approach has an almost hypnotic intensity that makes it not just attractive but downright compelling.

R.F.

RECORDING OF SPECIAL MERIT

SCHOENBERG: Cabaret Songs; Nine Early Songs. Marni Nixon (soprano); Leonard Stein (piano). RCA ARL1-1231 \$6.98.

Performance: **Irresistible**
Recording: **Fine**

Here is a virtually unknown side of Schoenberg, and an utterly charming one: eight songs he composed in 1901 for the *Brettel*, the Berlin cabaret genre for which a number of "serious" poets and composers wrote and performed special material. One of the poets represented in Schoenberg's *Brettel-Lieder* is Otto Julius Bierbaum, whose verses were made into lieder by Richard Strauss, and who was in fact the author of a manifesto for the *Brettel* poets, which served as the introduction to a collection of their verses that he edited and published in 1900. His *Gigerleite* is fairly typical of the material in the other seven songs, whose authors range from Emanuel Schikaneder, Mozart's collaborator for *The Magic Flute*, to Frank Wedekind, whose *Lulu* was the basis of Berg's opera: the subject matter is generally saucy, ironic, involutedly

erotic. In the last of the songs, a setting of Gustav Falke's *Nachtwandler*, striking effects are achieved through the addition of a piccolo (Andrew Lolya), a trumpet (Ray Crisara), and a snare drum (Morris Lang).

The nine individual songs on side two were written between 1893 and 1903 and are equally unfamiliar, but of a different nature: they are straightforwardly romantic settings of poems by Goethe, Heyse, Hofmannsthal, Dehmel, Lenau, and two anonymous poets. There are no masterworks among them, perhaps, but there is some pretty enchanting material nonetheless, and the sequence has been so arranged as to provide not only effective contrasts but a steady heightening of appeal from one song to the next. The performances on both sides are about as authoritative as could

be, since Leonard Stein, a former associate of Schoenberg's and now the director of the Arnold Schoenberg Institute, is the one who found these songs and edited them for publication (only one of them, *Gedenken*, had been published before); he and Marni Nixon have performed together frequently, and they project a sense of happy involvement with these seventeen songs that goes beyond questions of authority and skill to make them simply irresistible (an odd word to be using about Schoenberg, but it fits). Stein's comprehensive annotation is no mere icing on this delectable cake, but really essential to full enjoyment. Bilingual texts are included, and the sound is just fine.

R.F.

(Continued overleaf)

PORGY and BESS

America's musical masterpiece,
by America's favorite composer,
George Gershwin.

A thrilling performance by Lorin Maazel,
The Cleveland Orchestra and Chorus, and a
brilliant cast, including Willard White,
Leona Mitchell, McHenry Boatwright and
Florence Quivar.



Now...complete for the first time on



Number One In The Nation (Billboard)
Impeccable Pressings...Imported from England

RECORDING OF SPECIAL MERIT

SCHUBERT: *Die Schöne Müllerin* (D. 795). Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). DEUTSCHE GRAMMOPHON 2530 544 \$7.98.

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

SCHUBERT: *Die Schöne Müllerin* (D. 795). Werner Krenn (tenor); Rudolf Buchbinder (piano). ORYX EXP 20 \$6.98.

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

Schubert wrote *Die Schöne Müllerin* for the tenor voice, and yet we know that the cycle's dedicatee, Karl Freiherr von Schönstein, was a baritone. Not an inflexible man in matters of this sort, Schubert would have been utterly enchanted with Dietrich Fischer-Dieskau, who has already given us three recorded versions of this beautiful cycle—all three with Gerald Moore's accompaniment. Alongside the veteran baritone's latest effort we now have for comparison a version by the Viennese tenor Werner Krenn, who sings the *Müllerin* songs in the original keys.

Only *Ungeduld*, with its combination of fast pacing and high tessitura, poses a problem for Fischer-Dieskau—a tenor is decidedly more comfortable here, and Krenn excels. He is an altogether winning performer who uses his light voice gracefully, with a fine command of legato, dead-center intonation, and constant responsiveness to the poem's mood. From a purely vocal point of view it is Krenn who offers the more precisely controlled singing.

But that's just it. Krenn sings, but Fischer-Dieskau *lives* these songs. In contrast with the tenor's relatively limited dynamic range, he commands a wide compass of dynamics and inflects his utterances with subtle enlivening touches that enrich the expression and point up meaning in a matchless way. A miniature drama is revealed in *Am Feierabend*, and *Trockne Blumen* conveys a sense of tragedy not yet within the tenor's reach.

I will not say that this new version surpasses the previous achievement of the unique Fischer-Dieskau/Moore team. It does

not, and I am not sure that anything ever can. But that 1962 recording (Angel S-3628) contained the spoken Prologue and Epilogue and therefore required a two-disc set. The new version is thus more compact and less expensive. DG's engineering seems flawless; Moore's superb pianism—a *collaboration*, as always, dynamic and assertive—is given its aural due. In contrast, many details in Buchbinder's accompaniments are obscured either by less sensitive balancing of the sound or perhaps by less fastidious playing. **G.J.**

SHOSTAKOVICH: *Symphony No. 10, in E Minor, Op. 93*. London Philharmonic Orchestra, Andrew Davis cond. SERAPHIM S-60255 \$3.98.

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

There could be no more fitting memorial tribute to Shostakovich than the recent rise—not overwhelming, but perceptible—in the frequency of performances of his greatest symphony. It is gratifying that young Andrew Davis, the new music director of the Toronto Symphony, should choose such a work for his first recording as a conductor; he has a very clear understanding of the Tenth, has a first-rate orchestra at his disposal, and enjoys very effective sound engineering. His sense of proportion in the long opening *Moderato* is especially convincing, and the entire performance is one I would enjoy very much in the concert hall. On records, however, the competition is formidable. Both Ormandy (Columbia M 30295) and Karajan (Deutsche Grammophon 139.020) plumb greater emotional depths in the first and third movements, give us more excitement in the scherzo, and in general infuse their readings with an intensity that gives the ruminative sections a sense of exalted tragedy and the dramatic ones an almost frightening power. These qualities are not felt in Davis' performance, but it is a very good one as far as it goes, and its availability on a low-price disc could help to build a larger audience for this remarkable work. **R.F.**

TCHAIKOVSKY: *Piano Concerto No. 1* (see *Going on Record*, page 52)

RECORDING OF SPECIAL MERIT

TCHAIKOVSKY: *Pique Dame*. Vladimir Atlantov (tenor), Herman; Vladimir Valaitis (baritone), Tomsy; Andrei Fedoseyev (baritone), Yeletsky; Valentina Levko (mezzo-soprano), the Countess; Tamara Milashkina (soprano), Lisa; Galina Borisova (mezzo-soprano), Pauline; Makvala Kasrashvili (soprano), Prilepa; others. Chorus and Orchestra of the Bolshoi Theater, Mark Ermler cond. COLUMBIA/MELODIYA M3 33828 three discs \$20.94.

Performance: **Vital and authentic**
Recording: **Okay but undistinguished**

Pique Dame is a work of unflagging interest, rising to points of chilling intensity—to say nothing of its uncommon musical riches. It may be years before the Bolshoi returns with its excellent production, but meanwhile we can console ourselves with two authoritative versions on records. The 1967 Melodiya/Angel set (S-4104) is by no means outdated: it is a fine performance enriched by some of the principals of this new presentation who were shaped into a strong ensemble by the late Boris Khaikin. The new Columbia/Melodiya set, however, starts with a considerable advantage in that it presents the opera complete on three discs against the former's four. Sonically, there is no noticeable improvement. Neither set is representative of the best Soviet technology: the voices are too forward in relation to the orchestra, there is a certain coarseness to the orchestral sound that does not fit in with the memories of the great Bolshoi Orchestra as heard in the theater, and stereo possibilities have not been explored with great imagination.

Tenor Vladimir Atlantov in the tragic role of the haunted Herman is another distinct asset of the new production. He is a powerhouse tenor with a clarion sound, abundant reserves, and an impressive if at times unruly technique. His singing lacks subtlety and, what with scooping and other offenses, leaves him open to criticism. I suspect, however, that he will be forgiven because he is something rarely encountered today: a genuinely exciting performer who is dramatically involved and who carries you along with his ringing tones and visceral intensity.

