

OCTOBER 1982 • \$1.25

Stereo Review

HIGH-END STEREO: SENSE AND NONSENSE

USER'S REPORT ON SONY'S PCM-F1 DIGITAL AUDIO RECORDER

TIPS ON CHOOSING HI-FI FURNITURE

EQUIPMENT TEST REPORTS

- Adcom GFA-2 Power Amplifier
- Ortofon TM20-H Phono Cartridge
- Tandberg TD 20A-SE Open-Reel Tape Deck
- Sansui AU-D33 Integrated Amplifier
- Bose 601 Series II Speaker System

DISC SPECIALS

Kid Creole
 Susannah McCorkle
 Randy Crawford
 Digital Schumann
 Horowitz at the Met
 A New Butterfly



NO. 91937
 AM CHECK
 N/P M.G.O.
 DATE 10/16/82
 1ST NOTICE
 2ND NOTICE
 RETURN
 Detached from
 PS Form 3849-A
 Oct 1980

432296 BCH 2605C096 641J JAN86
 MR DAVID BLCHNAH
 2605 COUNTRY CLUB CT
 10*VV
 41101

WHAT YOUR EAR IS A BRAIN.



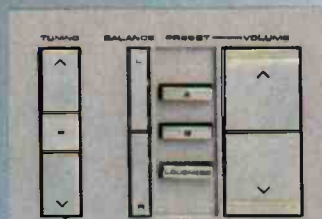
This tiny micro-processor is the latest innovation in Pioneer's best components. It can improve the way you listen to your music. And it can also improve your music.

THE SX-8 RECEIVER: DON'T TURN THAT DIAL.

How smart is smart?

For starters, the brain inside the SX-8 allows us to use push button controls, eliminating noise and distortion caused by mechanical dials.

So all you hear is crisp, clean music. Just the way it was recorded. The brain also willingly takes over the chores you used to do yourself.



All-electronic receiver operation does away with knobs and dials. Volume, station and bass and treble levels can be easily monitored thanks to L.E.D. readouts.

Just push a button to raise or lower volume or tone, change stations, even check the time. Push the Scan Tuning button and the receiver automatically scans every strong station, playing five seconds of each one.

Then, simply touch the Memory button. Your station, volume, and tone settings will

Not that there's anything wrong with the one you've got.

We just had something a little smaller in mind. More like the one you see here.

Technically, it's called a micro-processor or computer chip.

But we like to think of it as a little brain. Because when it's built into our Pioneer receivers, tape decks and turntables, they become more.

They become smart.

And when it comes to getting the most music out of your music, smart components have a lot of advantages over dumb ones.

RS NEED

be instantly stored in the memory. Ready to be recalled just as fast.

THE CT9-R TAPE DECK: SMART ENOUGH TO FIND NOTHING.

If you've ever done even a small amount of cassette recording, you've gone through the not-so-convenient fast forward/stop/play/reverse procedure of trying to find the blank area where your last recording left off.

The CT9-R, on the other hand, has a button marked Blank Search. Give it a push and it will find the area that's long enough to tape on, back up to the last recorded piece, leave a nine second space and stop, ready to record.

In about three seconds.

Automatically.

And, as if that weren't enough, the CT9-R also has the world's fastest Automatic Bias Level Equalization. In plain English, that means that it takes just eight seconds for Auto B.L.E. to analyze the tape being used (no easy task with over 200 different tapes on the market) and then adjust the deck for optimum performance with that tape. Improving the quality



The real-time counter reads out the amount of tape left in meaningful minutes and seconds instead of meaningless inches.

of your recordings faster than you can say "wow and flutter."

THE PL-88F TURNTABLE: IT WON'T PLAY WHAT YOU DON'T LIKE.

In the history of recorded music, there has probably been one, maybe two people who like every cut on a

record. If you're not one of them, you'll take an immediate liking to the new PL-88F.

It's front loading, stackable and, best of all, it's fully programmable.

Punch in up to eight cuts per side in any order that makes your ears happy. The turntable will automatically skip the ones that don't.

And when you're recording from records to cassettes you'll appreciate the tape deck synchro that automatically

places any Pioneer Auto Reverse tape deck into the pause mode when the turntable tone arm lifts off the record. Leaving you free for more important things.



Optical double-eye sensor searches for the shiny inter-selection bands and insures that the stylus sets down in the exact center. Even on off-centered records.

Like listening to music.

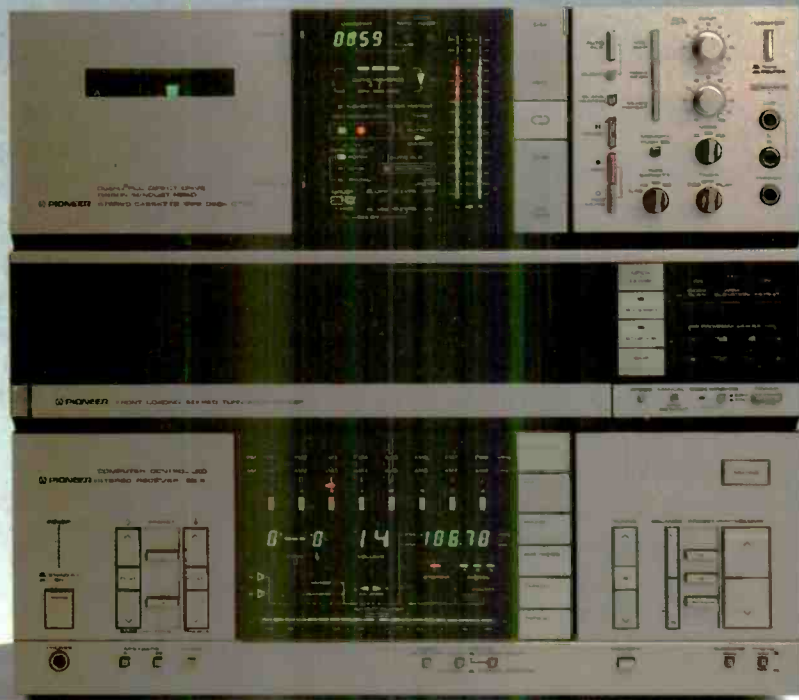
The Pioneer CT-9R tape deck, SX-8 receiver and PL-88F turntable. Proof that to get the quality of music you buy quality components for, you don't need a lot of knowledge.

You just need a little brain.



PIONEER®
Because the music matters.

CIRCLE NO. 37 ON READER SERVICE CARD



Shape Up Your Music!



Radio Shack's New Receiver With 7-Band Graphic Equalizer Makes Any Listening Room Perfect

Now—exercise *complete* control over your music! Realistic's new STA-790 features a seven-band stereo graphic frequency equalizer with slide-action controls that boost or cut audio response by up to 12 dB at 50, 150, 400, 1000, 2400, 6000 and 15,000 Hz. Provides far more precise adjustment than with two or even three conventional tone controls so you get *exactly* the sound you want. Adjust it to suit your listening room acoustics and personal taste perfectly. EQ bypass pushbutton allows instant comparison to "flat" response.

30 Hz cut pushbutton reduces power robbing hum and rumble distortion. Monitor output power to your speakers with a 21-segment LED display. Exclusive Auto-Magic[®] automatically fine-tunes and locks-in FM stations.

LED tuning and 5-segment LED signal strength indicators assure you of *precise* station tuning.

And there's plenty of clean power to deliver all the dynamics that today's music demands. 45 watts per channel, minimum rms into 8 ohms from 20-20,000 Hz, with no more than 0.04% THD. Experience the new STA-790 at your nearby Radio Shack—today! Only \$359.95.

BUILT AND SOLD EXCLUSIVELY BY

Radio Shack[®]

A DIVISION OF TANDY CORPORATION

Retail price may vary at individual stores and dealers.

Stereo Review®

OCTOBER 1982 • VOLUME 47 • NUMBER 10

Equipment

NEW PRODUCTS

Roundup of the latest audio equipment and accessories 13

AUDIO QUESTIONS AND ANSWERS

Time Constants, Equalizer Connections, Defunct Drivers, "Tone Arm" LARRY KLEIN 22

AUDIO/VIDEO NEWS

Using a Digital-Audio Processor DAVID RANADA 24

TECHNICAL TALK

Amplifier Current Capability JULIAN D. HIRSCH 29

EQUIPMENT TEST REPORTS

*Adcom GFA-2 power amplifier, Ortofon TM20H phono cartridge,
Tandberg TD 20A-SE open-reel tape deck, Sansui AU-D33 integrated amplifier,
Bose Model 601 Series II speaker system* JULIAN D. HIRSCH AND CRAIG STARK 30

SENSE AND NONSENSE IN HIGH-END HI-FI

A critical look at the world of esoteric audio products ALAN LOFFT 62

A GUIDE TO HI-FI FURNITURE

What you need to know before you buy CARL W. SPENCER 71

Music

BEST RECORDINGS OF THE MONTH 78

Sippie Wallace: "Sippie" 78 *Vladimir Horowitz: "At the Met"* 80
Puccini: Madama Butterfly 79 *Sondheim: Merrily We Roll Along* 81

POPULAR MUSIC 82

Susannah McCorkle Sings Harry Warren 82 *Rosemary Clooney Sings Cole Porter* 100
Kid Creole and the Coconuts: "Wise Guy" 88 *Epic's "Lost Soul" Series* 104
Randy Crawford: "Windsong" 96

CLASSICAL MUSIC 110

Digital Schumann by Egorov and Ax 112 *Six Young Prize-Winning Pianists* 124
Ravel: L'Enfant et les Sortilèges 116 *Art Songs by Black Americans* 130

Regulars

BULLETIN WILLIAM LIVINGSTONE 5

SPEAKING OF MUSIC WILLIAM LIVINGSTONE 6

LETTERS TO THE EDITOR 8

GOING ON RECORD CHRISTIE BARTER 60

ADVERTISERS' INDEX 130

COVER: Design by Borys Patchowsky; photo by Bruce Pendleton. See page 69 for more information about the Micro Seiki SX-8000 turntable.

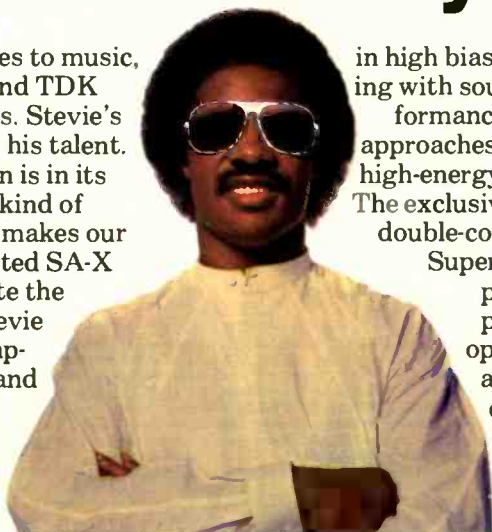
COPYRIGHT © 1982 BY ZIFF-DAVIS PUBLISHING COMPANY. All rights reserved. Stereo Review, October 1982, Volume 47, Number 10. Published monthly by Ziff-Davis Publishing Company. Editorial and Executive Offices at One Park Avenue, New York, New York 10016; Telephone: 212 725-3500. Richard P. Friese, President; Furman Hebb, Executive Vice President; Selwyn Taubman, Treasurer; Bertram A. Abrams, Secretary. Also publishers of Backpacker, Boating, Car and Driver, Cycle, Flying, Popular Electronics, Popular Photography, Psychology Today, Skiing, Stereo Directory, Tape Recording & Buying Guide, and Yachting. One-year subscription rate for the United States and its possessions, \$9.98; Canada, \$10.98. All other countries, one-year subscription rate \$14.98, cash orders only, payable in U.S. currency. Second-class postage paid at New York, New York 10016

and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. POSTMASTER: Forms 3579 and address changes should be sent to Stereo Review, Circulation Department, P.O. Box 2771, Boulder, Colorado 80302. SUBSCRIPTION SERVICE: 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 old address as well as new—enclosing if possible an address label from a recent issue. PERMISSIONS: Material in this publication may not be reproduced in any form without permission. Requests for permission should be directed to John Babcock, Rights and Permissions, Ziff-Davis Publishing Company, One Park Avenue, New York, New York 10016.



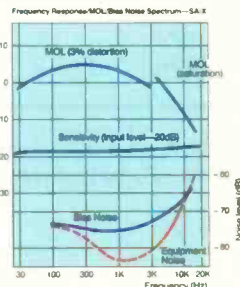
Stevie's cassette is SA-X for all the keys he plays in.

When it comes to music, Stevie Wonder and TDK are perfectionists. Stevie's perfection lies in his talent. TDK's perfection is in its technology. The kind of technology that makes our newly reformulated SA-X high bias cassette the cassette that Stevie depends on to capture every note and nuance of every performance. SA-X cassettes give Stevie a new dimension



in high bias recording with sound performance which approaches that of high-energy metal. The exclusive TDK double-coating of Super Avilyn particles provides

optimum performance for each frequency range. And SA-X's super wide dynamic range and high MOL handle high signal

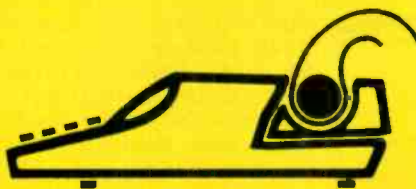


levels without distortion or saturation. Last, but not least, TDK's Laboratory Standard Mechanism gives Stevie unsurpassed cassette reliability, for a lifetime.

TDK SA-X—it's the machine for Stevie

Wonder's machine. Shouldn't it be the machine for yours?

TDK
THE MACHINE FOR YOUR MACHINE[®]
CIRCLE NO. 48 ON READER SERVICE CARD



Stereo Review

BULLETIN

Edited by William Livingstone

- **FIFTEEN ALBUMS WERE CERTIFIED GOLD** by the Recording Industry Association of America in July, the first month since January in which certifications equaled those of the same month last year. The July list of records that have sold more than 500,000 copies includes John Cougar's "American Fool" (Riva/Polygram), Juice Newton's "Quiet Lies" (Capitol), Air Supply's "Now and Forever" (Arista), "Stevie Wonder's Original Musiquarium I" (Tamla/Motown), and "Hooked on Swing" (RCA) by Larry Elgart and the Manhattan Swing Orchestra. The movie soundtrack album from Annie (Columbia) and Richard Simmons's exercise album "Reach" (Elektra) were certified platinum (sales of 1,000,000 copies). "Reach," "Now and Forever," "Quiet Lies," and "Hooked on Swing" are reviewed in this issue.
- **PERLMAN: COOL AND CLASSIC** is the first of three telecasts in the series Previn and the Pittsburgh, returning to PBS on October 6. Conductor/pianist André Previn collaborates here with violinist Itzhak Perlman, bassist Red Mitchell, drummer Shelly Manne, and guitarist Jim Hall. The program shows how these musicians made the Angel jazz album "A Different Kind of Blues," which has become a best seller. Check local Public Broadcasting Service stations for exact time.
- **JAZZ ALIVE!**, National Public Radio's prestigious series, celebrates its fifth birthday on October 2 with a four-hour special featuring such performers as Ella Fitzgerald and Stevie Wonder with tapes of a number of great jazz musicians who have died since they appeared on the show. Among these are Bill Evans, Charles Mingus, and Helen Humes. Continuing its sixth season, on October 9 the show salutes Thelonious Monk. On October 16 there is a show from the New Orleans Jazz and Heritage Festival. The Modern Jazz Quartet and Dave Brubeck Quartet are the artists on the October 23 program. The October 30 concert is from Carnegie Hall and is part of the Kool Jazz Festival.
- **PRIZES AND AWARDS:** The American Man of Music award given every three years by Phi Mu Alpha (a professional music fraternity) was presented this year to the operatic baritone Sherrill Milnes. ...The Leonie Sonning Music Prize in Denmark was presented to Isaac Stern for his "unique efforts and contribution, both as a violinist and a violin pedagogue, to the international music life."...Composer Conlon Nancarrow, who turns seventy on October 27, has been named recipient of a \$300,000 award from the John D. and Catherine T. MacArthur Foundation. Nancarrow, who has spent the last forty years in seclusion in Mexico, composes only for the player piano. Recordings of his work can be ordered from 1750 Arch Records, 1750 Arch Street, Berkeley, Calif. 94709....Congressman Sidney R. Yates (D., Illinois) has received the American Symphony Orchestra League's Gold Baton for his support of the arts.
- **TECH NOTES:** Sony has reportedly developed a means of recording stereo of high quality in addition to a video signal on their Beta-format videocassettes without using conventional analog recording techniques. The system, dubbed AFM, uses frequency modulation to achieve a reported signal-to-noise ratio of 80 dB, 20 to 20,000 Hz frequency response, 0.3 per cent harmonic distortion, and 0.005 per cent wow and flutter. The FM-audio signals are apparently fed to two special heads mounted on the spinning video-head drum. Sony has made no announcement of product availability and has not said whether AFM is compatible with previous Beta formats.
- **GUIDES TO THE USE AND CARE OF TAPE RECORDERS** are available at no charge from Nortronic, a major manufacturer of magnetic heads for recorders. The booklets are "Recorder Care Manual" and "Picture Perfect Guide to Home Video Recording." They will be sent free on request from Recorder Care Division, Nortronic Company, Inc., 8101 Tenth Avenue North, Minneapolis, Minn. 55427.

Speaking of Music...

By William Livingstone



CARING AND SHARING

ONLY two American audiophiles own the \$10,000 Micro Seiki SX 8000 turntable shown on the cover of this issue. I don't know who the fortunate two are, but when they invite friends in to listen to a few records, they must feel a pride of possession similar to what King Francis I of France experienced when he asked his friends over to look at the new painting he had bought from Leonardo da Vinci, the *Mona Lisa*.

In the article on high-end hi-fi that begins on page 62, Alan Lofft (a new contributor to this magazine) speculates a bit on what motivates people who become obsessive about owning the rarest and most expensive audio components. Their pleasures seem to be intensified variations on the pleasures available to anyone who cares about the quality of his hi-fi system and the accuracy with which it reproduces recorded music.

There's pride of ownership, to be sure. Then there's the enjoyment of playing rec-

ords for others, and many of our readers report that they derive great satisfaction from being considered audio experts and being asked for buying advice by their friends.

It doesn't take a degree in philosophy or much experience of life to discover that our pleasure is enhanced when we share the things we care about with the people we care about. This is as true of music as it is of equipment. I got increased pleasure from last night's concert at the Mostly Mozart Festival because my friend Tony DeBellis, who was hearing the oboist Heinz Holliger for the first time, was clearly enjoying himself hugely.

Music has been one of the principal ingredients of my long friendship with the painter Edith Battaglia, who lives in Washington. I am indebted to her for bringing to my attention such things as Mozart's Clarinet Quintet and the piano recordings of Dinu Lipatti as well as the cabaret singer Karen

Akers and many bossa nova players. She has also made me listen to Herb Alpert with new respect. I have tried to repay Edith in part by sending her recordings by sopranos Montserrat Caballé and Elly Ameling, the pianists Jorge Bolet and Murray Perahia, and the Spanish pop singer Nati Mistral.

I thought I had mined all the pleasure out of the standard orchestral repertoire of symphonies and concertos until a friend, Dave Brunt, a young economist who lives in Denver, asked me to recommend some recordings that would help him to appreciate classical music. "I never know what to ask for in a record store," he wrote. "There are so many thousands of compositions and many different recordings of each one."

As I surveyed my collection and played over selected recordings before sending them to Dave, I realized that such things as the Beethoven symphonies no longer sounded overfamiliar to me when I listened to them for someone else. I felt more than amply repaid for my efforts when I received a letter from Dave that began, "I am listening to Vladimir Ashkenazy's recording of Mozart's Piano Concerto No. 21, and it is sending chills up and down my spine."

A valuable guide in choosing records for him was STEREO REVIEW's "The Basic Repertoire," a pamphlet that lists the most frequently performed classical orchestral compositions with recommended recordings of each. It is prepared as a labor of love every year by our critic Richard Freed. You can order the 1982 updating by sending \$1 and a long (No. 10), stamped (40¢), self-addressed envelope to Basic Repertoire, P.O. Box 506, Murray Hill Station, New York, N.Y. 10016. The price of this guide to the greatest musical treasures on record is insignificant compared with the cost of even modest hi-fi components. And if you are one of the two lucky owners of a Micro Seiki SX 8000, your turntable is still only good for playing records. "The Basic Repertoire" will tell you which records are good enough for such a fine piece of equipment. □

Stereo Review

PUBLISHER

J. SCOTT BRIGGS

EDITOR IN CHIEF

WILLIAM LIVINGSTONE

MANAGING EDITOR

LOUISE GOOCH BOUNDAS

ART DIRECTOR

BORYS PATCHOWSKY

TECHNICAL DIRECTOR

LARRY KLEIN

ASSOCIATE TECHNICAL EDITORS

DAVID RANADA, GORDON SELL

MUSIC EDITOR

CHRISTIE BARTER

POPULAR MUSIC EDITOR

PAULETTE WEISS

ASSISTANT MANAGING EDITOR

DAVID STEIN

ASSISTANT EDITOR, RESEARCH

RICHARD SARBIN

EDITORIAL ASSISTANTS

BARBARA AIKEN, JOSEPH GLICKMAN,

SUSAN STOLL

LONDON EDITOR

HENRY PLEASANTS

CONTRIBUTING EDITORS

CHRIS ALBERTSON

IRV COHN

NOEL COPPAGE

RICHARD FREED

PHYL GARLAND

JAMES GOODFRIEND

ROBERT GREENE

DAVID HALL

JULIAN D. HIRSCH

GEORGE JELLINEK

IGOR KIPNIS

IRVING KOLODIN

PAUL KRESH

STODDARD LINCOLN

MARK PEEL

LINCOLN PERRY

PETER REILLY

EBET ROBERTS

CHARLES RODRIGUES

ERIC SALZMAN

STEVE SIMELS

CRAIG STARK

JOEL VANCE

Japan: Iwai Trading Co., Ltd.

J. S. Yagi

603 Ginza Sky Heights Building

18-13, Ginza 7-Chome

Chuo-Ku, Tokyo, Japan 104

Telephone: (03) 586-0165, 545-3908

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 the return or safety of art work, photography, or manuscripts.

Member Audit Bureau of Circulations



ASSOCIATE PUBLISHER

ROBERT JOHN UR, SR.