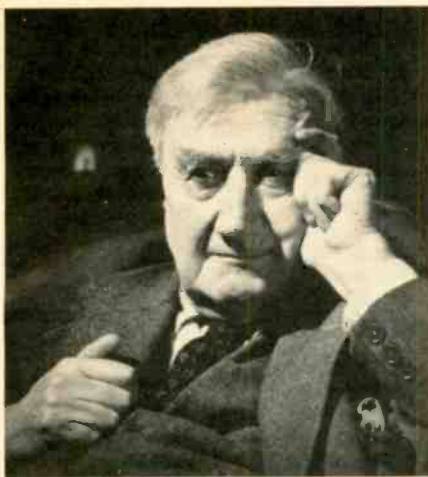
Tamara Milashkina, repeating her previous recorded interpretation, is still, as she was nine years ago, a somewhat uneven singer who has a few precarious moments of unsteadiness, but she sings with full commitment, movingly and sensitively. Another repeat performance from the earlier set is the Countess of Valentina Levko, rich-toned and, if possible, even more authoritative than it was before.

The Columbia set has a new Yeletsky in Andrei Fedoseyev, whose rich and fervent baritone recalls his two memorable recorded predecessors Pavel Lisitsian and Yuri Mazurok. His singing of Yeletsky's show-stopping aria, however, lacks the absolute steadiness of the other two. The supporting cast varies, ranging from the absolutely splendid mezzo Borisova and the vigorously authoritative Tomsy of Valaitis (both participate in the Mozartian pastoral interlude of Act II) to a number of comprimarios afflicted with various degrees of shakiness. The male chorus in the last scene's gambling episode is excellent. Ermler directs with a fine dramatic sense, obtaining orchestral playing of great tension and expressiveness. **G.J.**

Milashkina (Lisa) and
Atlantov (Herman) in
the Bolshoi production of
Pique Dame



Mira/Hurok Concerts, Inc.



RALPH VAUGHAN WILLIAMS
Indescribably beautiful folk songs

TIPPETT: *A Child of Our Time*. Jessye Norman (soprano); Janet Baker (contralto); Richard Cassilly (tenor); John Shirley-Quirk (bass); BBC Singers; BBC Choral Society; BBC Symphony Orchestra, Colin Davis cond. PHILIPS 6500 985 \$7.98.

Performance: **Intensely dramatic**
Recording: **Good**

The 1938 Paris shooting of a Nazi German diplomat by a desperate Polish-Jewish refugee, which in turn led to the horrifying mass retribution against the Jews, provided the spark that fired Michael Tippett to the composition of his impassioned oratorio. But in the work that finally came to performance in bomb-ravaged London in March 1944, the figure of the desperate lad had become a symbol underlying the larger issues of man's inhumanity to man. *A Child of Our Time* is a modern Passion, and Tippett underlined his intent by using five black spirituals in a manner analogous to Bach's use of the Lutheran chorales in his Passion settings. And the music is not only wholly accessible and immediate in its audience appeal and affect, it is also accessible in terms of performance difficulty to orchestras and singers.

Colin Davis, whose recorded performances of Tippett's symphonies and operas are models of their kind, gives his all to this second recording of *A Child of Our Time*, and he is backed by star soloists and the splendid choral-orchestral forces of the BBC. His reading has tremendous fire and urgency, and he generates a fine "swing" in the more rhythmic spirituals, such as *O, By and By*, where Jessye Norman's solo lead adds something special. Also, John Shirley-Quirk's Olympian intoning of the narrative episodes and his bass solo in *Go Down, Moses* are particularly memorable.

Yet, I am not willing to discard my earlier 1958 recording with the Royal Liverpool Philharmonic Choir and Orchestra under John Pritchard, still available on Argo. Pritchard's soloists—Elsie Morison, Pamela Bowden, Richard Lewis, and Richard Standen—are at least as good as Davis' team, and tenor Lewis is superior to his counterpart on the new recording. I definitely prefer the closer presence of the Liverpool chorus, which generates tremendous power and passion in *Go Down, Moses*. However, I must admit that the sound of the older recording is pretty rough around the edges by today's standards.

As far as I am concerned, the important thing is to have a recording of *A Child of Our Time* in one's library. It is, unhappily, even more timely now than when first written. So, whether you choose the new Philips recording or the older Argo version, I urge you to get one of them. D.H.

RECORDING OF SPECIAL MERIT

VAUGHAN WILLIAMS: *English Folk-Song Arrangements*. Greensleeves; Ward, the Pirate; Ca' the Yowes; The Unquiet Grave; The Seeds of Love; and ten others. London Madrigal Singers, Christopher Bishop cond. SERAPHIM S-60249 \$3.98.

Performance: **Beautiful**
Recording: **Very good**

In the days before tape recorders, collecting folk songs was hard work. Researchers roamed the countryside, tracking their quarry through fields and into taverns and private houses, copying down tunes and lyrics that nobody ever seemed to remember the same way twice. At the turn of the century, one of the most intrepid collectors in England was Ralph Vaughan Williams. He later made use of the gold he had mined not only in orchestral settings of folk tunes but, in this case, in a series of vocal arrangements for unaccompanied voices. These madrigal-like transformations are indescribably beautiful, especially if you are susceptible to the kind of somber modalities that are the Vaughan Williams hallmark. The group begins with an arrangement of *Greensleeves* almost exactly the same as the composer's setting for orchestra—yet how different, how much more yearning and haunting it sounds this way! As the program ranges on through some of the most beautiful songs of the British Isles, the settings grow increasingly absorbing, calling on intricate vocal combinations and the composer's highly individual technique of counterpoint to build rich webs of sound, while somehow never violating the essential simplicity of the folk materials. The London Madrigal Singers under Christopher Bishop seem to know at every instant what the composer had in mind, and to convey it to perfection. P.K.

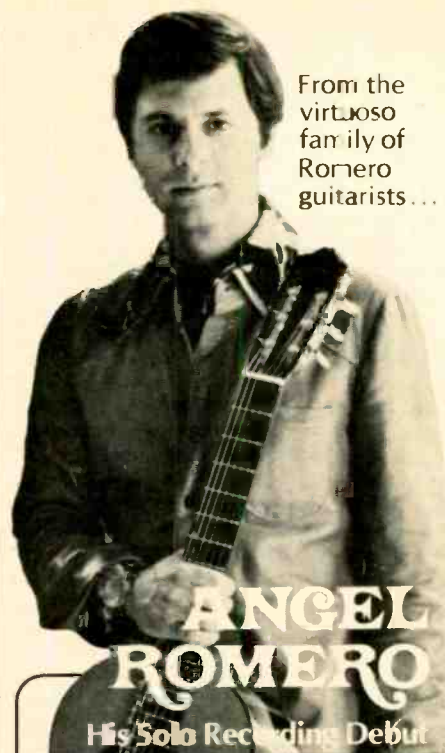
VIVALDI: *The Four Seasons*. Konstanty Kulka (violin); Igor Kipnis (harpsichord); Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON CS 6809 \$6.98.

Performance: **Energetic**
Recording: **Superb**

In this brilliant recording of *The Four Seasons*, the Stuttgart Chamber Orchestra more than proves its utter virtuosity. Except for the use of the harpsichord, handsomely played by Igor Kipnis, the performance is thoroughly twentieth-century—no ornamentation (so needed in Vivaldi's bald melodic writing), but imbued with vigor, drive, and projection. Fortunately, Vivaldi's imaginative if over-popularized work can take this treatment, and fine string playing will always be a genuine thrill. S.L.

RECORDING OF SPECIAL MERIT

VIVALDI: *Judith's Triumphs*. Birgit Finnilä (contralto); Juditha; Ingeborg Springer (mezzo-soprano); Abra; Julia Hamari (mezzo-soprano); Holofernes; Elly Ameling (soprano); Vagaus; Annelies Burmeister (contralto); Ozias. Berlin Chamber Orchestra, Vit-

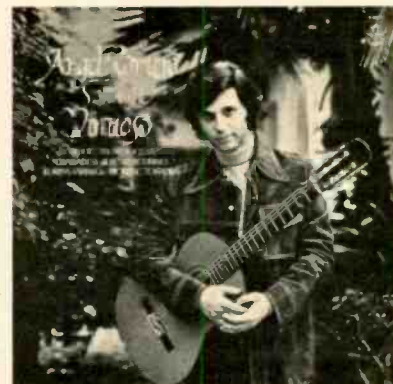


From the virtuosic family of Romero guitarists...