ASSISTANT TO THE PUBLISHER

JEAN ANDERSON

Editorial and Executive Offices: 212 725-3500

Ziff-Davis Publishing Company

One Park Avenue, New York, New York 10016

National Advertising Manager: Richard J. Halpern

Eastern Advertising Representative: Charles L. P. Watson

Midwestern Office, The Pattis Group: 312 679-1100

4761 West Touhy Ave., Lincolnwood, Illinois 60646

Arnold S. Hoffman, David W. Palcek

Western Office: 213 387-2100

3460 Wilshire Boulevard

Los Angeles, California 90010

Western Advertising Manager: Marge Doherty-Wilhite

ZIFF-DAVIS PUBLISHING COMPANY

President: Richard P. Friebe

President, Consumer Magazine Division: Albert S. Traina

Executive Vice President: Furman Hebb

Senior Vice Presidents: Phillip T. Heffernan,

Sidney Holtz, Edward D. Muhlfeld, Philip Sine

Vice Presidents: Robert Bavier, Paul Chook,

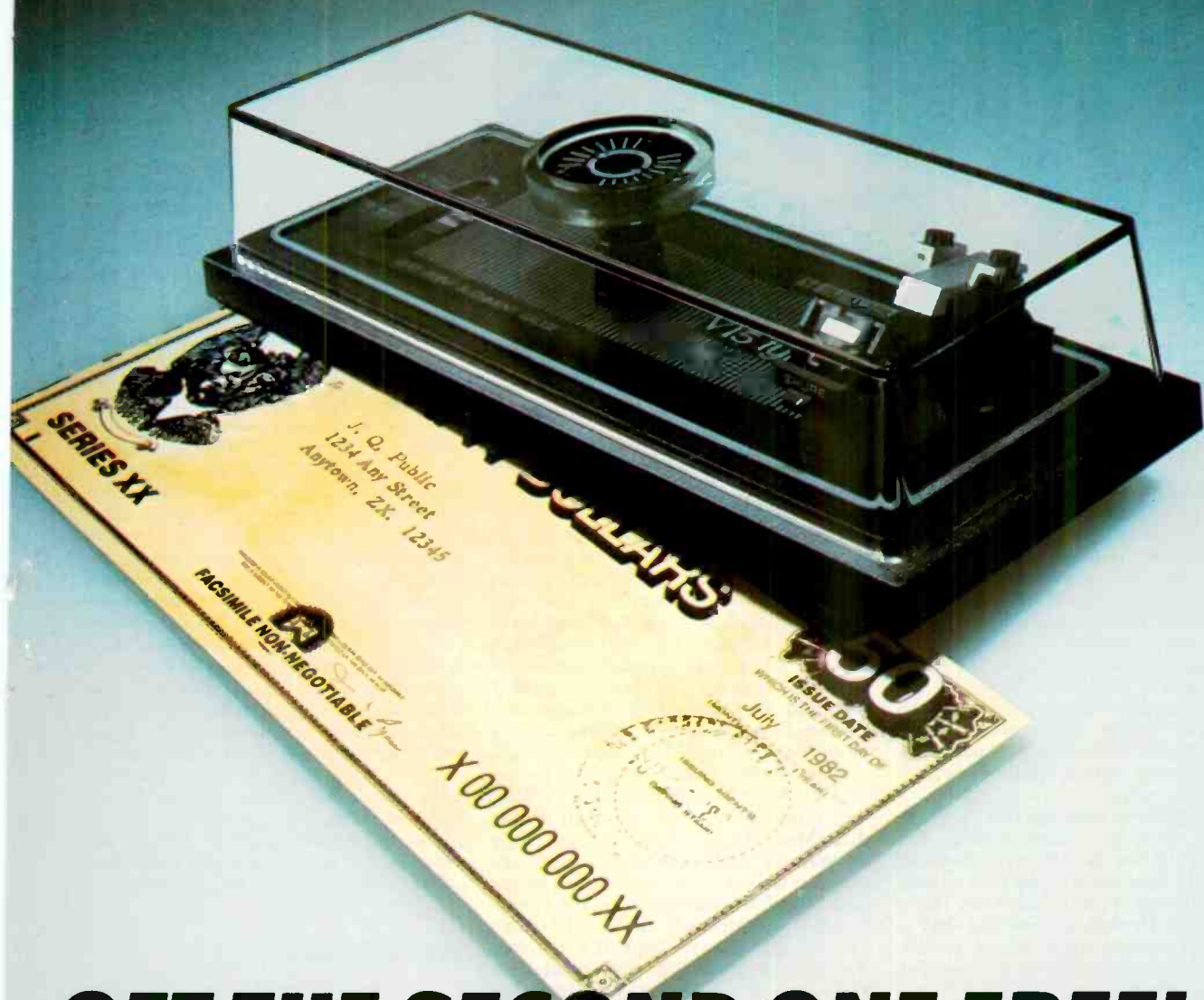
Baird Davis, George Morrissey

Treasurer: Selwyn Taubman

Secretary: Bertram A. Abrams

MAKE ONE SOUND INVESTMENT

The V15 Type V Phono Cartridge



GET THE SECOND ONE FREE!

LIMITED TIME \$50* BOND BONUS

As A Special "Buy Now" Bonus, From September 15th Until December 31, 1982, You'll Receive A \$50* U.S. Savings Bond From Shure With Your Purchase Of A V15 Type V Phono Cartridge.

U.S. Technology triumphs again. Throughout the world, leading audio critics have lavished unequivocal praise on the Shure V15 Type V, saying "It may be safe to say that this cartridge's excellent tracking ability is *Number One* in the world." (*Swing Journal*, May 1982, Japan). "Without any doubt, *THE* top range absolutely universal cartridge." (*Hi-Fi Stereo*, June 1982, France). "...not only lives up to the claims made for it, but in virtually every respect outperforms the best cartridges we have previously tested." (*Stereo Review*, June 1982, U.S.A.)

The Type V is the world's most innovative, most precision-engineered, and complete phono cartridge system. It offers

unequalled trackability and ultra-flat frequency response, a result of the exclusive MICROWALL/Be™ Beryllium stylus shank's incredibly high stiffness-to-mass ratio. Among its many exclusive features, the Type V has the patented Dynamic Stabilizer/Destaticizer to overcome the major problems of record playback that cause pops, clicks, and mistracking.

Your investment in a V15 Type V will bring you a sophisticated array of important new construction features, performance capabilities, and high technology instrumentation.

It all adds up to a truly sound investment that will upgrade the performance of your entire playback system. Shure proves again that the world's finest phono cartridge technology continues to come from this U.S.A. plant in Evanston, IL. See your participating dealer for details.



For the name of the dealer nearest you, call:
800-323-6556. Ask for Dept. R15.
In Illinois: 800-942-6345. Ask for Dept. R15.

*Value at Maturity

SHURE®

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204

CIRCLE NO. 42 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Rick Springfield

● In regard to Joel Vance's review of Rick Springfield's "Success Hasn't Spoiled Me Yet" in the August issue, there are a few things I would like to get Mr. Vance, who claims to be a Springfield fan, straight on.

First of all, Rick Springfield is not an actor who plays music on the side; he is a musical performer who does some acting on the side. He is also not a comedian; he is not writing jokes or trying to be funny. He is a singer/writer/musician/actor and does a great job at all four. Springfield is a great songwriter, and every song on "Success" is beautiful, well written, and wonderfully performed.

Rick stated in an interview that he is continuously thinking of and writing new songs, even on the set of *General Hospital*, and that he does not take the time to keep up with the entire story line of the show, only his own. He does not even take time to attend the *General Hospital* cast parties. His music comes first. Another thing that any true Springfield fan would know is that his dog, which is part bull terrier and part great Dane, is named Ron, not Ben, as Mr. Vance had it.

SAM MCCLAIN
Donalds, S.C.

Haircut One Hundred

● I would like to thank Mark Peel for the positive and well-deserved review of Haircut One Hundred's "Pelican West" in the August issue. Having been a follower of the group for several months, I was quite pleased to find someone sharing my enthusiasm. Perhaps Mr. Peel's review may convince my cynical friends that a group with an unusual name can actually be good.

RANDY P. COLLINS
Trenton, N.J.

The Human League

● Normally I take STEREO REVIEW's anti-New Music reviews in stride, just as I did your anti-Progressive Rock reviews ten years ago, but Steve Simels's August review

of the Human League's year-old album "Dare" was so misinformed that I couldn't resist writing.

First, "Dare" is the fourth Human League album (if you count the group's EP as an album), and their first song was released in June 1978! "Travelogue" was released in the U.S., so there's no excuse for ignorance about the League. Of course, the group splintered after that album into Heaven 17, a funk-oriented electro-pop group that includes musicians from all over the world, and the new Human League, but the latter's basic sound is still the same as on the debut album, "Reproduction."

How can Mr. Simels criticize voices as natural as the League's? Sure, they don't sing completely on key, but then neither does Mick Jagger! Also, the one truly "throwaway" (that is, formula) song on the album is the one he praises! I'm not saying that "Dare" is wonderful—Heaven 17 represents the better half of the old Human League—but it has a heck of a lot more melody and musicality and naturalness than many of the albums Mr. Simels has recently raved about.

It took America two years to catch on to the Beatles. Waiting until "Dare" is accepted into the mainstream and then calling it a debut album is unforgivable!

MARK SCHMIEDER
Concord, Mass.

Digital Obsolescence?

● It was good to see E. Brad Meyer's April article on digital recording and Dr. John Diamond's response in July "Letters." One cannot but wonder if the proposed standard sampling rate for digital recording is not quite a bit lower than it should be. After all, our best digital efforts are compared to the far-from-realistic reproductions we are used to, and inevitably what sounds superb today will be found on closer acquaintance to be full of flaws, unrealistic. Each new advance in recording technology educates our ears that much more.

Maybe we should recognize that we are entering a new arena of unforeseeable improvement in which it is more reasonable than not to assume that the standards we

begin with will be superseded quite soon by better ones, ones we are not qualified at this time even to imagine. I think it is quite sensible to assume that my first digital player, and the records to go with it, will be technologically obsolete within a few years of their purchase. But—and this is the overwhelmingly important point in favor of digital—the last day I use them they will sound as good as they did on the first.

Regarding Dr. Diamond's experiments supposedly showing stress reactions from listening to digital recordings: maybe what he was really measuring was exhilaration and excitement, the desired results of listening to more realistic reproduction.

EDGAR R. JONES
Englewood, Fla.

Associate Technical Editor David Ranada replies: Mr. Jones makes a common mistake regarding digital obsolescence. Any standardized home-playback system is virtually immune to obsolescence due to the development of "better standards." For example, the nascent Sony/Philips Compact Disc system could be easily "upgraded" (should that ever become desirable) by relatively simple changes in encoding standards and circuitry. New playback circuits could be built to re-encode or decode according to both old and new playback standards; such tasks are what digital circuits do best anyway. Only the basic physical characteristics of the disc itself must remain fixed (diameter, center-hole size, etc.). After digital audio gets rolling—which it can do only after the adoption of a standard—the cost of a digital disc player will be far outweighed by the cost of an average-size digital-disc collection. The discs must not become obsolete, the way 78's or cylinders have, but the players can. A change of standard might be difficult and expensive for professional and home digital-audio recording systems, however.

Which B-52?

● July "Popular Music Briefs" included a piece about the B-52's and under it a nice picture of . . . Cindy Wilson? Now I know the two girls are hard to tell apart with their wigs on, but that was Kate Pierson, not Cindy Wilson.

KENNETH ROGERS
Slidell, La.

Oops, our mistake.

Promotional 78's

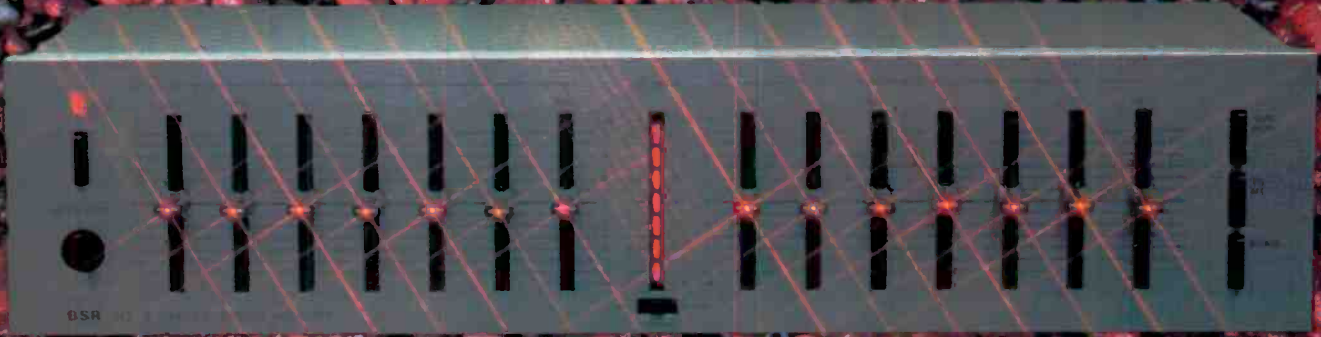
● Steve Simels remarked in April "Popular Music Briefs" that RCA's 78-rpm promotional record for its Dorsey/Sinatra album "may be the first [such] in over three decades." Fortunately, this is incorrect. Among the fifteen 78-rpm records issued since the Fifties that are listed in my column, "For the Record," in the *Association for Recorded Sound Collections Journal*, Vol. XIV, No. 1, there are four promotional 78's issued by major American labels since the Sixties.

Reprise started the ball rolling with a Randy Newman record in its mythical "78 Speed Series," issued complete with a hu-

\$79 CLOSE-OUT

Sound ^{HiFi} Detonator

Make your stereo system's sound explode with life, improving the sound quality by 30 to 50%, with this limited \$79 close-out from BSR.



It's like night and day. Crashing cymbals, the depth of a string bass, more trumpets or more voice. Now they'll all come bursting forth from your stereo system at your command.

You'll make your music so vibrant that it will virtually knock your socks off when you use this professional quality stereo Sound Detonator equalizer.

It has a frequency response from 5hz to 100,000hz \pm 1db. And, it's made and backed by a 2 year limited warranty by BSR, the ADC equalizer people. Our \$79 close-out price is just a fraction of its true retail value.

CAN YOUR STEREO SOUND BETTER?

Incredibly better. Equalizers are very different from conventional bass and treble controls.

Bass controls turn up the entire low end as well as the low mid-range making the sound muddy and heavy. With an equalizer, you simply pick the exact frequencies you want to enhance.

You can boost the low bass at 60hz, and/or 150hz, and the mid-bass at 400 hz to animate specific areas of the musical spectrum.

And, best of all when you boost the part of the bass you like, you don't disturb the mid-range frequencies and make your favorite singer sound like he has a sore throat.

The high frequencies really determine the clarity and brilliance of your music. You can boost the high mid-range at 2400hz, or the high end at 6000hz and 15,000hz. So, you can bring crashing cymbals to life at 15,000hz while at the same time you cut tape hiss or annoying record scratches at 6000hz.

You can also boost or cut specific midrange frequency areas to add or subtract vocal, trumpets, guitars or whatever instrument ranges you prefer.

THERE'S MORE

You can push a button and transfer all the equalization power to the input of your tape deck. So, if you have a cassette deck in your car, or a personal stereo that you wear, now you can pre-equalize your cassettes as you record them with no cables to switch.

Now you can get all the dramatically

enhanced sound wherever you are. This is an especially great feature for bass starved portables and high-end starved car stereos to make them come alive.

EASY HOOK UP

Use your tape monitor circuit, but don't lose it. Just plug the equalizer into the tape 'in' and 'out' jacks on your receiver. We even supply the cables.

As you listen to your records, FM stereo or 'aux', any time you push the tape monitor switch on your receiver you'll hear your music jump to life.

For your tape deck, simply plug it into the tape 'in' and 'out' jacks on the equalizer exactly as it was plugged into your receiver.

The output from your receiver is always fed direct to your tape deck for recording and with the touch of a button, you can choose to send equalized or nonequalized signal to your recorder.

When you want to listen to your tape deck, just press tape monitor on the equalizer and your tape deck will work exactly as it did before. Except, that now you can choose to listen to it with or without enhancing equalization.

You won't be listening to any distortion or hum. The Sound Detonator has a 95db signal to noise ratio and total harmonic distortion of only 0.018%.

Once you've set your equalizer controls, switch it in and out of the system. Then you'll hear such an explosive improvement in sound you'll think you've just added thousands of dollars of new speakers and equipment.

No one would believe that a \$159 component let alone one at our \$79 close-out price could do so much.

WHY A CLOSE-OUT

BSR is a very large company. Somebody decided to market equalizers under both their ADC subsidiary and the BSR names. Well, we never thought it was a very practical idea. And, now they seem to agree.

From now on you'll only see ADC equalizers. But, because they didn't know what to do with these that were labeled BSR, we got them for a song.

So, you can go to any HiFi store and buy an ADC equalizer made by the parent company BSR, or you can get

this super BSR equalizer while our limited supply lasts for only \$79.

Oh yes, if you want to know more about BSR, they also own DBX, the noise reduction company and if you're familiar with the X10 remote control system for your home, that's BSR too.

THE FINAL FACTS

There are 14 slide controls each with a bright LED to clearly show its position. Each control will add or subtract up to 12db. (That's a 24db range!)

There are separate sound detonation slide controls for each channel at 60hz, 150hz, 400hz, 1000hz, 2400hz, 6000hz, and 15,000hz.

There's an LED VU meter to show the relative channel output levels of the left, right and average of both. Plus there's a meter level control. It's 16-9/16" wide, 7-1/2" deep, and 3-9/16" tall.

PUT LIFE INTO YOUR MUSIC RISK FREE

Prepare for a shock the first time you switch in this equalizer. Instruments you never knew were in your music will emerge and bring a lifelike sound that will envelop you and revolutionize your concept of your home stereo.

Hook this BSR into your system and really give it a workout. If you aren't 100% satisfied for any reason, simply return it to DAK within 30 days in its original box for a courteous refund.

To order your Sound Detonator BSR EQ-2 Stereo Frequency Equalizer risk free with your credit card, simply call the DAK toll free hotline, or send your check for only \$79 plus \$6 for postage and handling. Order Number 9420. CA residents please add 6% sales tax.

Wake up the sound in your stereo. Your sound will explode with life as you detonate each frequency band with new musical life.



Call TOLL-FREE (800) 423-2636
In California Call (213) 984-1559

10845 Vanowen St., North Hollywood, CA 91605

CIRCLE NO. 11 ON READER SERVICE CARD

There's only one way to play it.

There's only one sensation this refreshing. Low 'tar' KOOL Lights. The taste doesn't miss a beat.

KOOL LIGHTS



© 1982 B&W T Co.

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

Kings, 9 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

morous press release probably around April Fool's Day in 1968. Capitol commemorated Tennessee Ernie Ford's twentieth anniversary with the label by a special 78-rpm disc of *Sixteen Tons* and his first record, *I've Got the Milk 'Em in the Mornin' Blues*, in February 1969. Liberty followed with the Nitty Gritty Dirt Band doing *Mr. Bojangles* backed with *Uncle Charlie Interview No. 2* & *Spanish Fandango*. Last came the 1974 United Artists 78 promoting its American release of "The Golden Age of the Hollywood Musical" with original-soundtrack recordings of *Lullaby of Broadway* and *We're in the Money*. Even later 78's were *regular issues* on minor labels. Full discographic data will be found in my column. I would be very interested in receiving information about any 78-rpm discs issued since 1960 not listed there.

MICHAEL BIEL
Radio-TV Department
Morehead State University
Morehead, Ky. 40351

Cover Up

● What a very pleasant innovation for the July cover of *STEREO REVIEW*—a picture of a beautiful woman enjoying her music!

J. W. COLE
Ontario, Canada

Jussi Bjoerling—Again

● June's "Letters" included an announcement of the publication of a *Jussi Bjoerling Discography* by Jack W. Porter's Jussi Bjoerling Memorial Archive. This work was initiated by me ten years ago with continual important contributions by Porter. However, this edition was produced by Porter without my knowledge or consent from a photocopy of the manuscript that I had sent to him for checking. Porter has arbitrarily changed the title, the order of authors' names, and the foreword. He has not had access to my latest corrections and additions, and I cannot take responsibility for all details in the text.

The originally planned publication by the Swedish Music History Archive has now been delayed by the complicated legal and economic situation caused by Porter's arbitrary action. I hope to publish in the near future a revised and completed edition in English, and I will be grateful for any additional information from *STEREO REVIEW* readers about Bjoerling's recordings.

HARALD HENRYSSON
Västanvägen 17, S-14600 Tullinge
Sweden

Leopold Stokowski

● The Leopold Stokowski Society aims to promote interest in the work of the late conductor, whose centennial is being celebrated this year. Society members receive a bi-monthly newsletter and have access to cassette recordings of Stokowski's performances. Interested readers may write to me at the address below.

SYLVAN LEVIN
7 East 78th Street
New York, N.Y. 10021

STEREO REVIEW

illegitimate child adopted



Now with Mura Red Set III

Rip-off or spin-off, you've never heard sound like you'll hear from the Mura Red Set III headphones you can get for only \$5. But, there's a catch.

It was spawned by Sony. And, it's an entirely new technology. No more cheap paper speakers and heavy magnets. Sound is reproduced with such clarity and power that it will send shivers up and down your spine.

Sony's MDR-3 headphones sell for up to \$50 and they've been worth it. Last year DAK introduced our own unbranded \$5 version of the headphone that we felt was very close to Sony's.

But, now we've gone strictly legit. The headphones we are giving you now, still for only \$5, are the fabulous Mura Red Set IIIs. You'll find them in most quality HiFi shops around the country competing with Sony's.

We've been selling them for \$29. Why not check your local HiFi store's price.

Then, we challenge you to compare the Mura Red Set IIIs high quality sound to Sony's. But, there are two things you ought to know.

Thing one. If you don't like the Mura headphones better than Sony's, not only can you return them and get your money back, but we'll also give you a free gift for your time and trouble.

YOU'VE BEEN THERE BEFORE

You may already be familiar with the sound produced by these headphones. If you've ever sat in the very front row during a symphony concert, or right in the middle of a live jazz band, you know the spine tingling thrill of the full rich sound that envelops you.

If you sit even 10 rows back, you lose the feeling. You still listen to the music, but you can't touch or taste the sound.

It's only when you sit right up front that the sound is alive with electricity. It's the same sound you get with Sony's MDR-3s and the Mura Red Set IIIs.

ILLEGITIMATE CHILD

Not recognized by law as a lawful offspring.

The technology is new. Up until the Sony featherweight headphones were introduced, most headphones were simply uncomfortable miniature speaker systems that you wore on your ears.

The Sony breakthrough was made possible by changing the cheap paper speaker cones to mylar diaphragms, and by using the powerful rare earth magnet

Samarium to move the diaphragms.

The mylar diaphragms are much more accurate than paper and have a drastically improved dynamic range. The result is a headphone that weighs less than 2 ounces and yet produces 20-20,000hz sounds better than a theater sized loud speaker system.

Sony fathered the technology for these headphones and obviously has no connection to DAK or Mura, but the technological heritage will become vividly apparent when you compare the sound of these marvelous headphones.

ADOPTED-NOW OF ROYAL BLOOD
Now instead of an unbranded offspring, you get a pure blooded thoroughbred.

Mura's mylar diaphragms actually consist of a dome shaped inner tweeter plus a stiffened outer cone low frequency piston for awesome bass.

Even Mura's cable is impressive. It's made of special anoxic copper wire to reduce high frequency signal attenuation. The first 4 feet are terminated in a mini plug to fit all pocket stereos.



The extension cord lets you roam up to 12 ft.

Plus, you get an 8 foot extension cable (a \$4 value) that ends in a standard 1/4" phono plug to fit your home stereo.

And Mura Red Set III phones are backed by a full 2 year manufacturer's limited warranty for your protection.

THE CATCH

Thing two. We are losing our shirts on the Mura Red Set IIIs, but we're looking for audiophiles who use audic cassettes.

If you buy top name TDK and Maxell cassettes, you probably pay \$3.50 to \$4.50 each for a 90 minute cassette.

We want you to try DAK's new Gold Label MLX ultra high energy, normal bias cassettes. Not at \$4.50 or even at \$3.50 each, but at a factory direct price of just \$2.49 for a 90 minute cassette.

We challenge you to compare the frequency response, dynamic range and signal to noise ratio of our new Gold Label MLX to Maxell UDXL or TDK SA. If they win, we'll not only give you back your money, we'll give you a free gift for your trouble. And, DAK's come with a deluxe hard plastic box, index insert card and a limited 1 year warranty.

WHY, YOU MAY BE ASKING?

You're very valuable to us in the form of future business. Over 160,000 customers have responded to bonuses like this. We find most of you keep buying once you've tried our cassettes and our prices, and that's a gamble worth taking.

NOT A BAD CATCH

DAK manufactures a cassette with no problems and great sound. We've been hot on the heels of the frequency responses of Maxell and TDK. The tape we made last year had a great frequency response up to 14,000hz.

Now our new Gold Label MLX is second to none. We have a frequency response to 19,500hz and we'll go head to head against any tape on the market.

TRY NEW DAK MLX90 CASSETTES RISK FREE

To get the Mura Red Set III stereophones for \$5, try 10 MLX high energy cassettes. If you aren't 100% satisfied, return only 9 of the 10 cassettes and the headphones in their original boxes within 30 days for a refund. The 10th cassette is yours as a gift for trying DAK.

To order with your credit card, call the DAK toll free hotline or send your check for only \$24.90 for the 10 90 minute cassettes, plus \$5 for the incomparable Red Set IIIs and \$3 for postage and handling for each group. Order No. 9422. CA res add 6% sales tax.

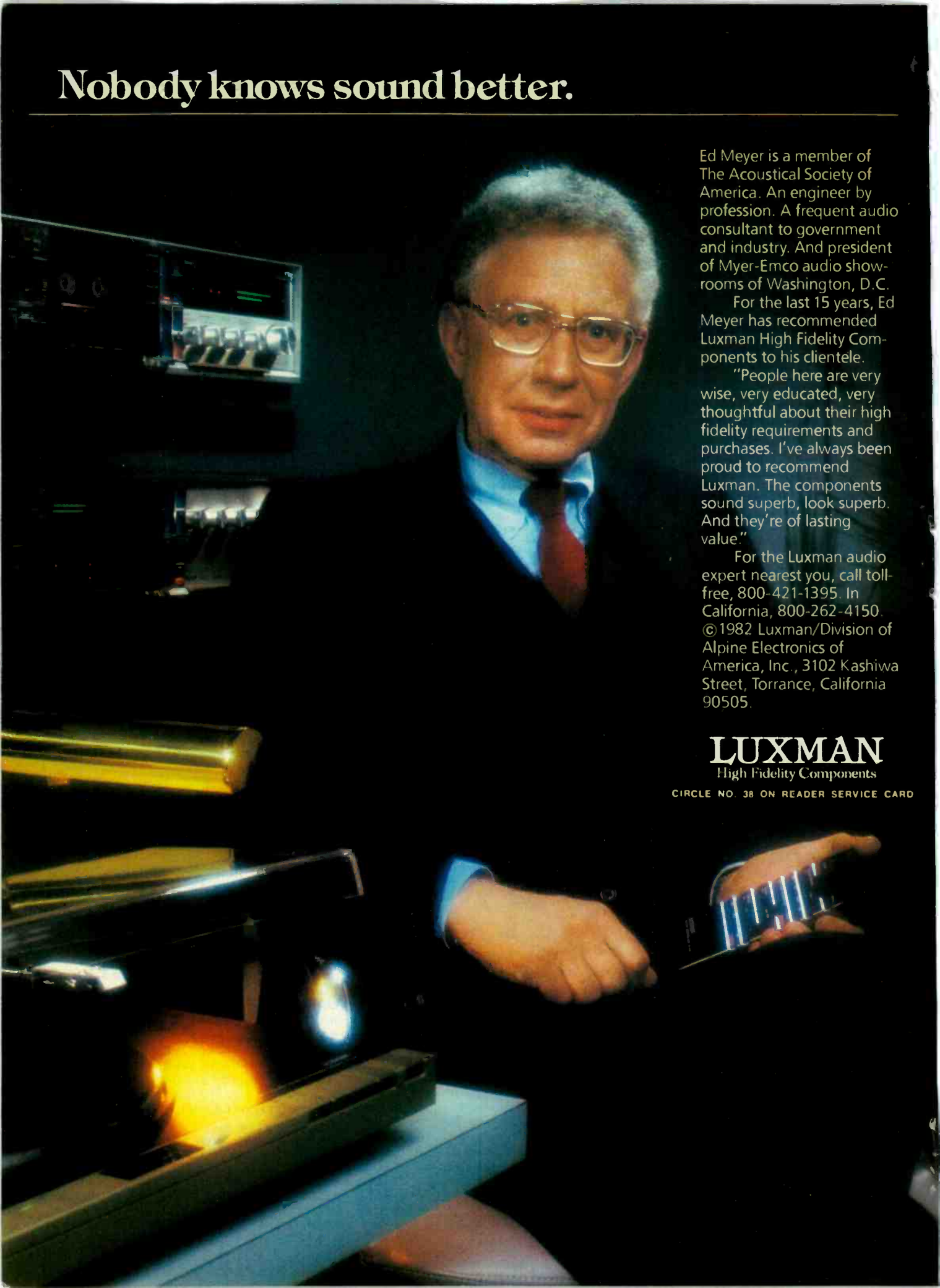
Be prepared for a sonic explosion in sound when you try both the Mura Red Set IIIs and our new MLX90 cassettes.



**DAK
INDUSTRIES
INCORPORATED**

Call TOLL-FREE (800) 423-2636
In California Call (213) 984-1559
10845 Vanowen St., North Hollywood, CA 91605
CIRCLE NO. 12 ON READER SERVICE CARD

Nobody knows sound better.



Ed Meyer is a member of The Acoustical Society of America. An engineer by profession. A frequent audio consultant to government and industry. And president of Myer-Emco audio showrooms of Washington, D.C.

For the last 15 years, Ed Meyer has recommended Luxman High Fidelity Components to his clientele.

"People here are very wise, very educated, very thoughtful about their high fidelity requirements and purchases. I've always been proud to recommend Luxman. The components sound superb, look superb. And they're of lasting value."

For the Luxman audio expert nearest you, call toll-free, 800-421-1395. In California, 800-262-4150. ©1982 Luxman/Division of Alpine Electronics of America, Inc., 3102 Kashiwa Street, Torrance, California 90505.

LUXMAN
High Fidelity Components

CIRCLE NO. 38 ON READER SERVICE CARD

New Products latest audio equipment and accessories



ADS's Wood-Cabinet Minispeaker

□ The Model 300W speaker from ADS is similar to the company's Model 300C in that both systems have 1-inch soft-dome high-frequency drivers. However, the 300W has an American black-walnut veneer finish instead of the 300C's "high-tech" aluminum cabinet. The 300W's enclosure also has solid walnut corner bolsters and a black metal grille. Also new in the 300W is the low-frequency driver. Its Stiffite cone material and butyl-rubber surround are said to give a longer and more linear cone excursion as well as increased power-handling capability.

Frequency response is given as 68 to 20,000 Hz \pm 3 dB. The crossover slopes are 12 dB per octave and center around 2,500 Hz. Nominal power rating is 50 watts, and output with a 1-watt input is 90 dB sound-pressure level at 1 meter. Rated system impedance is 4 ohms. Dimensions are 8 1/2 x 6 7/8 x 5 3/4 inches. The speaker can be used with the optional F400 speaker stand or WB400 wall-mount brackets. Price: \$349 per pair.

Circle 120 on reader service card



Thorens Turntable Takes Two Tone Arms

□ For the audiophile with special requirements, the Thorens TD 226 turntable offers the 78-rpm speed and provisions for mount-

ing two tone arms for different applications. The Thorens TP 16 arm is recommended for general low-mass, low-friction applications, and the SME III arm is suggested for still lower-mass or damped operation. Also available for use with the TD 226 is the Thorens VCM vacuum system, which holds the record firmly on the platter mat by suction; the resulting strong platter-to-disc coupling is claimed to prevent mechanical resonances in the disc and to stabilize the disc surface. A low-speed d.c. servomotor drives the TD 226's platter with a rubber belt. An adjustable suspension system isolates the tone arms, platter, and chassis from the base, dust cover, and platter-drive motor. For added convenience a light for illuminating the platter is mounted on the rear of the base.

Other features of the basic turntable include a pitch control (\pm 6 per cent) and a 12-inch, 7-pound dynamically balanced platter. Wow-and-flutter is given as 0.035 per cent (DIN 45507). Weighted rumble is -72 dB (DIN 45539). The effective length of the TP 16 tone arm is 9 inches. Effective mass is 7.5 grams and lateral tracking error is 1.5 degrees maximum. Pivot-bearing friction is 15 milligrams in the vertical and horizontal planes. Cable capacitance is 190 picofarads. Dimensions of the TD 226 are

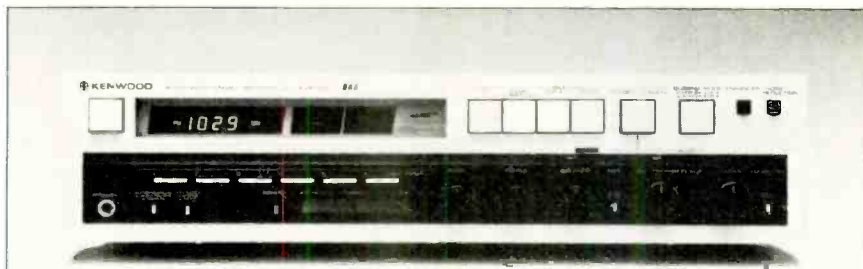
8 5/16 x 26 5/16 x 18 1/8 inches; weight is about 50 pounds. Prices: TD 226 without tone arms, \$1,250; with TP 16, \$1,425; with SME III, \$1,700; with both tone arms, \$2,075. The VCM system costs an additional \$540.

Circle 121 on reader service card



Carver FM Tuner Reduces Multipath Interference

□ The Carver TX-11 quartz-locked digital-frequency-synthesis FM tuner has circuitry that is said virtually to eliminate multipath distortion and distant-station noise while providing full stereo separation. A charge-coupled delay line helps substitute a multipath-free L + R signal for the



Kenwood Receiver Switches Audio and Video

□ Kenwood's KVR-510 audio-video receiver is a digital frequency-synthesis model with the capability of switching both audio and video signals. Video switching is done on video-component r.f. outputs. The unit has inputs for either two videocassette recorders or a VCR and a videodisc player as well as TV, a video game/computer, phono, AM/FM, auxiliary, and one audio tape recorder. Circuitry also permits dubbing between VCR's and from normal audio inputs to a VCR. An "Enhancer" circuit produces simulated stereo sound from mono sound sources by means of phase manipulation.

The receiver is rated at 30 watts per channel output power into 8-ohm loads (45 watts into 4 ohms). Total harmonic

distortion and IM distortion are both 0.08 per cent or less. Phono signal-to-noise ratio (S/N) is 72 dB with a 2.5-millivolt input. RIAA playback-response accuracy is \pm 0.3 dB from 20 to 20,000 Hz. Six presets are available in the tuner section, which has a usable sensitivity of 1.9 microvolts (μ V) and a 50-dB-quieting sensitivity of 40 μ V. Stereo S/N with a 1,000- μ V signal (65 dBf) is 71 dB. Capture ratio is 1 dB, image rejection 45 dB, and alternate-channel selectivity 50 dB. The AM section has an S/N of 50 dB. Dimensions are 17 1/4 x 4 1/2 x 12 1/2 inches; weight is 10 1/2 pounds. The receiver's appearance matches Kenwood's KV-901 VHS-format VCR. Price: \$399.

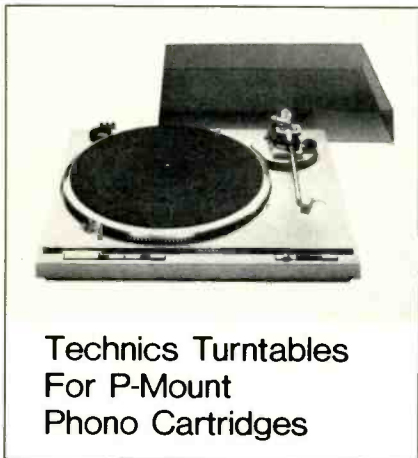
Circle 122 on reader service card

New Products

L — R difference-channel signal. A "Leading Edge Detector" circuit operates on that part of the L — R signal required for psychoacoustical reconstruction of the stereo image. These two techniques are said to result in a reduction of apparent stereo noise by 20 dB.

Sixteen station presets are provided with a three-week power-off protection circuit. A control selects wide or narrow i.f. bandwidths. Selectivity is 90 dB (narrow) or 35 dB (wide); capture ratio is 1 dB. Rated frequency response is 20 to 15,000 Hz \pm 1 dB. AM suppression is 50 dB, or 65 dB with the charge-coupled delay line switched in. The image-response, i.f.-response, and spurious-response ratios are all 110 dB. Usable sensitivity is 2 microvolts (μ V) in mono, 3.57 μ V in stereo with the multipath-reduction circuits switched in. Signal-to-noise ratio is 85 dB in stereo (multipath circuits in, 85-dBf signal strength at the antenna). Dimensions are 17 1/2 x 3 1/2 x 12 1/2 inches; weight is 11 1/4 pounds. Price: \$549.

Circle 123 on reader service card



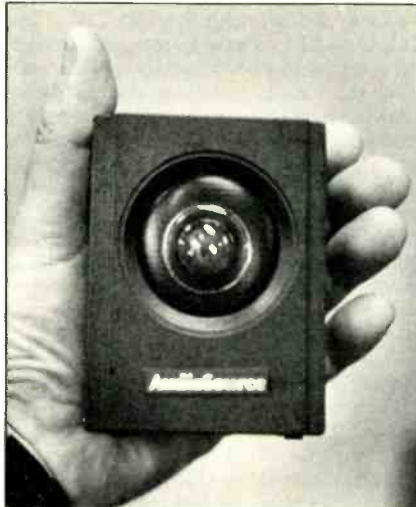
Technics Turntables For P-Mount Phono Cartridges

□ The fully automatic Technics SL-Q30 turntable utilizes the Technics-developed P-mount system for direct installation of a cartridge without additional adjustments. P-mount cartridges are standardized for tracking force, external dimensions, connector shape, stylus-tip position, and center of gravity. The turntable does, however, allow for slight adjustments of antiskating force.

The SL-Q30 has a quartz phase-locked-loop direct-drive d.c. motor with an integral rotor/platter. A doubly isolated suspension system and die-cast aluminum base help reduce the effects of external vibrations. Automatic sensors detect the size of the disc on the platter and place the tone arm accordingly. The straight tone arm is equipped with a four-pivot ball-bearing gimbal suspension system. Its effective length is slight-

ly over 9 inches and its effective mass (without cartridge) 7.5 grams. Arm/cartridge resonance with a P-mount cartridge falls near 10 Hz. Wow-and-flutter is rated as 0.025 per cent (wrms); rumble is given as -78 dB (DIN-B). Dimensions are 17 x 4 1/4 x 14 3/4 inches with dust cover; weight is 13 3/4 pounds. Controls are mounted on the outside of the base. Price: \$220.

Circle 124 on reader service card



AudioSource's Ultra-Miniature Loudspeakers

□ AudioSource's LS-Six "Personal Speakers" can be plugged directly into any small portable FM or tape player and are meant to provide low-level listening in a variety of permanent and mobile settings. They are acoustic-suspension speakers and have a rated frequency response of 150 to 20,000 Hz. System impedance is 20 ohms; sound-pressure level at 1 meter with a 1-watt input is 84 dB. The speakers use a single 50-millimeter high-compliance driver mounted in an aluminum case with metal grille. Dimensions are 3 1/2 x 2 3/4 x 2 1/4 inches; weight is 1 1/4 pounds. A travel case is available as an option. Price: \$39.95 each. AudioSource, Dept. SR, 1185 Chess Drive, Foster City, Calif. 94404.

Circle 125 on reader service card



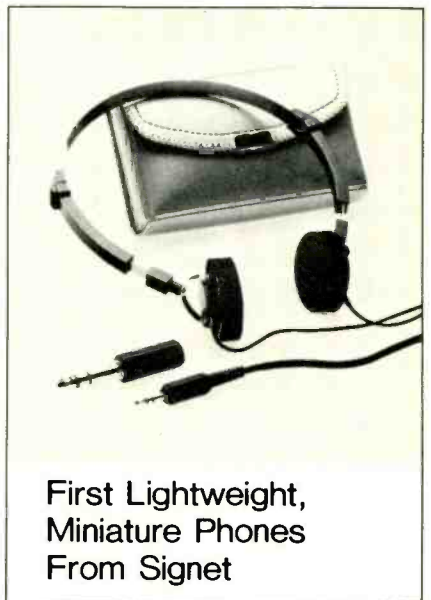
Portable, Stereo, Dolby-Equipped JVC Video Recorder

□ JVC's HR-2650U VHS-format video-cassette recorder (right in photo) can record and play stereo soundtracks using its self-

contained, switchable Dolby-B noise-reduction system. The video circuitry employs a four-head system for superior image quality at both SP and EP speeds. Three playback speeds (SP, LP, and EP) and two recording speeds (SP and EP) are available for recording up to 8 hours (depending on tape length). Special video controls include shuttle search in either direction, slow motion at half normal speed, fast motion at three times normal speed, frame-by-frame advance, and still frame. The VCR can be powered by the TU-26U (left) tuner/timer, a car battery, an optional power supply, or rechargeable NiCad battery packs. A full-function infrared remote control is included. Separate audio microphone and line inputs are provided as well as video inputs and outputs and a radio-frequency output. In SP mode the audio frequency response is given as 100 to 10,000 Hz \pm 6 dB. Audio signal-to-noise ratio (S/N) is better than 46 dB (Dolby on). Video S/N is greater than 45 dB; picture resolution is 240 lines.

The companion TU-26U tuner/timer/adaptor is a fourteen-day/eight-event design for away-from-home recording or time-shift viewing. A channel-lock system prevents accidental changing of channels after programming. A cable-ready unit, the TU-26U receives 105 UHF, VHF, mid-, and super-band cable channels. The unit can also charge NiCad battery packs for the HR-2650U. Price for the complete system: \$1,495.

Circle 126 on reader service card



First Lightweight, Miniature Phones From Signet

□ Two new Signet headphones, the company's first lightweight, miniature models, use samarium-cobalt rare-earth magnets and oxygen-free copper wire in their earpieces and cords, features said to reduce distortion and improve output levels. Both models come with mini stereo phone plugs for use with personal portable equipment and include mini-to-1/4-inch adaptors for use with home equipment.

The Model TK11 has a rated frequency response of 30 to 20,000 Hz and weighs slightly less than two ounces. A ball-joint pivot on each earpiece eases adjustment for

THE V-95RX.

YOU CAN'T EVEN HEAR ITS BEST FEATURE.



This is the Teac that's quicker than the ear. It features Real Time Reverse.

When your cassette comes to its end, a miniature infra-red sensor activates either the independent forward or reverse capstan (as appropriate). Its unique four-channel permalloy record/play head is repositioned. And the tape reverses course. All in an astoundingly swift 0.15 seconds. So quick, the gap is virtually inaudible. In record or play. And you'll never have to flip a cassette again.

Yet this is just one feature of an extraordinary deck which also offers the unusual option of both Dolby NR* and dbx** noise reduction. Plus Computomatic. So you can program in advance the exact cuts you want. Along with a three-motor transport system. And an optional full-function remote control.

The V-95RX. You won't know if it's coming or going.

TEAC MADE IN JAPAN BY FANATICS.

COPYRIGHT 1982, TEAC CORPORATION OF AMERICA, 7733 TELGRAPH ROAD, MONTEBELLO, CA 90640
* DOBLY® IS A REGISTERED TRADEMARK OF DOBLY LABORATORIES, F.C. ** dbx® IS A TRADEMARK OF dbx, INC.CIRCLE NO. 50 ON READER SERVICE CARD

New Products

a more comfortable fit. The Model TK20 (shown) has a frequency response of 25 to 20,000 Hz and weighs about 1½ ounces. The unit features a fully rotating yoke-and-pivot suspension system for vertical and lateral adjustments. The headphone also folds down to fit in a belt-loop carrying case (supplied). Prices: TK11, under \$50; TK20, under \$80.

Circle 127 on reader service card



Klipsch Moving-Coil Phono Cartridges

Klipsch has introduced a line of moving-coil phono cartridges that are said to be "meticulously crafted by hand under the close personal supervision of [their] creator, Mr. Hiroaki Hibino." A special double-damping system is said to maintain proper cantilever damping regardless of changes in temperature or humidity. The damping system uses two separate laminated rubber elements, each compound reacting differently to atmospheric conditions. Silver-coated oxygen-free copper wire is used in the top two models in the line, and samarium-cobalt magnets are used throughout. The models differ primarily in their cantilever materials. The MCZ-2 has an aluminum-alloy cantilever, the MCZ-7 has one made of boron, and the MCZ-10 (shown) has one made of ruby.

Frequency response for all three models is 20 to 45,000 Hz \pm 2 dB. Output at standard recording level is 0.2 millivolt, channel balance within 0.5 dB. Compliance is 9×10^{-6} cm/dyne for the MCZ-2, 11×10^{-6} cm/dyne for the MCZ-7, and 10×10^{-6} cm/dyne for the MCZ-10. All three cartridges have 0.3 x 0.7-mil line-contact elliptical styli and track at 1.8 (\pm 0.3) grams. A step-up transformer as well as a diamond-cantilever cartridge will be introduced later. Prices: MCZ-2, \$215; MCZ-7, \$375; MCZ-10, \$325.

Circle 128 on reader service card



Low-Priced Dual Turntable

The Dual 505-1, the lowest-priced single-play turntable the company has ever produced, includes Dual's dynamically balanced Ultra Low Mass (ULM) tone-arm system. The unit's Vario Belt drive allows a \pm 6 per cent change in either of its two speeds (33⅓ and 45 rpm). Other features include a damped cueing lever and antiskating adjustment scales for elliptical and spherical styli. Rated wow-and-flutter is 0.08 per cent (DIN); rms flutter is 0.05 per cent. Unweighted rumble is -40 dB (-69 dB with DIN weighting). Dimensions, including the dust cover, are 17½ x 5½ x 14½ inches. A version with a premounted cartridge is available. Price without cartridge: \$129.95.

Circle 129 on reader service card



Sony's Knobless Amp and Tuner

Two matched, computer-controlled components from Sony, the TA-AX44 integrated amplifier (top) and the ST-JX44 AM/FM tuner (bottom), feature pushbutton controls in a compact front-panel design. All preamplifier functions in the amplifier are governed by an audio-signal-processor integrated circuit that controls volume, balance, muting, bass and treble tone, high- and low-frequency filters, and signal-path switching. Only the power and speaker-selection switches are conventional mechanical devices. Sony says that since the audio signal is controlled by an IC, less wiring is required and there is consequently less chance of signal degradation. The IC is said to offer a dynamic range in excess of 100 dB while keeping harmonic distortion down to 0.002 per cent.