S-36093

Total authority and interpretative skill. Romero's expert musical instincts are presented at their fullest and most beautiful. His command of this repertoire leaves nothing unsaid. 10 selections.



S-36094

Dazzling musicality and technical flair. Romero's intensive study in the distinguished company of his father and two brothers is wonderfully evident. His disciplined, incisive rhythms are spellbinding. 15 selections.

Available
LP, Cartridge and Cassette



CIRCLE NO. 5 ON READER SERVICE CARD

torio Negri cond. PHILIPS 6747 173 three discs \$23.94.

Performance: **Superb**
Recording: **Superb**

Although Vivaldi has enjoyed a tremendous revival as an instrumental composer (we all now recognize both his strong and weak points), we know very little of his vocal music save for his *Gloria*. Philips' exciting new recording of his oratorio *Juditha Triumphans*, then, is a welcome addition to the catalog.

Juditha Triumphans is something of a sleeper. If I may be permitted to step out of the impersonal role of a critic and refer to my performance experience with this work, the first time I played continuo for it, I hated it with a passion. When it first appeared on records (RCA Victrola VICS-6016) I achieved a state of loathing for it that I did not believe possible. It seemed to be nothing more than one hack Baroque formula after another: endless recitative; repetitious *da capo* arias; nothing but female voices howling out one sequential phrase after another; static harmonies; and all in impossibly stilted Latin. Needless to say, I listened to this "first complete recording" with a prejudiced ear. After the first side, I was in a state of disbelief: I had to admit to myself that the work is superb and that this performance (which is complete to the 11th degree) demonstrates beyond a doubt that the Baroque operatic formula of recitative and *da capo* aria is a valid one. The recitatives are ponderous because of the heavy cadences of the Latin language, but Vivaldi fills them with drama through his imaginative and daring use of harmony. The arias are admittedly cast in the formula of the ubiquitous *da capo*, but each one captures the meaning of the text perfectly. A great deal of this is because of the instrumentation, an area in which Vivaldi was an undisputed master. The basic orchestra consists of strings and continuo, but the Venetian master took full advantage of his pupils' talents. We have obbligatos for theorboes, mandolins, clarinets, oboe, and organ. Add to this Vivaldi's usual deft string writing, and one can imagine the rich and varied palette of sonorities.

Once Baroque operatic conventions are accepted, the drama becomes valid because of the vivid portrayal of the characters. Judith and her servant Abra, personifying noble peace, are portrayed in lofty lines cast over slow-moving harmonies. Holofernes and his servant Vagans are assigned nervous jagged lines with restless chromaticism. The high priest Ozias is a pillar of righteousness and faith. The drama is built up as each group becomes more and more exaggerated.

The performance is the perfect compromise between modern and Baroque practice. The singers are excellent—especially Elly Ameling, who rises to a fine, probably unsurpassable fury in her final rage aria—and sing the work as the opera it really is. The *da capo* arias maintain their interest because of the consistently tasteful ornamentation of the repetitions. Maestro Negri paces the recitatives and arias with the needs of the drama in mind so that there are none of those awkward gaps so frequently encountered in Baroque opera. The string playing is razor sharp and does justice to Vivaldi's brilliant writing. Also praiseworthy is Jeffrey Tate's harpsichord playing. His realization is a perfect mirror of the emotions involved but never becomes vulgar or competitive with the written music. In short, this album is a revelation. S.L.

COLLECTIONS

RECORDING OF SPECIAL MERIT

A FESTIVAL OF TRUMPETS. H. I. F. Biber: *Sonata a 7 in C Major*. **C. H. Biber:** *Sonata in C Major; Sonata for Two Choirs*. **Pezel:** *Sonatinas Nos. 61, 62, 65, and 66*. **G. Gabrieli:** *Sonata*. **Scheidt:** *Canzona*. **Rathgeber:** *Concerto in E-flat Major*. **Molter:** *Symphony in C Major*. New York Trumpet Ensemble, Gerard Schwarz cond. NONESUCH H-71301 \$3.98.

Performance: **Razor-sharp**
Recording: **Fine**

The repertoire for Baroque trumpet and clarino is vast, and Gerard Schwarz has done a fine job in ferreting out a group of interesting



Judith contemplating the head of Holofernes (H.S. Beham, 1500-1550)

pieces for this specialized album. The eight trumpets are combined with two timpani, two violins, cello, bassoon, harpsichord, and organ to produce a surprising variety of timbres ranging from the trumpets alone to the full ensemble. Mr. Schwarz and company unashamedly perform on modern instruments and are undoubtedly capable of a more accurate intonation and cleaner execution than was ever heard by any of the composers involved. And they play with the sensitivity of a string quartet. One thrills to the martial sound of idiomatic fanfares and marvels at the subdued lyric passages and delicate floratura. Attention, trumpet lovers! This is a joyous must. S.L.

RECORDING OF SPECIAL MERIT

MADY MESPLÉ/NICOLAI GEDDA: Duets from French Opera. Lalo: *Le Roi d'Ys*: *Cher Mylio*. Massenet: *Manon*: *J'ai marqué l'heure du départ*. Bizet: *Les Pêcheurs de Perles*: *Leila! Leila! Dieu puissant le voilà*. Meyerbeer: *Les Huguenots*: *Duet of Marguerite and Raoul*. Gounod: *Roméo et Juliette*: *Ange adorable*. Mireille: *Vincenette à votre âge*. Gluck: *Orphée et Eurydice*: *Viens, viens, Eurydice*. Mady Mesplé (soprano); Nicolai Gedda (ten-

or); Paris Opera Orchestra, Pierre Dervaux cond. ANGEL S-37143 \$6.98.

Performance: **Gratifyingly authentic**
Recording: **Very good**

A collection like this is a bonanza in this age of unimaginative and senseless duplications. Some of these French operatic duets are unobtainable in current catalogs (*Le Roi d'Ys*, *Mireille*), others are available only in substandard renditions (*Les Huguenots*). Even granting that the musical values are not of consistent top quality, this is an uncommonly interesting program.

Fortunately, the singers rise to the challenge. Always an enterprising and imaginative artist, Nicolai Gedda delivers some brilliant *voix mixte* passages and sails through the tricky and treacherous writings of Gluck and Meyerbeer with immense skill. His tones tend to become hard-edged and lose focus under pressure, but these instances are not frequent and are amply offset by long stretches of the kind of graceful and delicate singing that recalls the veteran tenor's best days.

Mady Mesplé's sound is too fragile for an ideal Manon or a Meyerbeer Queen, but she too is a mistress of the style, singing lightly, gracefully, accurately, with an easy command of all the notes required. And, beyond executing the music, both singers treat us to an impressive stylistic demonstration of French opera that is too rare nowadays not to be treasured. G.J.

LUCIANO PAVAROTTI: The World's Favorite Tenor Arias. Leoncavallo: *Pagliacci*: *Vesti la giubba*. Flotow: *Martha*: *M'appari*. Bizet: *Carmen*: *Flower Song*. Puccini: *La Bohème*: *Che gelida manina*. Tosca: *E lucevan le stelle*. Turandot: *Nessun dorma*. Verdi: *Rigoletto*: *La donna è mobile*. Aida: *Celeste Aida*. *Il Trovatore*: *Di quella pira*. Gounod: *Faust*: *Salut, demeure*. Luciano Pavarotti, tenor; various orchestras, Leone Magiera, Richard Bonynge, Herbert von Karajan, Zubin Mehta, and Nicola Rescigno cond. LONDON OS 26384 \$6.98.

Performance: **Outstanding**
Recording: **Very good**

These are indeed "the world's favorite tenor arias" sung by a large and jovial gentleman who is probably the world's favorite tenor. Some of the arias lie outside Luciano Pavarotti's current repertoire, but that repertoire is broadening into more dramatic areas if his recent *Manrico* is an indication. In any case, he is in fine form here. He offers a solid, traditional "Vesti la giubba" and a "M'appari" in which the rubato is perhaps excessive but the tone is gleaming. He brings off a nice diminuendo in "E lucevan le stelle" and caps the final "vicino al sol" in *Celeste Aida* with another one. It is easy to say that his two French arias do not sound fully idiomatic; what is difficult is to find a French tenor who can sing them so well. The tender beginning of the Flower Song and the gradual intensification toward the climactic B-flat are particularly successful.