The amp can be programmed to memorize two tone-control settings, and each of

those can be assigned to a separate signal source. An IC memory retains the settings for up to ten years. Connections and switching for two tape decks are provided. The unit's power rating is 40 watts per channel into 8 ohms with no more than 0.008 per cent total harmonic distortion. Dimensions are 17 x 3¼ x 11⅞ inches.

"Direct Comparator" circuitry in the ST-JX44 tuner provides the accuracy of quartz-locked frequency-synthesis tuning without the noise normally associated with that technique. Three tuning modes are provided: eight AM or FM presets with memory back-up, memory scanning, and manual scanning. The unit's usable sensitivity is given as 1.8 microvolts; the stereo signal-to-noise ratio is 77 dB with an 85-dBf (10,000-microvolt) input. Dimensions are 17 x 2¼ x 11⅞ inches.

Both units can be controlled by the RM-44 infrared remote-control system (not shown). Its functions include power on/off, station selection, volume, cueing of certain Sony turntables, and control of all functions of certain Sony cassette decks. Prices: TA-AX44, \$280; ST-JX44, \$200; RM-44, \$150.

Circle 130 on reader service card



Energy Loudspeaker's Two-Way System

The two-way Energy Loudspeaker Model 22 features a tweeter design with an on-axis frequency response said to extend to 45,000 Hz. The Dual Hyper Dome tweeter consists of two hyperbolically shaped sections, and the 7-inch polypropylene woofer uses a heavy, rubbery suspension to eliminate any cone resonances. The cabinet is internally braced to eliminate wall vibrations. The system's port, tuned to 34 Hz, is at the rear of the cabinet. The Model 22 is said to have uniform dispersion in all forward directions, and units are sold only in mirror-image stereo pairs.

On-axis frequency response is given as 35 to 45,000 Hz \pm 2 dB. At 30 degrees off axis the response is 35 to 20,000 Hz \pm 2 dB. Matching between stereo pairs is within 0.5 dB. System impedance is 8 ohms; sensitivity is 89 dB sound-pressure level for a 1-watt

MAXELL IS PLEASED TO PRESENT AN EVEN HIGHER PERFORMANCE TAPE.



If you're familiar with Maxell UD-XL tapes you probably find it hard to believe that any tape could give you higher performance.

But hearing is believing. And while we can't play our newest tape for you right here on this page, we can replay the comments of Audio Video Magazine.

"Those who thought it was impossible to improve on Maxell's UD-XL II were mistaken. The 1981 tape of the year award goes to Maxell XL II-S."

How does high bias XL II-S and our normal bias equivalent XL I-S give you such high performance? By engineering smaller and more uniformly shaped epitaxial oxide particles we were able to pack more into a given area of tape. Resulting in a higher maximum output level, improved signal-to-noise ratio and better frequency response.

To keep the particles from rubbing off on your recording heads Maxell XL-S also has an improved binder system. And to eliminate tape deformation, XL-S comes with our unique Quin-Lok Clamp/Hub Assembly to hold the leader firmly in place.

Of course, Maxell XL II-S and XL I-S carry a little higher price tag than lesser cassettes.

We think you'll find it a small price to pay for higher performance.



IT'S WORTH IT.

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N. J. 07074
CIRCLE NO. 28 ON READER SERVICE CARD

New Products

input at 1 meter. Price: \$700 per pair including stands. Energy Loudspeaker Corp., Dept. SR, 161 Don Park Road, Markham, Ontario L3R 1C2, Canada.

Circle 131 on reader service card



High-Compliance
Sonus Cartridge

□ The Sonus Super-Blue SB-11 phono cartridge is a moving-iron, high-compliance design. Its Lambda diamond stylus is similar in shape to a record-cutting stylus. It is mounted in line with the cantilever instead of at the usual 90-degree angle, which is said to result in a more focused signal path and cleaner, better-defined sound. Recommended tracking force is 1 to 1.5 grams. Output is given as 4 millivolts with a 5-cm/sec groove velocity. Frequency response is 20 to 20,000 Hz -2, +0 dB. Static compliance is 50×10^{-6} cm/dyne. Channel separation is 30 dB at 1 kHz; channel balance is within 2 dB. Inductance is 150 millihenries per channel. Cartridge weight is 5.5 grams. Price: \$195.

Circle 132 on reader service card



Parametric Equalizer in
Yamaha Preamplifier

□ The top-of-the-line Yamaha C-70 preamplifier includes a stereo two-band parametric equalizer. The center frequencies for

the two bands can be varied from 31.5 to 800 Hz and from 800 to 20,000 Hz, respectively. A boost or cut of up to 12 dB in each band is possible, and the effective bandwidth, or "Q," of each band can be adjusted from 0.3 to 3. The C-70 also has both moving-magnet and moving-coil phono inputs and a "Disc Direct" switch on the front panel that removes all circuits from the signal path except the phono preamps and the volume control. The moving-magnet input resistance and capacitance can be switched to accommodate various cartridge requirements. Connections and switching for two auxiliary inputs as well as two tape recorders are provided. Also included are infrasonic and high-frequency filters and an audio-mute switch.

Specifications include an RIAA equalization error of no more than ± 0.2 dB from 20 to 20,000 Hz and an overall frequency response of 5 to 100,000 Hz +0, -0.5 dB. The moving-magnet phono input has a signal-to-noise ratio of 82 dB (IHF). Total harmonic distortion is 0.001 per cent through any input. The headphone output can supply a 4.5-volt signal to 100-ohm headphones. The infrasonic filter has a -3-dB point of 15 Hz and rolls off at 12 dB per octave below that frequency. Dimensions are $17\frac{1}{8} \times 3\frac{3}{4} \times 14\frac{1}{2}$ inches; weight is $15\frac{3}{4}$ pounds. Price: \$780.

Circle 133 on reader service card



Akai's Three New
Pushbutton Receivers

□ Three new AM/FM stereo receivers from Akai feature completely electronic controls and switches instead of mechanical ones. The knobless front panels also have fluorescent displays that show the signal paths switched in and the operating modes chosen. Memory circuitry retains the bass and treble tone-control settings, volume setting, and the input source or station selected when the unit was last used. All three models have digital-synthesis tuning, multiple station presets, and d.c.-servo amplifier sections.

The AA-R22 is rated to deliver 30 watts per channel (W/ch) into 8-ohm loads with no more than 0.05 per cent total harmonic distortion from 20 to 20,000 Hz. Its FM section has an IHF usable sensitivity of 11.2 dBf and a stereo signal-to-noise ratio of 65 dB. Up to six FM and six AM stations may be preset. The next model up, the AA-R32, incorporates Akai's Zero Drive distortion-reduction circuit and is rated at 45 W/ch. The tuner has the same basic specifications as the AA-R32 except that it will memorize eight FM and eight AM stations.

Rated for 60 W/ch, the AA-R42 (shown) also incorporates Zero Drive circuitry, and

its tuner can remember ten FM and ten AM stations. The amplifier section has a built-in moving-coil pre-preamplifier, a switchable infrasonic filter, and a headphone output. Connections and switching for two tape decks are included. Dimensions are $17\frac{1}{4} \times 4 \times 12\frac{1}{2}$ inches; weight is 22 pounds. Prices: AA-R22, \$249.95; AA-R32, \$329.95; AA-R42, \$429.95.

Circle 134 on reader service card



Large-Diameter
Voice Coils in
Nakamichi Phones

□ Nakamichi's SP-7 stereo headphones employ a driver system with a ferrite ring magnet, an oversized voice-coil structure, and a large-diameter, low-mass polyester diaphragm treated to eliminate breakup. A newly developed earpad reduces variations in subjective response caused by changes in earpad pressure. Eliminating diaphragm breakup at middle and high frequencies as well as nonlinear motion at low frequencies (with a special diaphragm suspension system) is said to make the SP-7 unusually free of harmonic and intermodulation distortion at all frequencies and listening levels. Damping and porting are designed to produce a subjectively "flat" frequency response.

Specifications include a diaphragm diameter of 40.5 millimeters, flux density of the magnetic structure of 5,500 gauss, sensitivity of 98 dB sound-pressure level with a 1-milliwatt input, impedance of 45 ohms, and cable length of 3 meters. Weight is 150 grams (excluding cable and plug). Two spare earpads are supplied. Price: \$70.

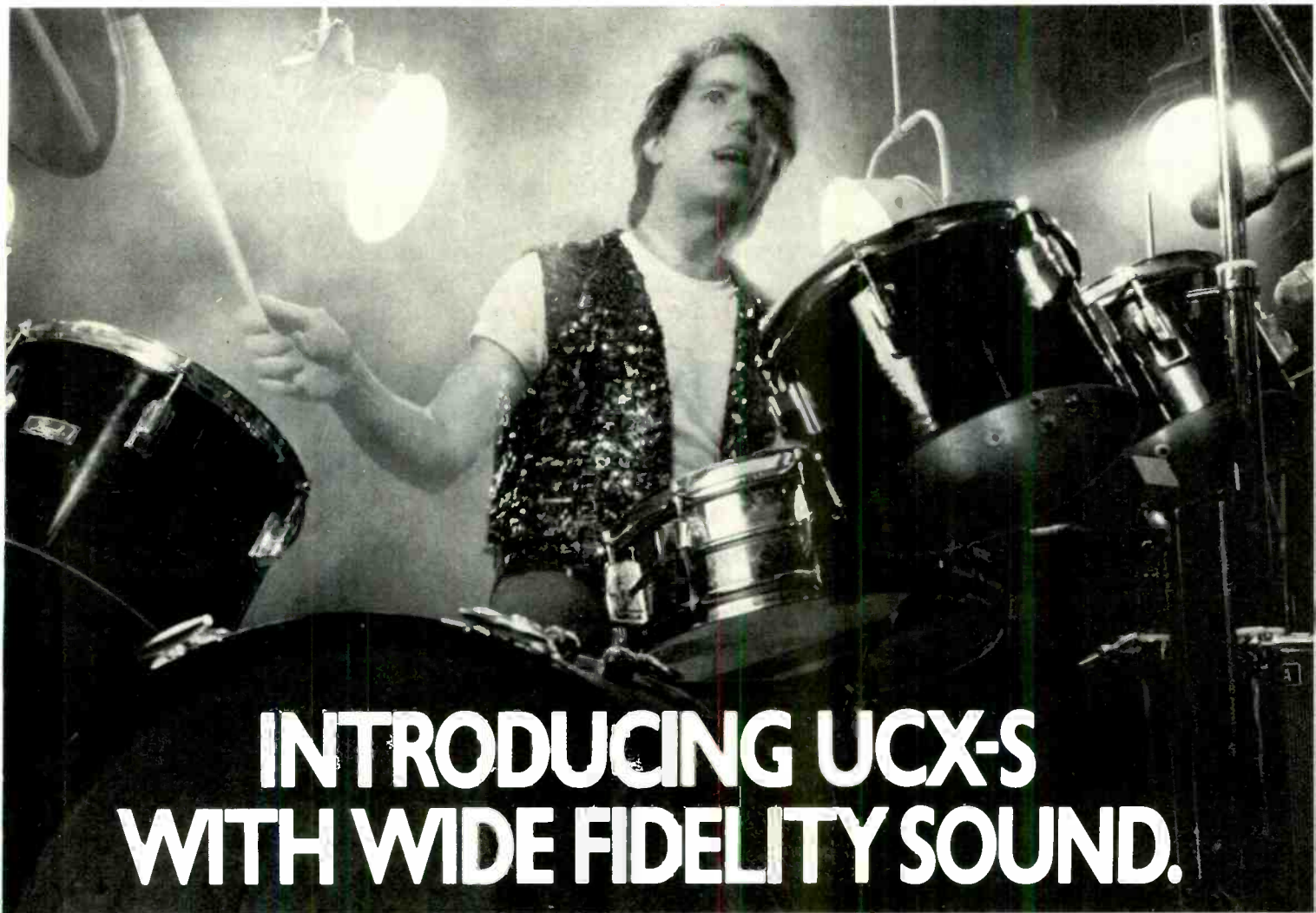
Circle 135 on reader service card

NOTE: All product descriptions and specifications quoted in these columns are based on materials supplied by the manufacturers, who will respond directly to reader requests for further information.

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



Sony is about to widen your ideas of audio tape.



INTRODUCING UCX-S WITH WIDE FIDELITY SOUND.

Sony's revolutionary UCX-S has the widest dynamic range of any high-bias tape; it has expanded recording capacity.

We call it Wide Fidelity Sound.™

With UCX-S, you can record at higher volume levels with less distortion than any other high-bias tape.

UCX-S has unsurpassed frequency response in the low and middle ranges. And at the very delicate high frequency



ranges, its enhanced responsiveness gives exceptionally beautiful high notes. The incredible specifications include

Retentivity and Squareness higher by far than any other high-bias tape. Retentivity: 1800 Gauss. Squareness: 93%, an astounding figure.

But the real test comes when you lean back and listen. You'll hear everything with more clarity than you've ever heard before on a high-bias tape. On Sony UCX-S, with Wide Fidelity Sound. **SONY.**

© 1982 Sony Tape Sales Co., a Div. of Sony Corp. of America. Sony is a trademark of Sony Corp. Wide Fidelity Sound is a trademark of Sony Corp. of America.

CIRCLE NO. 43 ON READER SERVICE CARD

The Only Receiver Built Like A Mitsubishi.

On the subject of receivers, we can perhaps be accused of a bit of priggishness.

Having established certain standards in our components, we aren't about to put our name on a receiver if the receiver doesn't measure up.

Which brings us to a receiver in our 25/30 series, the R-25.

It owes a great deal to developments incorporated in our separates.

The R-25 features Quartz

Synthesized tuning for hair-splitting tuning accuracy. And if you have greater tuning accuracy you're going to have less distortion and noise, and maximum stereo separation.

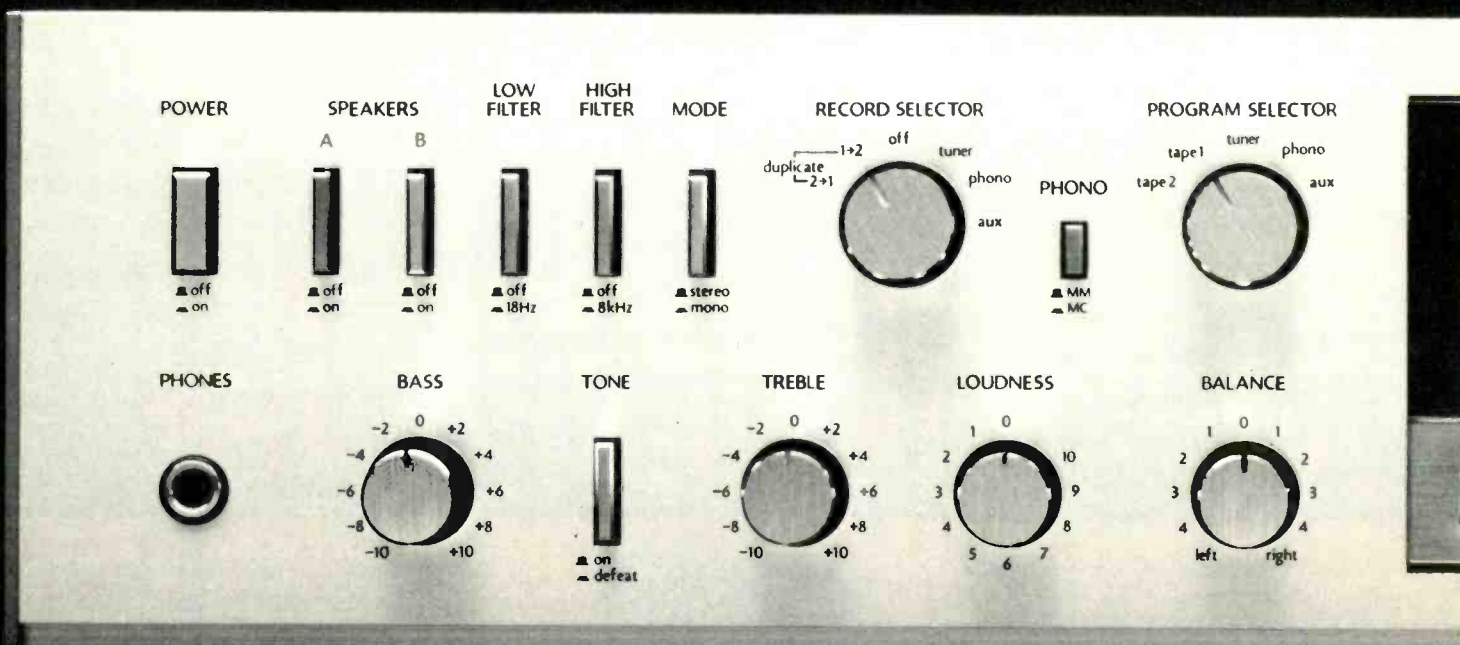
Each station is illuminated on a fluorescent digital display. Tap the control bars and it proceeds to lock on to the first available station. Hold the bars down and it will scan up and down the band.

You can pre-select up to seven

AM and seven FM stations for storage in memory.

To combat noise—the high-frequency variety that FM stereo falls prey to when stations are weak or far away—the R-25 has an Automatic Hi-Blend feature. It blends stereo signals into monaural in the noisy high-frequency ranges. But it leaves the undisturbed low-frequency signals in the stereo mode.

This removes almost all the perceived noise while preserving



 **MITSUBISHI** DA-R25 STEREO RECEIVER

the broadcast in stereo.

Having solved the noise problem, we moved on to that of signal strength.

Strong signals, by nature, will bully the weak ones, drowning them out, pushing them aside.

Our automatic IF (Intermediate Frequency) switching circuit solves this problem by narrowing the tuning window, thereby excluding interference.

However, since narrowing the window increases distortion, this switching function is introduced—with laudable discretion—only at that precise point where the increased distortion is a lesser evil than signal interference.

As a result, the best possible signal is delivered automatically.

The R-25 Pre-Amp section features a continuous loudness control of ten settings. Rather than the usual single on or off loudness mode. This lets you contour the low and high frequency ranges at low volumes for much richer tonal balance.

Built into the pre-amp section as well is a moving coil amplifier. A simple push of a switch and you're ready to use a high-grade moving coil cartridge without any other external unit.

Meanwhile, back in the amplifier, crossover and switching distortion is reduced to negligible levels by a linear switching circuit.

A rather ambitious array of features for a receiver.

And on the subject of distortion,

High Fidelity (March, 1982) commented, "At low power... the distortion barely reaches 0.01%—the threshold below which we consider distortion altogether negligible."

They also had another nice thing to say about Mitsubishi: "The flimsy and the tacky are as inconceivable from its design studios as a pianissimo is from Ethel Merman."

Or, as we like to put it, if it says Mitsubishi, it's got to sound like a Mitsubishi.



Even If You Can't Have
The Best Of Everything, You Can Have
The Best Of Something.

Mitsubishi Electric Sales America, Incorporated, 3030 Victoria Street, Rancho Dominguez, California 90221. Available at specialty houses nationwide. Specifications are subject to change without notice.

CIRCLE NO. 30 ON READER SERVICE CARD



Audio Q. and A.

By Larry Klein



Ellen Klein

Technical Director Klein checking the fiberglass wedges in an anechoic test chamber

Time Constants

Q. I know that a microsecond is a millionth of a second, but what does this have to do with the equalization of FM tuners and cassette decks?

JOHN JAMISON
Cambridge, Mass.

A. In discussing equalization, engineers use a "time constant," measured in microseconds, as a shorthand reference to the frequency at which a circuit's response starts changing at a 6-dB-per-octave rate (either from flat to non-flat or vice versa). This terminology enables engineers to use a single number to describe the characteristics of a deliberately induced response change rather than having to specify the whole curve or the circuitry that will produce it. To convert a time constant to the frequency (in Hz) it refers to, divide 1 by the time constant (in seconds) multiplied by 2π . For instance, the 75-microsecond pre/de-emphasis time constant for FM broadcasts describes a change in response starting at the frequency equaling

$$1/(75 \times 10^{-6} \times 2\pi)$$

which is 2,122 Hz.

A cassette deck uses 120- and 3,150-microsecond equalization for ferric tapes. This means that the playback equalization consists of a frequency response that starts falling at 50 Hz (3,150 microseconds) and levels off at 1,326 Hz (120 microseconds). Note that the time constant tells only the frequency at which the response starts to change, *not* whether the response is rising or falling. The 70-microsecond equalization used for metal and CrO₂-type tapes has the same bass "turnover" frequency (50 Hz) but a different treble one (2,274 Hz).

Equalizer Connections

Q. I have a Sansui integrated amplifier with a switch on its front panel that electrically separates the preamp from the amplifier section. The manual states that an equalizer or other accessory can be connected between the preamp and amp, but my Soundcraftsmen equalizer is made to be hooked into a tape-monitor loop. If I

connect my equalizer between the amp and preamp sections of my amplifier, can I then hook up a tape deck to the tape-monitor jacks of the equalizer?

NORMAN DASCOLI
Gaeta, Italy

A. An apparently simple question such as this one can completely disrupt the normal flow of work across my desk as I gaze blankly at the ceiling with visions of tape-switching block diagrams shuttling through my head.

I believe you could connect a recorder to your equalizer's tape-monitor circuit (which would also provide the option of equalizing either the input signal to the tape recorder or the output signal from it). But setting the signal levels in your proposed hookup may be a bit tricky. The signal at the normal tape-output jack of an amplifier (which feeds the recorder) is unaffected by the amp's volume-control setting, but the level at the preamp-section output jacks will vary with the volume-control setting. Unless your equalizer and recorder have conveniently placed level controls, adjusting their output levels may not be easy. As in so many other cases, there's no harm in trying various hookups to see how well they work. I suspect, however, that Soundcraftsmen knew best when they suggested connecting their equalizer through the amplifier's tape-monitor circuit.

Defunct Drivers

Q. I need to find a source of replacement tweeters for my Ultralinear and Rectilinear speaker systems. I have written to both companies and found that they are out of business. Where do I go from here?

RAY MORSE
San Bruno, Calif.

A. Your question prompted me to ask Speakerlab if they would be willing and able to supply replacement drivers for speaker systems that are both electrically and commercially defunct. I'm pleased to report that the answer is yes. Speakerlab will be glad to sell replacements for any driver whose characteristics they are able to identify.

You will need to supply all the information you can, including, of course, the system's model number and date of manufacture (or purchase). A physical description of the defective drivers, including any stock numbers printed on the magnet structure or cone, will also be helpful. *Do not send the drivers themselves unless you are requested to do so by Speakerlab.* It will expedite a reply if you enclose a large, stamped, self-addressed envelope. Write to D. Graebener, Speakerlab, 735 North Northlake Way, Seattle, Wash. 98103.