These six selections are the only new recordings on a disc that offers only thirty-nine minutes of music. "Nessun dorma," "La donna è mobile," and "Che gelida manina" come from the recordings of the complete operas, and "Di quella pira" is in two other Pavarotti recitals. This kind of record merchandising is nothing to be proud of, and both Pavarotti and his public deserve better. G.J.

"combining historical imagination and a lot of self-confidence"



Erika Davidson

Gottschalkians Offergeld and Davis at STEREO REVIEW's 1976 Record of the Year Awards

Louis Moreau Superstar

I LOUDLY invite your attention to a piano recording so good—and good, too, in a way so unlooked-for—that I rather expect to be still celebrating its merits next December among the centennial year's best. This quite unexpected dazzler is a London release by Ivan Davis called "Great Galloping Gottschalk, America's First Superstar," and, given the special finesse of the Davis musicality, the desperate whimsey of the title could not be more misleading.

Ah well, I'll assume you can survive that . . . and I'll also assume that in this year of Gottschalkian grace you imagine you have already got Louis Moreau's number. If such is the case, perhaps your biggest musical surprise in all of '76 will be what Mr. Davis has come up with here. The release is by way of being a stylistic tour de force, and the sparks fly mainly as a result of the audacious application of a personal point of view to some piano pieces that are, after all, no longer novelties. For the moment I'll simply say that with Mr. Davis' opening selection, a totally ravishing performance of *Souvenirs d'Andalousie*, we have for all practical purposes turned a corner in time and are back among the wondrously odd virtuosos of the Edwardian era—many of them highhanded eccentrics, most of them pianistic whizzes, and all of them greater enchanters than you'd believe possible. I can't begin to guess how Mr. Davis got into that crowd, but there he is, and nothing could promise more for the future health of the Gottschalk performing tradition.

About that, more in a moment, but let me first note that Mr. Davis' illuminating performance of *Le Mancenillier* is the only recording novelty on his program, and those Gottschalk aficionados who sometimes wonder why this piece is not performed oftener can now figure it out handily. The piece is not at all a folksy miniature, for its gorgeously colored combination of force and filigree

takes (to begin with) a pair of almost painterly hands, in the Lisztian sense. Which is another way of saying that it calls for the kind of sustained narrative coherence (as distinguished from mere structural logic) that drove purists up the wall in the case of the above-noted Edwardian giants—and also, for that matter, in the case of Gottschalk himself.

Now, then. This is certainly not the place to discuss the historical mischances that deprived Gottschalk of a "school" and us of a time-honored Gottschalk performing tradition. But these lacks have been serious, and the rediscovery of the several elements of a legitimate Gottschalk style would have been all but impossible without the enterprise of some recording artists who combine a certain amount of historical imagination and a lot of self-confidence.

BRIEFLY sketched, the central position in this effort, much to our good fortune, is occupied by the ground-breaking work of Eugene List, whose Gottschalk style combines considerable health and power on the one hand and a high degree of polish, elegance, and real humor on the other. Somewhat to the left of Mr. List, as emphasizing Gottschalk's more extroverted, robust, broad-light-of-day aspect (including a straight-faced and remarkably effective treatment of his frequent heroics) are a remarkable pioneer recording by Jeanne Behrend, long out of print, and two big-scale releases by Leonard Pennario discussed in these pages in November 1974 and December last year.

Until this moment, however, nobody has appeared on Mr. List's right. Yet those familiar with Gottschalk's purely pianistic legend know that few performers had more feeling for the nocturnal and spellbinding (or, as some say, *charismatic*) side of Romanticism—particularly its highly personalized seductions, its special hypnotic devices, its fre-

quent disdain for the workaday conventions of collectivist musical ideologies.

And it is precisely in this occasionally spooky part of the forest that Mr. Davis has hung out his Gottschalkian shingle, one which simply says MAGIC. Nobody who listens carefully to his ruggedly individual versions of such Gottschalk standards as *The Banjo*, *Souvenir de Porto Rico*, *Le Bananier*, and *Pasquinade* will question his license to do so. He is in no sense an old-fashioned pianist, but not since the wild and woolly days of de Pachmann, Paderewski, et al. have we heard such *explicit* rubato, such *arresting* ritardandos and *accelerandos*, such an unmistakably *vocalistic* ideal in phrasing. He is perfectly capable of opening in a deliberate, muted, almost detached way—and then, thanks to outright tempo changes in mid paragraph, winding up in a headlong sprint to a photo finish.

The main thing to be said about this kind of unorthodoxy is that when it works it works very well indeed. Most of the time with Mr. Davis it works. It turns his *Grand Scherzo*, for example, into a coruscating lapidary marvel, the song theme all melting tone and iridescent color, the passage-work glittering like salt spray in a wintry sun. But, then again, in *Manchega* it doesn't work at all. This marvelously spirited piece calls for something besides clockwork precision and controlled delicacy of detail, and here I'm afraid it sounds much too pale and finicky.

As is often the case with artists who take the longest chances, however, Mr. Davis' lapses are more than redeemed by his successes. Of the latter, several are unqualifiedly major, and of these none is more newsworthy than what must be described as his total rehabilitation of *The Dying Poet* as a prime-time pianistic event for modern ears. With the greatest gravity, without once raising his voice—and, indeed, investing the whole performance with a kind of hushed, almost halucinatory calm—Mr. Davis proves this much-derided relic of silent-screen sentimentality to be a moving and utterly absorbing masterpiece of its genre. He should be warned that if he goes about playing this old tear-jerker as superbly as he does here, he may well find, as Gottschalk himself did, that audiences won't let him play anything else.

It is perhaps not entirely irrelevant to add that, with Mr. List at my center, Mr. Pennario on my left flank, and Mr. Davis on my right, I am now prepared to march against those Hessians at Trenton and wherever else they may have gotten to. Will somebody please blow a bugle?
—Robert Offergeld

GOTTSCHALK: Piano Works. *Souvenirs d'Andalousie*, Op. 22 (R.O. 242); *Le Mancenillier*, Op. 11 (R.O. 142); *Manchega*, Op. 38 (R.O. 143); *Souvenir de Porto Rico* (R.O. 250); *O Ma Charmante, épargnez-moi*, Op. 44 (R.O. 182); *Suis-moi!*, Op. 45 (R.O. 253); *The Banjo*, Op. 15 (R.O. 22); *Pasquinade*, Op. 59 (R.O. 189); *Grand Scherzo*, Op. 57 (R.O. 114); *Le Bananier*, Op. 5 (R.O. 21); *The Dying Poet* (R.O. 75); *Tournament Galop* (R.O. 264). Ivan Davis (piano). LONDON CS 6943 \$6.98.

STEREO REVIEW MARKET PLACE

NON-DISPLAY CLASSIFIED: COMMERCIAL RATES: For firms or individuals offering commercial products or services, \$1.90 per word (including name and address). Minimum order \$28.50. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

READER RATE: For individuals with a personal item to buy or sell, \$1.20 per word (including name and address). No minimum! Payment must accompany copy. **DISPLAY CLASSIFIED:** One inch by one column, \$240.00. Two inches by one column, \$480.00. Column width 2-1/4". Advertiser to supply film positives. Please write or phone for frequency rates.

GENERAL INFORMATION: First word in all ads set in caps at no extra charge. All copy subject to publisher's approval. All advertisers using Post Office Boxes in their addresses MUST supply publisher with permanent address and telephone number before ad can be run. Ads are not acknowledged. They will appear in the first issue to go to press after closing date. Closing Date: 5th of the 2nd month preceding cover date (for example, March issue closes January 5th). Send order and remittance to: Classified Advertising, STEREO REVIEW, One Park Avenue, New York, New York 10016, Attn: Hal Cymes.

EQUIPMENT

WRITE for quotation on any Hi-Fi components: Sound Reproduction Inc., 460 Central Avenue, East Orange, N.J. 07018. 201-673-0600.

NO fair trade laws in D.C. Write for discount prices on your choice of components. District Sound, Inc., 2316 R.I. Ave. N.E., Wash., D.C. 20018. (202) 832-1900.

Listen to TELEVISION IN STEREO



The TE 200 TELEADAPTER EASILY CONNECTS TO ANY TV & STEREO SYSTEM. Using our exclusive and unique circuit, the adapter takes a low impedance output from the television and delivers two HIGH IMPEDANCE CHANNELS OF SIMULATED STEREO to drive any amplifier. Frequency response is maintained so you can hear the tonality of bells or booming bass sounds as it happens on TV. With service warranty and hookup instructions \$19.95. Guaranteed to make your TV 100% more enjoyable.