Many older-design woofers, tweeters, and midrange units are no longer made, but the original vendor that supplied them to the company whose name is on the speaker cabinet is probably still in business, and they may have replacements whose characteristics are even better than the original's. In any case, Speakerlab will be happy to advise you on what can and cannot be done to put new life into your old boxes.

"Tone Arm"

Q. My question is a short one: why is the tone arm of a record player called a "tone arm"?

EDWARD EVANS
Arlington, Va.

A. Because it once was. If you have a chance to examine an old acoustic phonograph, you'll find that the motion of the steel needle is mechanically coupled by a lever-and-fulcrum arrangement to a mica diaphragm. Although the vibrations of the driven diaphragm are audible without additional help, acoustical "amplification" is provided by the hollow tone arm, which couples the output of the pickup to an acoustic horn of some kind. In general, the larger the horn at the output end of the acoustic circuit the louder the volume and the better the "tone."

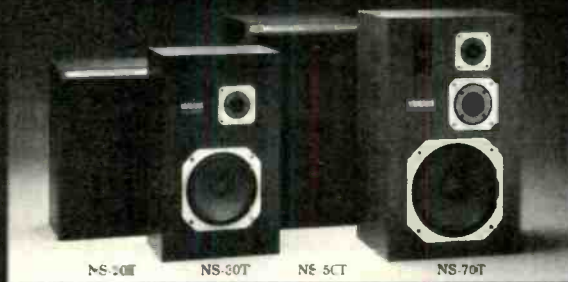
Among the phonophiles of the day there was some controversy about the relative advantages of different horn, tone-arm, and



playback-head materials, and there were also some wild and wonderful variations on the basic arm/horn configurations. Shown above is a 1915 French Decca portable whose tone arm is pivoted at the end of a short horn that terminates at a parabolic reflector housed in the unit's cover. To close the case, the tone arm is folded into the reflector bowl. □

BETTER LISTENING THROUGH CHEMISTRY.

Listen to the difference. The difference titanium carbide domes and pure spruce pulp woofers make in



Yamaha's new NS-T speakers. Through a special chemical vacuum deposition process, Yamaha has succeeded in

creating light, yet rigid titanium carbide speaker domes for unheard of transient response, extended frequency response, and ideal directional characteristics.

Pure spruce pulp was chosen for the woofers to provide a warmer, more natural response

in the low frequency range. After all, spruce is the wood chosen for the finest Yamaha

piano soundboards.

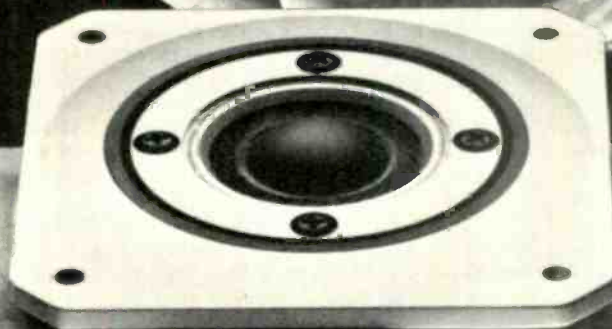
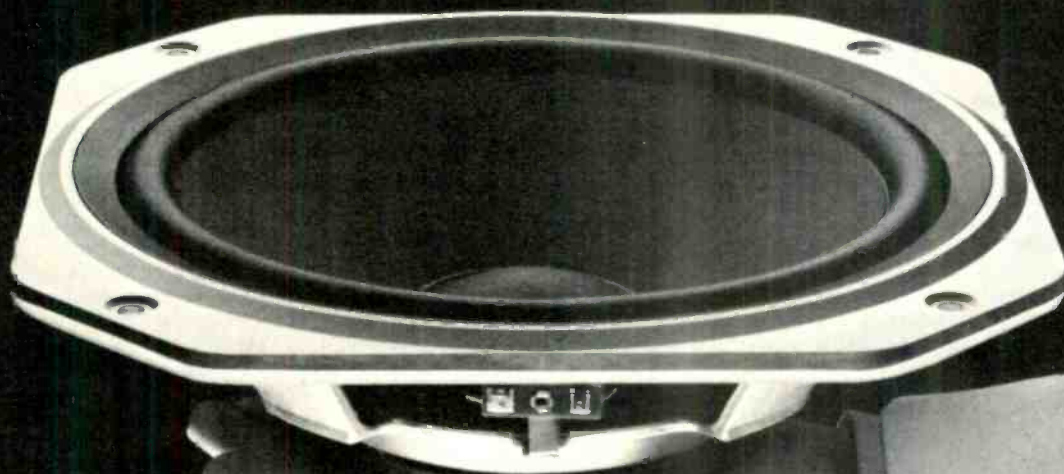
All this advanced chemistry and acoustic science results in richly detailed, warm, natural-sounding speakers. At a price you don't have to be rich to afford.

Compare other speakers costing the same or more than Yamaha's NS-T's. Your ears will tell you the chemistry is right.

For more information, write Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622.

For the music in you.

YAMAHA



Audio/Video News

By David
Ranada



David Ranada (front, following score) with Sony's Marc Finer (left) and Ikuro Kato (right)

USING A DIGITAL-AUDIO PROCESSOR

COMPLETE acceptance of digital audio will only come about with a reorientation in what we consider important in the making of a recording. Nothing has made this so clear to me as my recent adventures with Sony's PCM-F1 fourteen- or sixteen-bit digital-audio processor for videocassette recorders. I've been able to make live recordings of "demo-type material" (Mahler's Second Symphony, Stravinsky's *Le Sacre du Printemps*, and Bartók's Dance Suite, among other works) with this extraordinary instrument, and my experience has convinced me that a complete shift of "mental set" is necessary to take full advantage of the capabilities of digital audio.

There have always been many things to worry about in making an analog recording. The list includes such potential problems as recorder-head alignment and cleanliness, bias and equalization settings, tape quality, tape speed, noise-reduction-system alignment, and overall recording levels. While the same list (except for the noise-reduction part) also applies to digital audio recording, there really is comparatively little to worry about. Most potential problems are a function of the VCR unit, over which the user has little control. Besides, slight misadjustments in the VCR's recording level, equalization, or head alignment will have no effect on digital sound quality.

There are really only two technical matters to be concerned about in a digital recording session: recording levels and dropouts. A digitally clipped signal sounds horrendous, but any signal recorded below the clipping level will be reproduced correctly. Usually I set the recording levels as high as possible without clipping during peaks. The common analog-recording problems resulting from levels that are either too high (tape saturation and its concomitant loss of high frequencies, high distortion, print-through) or too low (tape hiss) can be ignored. I also didn't have to worry about whether the recording level was proper for the signal's instantaneous high-frequency content or about the variation in analog-recorder frequency response with recording level.

I was (and am) quite concerned with dropouts (momentary signal losses on playback caused by dust or tape damage). Digi-

tal-audio processors work by recording on the videotape a series of binary numbers (actually, on-off pulses) representing the audio-signal voltage at closely spaced intervals. If any of the numbers are changed or missing, the audio voltage for the corresponding period is "undefined." To prevent what could be a hideous noise from issuing when an error in data occurs, digital-audio processors also record "error detection and correction" data. These data and the original digital audio-signal data are redundant in a rigorously specified way. In playback, the digital error-correction circuits use this extra information to correct errors in the audio data as they are detected. When so much information is missing or incorrect that the built-in redundancy cannot fill in the audio signal, "error-concealment" circuitry steps in. It replaces the "bad" data with a guess as to what the digits *should* be. Error correction *completely and exactly* compensates for errors in data transmission; error concealment only gives good estimates. Neither process should have audible effects if it is working correctly.

THE objective in a digital recording session is to minimize the amount of error correction needed and to avoid ever having to use error concealment. This is ordinarily achieved simply by recording on brand-new, high-grade videotape at the VCR's fastest speed and by not using any special *videa* features such as freeze frame, slow motion, or rapid search, all of which can physically damage the tape enough to cause dropouts. However, the PCM-F1, unlike similar devices now available, has a sixteen-bit recording mode affording a dynamic range of more than 90 dB (as opposed to the standard fourteen-bit unit's 86 dB). The extra bits are crammed into the recording space formerly reserved for some of the error-correction data, reducing the amount of information available for such correction.

Technically speaking, in the sixteen-bit mode the "Q" check word is given over to the two least-significant bits of seven sixteen-bit data words plus two parity bits. (See what I mean about shifting mental set?) That means that a sixteen-bit-encoded PCM-F1 tape is more vulnerable to decod-

ing errors and error concealment from mishandling than an equivalent fourteen-bit-encoded tape would be. Sony chose to trade off data protection for improved signal-to-noise ratio. (Engineering always consists of such trade-offs.) I should hasten to say that, in my many hours of using a PCM-F1 unit, I never encountered an *audible* instance of miscorrection or a badly concealed error.

Perhaps the most surprising aspect of the PCM-F1 and other upcoming home digital systems is their cost. For less than \$3,000, one can buy a digital-audio-processor/VCR combination with measurable and audible performance that is superior to *any* consumer-grade analog recording equipment and at least the equal of most professional analog tape systems costing perhaps five times as much. Two factors make this relatively low cost possible.

First, the PCM-F1 is so "inexpensive" (and the price should come down as competitive units are introduced) because so much of its very complex circuitry is contained in large-scale integrated circuits (LSI's). The predecessor of the PCM-F1, Sony's PCM-10, which used hundreds of small- and medium-scale IC's, had a decidedly inferior analog-to-digital conversion system and a retail price of \$5,000. Smaller and lighter, the PCM-F1 performs better and sells for less than half that amount.

The handful of chips in the PCM-F1 contain even the ultra-critical analog-to-digital and digital-to-analog converters (ADC's and DAC's, respectively). In fact, the sixteen-bit ADC's used in the PCM-F1 are the same IC's that will be used in Sony's new professional fixed-head multitrack open-reel digital-audio recorders. And the DAC used in the processor (there is only one, and its output is rapidly multiplexed between the two stereo output channels) is the same chip that will be used in Sony's Compact Disc digital-disc player. The PCM-F1 thus gives us a sample of the "music of the future" (to use a Wagnerian phrase).

Why are LSI's so inexpensive? Because they are made in large batches (many thousands per day can be turned out), because each chip can do what would have taken racks full of circuitry twenty years ago, and because each IC is essentially a single part, which reduces manufacturing costs and improves reliability. The PCM-F1's integrated circuitry would not have been possible without standardization of the home digital-audio/video signal format, and it is a sample of the importance of standardization for digital audio.

The second major factor in the low cost of this digital-audio format is the incredibly low cost of today's home videocassette recorders (both VHS and Beta formats). The economies of large-scale automated manufacturing and VCR-dealer price wars are responsible for today's low VCR prices. (If as few home VCR's were sold as professional analog tape recorders, they too would cost many thousands of dollars.) Even the list prices for the latest VCR's are low; the amount of engineering skill that has gone into the design and manufacture of a VCR is rarely appreciated by those not familiar with just how difficult a design problem such a complex electromechanical device poses.

A contributing factor to the low operating cost of digital-audio recording on videotape

11 mg. "tar", 0.9 mg. nicotine av. per cigarette, FTC Report DEC. '81.

Winston America's Best.



**The Men. The Cigarette.
Nobody does it better.**

© 1982 R.J. REYNOLDS TOBACCO CO.

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

LOW TAR
BOTH RICH



THE KAMORA SOCIETY.

We leave our mark wherever we go. Kamora stands alone in a crowd. Yet, incredibly enough, it mixes quite well. With cream. With coffee. With your imagination.

Kamora
Imported
Coffee Liqueur



53 Proof, coffee liqueur. Imported by Beam Import Co.,
Div. of James B. Beam Distilling Co., Chicago, IL.

Revox B795. Short arm, no waiting.

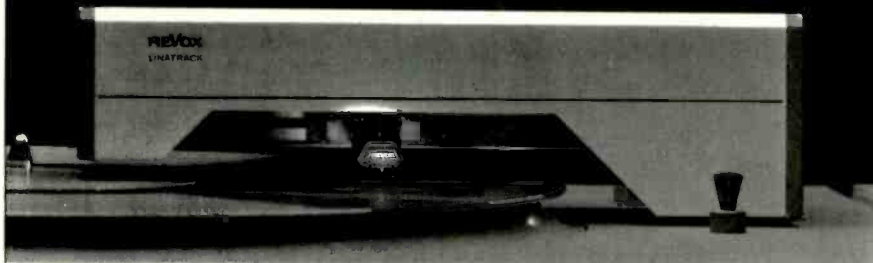
At 1 1/2 inches, the B795's tonearm is the world's shortest. In fact, it's hardly a tonearm at all.

The secret of our shortness is Linatrack,® a revolutionary linear tracking system. Guided by an ultra-sensitive servo mechanism, the Linatrack® "tonearm" glides smoothly straight across the disk. The result? Ideal resonance characteristics. No tracking error. And no waiting for a conventional linear tonearm to

crawl back before changing records. Because, with a flick of your fingers, the entire Linatrack® module pivots aside.

The B795 also offers a quartz-regulated, Hall-effect direct drive motor; precise cueing; and solid German craftsmanship.

When it comes to tonearms, short is beautiful. Hear the Linatrack® difference today, at your Revox dealer.



STUDER REVOX

Europe's premier audio components.

Studer Revox America, Inc. • 1425 Elm Hill Pike • Nashville, TN 37210 • (615) 254-5651

is the low price of that tape. It is *cheaper* to record digitally on high-grade videocassettes than to make analog recordings on open-reel tape at 15 ips (the only analog format that begins to be of comparable sound quality). Not only that, but two-hour uninterrupted recording times are available in the digital-audio/video format.

The only major problem with all the home digital-audio recording machines is that there is no low-cost digital *editing* system available. Sony makes a professional system that can edit fourteen-bit tapes made with the PCM-F1 (but not sixteen-bit tapes), but it costs many thousands of dollars and requires yet another, different, digital-audio processor. Editing a sixteen-bit digital recording made on the PCM-F1 necessarily involves some sacrifice in sound quality, since the sixteen-bit tape must either be converted to a fourteen-bit one or copied onto an analog machine for conventional tape-cut editing. (Simple digital edits are possible with some of the multifeature VCR's now available, but these are best done during pauses in the signal.)

A minor problem with the Sony PCM-F1 is that it has no provision for protecting a tape against digital copying. Digital copies are identical to digital originals, which should gladden the heart of any prospective digital-audio pirate. The signal format the PCM-F1 employs does contain a "flag" that, if set to digital "one," will prevent its copying an encoded videocassette without first passing the audio signal through the analog "domain." (There *is* a way to get around this, however. It involves synchronizing with the video signal and manipulating the copy-prohibiting bit in the first horizontal scan lines after the vertical sync and equalizing pulses. Exactly how to do this I leave as an exercise for the piratically minded.) But the PCM-F1 has no provision for protecting one's *own* digital-audio recordings from digital copying.

I hope this excursion into the technical complexities of what is actually a rather simple product, the PCM-F1, has shown how very different the concepts involved in digital recording are even though the goal—the faithful reproduction of sound—is exactly the same as with analog audio systems. There is no doubt in my mind that digital audio is a definite improvement over previous recording processes despite the disadvantages of having to enter a new and sometimes baffling technological territory. (Incidentally, digital-disc technology is even more complex.)

You'll be able to judge some of what I've been saying—and doing—in this field for yourself since one of my PCM-F1 recordings will be distributed over the National Public Radio satellite system the week of October 3. Recorded in Pittsburgh's visually and acoustically beautiful Heinz Hall, the broadcast features works by Haydn and Stravinsky (including *Le Sacre*) with the admirable Pittsburgh Symphony under guest conductor David Atherton. The microphones were an MS pair supplemented with two woodwind "accent" microphones plus two rear-hall "ambiance" microphones. Microphone placement and levels were set for NPR by Charles Thompson. I just ran the digital recorder. Check with your local NPR station for the exact broadcast date and time. □

N a k a m i c h i



Nakamichi Performance For Under \$300? You're Kidding!

We're not! Check out the new Nakamichi BX-1. It's less than \$300, but it's Nakamichi all the way. What a deck it is! Stunning in appearance and Nakamichi in performance! How did we do it? Certainly not by following the competition and compromising sound quality to add unnecessary bells and whistles! That would violate the essence of our philosophy. Instead, we designed a deck with only those features essential to the creation of Nakamichi Sound—superior heads and electronics for true 20–20,000 Hz response, a full-logic microprocessor-controlled transport with our unique Motor-Driven Cam, separate capstan and reel motors for minimum flutter, Dolby-B* noise reduction with integral MPX filter that automatically switches off in "standard" operation, electronic peak-level meters, and an unusual recording-balance control that simplifies operation. Of course, the BX-1 accommodates the three major tape types with independent tape and equalization switches for optimum performance. It even offers memory-stop and unattended operation so you can record while you are away.

The BX-2 has every feature of the BX-1 and more—Dolby-C NR for 10-dB less noise, a fully defeatable MPX filter, one-touch record mute, output level control, and memory play via a 4-digit microprocessor-operated electronic counter.

Both are available in matte black or stunning silver to coordinate with your other equipment. Don't dream about a Nakamichi—now you can afford to own one! Why settle for less than the best? Experience the unique quality of Nakamichi Sound—only at your authorized Nakamichi dealer. *TM Dolby Laboratories Licensing Corporation



For more information, write Nakamichi U.S.A. Corporation, 1101 Colorado Avenue, Santa Monica, CA 90401





HOW CAN SANSUI CLAIM THE WORLD'S ONLY DISTORTION-FREE RECEIVER? SIMPLE. WITH SUPER FEEDFORWARD DC AMP.

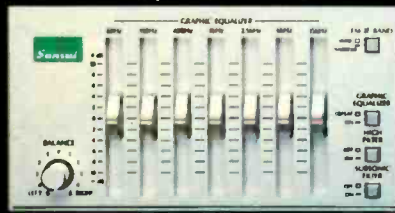
Creating technological breakthroughs is nothing new to Sansui. One of our most recent innovations, the unique Super Feedforward DC power amplifier system routs all types of distortion—harmonic, intermodulation, transient intermodulation, switching—you name it.

And it's the reason we can claim that Sansui's new top-of-the-line, 120-watt* Z-9000 receiver is truly distortion-free.

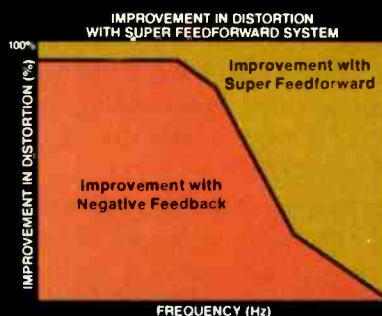
Simply stated, the Sansui Super Feedforward circuit is the perfect marriage between negative feedback and feedforward. As a result, you're never bothered by any type of distortion. You hear precisely what's on the records, tapes and broadcasts. Nothing added, nothing lost—just pure music.

7-band graphic equalizer for greater tone control.

Unlike receivers with conventional two or three tone controls, the Z-9000 provides total flexibility with a state-of-



the-art 7-band graphic equalizer that helps balance the sound in your listening room.



Digital Quartz-PLL tuning is more precise.

While Super Feedforward alone is enough to outperform most receivers, the Z-9000 adds the pinpoint accuracy of drift-free digital Quartz-PLL tuning. To make sure it's as easy to use as it is precise, there's microprocessor-controlled pushbutton pre-selection of eight FM and eight AM stations. Plus automatic scanning to recall each preset station at the previously programmed volume level. Each time you touch the tuning button you can scan or go up and down the FM and AM bands, bringing in perfectly tuned stations even when they're a hairline away from each other.

Extras add more pleasure to your listening.

The Z-9000 is loaded with high technology refinements that let you experiment with sound the way no other receiver can.

The built-in reverb unit with its own display can make your finest tapes and recordings sound even more magnificent by adding natural depth, extra brilliance and sound realism. The exclusive quartz/timer clock with three independent memory functions can be programmed to wake you up, lull you to sleep, and tape a broadcast in your absence. There are also high and sub-sonic filters and a preamp that handles both moving magnet and moving coil cartridges.

If the new distortion-free Sansui Z-9000 sounds too good to be true, satisfy yourself with an audition at your audio specialist. Or write today for additional details.

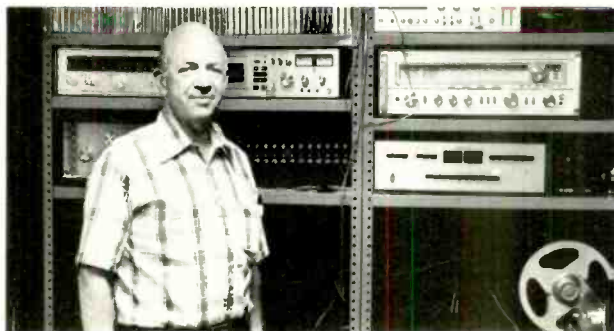


SANSUI ELECTRONICS CORPORATION
Lyndhurst, NJ 07071; Gardena, CA 90248
Sansui Electric Co., Ltd., Tokyo, Japan

*120 watts per channel minimum RMS into 8 ohms, 20Hz to 20kHz, with no more than 0.005% total harmonic distortion.

Technical Talk

By Julian D. Hirsch



• Amplifier Current Capability •

REGULAR readers of these test reports will have noted that among the tests we apply to amplifiers is one of their ability to drive 2-ohm loads, even if they are not rated for such operation. This is done specifically to determine the amplifier's maximum current-output capability. The power output of an amplifier is seldom measured directly; instead, its output voltage (E) is measured across a known load resistance (R), or a complex impedance such as the standard IHF reactive load, and the "power" is calculated from the normal Ohm's Law relationship, $P = E^2/R$.

Almost all high-fidelity amplifiers are essentially *constant-voltage* sources whose output voltage is determined by the input-signal level and is virtually independent of the impedance of the load (speakers) over wide limits. Although in practice the voltage is affected slightly by the load (more accurately, by the current delivered to the load), the interaction is small, and it is reasonable to consider a modern solid-state amplifier as a constant-voltage source.

If speakers had a constant impedance over the audio range, it would be necessary only to connect a speaker of the rated impedance to the amplifier in order to be able to obtain the rated output power. However, a real speaker has an impedance that varies widely with frequency and may be much less than its rated value at some frequencies. It is easy to appreciate that an amplifier might be required to deliver a very high current to a speaker when its impedance falls too low or when two pairs of speakers are paralleled. Incidentally, no degradation

of performance results from using a higher-than-rated load impedance with a transistor amplifier.

The output transistors of the amplifier (through which must flow the current drawn by the load) always have a maximum rated current beyond which they may be destroyed. Therefore, as with any system for transferring electrical power from a source to a load, it is desirable (for safety reasons) to provide a means of limiting the maximum current output.

The most common technique is to use an internal circuit that senses the output current and reduces the drive signal to the output transistors or otherwise prevents the maximum current of the transistors from being exceeded. Although such circuits can be effective for protecting the transistors, they have a reputation for being *too* protective at times. Under certain conditions of drive and load, they can be triggered into spurious operation and cause unpleasant distortions.

One simple, direct, and highly successful solution to this problem is to use high-power transistors designed to deliver far more current than would ever be drawn by a load within the amplifier's normal ratings. In such an amplifier, the maximum available output current is then set by the power supply. It is usual for such a supply to have a much higher power-output capability for a brief period (in the order of tens of milliseconds) than on a continuous basis. The short-term output is established by the power-supply voltage with a light load (or no load) and the storage capacity of the filter capac-

itors. The maximum continuous output is determined initially by the level of the power-supply voltage under full load, ultimately by either the a.c.-line fuse rating or the amplifier's thermal protection system. The IHF dynamic-headroom rating is a measure of an amplifier's ability to deliver more than its rated power for short periods. This is a closer match to the actual power requirements of music reproduction, which calls for brief peaks far higher than the average level. The necessary protection for the loudspeakers is usually provided by the amplifier's output fuses or by fuses in its d.c. power-supply outputs.

With such an amplifier, a very low load impedance will not cause the type of distortion for which some protection circuits are noted. As the impedance is lowered, the output power will simply increase (though not linearly as the Ohm's Law equation would suggest, since the available d.c. voltage will drop under the higher load currents demanded by a lower load impedance). In extreme cases, such as shorted output leads, an amplifier fuse will blow out to protect the output transistors.

By my personal definition, an amplifier whose output power continues to increase (or, at least, does not decrease) as the load impedance is decreased can be considered to have a "high current capability." Its advantages are obvious, since it can drive even "difficult" speaker loads without undue overheating or audible distortion. It is not uncommon for the impedance of a speaker to drop below 3 ohms at some frequencies,

Tested This Month

Adcom GFA-2 Power Amplifier • Ortofon TM20H Phono Cartridge
Tandberg TD 20A-SE Open-reel Tape Deck • Sansui AU-D33 Integrated Amplifier
Bose Model 601 Series II Speaker System

and the ability of most amplifiers to accept connections to two pairs of speakers (as distinguished from being able to *drive* two pairs of speakers) makes it easy to present a load as low as 2 ohms to an amplifier.

For reasons that are not at all clear to me, almost all the amplifiers with high-current potential originate in the United States (such brands as Apt, Carver, Hafler, NAD, Phase Linear, SAE, and Threshold come to mind). We rarely see a Japanese amplifier designed in this way. There is nothing hidden about the Japanese amplifiers' current limitations. Although current capability is not emphasized in the manufacturers' literature, the specifications and installation instructions (when read carefully) leave no doubt that only "8-ohm" speaker systems

should be used with many of these products.

This is certainly not done in the interests of economy, since the amplifiers I refer to are expensive, deluxe products. It may be a philosophical matter; then again, perhaps Japanese home-market speakers (at least the better ones) almost all have 8-ohm or higher impedance ratings. Whatever the reason, it results in products that can have difficulty driving some of the better American and British speakers.

How important is it to have high current output capability? The answer to that depends on your own listening habits and system components. It seems likely that current-limiting problems will arise only when playing at high levels (approaching the amplifier's power limits) into certain speakers

whose impedance becomes either very low or highly reactive at certain critical frequencies and thus presents a difficult load for the amplifier. Not having such speakers and preferring moderate listening levels and a high-power amplifier, I appear to be immune to the malady.

Nevertheless, I confess that I prefer an amplifier to behave like a voltage source, if for no other reason than its relative indifference to load conditions. Under some conditions this feature can give even an inexpensive low-power amplifier the "muscle" of a much more powerful one (the NAD 3020 was our first encounter with such an amplifier, and it could deliver more power to 2-ohm loads than many amplifiers with far higher conventional power ratings). □

Equipment Test Reports

By Julian D. Hirsch
Hirsch-Houck Laboratories



By Craig Stark
Starksonic Studio



Adcom GFA-2 Power Amplifier

THE Adcom GFA-2 stereo power amplifier features a stable, low-noise, low-distortion "front end" using differential FET amplifiers. The output stages of the GFA-2 use high-speed bipolar transistors, and entirely separate power supplies for the two channels enable each channel to deliver its maximum power regardless of the status of the other.

The output transistors of the GFA-2 are fully protected against damage from short-circuits or overheating. The protective system disconnects the speakers by means of a relay, simultaneously changing a front-panel indicator light from green to amber. The same system delays the speaker connection for about 4 seconds each time the amplifier

is turned on to allow internal transients to die away.

The Adcom GFA-2 is rated to deliver 100 watts per channel to 8-ohm loads from 20 and 20,000 Hz with no more than 0.05 per cent total harmonic distortion. Its rated signal-to-noise ratio is 95 dB, and the input sensitivity is 97 millivolts (both figures relative to a 1-watt output in accordance with EIA Standard RS-490).

The GFA-2 is 19 inches wide, 14 inches deep, and 5 1/4 inches high, and its front panel is slotted for rack mounting and fitted with handles for easier moving or lifting. It is finished entirely in black, with several small LED front-panel indicators and a large square pushbutton power switch. In

addition to the PROTECTION light, there is a red power pilot light and two yellow PEAK lights that flash when the output voltage approaches the amplifier's clipping level. On the rear of the amplifier there are insulated spring-loaded speaker connectors, phono-type input jacks, and two line-fuse holders (each power supply is separately fused). The GFA-2 weighs 29 pounds. Price: \$360.

● **Laboratory Measurements.** The exterior of the Adcom GFA-2 did not become excessively warm during its one hour of preconditioning and subsequent high-power testing. With both channels driving 8-ohm loads at 1,000 Hz, the outputs clipped at 120 watts



How to improve the sound of every other component you own!

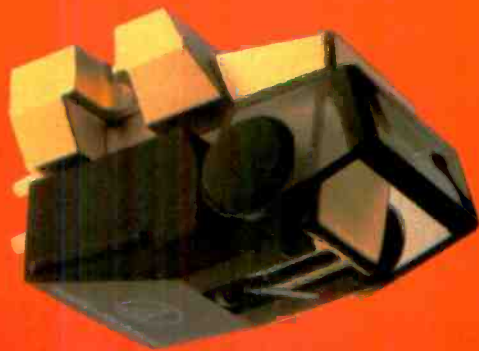
No matter how much you spend on your record playing system, it can't be better than its first component: the phono cartridge. Because, unless the cartridge tracks the groove faultlessly, and precisely reproduces all the recorded sound, no amount of electronic wizardry can make up for its faults.

Which is why you'd do well to start your system with an Audio-Technica *Vector-Aligned™* stereo phono cartridge. Constructed with the same unique geometry as the cutting head which engraves every stereo groove, A-T cartridges are outstanding for wide range, low distortion,

excellent tracking, and superb stereo separation.

There is an Audio-Technica model to match every tone arm and every budget. And each meets our high standards of uniformity and quality... unsurpassed in the industry.

Every great stereo system can use a little Audio-Technica at the start. Insist on nothing less. At leading high fidelity stores or write for our catalog today. AUDIO-TECHNICA U.S., INC.
1221 Commerce Drive
Stow, Ohio 44224.



Model AT155LC \$225.
Other models from \$40 to \$275.

Clearly, the Audio-Technica AT155LC excels in just about every area of cartridge performance, and it came as no surprise to find that it was as silky smooth and "forgettable" when playing music as its measurements would suggest. We would have difficulty describing the "sound" of the cartridge, since it contributes so little of itself to the final sonic quality. Good records of ten sound superb when played with the

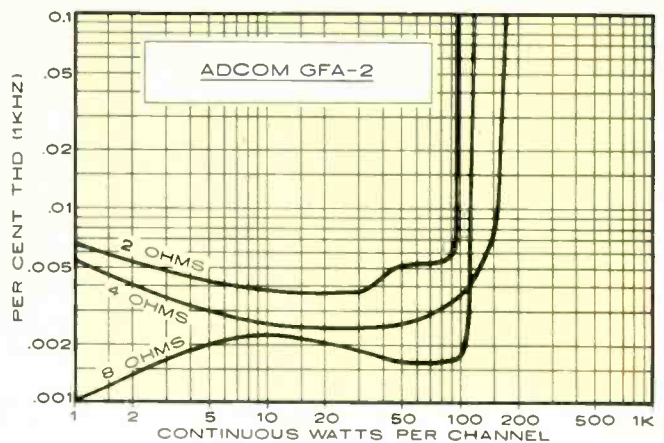
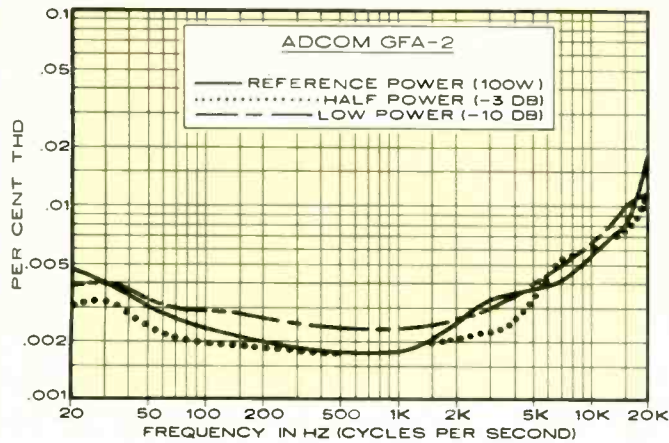
WRITE TODAY for the complete Stereo Review Hirsch-Houck Test Report and descriptive literature.



audio-technica.

Great sound... right from the start!

CIRCLE NO. 4 ON READER SERVICE CARD



per channel for an IHF clipping-headroom rating of 0.79 dB. The GFA-2 is not specifically rated for 4- or 2-ohm operation, but the clipping outputs into those impedances were respectively 177 and 95 watts per channel.

The dynamic-headroom test showed a maximum output of 150 watts into 8 ohms for a dynamic-headroom rating of 1.76 dB, 200 watts into 4 ohms, and 118 watts into 2 ohms. The PEAK lights flashed at an output equivalent to 85 watts into 8 ohms. The 1,000-Hz distortion was extremely low under any load condition and at all power outputs up to the clipping point. Driving 8-ohm loads, the distortion was about 0.001 per cent at 1 watt or less and typically less than 0.002 per cent up to 100 watts. With 4-ohm loads it was between 0.0025 and 0.0035 per cent up to more than 100 watts, and even with 2-ohm loads the distortion was typically under 0.005 per cent below the clipping point.

The frequency response of the GFA-2 was flat from 5 to 20,000 Hz (within 0.2 dB) and rolled off to -3 dB at 240 kHz. Its rise time was 1.5 microseconds. The slew factor was 2, a relatively low figure but

quite adequate. The high-frequency linearity was good, as shown by the intermodulation-distortion tests with equal-amplitude input signals at 18 and 19 kHz. With a peak output equal to that of a 100-watt sine-wave signal, the second-order distortion at 1,000 Hz was -82 dB, and we could find no trace of third-order products at 17 and 20 kHz. The input level required for a reference output of 1 watt was 96 millivolts, and the A-weighted noise was a barely measurable 90 dB below 1 watt. The amplifier was stable with simulated loudspeaker (reactive) loads and when driving an IHF reactive load.

● **Comment.** Not only did the Adcom GFA-2 easily surpass its key specifications, but it proved to be rugged enough to withstand our full test sequence without damage or even a blown fuse. The protection relay was tripped only when we shorted the outputs or drove the amplifier into overload at ultrasonic frequencies. We never succeeded in heating it enough to operate the thermal protection system.

Adcom cautions against inserting a phono plug into the inputs of an amplifier while it is turned on. Aside from the risk of damage

to one's speakers, there is an additional hazard to the output transistors, which can be destroyed by excessive r.f. input. The manufacturer indicates that this may be one of the very few ways in which the amplifier can be damaged. We did not put it to the test deliberately, but on the bench we took no special precautions such as shutting off the power when changing input cables. The amplifier survived unscathed.

In a music system the Adcom GFA-2 performed just about as we would have expected. Given the extremely low levels of noise and distortion in its output, one would hardly expect the GFA-2 to add any sonic character to the program, and it did not.

Perhaps the single most important factor that distinguishes this amplifier from all the others is its unusually attractive price. Most 100-watt amplifiers sell for a far higher price than this one. Therefore, in addition to being a top-quality product with state-of-the-art performance, fully protected against most common operating hazards, the Adcom GFA-2 is a genuine bargain in today's market.

—Julian D. Hirsch

Circle 140 on reader service card



ORTOFON has announced a new series of cartridges designed specifically for the compact linear-tracking turntables first

introduced by Technics last year and now expanded to include models in a number of price ranges. Although the first such turn-

tables were supplied with a Technics cartridge (the low-mass tone arm is designed to *Continued on page 36*)

Perfect programming



When the band lets you down, the CP-1028R won't.

It's too bad that most albums today contain certain tunes that just don't measure up to the others. Fortunately though, there's the CP-1028R turntable.

Our special micro-computer lets you program up to nine cuts, in any order you want, while an optoelectronic sensor in the cartridge quickly and accurately locates the selected bands. You can even repeat a cut as many times as you like.

But, what makes the CP-1028R a truly remark-



able turntable is what you get in addition to its programming. A straight Low Mass tonearm (a concept Onkyo developed first). Servo-controlled direct drive motor for outstanding rotational accuracy and stability. High Compliance Dual Magnet cartridge. All adding up to specs that rank this turntable among the best in the industry.

If you're tired of always getting up because the band lets you down, try the Onkyo CP-1028R. Perfect programming will make for perfect listening.

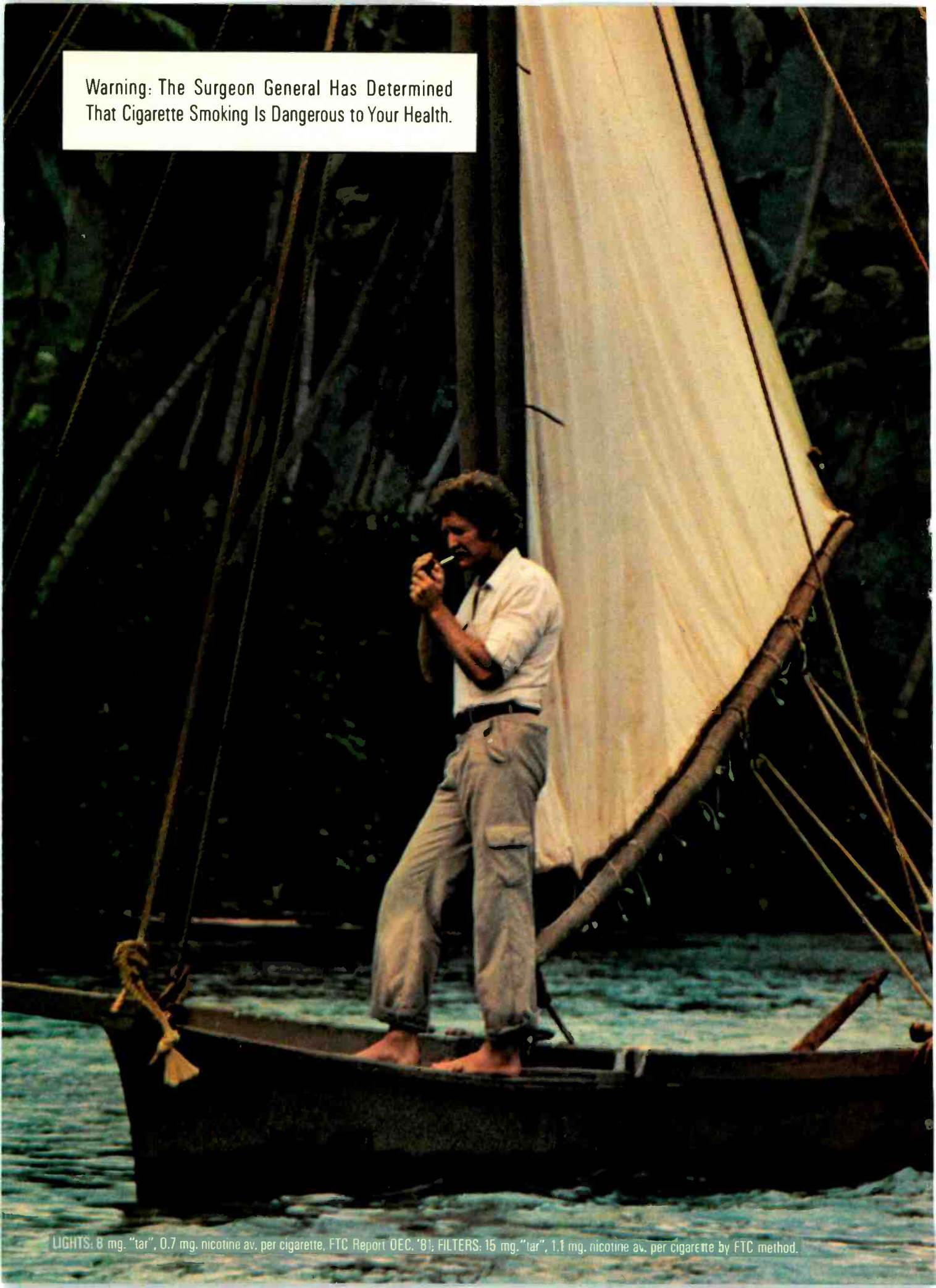
ONKYO

200 Williams Drive, Ramsey, NJ 07446

Nobody knows more about audio than Onkyo.

CIRCLE NO. 34 ON READER SERVICE CARD

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



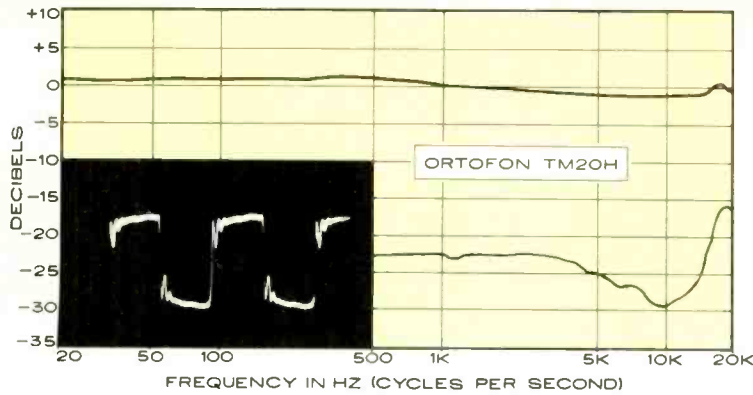
LIGHTS: 8 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report DEC. '81; FILTERS: 15 mg. "tar", 1.1 mg. nicotine av. per cigarette by FTC method.

CAMEL

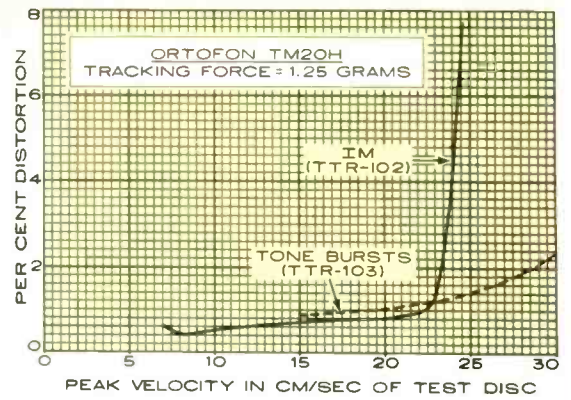
Where a man belongs.



Experience the
Camel taste in Lights and Filters.



In the graph at left, the upper curve represents the frequency response of the cartridge. The distance (measured in decibels) between it and the lower curve is the average separation between the two channels (anything above 15 dB is adequate). The inset oscilloscope photo shows the cartridge's response to a recorded 1,000-Hz square wave, which indicates resonances and overall frequency response (see text). At right is the cartridge's response to



the intermodulation-distortion (IM) and 10.8-kHz tone-burst test bands of the TTR-102 and TTR-103 test records. These high velocities provide a severe test of a phono cartridge's performance. The intermodulation-distortion readings for any given cartridge can vary widely, depending on the particular IM test record used. The actual distortion figure measured is not as important as the maximum velocity tracked before a sudden increase in distortion occurs.

accept only a very small cartridge that plugs directly into its end), the growing popularity of this type of record player has led Ortofon (among others) to develop a line of compatible cartridges, which now consists of four models. Sherwood has recently introduced a turntable that uses these cartridges, and it appears that other Japanese manufacturers will soon follow suit. The cartridges have a distinctive configuration known as the "P-mount."

The TM20H is one of Ortofon's new P-mount cartridges. It weighs only 6 grams and does not require an additional headshell or the additional mass the headshell would contribute. The cartridge has a "Fine Line" extended-contact stylus and a total effective tip mass of 0.45 milligram. It is designed to track at a 1.25-gram force, with a recommended load of 47,000 ohms in parallel with 200 picofarads. Price: \$115.

● **Laboratory Measurements.** Ortofon supplied us with a TM20H cartridge mounted in a Technics SL-10 turntable. Although this helped us to judge the effectiveness of the combination, it was impractical for making measurements of the cartridge performance alone because of the inaccessibility of the cartridge and test record while the turntable was operating. This problem was solved by using a Technics SH-90S headshell adaptor, which accepts any P-mount plug-in cartridge and has a standard four-pin plug that fits any of the curved (S- or J-shaped) arms widely used on Japanese (and many European) record players. The adaptor also has an overhang adjustment for minimum tracking error. We tested the Ortofon TM20H in a medium-mass (18-gram) tone arm.

The tracking force was set to the recommended 1.25 grams, and the cartridge response was measured with several values of load capacitance to determine the optimum value. With the recommended 200 picofarads (pF), the high-frequency resonance of the stylus at 18 kHz produced a peak of several decibels in the response. Increasing the capacitance to 390 pF gave the flattest

overall response, which was within ± 1.5 dB up to 20,000 Hz with the CBS STR 100 test record. Although this was quite close to the Ortofon test data for this cartridge (made with one of Ortofon's own test records, not available to us), we repeated the measurement using a B&K 2009 record, which produced a more prominent peak in the output of one channel and a very flat response from the other. Cartridge response is very much dependent on the test record used, and we decided to accept the results with the CBS record, since they were very close to the Ortofon test data.

On both the CBS and the B&K records, the channel separation was considerably different in the two channels (we had taken pains to align the cartridge body parallel to the record, since errors in this adjustment can result in asymmetrical crosstalk responses). The average channel separation at 1,000 Hz was about 23 dB, close to the rated 25 dB at that frequency. The frequency response and crosstalk curves showed evidence of several small resonances, at 160 and 380 Hz, and at 3.8, 7.5, and 12 kHz. The first two may have been a property of the adaptor headshell or the arm, but the higher-frequency resonances were almost certainly within the cartridge structure. They produced very minor "glitches" in the frequency response and much more prominent effects in the crosstalk curve. None of these effects were audible during our listening tests (although most of these were carried out with the cartridge in the Technics SL-10, and it is possible that the resonance effects would be different in that player).

The output of the TM20H was a relatively high 5.5 millivolts, with the channels balanced to within 0.5 dB. The vertical stylus angle was measured as 24 degrees. The response to the 1,000-Hz square wave on the CBS STR 112 test record showed the expected ringing at the 18-kHz stylus-resonance frequency.