OUR NEW TE 300 VHF UHF HI-FI TUNER IS NOW AVAILABLE. A complete and self-contained 110 volt tuner VHF UHF antenna connection. Recording and amp output jacks. Five year service warranty \$149.95. Post from our factory.

SEND CHECK MASTERCHARGE NO. for TE 200 TE 300 or \$5.00 for C.O.D. TO RHODES NATIONAL CO. DEPT. SR P.O. BOX 817 HENDERSONVILLE, TENNESSEE 37075

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

SEND COMPLETE CATALOG

DIAMOND NEEDLES AND STEREO CARTRIDGES at DISCOUNT PRICES for SHURE, PICKERING, STANTON, EMPIRE, GRADO and ADC. Send for free catalog. LYLE CARTRIDGES, Dept. S, Box 69, Kensington Station, Brooklyn, New York 11218.

ABSOLUTELY THE LOWEST PRICES on name brand stereo components. Send for our free catalog to BOSTON AUDIO EXCHANGE, 1589 Commonwealth Avenue, Brighton, Massachusetts 02135.

DON'T PAY the high mail order prices. Thieves Warehouse of Tampa, 1531 South Dale Mabry, Tampa, Florida 33609.

CANADIAN Discount Catalog. Name brand stereo and 4-channel gear. Etco-3, 521 5th Ave., NYC 10017.

DON'T PAY the high mail order prices. Thieves Warehouse of Sarasota, 6564 Gateway Avenue, Sarasota, Florida 33581.

BUILD YOUR OWN SPEAKERS AND SAVE UP TO 50%



You can assemble your own high quality, multi-element stereo speakers in a few hours and save up to half the cost of comparable speakers. Call operator SR7 at 1-800-426-7736 (toll free) for our free 32-page catalog of speaker kits, raw speakers and accessories. Or write: SPEAKERLAB, Dept. SR7, 5500-35th N.E., Seattle, WA 98105

DON'T PAY the high mail order prices. Thieves Warehouse of Ft. Walton Beach, 652-D Beal Parkway, N.W., Ft. Walton Beach, Florida 32548.

CROSSOVERS—Custom designed; fully tested; guaranteed quality. Free Brochure. Write: Crossovers, Box 458, Placentia, CA 92670.

LOWEST PRICES on many brands of stereo components — 4 day delivery, write for same day quotes. University Stereo Cooperative, 57 E. Ridgewood Avenue, Ridgewood, N.J. 07450.

DON'T PAY the high mail order prices. Thieves Warehouse of Mobile, 1770 Beltline Highway, Mobile, Alabama 36609.

STEREO NEEDLES and CARTRIDGES—ADC, Audio Technica, B&O, Empire, Grado, Micro Acoustics, Pickering, Ortolon, Shure, Sonus, Stanton, Supex, BSR, G.E., RCA, Sony, Panasonic and others. For FREE CATALOG, write: NEEDLE IN A HAYSTACK, INC., P.O. Box 17436, Washington, D.C. 20041.

DON'T PAY the high mail order prices. Thieves Warehouse of Atlanta, 3164 Peachtree Road, N.E., Atlanta, Georgia 30303.

DON'T PAY the high mail order prices. Thieves Warehouse of Pensacola, 3731 Navy Boulevard, Pensacola, Florida 32507.

DON'T PAY the high mail order prices. Thieves Warehouse of Atlanta, 1030-3 Cherokee Road, Smyrna, Georgia 30080.

DON'T PAY the high mail order prices. Thieves Warehouse of Atlanta, 4166 Buford Highway, N.E., Atlanta, Georgia 30345.

DON'T PAY the high mail order prices. Thieves Warehouse of Atlanta, 4162 Jonesboro Road, Zayre Center, Forest Park, Georgia 30050.

DON'T PAY the high mail order prices. Thieves Warehouse of North Tampa, 1441 East Fletcher Avenue, Tampa, Florida 33612.

DON'T PAY the high mail order prices. Thieves Warehouse of Atlanta, 2769 Lakewood Avenue, S.W., Atlanta, Georgia 30315.

DON'T PAY the high mail order prices. Thieves Warehouse of Montgomery, 3386 Norman Bridge Road, Montgomery, Alabama 36105.

DON'T PAY THE HIGH MAIL ORDER PRICES. Thieves Warehouse of St. Petersburg, 9151 Park Boulevard, North Largo, Florida.

SAVE ON SACRED COWS—Bose, SAE, JBL, Thorens, Philips. Over 50 top brands. Write for quotes. SOUTH-BOUND SOUND, P.O. Box 52508, Atlanta, Georgia 30305.

DON'T PAY the high mail order prices. Thieves Warehouse of Panama City, 5220 West Highway 98, Suite D, Panama City, Florida 32401.

DYNAKITS, DYNASPEAKERS—Lowest Prices, IAD, IMF—Displayed. Underground HiFi, 324a Broadwater Road, Arnold, MD 21012. (301) 647-0919.

DON'T PAY the high mail order prices. Thieves Warehouse of Atlanta No. 6, Belvedere Plaza Shopping Center, 1203 Columbia Drive, Decatur, Georgia 30032.

DON'T PAY the high mail order prices. Thieves Warehouse of Knoxville, 5710 Kingston Pike, Knoxville, Tennessee 37919.

DON'T PAY the high mail order prices. Thieves Warehouse of Birmingham, 123 Ruebuck Plaza Drive, Birmingham, Alabama 35206.

DON'T PAY the high mail order prices. Thieves Warehouse of Orlando, 1915 East Colonial Drive, Orlando, Florida 32803.

DON'T PAY the high mail order prices. Thieves Warehouse of Miami, 1756 S. W. 8th Street, No. 201, Miami, Florida 33135.

FORMULA 4 PROFESSIONAL LABORATORY TONE ARM viscous silicone pivot damping with low effective mass enables all cartridges to reach their "Linear Region" of optimum performance. Literature \$1. Airmail delivery \$89. Formula 4, 15 Heather Walk, Edgware, Middlesex HA8 9TS England.

DON'T PAY the high mail order prices. Thieves Warehouse of Jacksonville, 1239 Arlington Road & Lone Star, Jacksonville, Florida 32211.

DUBIE CD-5 RECORDING SYSTEM IS A MUST FOR THE SERIOUS HOBBYIST or anyone owning two or more recorders. Dubie CD-5 allows you to be more creative in multiple taping, mixing, dubbing and editing. Available at Olsen and Team Electronics stores for only \$59.95. Or write Dubie, Rt. 4, Box 98, Stigler, Okla. 74462.

DON'T PAY the high mail order prices. Thieves Warehouse of Jacksonville, 6078 Old St., Augustine Road, Jacksonville, Florida 32217.

DYNACO Stereo 120 walnut cabinets, with VU meters. Literature? Geometrics, Box 612, Mexico, MO 65265.

\$500 frequency response from most \$50 to \$300 speakers. Stereo Response Corrector RC1A \$40. Maple Electronics, Tollsme Brook Rd., Stamford, Connecticut 06905.

MODIFY your phono-cartridge with Shibata-stylus. Send needle-holder with \$20 to Durob, Grotestr. 18, Beers, N.Br. Holland.

FOR SALE

FOR A NEW AUDIO EXPERIENCE, learn to control your brainwaves. Aquarius Electronics, Box 962S, Albion, CA 95410.

BIG STEREO SET: Over \$7,000 invested, REVOX, SAE, JBL, MINT condition. Allen Hjermstad, Zumbrota, Minn 55992.

TAPE AND RECORDERS

RENT 4-track open reel tapes—free brochure. Stereo-Parti, P.O. Box 7, Fulton, California 95401.

THRIFTIEST "Live"—Operatic, Symphonic—Tapes & Cassettes, P.O. Box 1101, Woodhaven, New York 11421.

OPERA TAPES—Open Reel and Cassettes—Historical performances of past 40 years. Unbelievable treasures and rarities. Also LP records. Ed Rosen, 66-33 Saunders St., Rego Park, N.Y. 11374.

SCOTCH new low noise tape 10-1/2" metal 3600', 5 for \$35.00. Reels, POB 88338, Dunwoody, GA 30338.