Tracking distortion was measured with two Shure test records, the TTR-102 and TTR-103. The former is an intermodulation test record with frequencies of 400 and

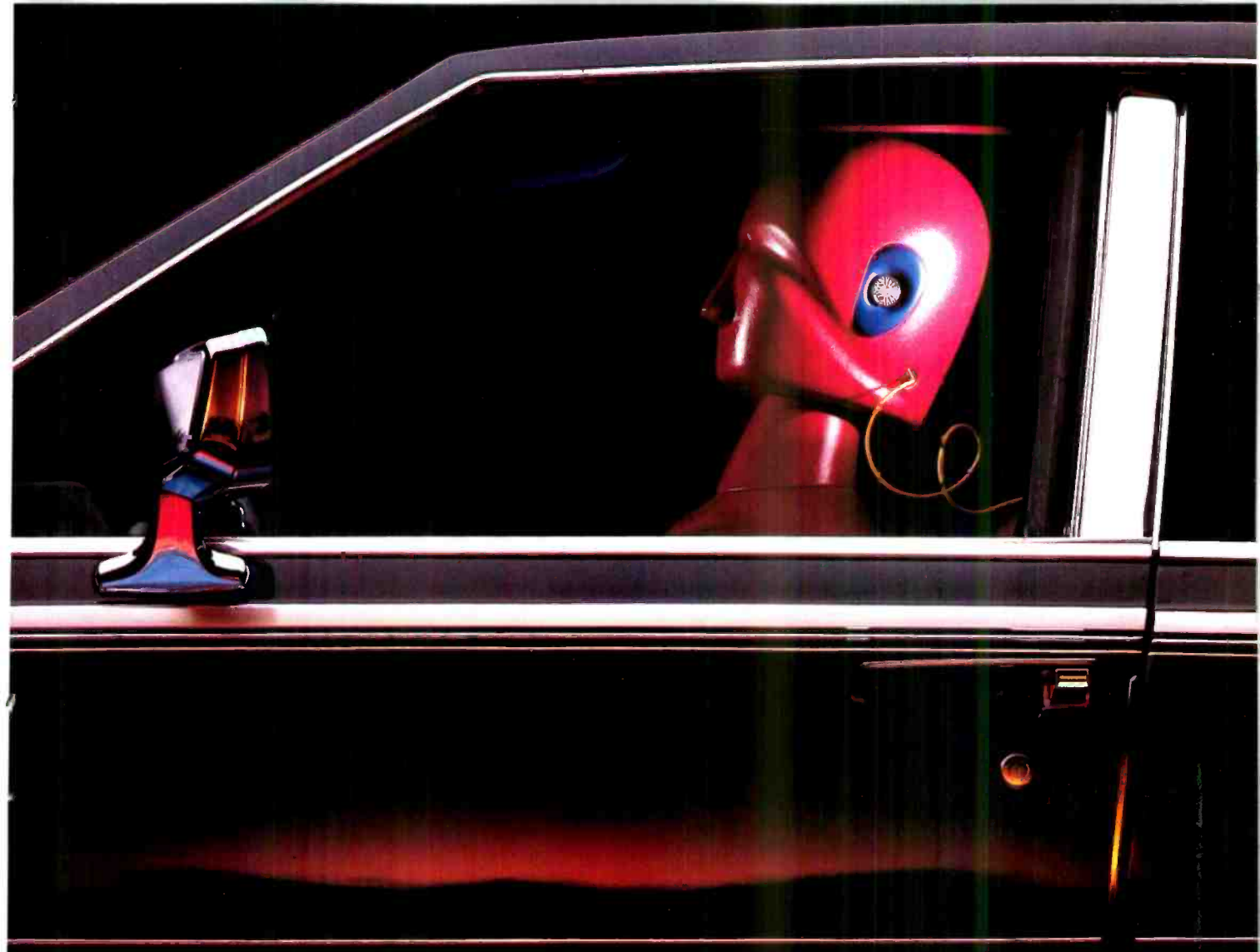
4,000 Hz recorded at various levels. At velocities up to 22.6 cm/sec the IM distortion was exceptionally low (0.4 to 1 per cent), but the cartridge could not track the highest level on the record (27.1 cm/sec). The high-frequency tracking was checked with the 10.8-kHz tone bursts on the TTR-103, and the distortion (the percentage of the 270-Hz repetition rate present in the cartridge output) was around 1 per cent in the 15- to 24-cm/sec range, increasing to 2.3 per cent at 30 cm/sec.

These measurements were consistent with our subjective observations using several of Shure's "Audio Obstacle Course" records. Low and middle frequencies were tracked very well, but it was obvious that tracking very-high-level, high-frequency signals was not the forte of the TM20H. Of course, these tests are much more demanding of a cartridge than practically any music record one might name, since they are designed to stress a cartridge to or beyond its limits. The 300-Hz tones on the German HiFi Institute record could be tracked at the 70-micrometer level, but not at 80 micrometers (for which the cartridge is rated).

● **Comment.** The Ortofon TM20H proved to be a very good cartridge, with excellent tracking ability at low and middle frequencies and adequate tracking ability at high frequencies. Its distortion at low and middle frequencies was also appreciably lower than we have measured on most cartridges. The frequency response of the cartridge is very good, especially when it is loaded by a higher value of capacitance than recommended by the manufacturer (roughly twice the recommended 200 pF seemed to give the best results).

The low mass of the TM20H could be beneficial in relatively massive curved tone arms, for it could raise the arm/cartridge-resonance frequency above the range where it would be excited excessively by record warps. Although some arms might not be able to balance such a light cartridge, most should present no difficulties (we were able

(Continued on page 43)

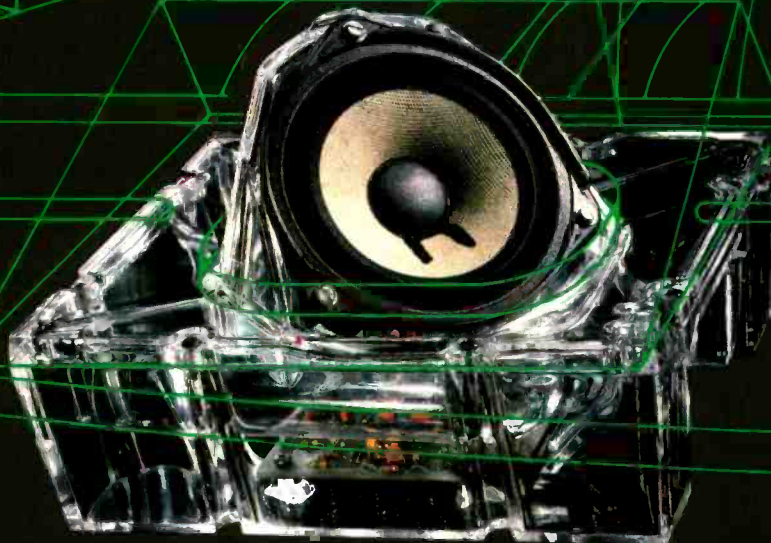
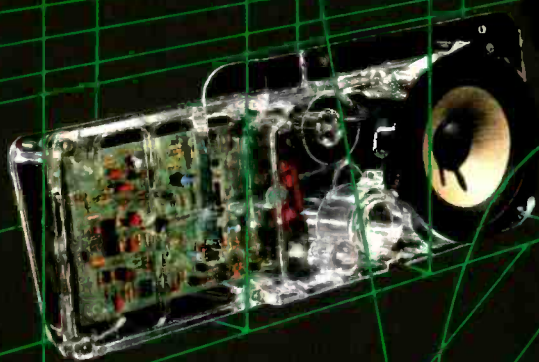


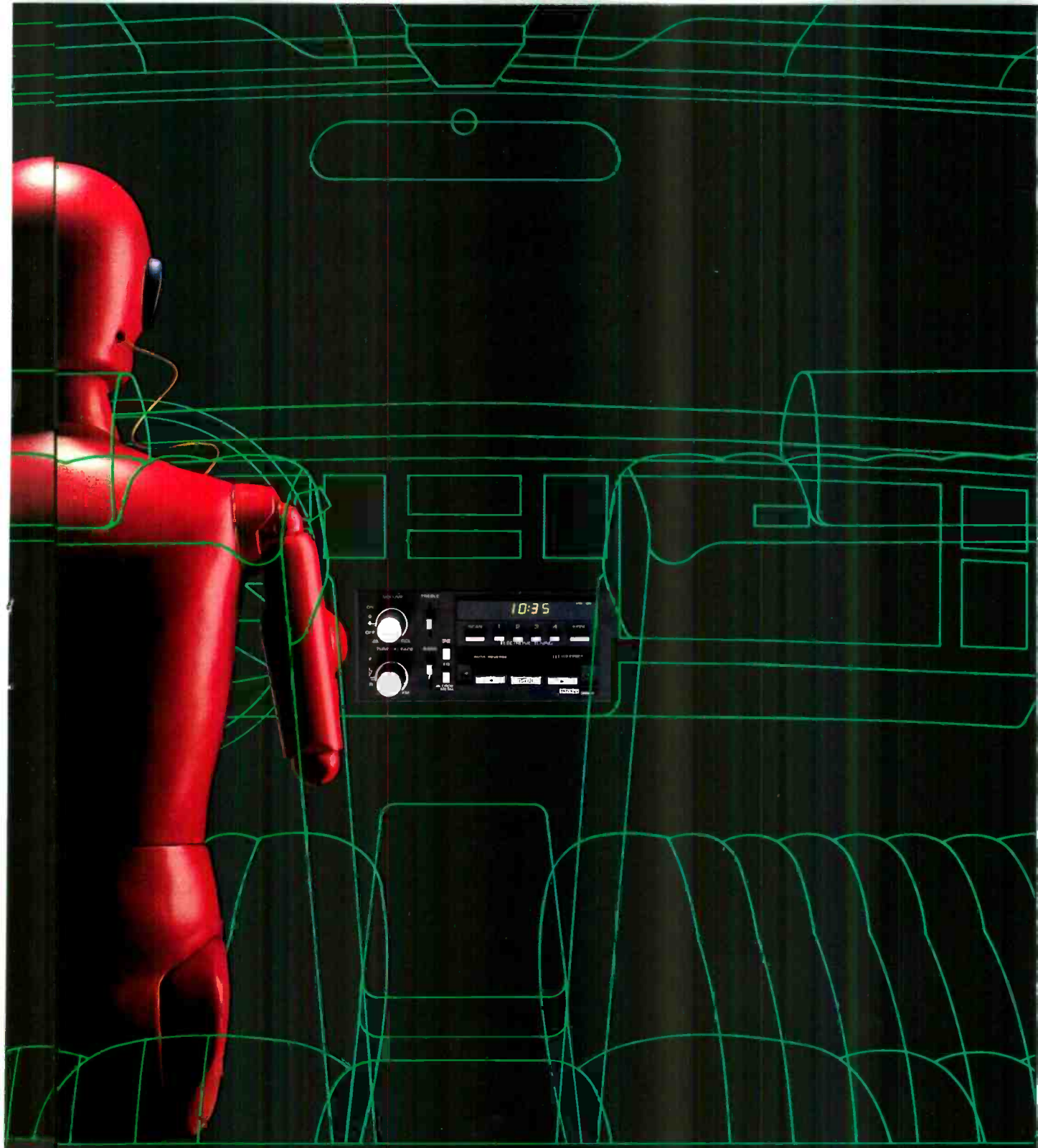
What you hear will change your ideas about driving.
About sound. And very possibly about music itself.

Introducing a totally new class of music systems. Each system is engineered for the acoustics of a specific car. And actually built as an integral part of the car.

Designed to bring you music with such clarity, impact, and realism that it literally will change how you feel about driving an automobile.

Sound by Delco-GM/Bose





Three years ago Delco Electronics and Bose Corporation began a joint research program to study all aspects of sound reproduction in automobiles. Their combined technologies encompassed everything from the growing of silicon crystals for special integrated circuits to the psychoacoustics of listeners in automobiles.

Out of this research came music systems in which each component is matched to the interior of the specific model car. The placement of the loudspeakers, the electronic balancing of the music signals, and the design of the amplifiers each take into account the precise acoustical environment and even the positions of the passengers.

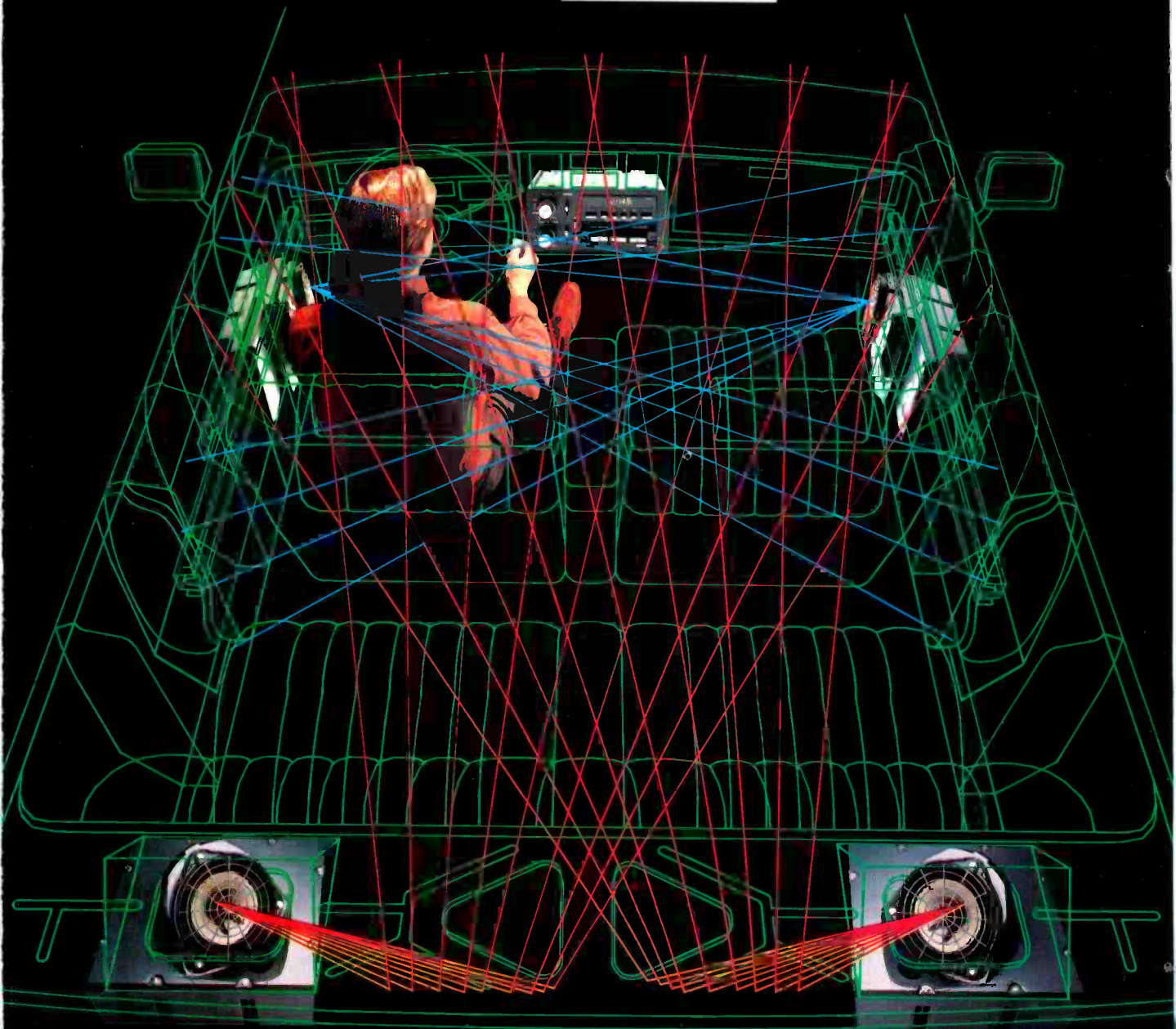
Delco  **BOSE**

Your enjoyment

We submit that the sound of music has been captured for the first time in an automobile with realism so striking that it will be immediately recognized and appreciated by young and old, by music lovers, and by those who never thought that music would play an important role in their lives.

*The experience awaits you at your General Motors dealer.**

Delco  **BOSE**



A totally new class of music systems from Delco-GM

* Available as a factory-installed option on 1983 Cadillac Seville and Eldorado, Buick Riviera, and Oldsmobile Toronado.

test reports

to use it in our heavy arm without balance problems).

Obviously the intended application of the TM20H is in one of the new Technics linear-tracking turntables or in the Sherwood or others with compatible arms that will

soon be available from other manufacturers. These are ideal turntables for people who simply want to enjoy listening to records without a large involvement in hardware. Using a cartridge like the TM20H (which sounds first-rate, and thoroughly

neutral, by the way), one can reap the benefit of this new technology without compromise in the quality of the sound.

—Julian D. Hirsch

Circle 141 on reader service card



Tandberg
TD 20A-SE
Open-reel
Tape Deck

THE Tandberg TD 20A-SE is a two-speed open-reel tape deck designed for the advanced amateur or semi-professional recordist. It is available with quarter-track heads for 7 $\frac{1}{2}$ /3 $\frac{3}{4}$ - or 15/7 $\frac{1}{2}$ -ips operation (I tested the former, which is the usual home-stereo format). There is also a 15/7 $\frac{1}{2}$ -ips half-track version more suitable for professional applications. All three models accept either 7- or 10 $\frac{1}{2}$ -inch reel sizes.

The transport of the TD 20A-SE is virtually identical to that of the TD 20A (STEREO REVIEW, December 1979). A synchronous a.c. motor powers the belt-driven capstan, and there are separate motors for each of the reel hubs. A fourth motor replaces the usual solenoids for smooth, quiet operation of the tape gate, capstan pinch-roller, and brake mechanisms. Spring-loaded tension arms on either side of the head assembly compensate for any unevenness in tape winding, and a precision "scrape flutter" roller damps out the tendency of tape to vibrate along its length.

Separate ferrite heads of Tandberg's own design and construction are used for erasing, recording, and playback. A shield on the playback head lowers hum pickup but also makes it somewhat awkward to mark editing splice points. A conventional mechanical four-digit counter indicates tape position, and an optical sensor stops the deck when the tape runs out.

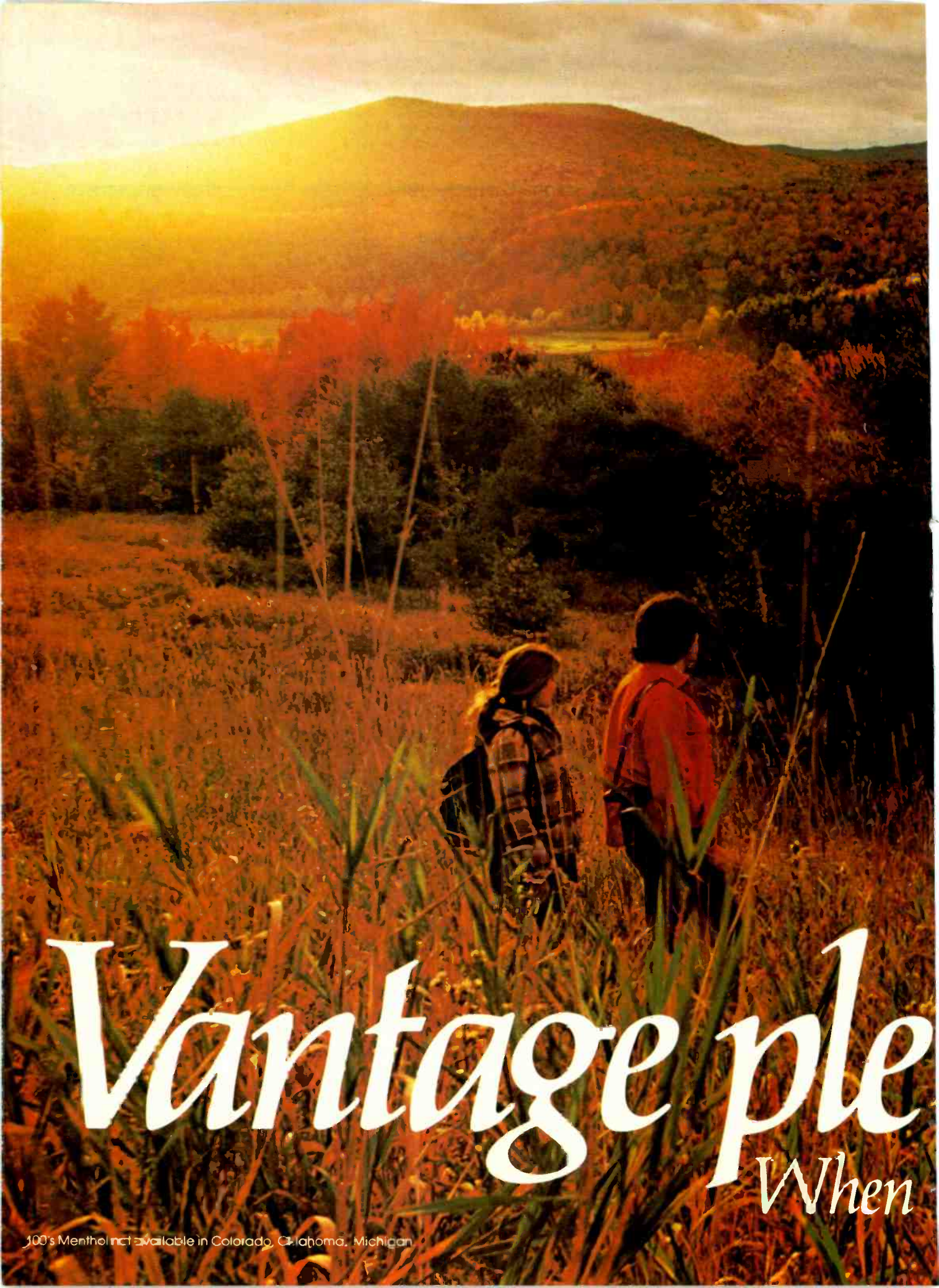
Light-touch pushbuttons with LED indicators control all transport modes through a logic circuit that automatically prevents any possibly tape-damaging sequence of operations. Simultaneously pressing and releasing the STOP and WIND buttons places the deck in a "free" mode so that the reels can be manually rocked back and forth for editing or threading. If desired, the CUE switch will cause the tape to be held against the heads even during fast winding, though the playback level must be turned down to avoid the possibility of burning out a tweeter. After threading, pressing the STOP button momentarily energizes the reel motors

in order to take up any slack in the tape.

The TD 20A-SE incorporates two highly original electronic features: the Dyneq Actilinear recording system and the "special equalization" (SE) from which the deck gets its suffix. The Dyneq (dynamic-equalization) system is designed to overcome a problem frequently encountered in slow-speed recording. Normal treble losses at slow tape speeds require a considerable high-frequency boost during recording in order to achieve flat frequency response overall. This boost, or "record pre-emphasis," can lead to high-frequency tape saturation, however, if the treble content in the original signal is itself high in level. Saturation produces distortion and limits the tape's high-frequency response.