GOLDEN AGE RADIO—your best source for radio tapes. Box 25215-T, Portland, Oregon 97225.

OLD RADIO PROGRAMS on tape. Thousands available. Six hours, \$8.00. Catalogue, 50 cents. Nostalgic Radio, Box 29-B, Peoria, IL 61601.

1930-1962 RADIO PROGRAMS. Reels, \$1.00 hour! Cassettes, \$1.00 show! Mammoth Catalog, \$1.25. AM Treasures, Box 192J, Babylon, New York 11702.

RARE OPERA, symphonic music on open reel tape. American, European broadcasts. Live Tapes. Historic performances. Free catalogue. Underhill, Bellport, N.Y. 11713.

CASSETTE LABELS

Plain white cassette labels, Norelco cassette cleaners, famous brand cassettes. Send for open reel and cassette discount catalog.

	1-9	10-99	100	1000	10M
Cassette Labels		.02	.015	.01	.006
Norelco Cassette Cleaner	.65	.60	.55	.50	.45

Plus Postage by Weight and Zone Minimum Order \$5.00

OPEN REEL STEREO TAPE BUYERS!

At Last! An open reel catalog, including titles, songs, etc. of 95 long play, 2-3 hour albums by American Airlines or Ampex 4-track stereo tapes. Send \$1.00 — and we will also mail you a 140-page Harrison Stereo Tape Guide — so you'll get both for \$1.00 — and this \$1.00 is refundable on your first \$10.00 purchase of open reel stereo tapes at our 20% discount.

WE'VE GOT THE "SPIRIT", THE PRICES AND THE ADDRESS TO PROVE IT
Saxitone's Bicentennial Tape Shoppe
1776 Columbia Road, N.W., Washington, D.C. 20009



RENT OPEN REEL or Cassette Pre-recorded Tape. All Labels. Catalog \$1.00. Tape & Time, P.O. Box 740, Hopkins, Mn. 55343.

YESTERDAY'S RADIO PROGRAMS on Tape, Catalog \$1.00 refundable first order. Reel-Cassette. ADVENTURES, Box 4822-S, Inglewood, California 90302.

8-TRACK, Cassette Blanks, Free Catalog, Postage Paid. Exhibo West, Box 5174-S3, Mission Hills, CA 91345.

AUDIO SOCIETIES



A PROFESSIONAL AUDIO SOCIETY IS NOW ACCEPTING ASSOC. MEMBERS.

Join a professional organization of audio dealers and salesmen and receive monthly newsletter - career information - free lesson rental - free job-ad placement - technical data, plus other benefits.

SAC Certification Board instructors include Len Feldman, Larry Klein, Julian Hirsch, and other foremost authorities. Send \$10. for annual Consumer Assoc. membership or \$1. for Audio Primer and full info on SAC official home study courses.

SAC SOCIETY AUDIO CONSULTANTS
393 5th Av., NYC, NY 10016 SR

RECORDS

SHOW ALBUMS. Rare, Out-of-Print LP's. 52 pg. list. 50 cents. Broadway/Hollywood Recordings, Georgetown, Conn. 06829.

PROTECT your LP's—Poly sleeves for jackets 8 cents; Round Bottom Poly Inner sleeves 6 cents. Poly lined paper 15 cents; white jackets 35 cents. Postage \$1.25. Record House, Hillburn, N.Y. 10931.

THOUSANDS like new LP's and prerecorded tapes. Catalogue \$1.50. Records, Hillburn, New York 10931.

COLLECTORS' Soundtracks. Mint. List 25 cents. Jemm's, P.O. Box 157, Glenview, Ill. 60025.

SOUNDTRACK RECORD ALBUMS—Mail Auction—Free List. Whalon, 2321D Hill, Redondo Beach, Calif. 90278.

OLDIES. 45rpm. Free Catalog. Corby's Record Shop, Box 166HB, Mason, Ohio 45040.

SOUNDTRACKS/OC. personalities—Free Newsletter. RTSR, 3700 Plaza Drive, Bldg. F/211, Santa Ana, California 92704.

SOUNDTRACK collection—Lowest Prices. List: 50 cents. Box 715, Florissant, Mo. 63033.

QUADRAPHONIC RECORDS AND TAPES—World's largest selection — all labels, over 1000 titles — at discount prices! For your free illustrated quad catalog, write: SOUND CONCEPTS, 8510-N. Mt. Hawley, Dept. A-4, Peoria, Illinois 61614.

FREE RECORD COLLECTION—Reviewers wanted. Each month we ship you new record releases to rate. Anyone can qualify. All you pay is postage. You pay nothing for the records. Applicants accepted on first come basis. Write: Stereo Research, 6162 Washington Circle, Milwaukee, Wisconsin 53213.

FREE! AMERICA'S LARGEST CLASSICAL CATALOG. Over 2,000 New Stereo Recordings. Renaissance, Medieval, Baroque, Classical, Romantic, Modern Music. Highest quality! Budget Label prices! Available only by mail. MUSICAL HERITAGE SOCIETY, Box 932ST, New York, N.Y. 10023.

PROTECT Your Albums. White cardboard replacement jackets 35 cents. Plastic lined inner sleeves 15 cents. Postage \$1.25. Record Boxes and 78 sleeves available. Cabco 400, Box 8212, Columbus, Ohio 43201.

1/3 OFF LIST PRICE: LP's and Tapes plus 25 cents per item postage and handling. Maximum charge \$1.00. Send check or money order to L.D. La Caille, 1829 Donlaor Drive, Escondido, Calif. 92027.

HARD TO GET Soundtrack, Show, Personality, Jazz, LP's. Free List. Davidson, 6114 Gist, Baltimore, MD 21215.

"DIRECT DISCO" — a new superb quality. Direct to Disk recording featuring the current Disco Rock Sound. Write "Direct Disco". 225 Kearny, No. 200DD, San Francisco, California 94108.

KOZLOVSKY, supreme Bolshoi lyric tenor, LP, eight assorted arias, two songs, 1932-1950. Special! \$5.00 postpaid. Zarzuelas (Cabelle, Berganza). Instrumentals. Imports. Cutouts. Lists. Lightfoot Collection, Box 554, Greenport, N.Y. 11944.

CLASSICAL collection for sale, most played once on Philips 212. Excellent copies (defectives were returned) Budgets 2.50. US \$3.50, foreign, rare 4.50; 10% off \$100 + more in bulk. Send want list and check — will return balance. This ad runs once. Donald Osterbauer, 7705 Fourth Place, Downey, Calif. 90241.

JAZZ LPS. Many out-of-print. 30 cents for list. Bill Craig, 700 W. Main, PO Box 943, El Dorado, Ark. 71730.

CLASSICAL, Soundtrack, Stage, Personality Rarities. Huge catalog 50 cents. Grammy's Attic, Box 181, Bluffton, S.C. 29910.

MOVIE BWAY SOUNDTRACK Scores 33-1/3. Factory sealed albums cutouts. E. Rotter, 10061 Whlsping Pine Circle, Westminster, CA 92683.

RENT RADIO SHOWS. Make copies or listen. Build collection reasonably. Catalog \$1.00 refundable. OTR Rentals, Box 1146S, Livermore, Calif. 94550.

CASH for unwanted LP's and pre-recorded reel-to-reel tapes. TAPES, Hillburn PO, New York 10931.

FREE CATALOGS — 20,000 COMPLETE Sound-Tracks 12" LP. ARG. 341 Cooper Station, NYC 10003.

OLD RADIO SHOWS! Top sound quality. Cassette catalog — free. Reel catalog — \$1.00. Virgo House, Box 1060-R, Des Moines, Iowa 50311.

DISCOUNTS on LP's, Tapes, Jazz, Rock classical imports, cutouts. New catalog one dollar. Nert, Box 268SR, Lawrence, Mass. 01842.

OPERA, TAPES, RECORDS, BROADCASTS. "live" performances, free list. SPECIAL MET BROADCAST HISTORY \$2.00. Hathaway, 49R Merbrook, Merlon, Penna. 19066.

REASONABLE prices for ten thousand deleted and current LP's. No Lists. COHN, 250 Brevoort Lane, Rye, N.Y. 10580.

TUBES

TV and Radio Tubes 36 cents. Free 48 page color catalog. Cornell, 4215-H University, San Diego, California 92105.

PLANS AND KITS

EXCLUSIVE U.S. Made. CBS Licensed SQ Decoder Kit. Full logic, wave matching and/or variable blend. SQ-1 (fixed blend), \$40.00. SQ-3 (variable blend), \$55.00. Knobs, cases not supplied. Regulated power supply available only with the decoder, \$5.00. Postpaid USA, Canada. Information available. Photolume Corporation, Dept. S-46, 118 East 28 Street, New York, N.Y. 10016.

INSTRUCTION

LEARN Electronics Organ Servicing at home. All makes. Including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento, Calif. 95820.

Ph'DS, MASTER'S BACHELOR'S — official nonresident College Degrees easily acquired through mailorder Universities. Complete Revealing Directory — \$2. Counseling Connection, 5495 Claremont, No. BSR, Oakland, CA 94618.

MUSICAL INSTRUMENTS

UP TO 60% DISCOUNT Name brand instruments Catalog Freeport Music, 114 N. Mahan St., W. Babylon, N.Y. 11704.

WANTED

QUICKSILVER, Platinum, Silver, Gold, Ores Analyzed Free Circular. Mercury Terminal, Norwood, Mass. 02062.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog? Drawer H400, Ruidoso, New Mexico 88345.

SLEEP LEARNING. Hypnotic Method. 92% effective. Details free. ASR Foundation, Box 23429 EG, Fort Lauderdale, Florida 33307.

AMAZING self-hypnosis record releases fantastic mental power. Instant results! Free trial. Write: Forum (AA4), 333 North Michigan, Chicago 60601.

RUBBER STAMPS

RUBBER address stamps. Free catalog. 45 type styles. Jackson's, Dept. K, Brownsville Rd., Mt. Vernon, Ill. 62864.

TRADES

SWAP PHOTO EQUIPMENT FOR STEREO COMPONENTS! Established dealer trades your photo equipment for top brands stereo components. What is your need? What have you to trade? We also buy for cash. Dexter's, 484 E. Main St., Ventura, CA 93001.

BUSINESS OPPORTUNITIES

I MADE \$40,000.00 Year by mailorder! Helped others make money! Free Proof. Torrey, Box 318-NN, Ypsilanti, Michigan 48197.

MAILORDER MILLIONAIRE helps beginners make \$500 weekly. Free report reveals secret plan! Executive (1K4), 333 North Michigan, Chicago 60601.

HI-FI ENTHUSIASTS WANTED!! Earn more than just spare money in your spare time. We need campus representatives to sell name brand stereo components at discount prices in your area. High commission, no investment required. Serious inquiries only, please. Contact: Alan Weisberg, K&L Sound Services Co., 75 No. Beacon St., Watertown, Mass. 02172. (617) 787-4073.

FREE BOOK "2042 unique proven enterprises." Work Home! Hayling-B, Carlsbad, CA 92008.

GET RICH with Secret Law that smashes debts and brings you \$500 to \$5 Million cash. Free report! Credit 4K4, 333 North Michigan, Chicago 60601.

STEREO REPRESENTATIVES NEEDED!!! Sell 100 brands!! Lowest Possible Prices!! Krasco, 623 Campbell Ave., West Haven, Conn. 06516.

DISCOTHEQUES! INDEPTH FREELANCE REPORT. Photos, Do's & Don'ts, Books, Personality Musts, Equipment, etc. \$5.00. "Dynamic Uno," Box 8116, Corpus Christi, Texas 78412.

EMPLOYMENT INFORMATION

AUSTRALIA—NEW ZEALAND WANT YOU!!! 50,000 Jobs! Paid Transportation! Latest Information and Forms. \$1.00. Austco, Box 3623-SR, Long Beach, California 90803.

OVERSEAS JOBS—Now Hiring, 103 Countries. All Occupations, High Pay, Free Transportation, Tax Benefits. Latest Computerized Reports—\$2.00. TRANSWORLD, International Airport, Box 90802-SR, Los Angeles, California 90009.

BOOMING MIDDLE EAST Jobs!!! \$800—\$5000 Monthly! All Occupations! Free Transportation! Directory/Forms \$2.00. Worldwide, Box 948-KS, Long Beach, California 90801.

EXCITING OVERSEAS JOBS! Over 100 Countries. Now Hiring! All Occupations. \$800—\$5000 Monthly. Latest Printouts \$2.00. Jobworld, 6311-KS Yucca, Los Angeles, California 90023.

MOVIE FILMS

16mm SOUND Features. Shorts, New. Used for Sale. Free Catalog. National Cinema, 333 W. 57th St., N.Y., N.Y. 10019.

EDUCATIONAL OPPORTUNITIES

LEARN WHILE ASLEEP. Hypnotize! Strange catalog free. Autosuggestion, Box 24-ZD, Olympia, Washington 98501.

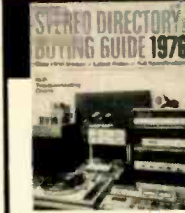
UNIVERSITY DEGREES BY MAIL! Best Accredited Colleges. Free Information. Collegiate, 256-KS South Robertson, Beverly Hills, California 90211.

SERVICES

PREWRITTEN RESEARCH, \$1.00 per page. Computerized Catalog. \$1.00. Academic/Business Writing. Professional. Confidential. Information Clearinghouse, Box 4391, Washington, D. C. 20012 (202) 723-1715.

PUBLICATIONS

THE AUDIO AMATEUR—A quarterly publication for the serious audio constructor. Free prospectus. The Audio Amateur, Box 176Z, Peterborough, N.H. 03458.



1976 STEREO DIRECTORY & BUYING GUIDE

All the latest information on stereo and quadraphonic systems and components for your home. A complete guide to more than 1500 products in all—with complete specifications, descriptions and prices. PLUS bonus feature articles. A must for anyone concerned with good sound.

Order your copy from Ziff-Davis Publishing Company, Consumer Service Division, 595 Broadway, New York, N.Y. 10012. Enclose \$2.25 (\$1.95 plus 30c for postage and handling). Outside U.S.A. \$3.00, postpaid.

Residents of Calif., Colo., Fla., Ill., Mich., Mo., N.Y. State, D.C. and Tex. add applicable sales tax (postage and handling charges are non-taxable).

PERSONALS

MAKE FRIENDS WORLDWIDE through international correspondence. Illustrated brochure free. Hermes, Berlin 11, Box 110660/ZD, Germany.

USE our address for your letters. \$3/month. Box One, 200 West 72 St., No. 37 10023.

MISCELLANEOUS

WINEMAKERS. Free illustrated catalog of yeasts, equipment. Semplex, Box 12276Q, Minneapolis, Minn. 55412.

DISCOUNTERS of Stained Glass Supplies. Send \$1.00 for catalog. Nervo Distributors, 650 University Ave., Berkeley, CA 94710.

SAVE TIME! Shop By Mail. Catalog 50 cents. Foxy's Gift World, 1723 North Avalon Blvd., Wilmington, Calif. 90744.

Introducing the Staff...

Since readers from time to time understandably display a natural human curiosity about the backgrounds of the writers and editors who bend their ears each month, we are offering a series of capsule biographies and autobiographies designed to satisfy that expressed need and at the same time to circumvent some of the hazards of mere speculation.

—Ed.



Contributing Editor

Roy Hemming

SOMETIMES it seems there must be two Roy Hemmings. First, there's the music-scene writer whose reviews and interviews appear regularly in *STEREO REVIEW*. Then there's the editor-correspondent whose by-line appears frequently in other publications on a wide range of nonmusical subjects from political and economic affairs to social problems.

Actually they're the same Roy Hemming—although the slightly built, soft-spoken editor with just a little more hair than Kojak seems to have enough energy for more than two people. "I'm a Gemini (May 27)," Roy says, "so maybe that explains some of the duality."

"I guess I began combining different types of journalism back in high-school days," Roy reports. That was in New Haven, Connecticut, where he was a part-time copy boy for one of the city's major dailies and doubled as movie and record reviewer for his school paper. "My specialties were movie musicals and the big-band pop scene," he says.

"Growing up in New Haven, I also became a show addict as a kid," Roy adds. "Practically every Broadway show in those days had its tryout in New Haven,

especially the musicals. I started interviewing some of the shows' stars for my school paper."

It was about this time too, Roy recalls, that he "discovered" classical music. "It was mainly from WQXR broadcasts out of New York," he says. "Those were pre-FM days when WQXR reached New Haven with as much static as music, but I was seduced anyway. The weekly broadcasts of the New York Philharmonic, the NBC Symphony, and the Met Opera did a lot to hook me, too."

While attending Yale (class of '49), Roy got a job with a local radio station (WAVZ) as an early-morning news editor. When he discovered the station had no classical-music program, he talked the manager into letting him do a daily, hour-long one ("at no extra pay, of course!"). Within a short time, Roy was also hosting a jazz program, and then a daily hour of "show music mixed with Boston Pops recordings and movie background music." By age twenty he was the station's program director.

"But the newsman side of my nature was always strongest," Roy says, "so after Yale I went west—to Stanford's graduate Institute for Journalistic Studies." There was also a year of graduate study at the University of Geneva in Switzerland.

After college, Roy worked briefly in New York for the NBC news department and the Voice of America, and then joined Scholastic Magazines in 1954 as a news and feature writer. He moved quickly up the editorial ladder to become editor of *Senior Scholastic* and *World Week*, both current-affairs weeklies for U.S. high schools, as well as taking on a number of major overseas assignments for Scholastic in the 1960's—in Vietnam, Berlin, the Soviet Union, Czechoslovakia, Brazil, Peru, and Ethiopia, among others.

During this period Roy still found time to be chief record reviewer and music interviewer for five of Scholastic's publications. "Frankly, as a hi-fi nut, I found the best way to unwind from all the national and international problems I was writing about was to shift gears into musical subjects," Roy says. Some of this led to a book, *Discovering Music: Where to Start on Records & Tapes* (Four Winds Press, 1974), part of which originally appeared in *STEREO REVIEW*.

Last year Roy shifted professional gears even more dramatically, leaving Scholastic to become editor-in-chief of Whitney Communications' monthly magazine *Retirement Living*. As he puts it, "I'm fascinated by the whole problem of how our youth-oriented society treats its non-youths—especially when the youth population is declining every year and the number of elders is going up. Today more and more people are living longer and in better health, they retire earlier with more resources and education—but not always with all the up-to-date information they need. So, journalistically, the change makes sense and is exciting for me. Of course, I can see my epitaph: He had a youth and an old age, and not a damned thing in between!"

—Buzz Hamilton

STEREO REVIEW ADVERTISERS' INDEX APRIL 1976

READER SERVICE NO.	ADVERTISER	PAGE NUMBER
3	Acoustic Research	76
	Akai America Ltd.	85
4	Allison Acoustics	57
5	Angel Records	117
	Audio Technica U.S., Inc.	12
6	Avid Corporation	24
	Ball Corporation	45
7	Bang & Olufsen of America, Inc.	87
	Bose Corporation	47
8	British Industries Co.	2
9	Chrysler Corp., Dodge Division	19
10	Component Discounters	104
11	Crown International	101
12	Design Acoustics	97
13	Discount Music Club	8
	Discwasher	17
14	District Sound, Inc.	98
	Dixie Hi Fidelity	99
9	Dodge Division, Chrysler Corporation	19
50	Dual	50, 51
19	Electro-Voice	43
21	Empire Scientific Corporation	5
99	Empire Scientific Corporation	31
17	Fuji Photo Film U.S.A., Inc.	13
20	Garrard	25
	Harman Kardon, Inc.	14, 15
25	Heath Company	97
18	Illinois Audio	104
15	Infinity	20, 21
22	International Hi Fi Distributors	22
23	JVC America	37
24	Kenwood Electronics	9
26	Klipsch & Associates	91
2	Koss Electronics	Cover 4
27	Lafayette Radio Electronics	39
28	London Records	115
	Marantz, Inc.	Cover 3
29	Maxwell Corporation	89
30	McIntosh Laboratory	103
31	Memorex	7
	Nakamichi	93
32	Phase Linear	6
33	RCA Records	109
34	Radio Shack	24
35	Radio Shack	103
38	Sansui Electronics Corp.	29
39	Sherwood	54, 55
36	Shure Brothers	10
60	Sony Corporation	56
44	Stanton Magnetics	81
40	Stereo Corporation of America	98
41	Stereo Warehouse	22
	Superscope	26, 27
42	Tandberg of America, Inc.	23
	TDK Electronics	100
	Teac Corporation	32, 33
51	Technics by Panasonic	11
	Tequila Sauza	49
43	Top Discount Audio	99
45	Uher of America	28
50	United Audio	50, 51
46	US Navy	53
1	US Pioneer	Cover 2, 1
37	Yamaha International Corp.	41

"The Marantz 1070 integrated amp is close to optimum in performance and the low price makes it an even better value."



The 1070 Stereo Amp

"As far as good basic features are concerned, it's comparable to units costing twice as much."

"It maintains all the features of the Marantz 1060, plus it adds a number of features of its own. For instance, it now has graphic slide-type tone controls, two tape monitors and a versatile mode selector switch."

"With the 1070 you have a full range of tone controls like bass, mid range and treble slide controls plus preamp out and main in jacks."

"I feel strongly about the preamp out jacks. You can re-equalize tape recordings, insert equalizers or even add electronic cross-overs into the chain."

"One major feature that I like in the 1070 is its ambience circuitry. Essentially it's a speaker matrix or pseudo 4-channel. This means you can get into simulated 4-channel sound by just adding a second pair of speakers."

"In addition to the step up in power to 35 watts minimum continuous power per channel with no more than 0.3% total harmonic distortion, 20 Hz to 20 kHz both channels driven into an 8 ohm load, the circuitry is direct coupled."

In December, 1974, sound engineers and audiophiles were invited to examine and discuss the new Marantz Stereo Console Amplifiers featuring models 1040 and 1070 and the new Marantz 112 AM/FM Stereo Tuner. The following comments were taken from that taped discussion.

"The circuitry is now full-complementary direct coupled to the speaker terminals. As a result, the damping factor is much improved at low frequencies where it counts."

"The output circuitry now includes a speaker protection relay circuit and turn on delay."

"There's improved thermal stability. This buys long term reliability as well as improved performance."

The 1040 Stereo Amp

"The new 1040 integrated amp is rated at 20 watts minimum continuous power per channel with no more than 0.3% total harmonic distortion, 20 Hz to 20 kHz, both channels driven into an 8 ohm load."

"It also has the ambience circuitry for simulated 4-channel. Most all of the features of the 1070 are on the 1040."

"It's an excellent performance component for a modest price."

The 112 Tuner

"It's got phase lock loop, a Dolby®* de-emphasis switch and a number of other high-performance features. There're no gimmicks in it. Every feature is practical."

"A complete system including the 112 tuner plus either the 1070 integrated amp or the 1040 integrated amp gives performance you couldn't get in most receivers and still costs less than \$500."

The Marantz 1070 Amp, 1040 Amp and 112 Tuner are just part of the exciting new Marantz component line starting as low as \$199.95. Each of them reflects the kind of technical expertise and engineering excellence that has made Marantz the choice of professionals world-wide. Stop by your local dealer and see the entire Marantz line. Or send for a free catalog.

Marantz. Ask an expert.



"Bring it back alive."

"Professionally, people see me playing concerts or leading the Tonight Show orchestra. But when I relax to the purest sound of my favorite music, nothing brings it back alive like the incredible Sound of Koss.

"From the deepest, toe-curling bass notes of a pipe organ, to the crisp, brilliant highs of the brass section,

nothing can match the excitement of a live performance as well as Koss Stereophones. And nothing can match the incredible sound of the PRO-4AA. Because the Koss PRO-4AA features the only driver element designed specifically for stereophones. So when it comes to mixing the sound in your head instead of

on the walls of your living room, you'll hear two more octaves than you've ever heard before in a dynamic stereophone.

"Take a tip from old 'Doc' and hear it like you've never heard it before... on Koss Stereophones. From \$15.95 to \$175, they're the greatest. Just ask your Audio Specialist for a

live demonstration, or write for a free full-color catalog, c/o Virginia Lamm. Either way, you'll 'bring it back alive'."

Koss PRO-4AA Stereophone



©Koss Corporation

KOSS® stereophones
from the people who invented Stereophones.

KOSS CORPORATION, 4129 N. Port Washington Ave., Milwaukee, Wisconsin 53212 • Koss S.r.l., Milan, Italy • Koss Limited, Ontario
CIRCLE NO. 2 ON READER SERVICE CARD