The Dyneq system varies the amount of treble pre-emphasis during recording to take account not only of the frequencies in the incoming signal, but of their amplitude as well. If a given treble frequency would be

(Continued on page 46)



Vantage ple

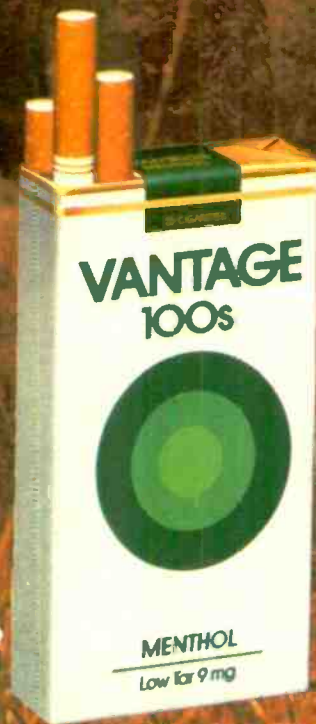
When

100's Menthol not available in Colorado, Oklahoma, Michigan

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

9 mg. "tar", 0.7 mg. nicotine av. per cigareme by FTC method.

New!
100s Menthol

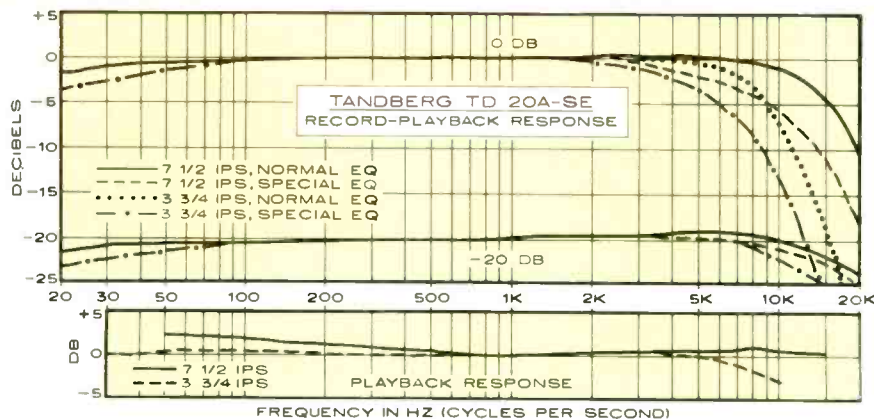


ASURES

9 mg

Low Tar 9 mg

you want good taste and low tar, too.



The upper curves indicate overall record-playback response at the manufacturer's indicated 0-dB recording level using the tapes designated on the graph. In the center are the same measurements recorded at -20 dB relative to the upper curves, a level conventionally used for tape-deck frequency-response measurements. Bottom curves show playback response from calibrated test tapes and indicate performance with prerecorded tapes.

driven into saturation with normal, fixed record equalization, the Dyneq circuit automatically lowers the amount of equalization supplied by just enough to enable the tape to hold as much high-frequency information as it can.

Tandberg's SE circuit addresses another fundamental open-reel problem. Decades ago, when playback-equalization curves (which are usually stated in terms of microseconds for engineering convenience) were standardized for the various tape speeds, the very best available tapes of the time had severe treble losses, well beyond what any reasonable amount of record pre-emphasis could supply. The only place to insert the additional amount of treble boost required was in the playback section, where a 6-dB-per-octave treble boost was an inherent part of the playback head's own operation (a 6-dB-per-octave rising characteristic means that the output from the head doubles each

time the frequency doubles). While using this boost certainly helps compensate for treble losses on the tape, it unfortunately also increases any tape hiss.

Today's improved tapes do not need nearly the amount of playback treble assistance that is built into the old standards, and now Tandberg has decided to run the commercial risk of providing an alternative set of playback-equalization settings. In brief, the "special equalization" of the TD 20A-SE uses time constants of 50 microseconds (treble boost beginning at 3,150 Hz) for the 3 3/4-ips speed; the current standard is 90 microseconds (boost beginning at 1,800 Hz). At 7 1/2 ips the SE is 25 microseconds (6,300 Hz) instead of the old 50- μ sec (3,150-Hz) standard. And at 15 ips Tandberg proposes 10 microseconds (15,900 Hz) in place of the thoroughly obsolete 50-microsecond boost now mandated. A rather similar approach seems to underlie the "EE" ("extra effi-

ciency") system recently promulgated by Teac, Akai, Maxell, and TDK, except that EE requires a special high-bias (and rather high-priced) tape, while Tandberg's SE is designed for high-quality regular open-reel tapes.

As is almost a hallmark with Tandberg, the record-level indicators of the TD 20A-SE are peak-reading equalized meters. They not only register signal peaks, but reflect the record treble pre-emphasis as well. This facilitates using the meters for their intended purpose, namely recording at as high a level as possible without encountering distortion.

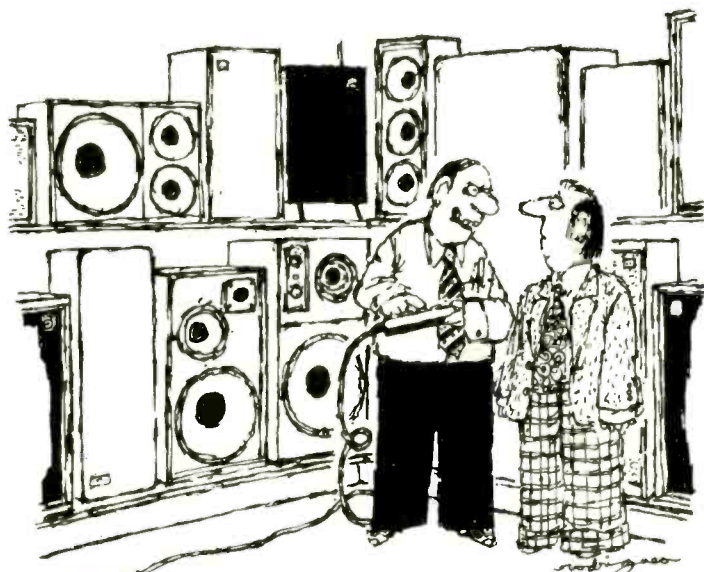
Four separate record-level controls plus an overall MASTER control permit full mic/line or line/line stereo mixing, and an adjustable detented ring on the MASTER control permits easy resetting after a fade-out. As on professional decks, separate record-ready switches are used, and "flying start" recording is possible. Toggle switches also control the selection of standard or special equalization, source/tape monitoring, edit/cue functions, and a SYNC facility that enables a recording made on one channel to be synchronized with a second recording made on the other. Separate left- and right-channel playback controls are provided, and a switch permits routing either channel to both headphones or regular stereo listening. Pushbuttons are used to select either high or low speed and to set the proper tape tensions for large or small reels.

The rear panel of the TD 20A-SE contains the normal input and output jacks, which are recessed to permit either vertical or horizontal operation. Hub adaptors for NAB-type 10 1/2-inch reels are provided, and a remote-control accessory is available. The TD 20A-SE measures 17 1/4 inches wide, 17 1/2 inches high, and 6 inches deep, and it weighs 37 1/2 pounds. Price: \$1,595.

● **Laboratory Measurements.** Tandberg indicated that our sample of the TD 20A-SE had been factory adjusted using Maxell UD-XL tape, so we used it for the tests. We also tried top-line tapes from TDK, Scotch, and Memorex with almost equivalent results. The TD 20A-SE has front-panel access to a pair of bias-trim controls that can flatten out the response of nearly any tape, but the user must supply his own test equipment to take advantage of this feature.

Playback response (using the "normal" equalization, as there are no calibrated tapes available for Tandberg's "special" equalization) was checked using both Ampex and MRL test tapes. Overall record-playback frequency response at a level of -20 dB showed very close tracking between the normal and special equalizations, though at a 0-dB level high-frequency response fell off more sharply when using the SE, which subjects the tape to increased record equalization. At 0-dB the equalized peak-reading meters deflected far off scale on higher-frequency test tones. In practical use, this would warn a user to reduce the level. Incidentally, the tape overloaded before Tandberg's recording amplifier did.

Third-harmonic distortion of a 1,000-Hz tone recorded at an indicated 0-dB level measured between 1.1 and 1.2 per cent, and the 3 per cent distortion point was reached



"Aha! Caught you, sir! You said the TX-3's sounded better than the Henley speakers, but I didn't switch to the TX-3's—I pretended to!"

Creating great music has never been simple.

Now recreating it is.

Audition the AD-3800 3-head cassette deck and you will witness a display of technical sophistication. In 16 seconds, the AD-3800 will automatically record test tones, check playback, then set bias, sensitivity and equalization. It's impressive! Mechanically, the AD-3800 is just as outstanding. AIWA's patented dual capstan tape transport has reduced wow and flutter to just 0.025% (WRMS)! Add to that Dolby C, auto-demagnetizing, 32 section tri-color bar meters, digital tape/time remaining display and the optional remote control. Now you know why it's the top-of-the-line. CIRCLE NO. 1 ON READER SERVICE CARD



AIWA
SIMPLY ADVANCED

*Dolby is a trademark of Dolby Laboratories
AIWA American Inc., 35 Oxford Drive, Moonachie, New Jersey 07074. In Canada, Shiro (Canada) Ltd.

The AIWA AD-3800's DATA microcomputer assures unsurpassed compatibility between tape and deck.

test reports

at a level of +3.5 dB, just above the highest calibration on the meter scale. While this does not appear to provide the usual "leeway," it is again an intentional part of the Tandberg design for its meter operation. A large differential between an indicated 0-dB and the onset of serious distortion is required *only* when the meter does not really indicate the exact signal level. With reference to the 3 per cent distortion point we measured unweighted signal-to-noise ratios at 7½ ips of 59.8 and 60.8 dB with the normal and the special equalization, respectively, and IEC A-weighting increased the readings to 67.4 and 70.8 dB. At the 3¾-ips speed the comparable unweighted figures were 56.4 and 58.8 dB, improving to 63.7 and 67.4 dB with A-weighting.

Wow-and-flutter, using the stringent

DIN peak-weighted standard, measured 0.08 per cent at the higher speed and 0.12 per cent at the lower speed. High-speed winding time for a 3,600-foot (10½-inch reel) tape was 115 seconds in each direction. An 1,800-foot (7-inch reel) tape could be shuttled from one end to the other in 83 seconds. A 38-mV (0.038-volt) signal was required at the line-1 inputs for a 0-dB indication, with an output level of 1.4 volts. The microphone input required only 0.18 mV and began to show signs of overload with an input of 25 mV.

● **Comment.** As a top-grade, innovatively designed recorder the TD 20A-SE left little to be desired. Its tape handling was excellent, and it could make copies of a wide variety of listening material (including a first-

generation dub from a live digital master) with virtually no degradation.

The special equalization does produce a definitely quieter tape, with far less indication of treble overload than the 0-dB test curves would imply. At the same time, getting the rest of the industry to accept a proposed new standard will not be easy, so at least for now tapes made with the new process will be primarily for playback on one's own machine rather than for exchange with others. Overall, we would rate the Tandberg TD 20A-SE as well worth its price, an excellent deck that should give its owner many years of trouble-free musical satisfaction and fine performance in semi-pro mastering work.

—Craig Stark

Circle 142 on reader service card



Sansui AU-D33 Integrated Amplifier

THE Sansui AU-D33 integrated amplifier features the "Super Feedforward" circuitry first introduced in the company's higher-priced amplifiers a couple of years ago. "Super Feedforward" is a combination of a relatively small amount of negative feedback with "feedforward" circuits. Feedforward is also a distortion-reducing technique that has certain theoretical advantages over negative feedback (among them being its ability—in theory—to eliminate distortion completely instead of merely reducing it).

The AU-D33 is rated for very low distortion—less than 0.004 per cent for all power outputs up to its rated 50 watts per channel into 8-ohm loads between 20 and 20,000 Hz. It uses direct-coupled circuits from the high-level inputs to the speaker outputs. The program source is selected by pressing one of a group of vertical bars in the upper center of the panel (for TAPE 1, TAPE 2, AUX, TUNER, and PHONO); each bar has a light above it to show that it has been pressed. Volume is controlled by a large knob to the right of the input selectors, and there is a balance control immediately below it.

Smaller knobs across the lower part of the

panel operate the bass and treble tone controls, which can be inserted into the signal path by pressing a small button to their right (a light above the knobs shows that the tone controls are active). Below the input selectors is the REC SELECTOR, which selects the program going to the tape-recorder outputs (independently of what is being played through the speakers). It has positions for AUX, TUNER, PHONO, and OFF, in addition to two DUBBING positions for copying tapes from either of two tape decks to the other.

Small pushbuttons control the two sets of speaker outputs (lights on the panel show their status), the HIGH FILTER, LOUDNESS compensation, and MUTING (a 20-dB gain reduction). The phono-preamp gain and input impedance can be switched for either MM (moving-magnet) or MC (moving-coil) cartridges by a pair of buttons on the panel. Power is controlled by a larger button above which is a red PROTECTOR light that serves as a pilot light and blinks when the amplifier's protection system has been activated (which happens for a few seconds each time the amplifier is turned on, until the operating voltages have stabilized and

the speakers have been connected by the protection relay). There is a headphone jack below the power switch.

On the rear apron of the Sansui AU-D33 are the various input and output signal jacks, two a.c. outlets (one switched), and two pairs of speaker outputs. These resemble plastic insulated binding posts, with holes into which the stripped ends of the wires are inserted. When the post is rotated about 120 degrees clockwise, the electrical connection is firmly made. The Sansui AU-D33 is finished entirely in black. It is 17 inches wide, 13¼ inches deep, and 4½ inches high, and it weighs 16 pounds. The suggested retail price is \$350.

● **Laboratory Measurements.** The top of the Sansui AU-D33 (above the internal heat sinks) became quite hot during preconditioning, although it never became more than mildly warm in normal operation. With both channels driving 8-ohm loads at 1,000 Hz, the outputs clipped at 63 watts per channel, corresponding to an IHF clipping-headroom rating of about 1 dB. The amplifier is not rated for driving any impedance other than 8 ohms, and we found that

FOREVER IS A LONG TIME



Presenting High Bias II and the Ultimate Tape Guarantee.

Memorex presents High Bias II, a tape so extraordinary, we're going to guarantee it forever.

We'll guarantee life-like sound.

Extraordinarily flat frequency response at zero dB recording levels, combined with remarkably low noise levels, means music is captured live. Then Permapass,[™] our unique oxide-bonding process, locks each oxide particle—each musical detail—onto the tape. So music stays live. Not just the 1st play. Or the 1000th. But forever.

We'll guarantee the cassette.

We've engineered every facet of our transport mechanism to protect the tape. Our waved-wafer improves tape-wind. Silicone-treated rollers insure precise alignment and smooth, safe tape movement. To protect the tape and mechanism, we've surrounded them with a remarkable cassette housing made rigid and strong by a mold design unique to Memorex.

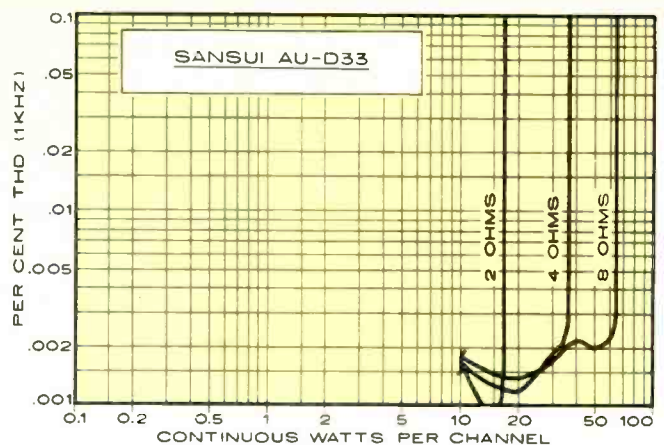
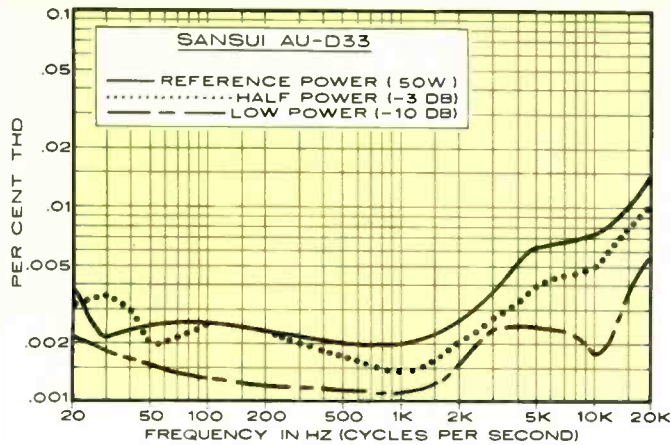
We'll guarantee them forever.

If you ever become dissatisfied with Memorex High Bias II, for any reason, simply mail the tape back and we'll replace it free.

YOU'LL FOREVER WONDER.

**IS IT LIVE,
OR IS IT
MEMOREX.**





the clipping output into 4-ohm loads was 38 watts per channel, and into 2 ohms it was only 18 watts per channel. In dynamic-power measurements, the maximum output into impedances of 8, 4, and 2 ohms was 77, 35, and 18 watts, respectively, so that the amplifier's IHF dynamic-headroom rating was 1.85 dB.

Harmonic distortion was very low, typically under 0.002 per cent at 1,000 Hz for all power outputs under the clipping point. Even operation with lower load impedances did not increase the distortion. With 8-ohm loads, the distortion at or below rated power was between 0.002 and 0.003 per cent from 20 Hz to 2 or 3 kHz, rising to a maximum of 0.014 per cent at 20 kHz and rated power. Excellent high-frequency linearity was demonstrated by the two-tone intermodula-

tion test of the EIA RS-490 standard. We used 18- and 19-kHz signals of equal amplitude whose peak level was equal to that of a 50-watt sine wave. The second-order (difference-tone) distortion at 1,000 Hz was -96 dB (the residual of the test equipment), and third-order distortion at 17 kHz was not detectable down to our -100-dB measurement floor (relative to the 50-watt reference power output).

The amplifier tone controls had conventional characteristics, with the treble curves hinged at about 1,500 Hz and the bass turn-over frequency shifting between about 100 and 400 Hz as the control setting was varied. The loudness compensation boosted both low and high frequencies, and the full effect of the circuit came into play by the time the volume had been reduced 20 dB

from maximum, with no further change at lower settings. The high-cut filter had an ineffective 6-dB-per-octave slope, and it was 3 dB down at 12 kHz.

The RIAA phono equalization was accurate within 0.5 dB overall from 40 to 20,000 Hz and was down 1.5 dB at 20 Hz. It was not affected significantly by cartridge inductance. The MC-input setting produced a slight rolloff at the lowest frequencies (beginning at about 60 Hz), with a maximum change of about 3 dB at 20 Hz compared to the MM response.

The amplifier sensitivity for a reference output of 1 watt was 30 millivolts (mV) through the AUX input, 0.37 mV through PHONO (MM), and 0.04 mV through PHONO (MC). The MM phono input overloaded at about 160 mV at 1,000 Hz and lower frequencies and at the equivalent of 136 mV at 20,000 Hz. The A-weighted noise level, referred to 1 watt, was -82 dB for AUX and -79 dB for PHONO (MM). The phono (MM) input impedance was 51,000 ohms in parallel with 150 picofarads.

The amplifier slew factor was greater than 25, and its rise time was about 6 microseconds through the AUX input. The amplifier was stable driving reactive simulated-loudspeaker loads and had an IHF reactive-load rating of 0.83 dB at 63 Hz. The protective circuit, which shut off the outputs when the amplifier was presented with a potentially dangerous load, worked perfectly, so that our initial concern about overdriving the AU-D33 at ultrasonic frequencies or using too low a load impedance was soon alleviated. Although the amplifier always shut off before damage could occur in abnormal operation, it was not "touchy" and never turned off in normal operation, no matter how hard we drove it.

● **Comment.** The most obvious benefits claimed for the Sansui "Super Feedforward" design are extremely low distortion and very wide bandwidth. The low distortion was very much in evidence in our tests, although the measured bandwidth was not unusual for an amplifier of this caliber.

The tendency for many Japanese amplifier designers to limit the output-current capabilities of their products is clearly shown in the performance of the Sansui AU-D33, which appears to behave like a "constant-current" source instead of the "constant-



"Why didn't you say so in the first place? Of course the Boston Symphony sounds lousy on this turntable! They are lousy!"

Taste the V.O. Spritzer.

Taste the crisp, clean taste of the V.O. Spritzer. All it takes is ice, 1½ oz. of V.O., and Schweppes Club Soda. You'll discover what might be the most refreshing drink you've ever tasted.

And remember, use good judgment whenever you drink. You'll always enjoy it more.



Test reports

voltage" operation usually associated with transistor amplifiers. With a low load impedance, either from 4-ohm speakers or two pairs of 8-ohm speakers, its power-output

capability falls appreciably. However, when driving 8-ohm loads, it is all one could wish for in a moderate-priced amplifier. It is a very handsome, high-performance, medi-

um-powered product, with sound quality to match.

—Julian D. Hirsch

Circle 143 on reader service card



Bose Model 601 Series II Speaker System

THE new Bose Model 601 Series II, like the other Bose speakers, is designed for "direct/reflecting" operation in which a large part of its total acoustic output is reflected from one or more room boundaries before reaching the listeners (part of the speaker's output is directed forward to the listening area in the conventional manner). Externally, the Model 601 Series II resembles a conventional floor-standing speaker. Its front and top are covered by an attractive dark-brown textured grille cloth. The top section is surrounded on the top and three sides by the grille and louvered plastic panels and is open to the rear. The top grille is hinged at the front and when lifted reveals an 8-inch woofer, tilted about 30 degrees forward of the vertical, and four un-baffled 3-inch cone tweeters angled to the sides and rear. Pulling off the front grille, which is integral with the top grille and is retained by sturdy plastic pins, reveals a second 8-inch forward-facing woofer on the front of the speaker cabinet.

The two woofers operate together up to

2.5 kHz. The four tweeters overlap the woofer range, operating down to 1.5 kHz. The two rear-facing tweeters are angled slightly upward, radiating across the front of the top woofer and outward toward the wall behind the speaker at a horizontal angle of about 30 degrees. The front tweeters are angled outward at almost 45 degrees and are nearly horizontal. The woofers are in separate internal subenclosures, which are ported individually into the main volume of the cabinet and from there to the outside through a single opening on the top.

The overlap in frequency coverage between the tweeters and the woofers, allowing them to operate together over nearly an octave, is said to minimize phase-shift effects and audible coloration of the sound. Also, since several drivers are operating together in each part of the frequency range, their individual response irregularities tend to average out and give a smoother overall frequency response. There are no user-adjustable level or balance controls. In the rear of the enclosure are binding-post

speaker terminals and a third (covered) terminal reserved for use with future (unannounced) Bose electronic components.

The Bose Model 601 Series II is nominally an 8-ohm system, suitable for use with amplifiers rated from 20 to more than 150 watts output. The tweeters are protected from burn-out by a small thermal device whose resistance increases during periods of high input level, limiting the power delivered to the tweeters without silencing or even audibly affecting the sound of the speaker system. When used with amplifiers rated at more than 100 watts per channel, Bose suggests connecting a 2-ampere fuse in series with the line to each speaker. The Bose Model 601 Series II is covered in walnut-grain vinyl veneer. It is 29½ inches high, 14 inches wide, and 13 inches deep, and it weighs about 40 pounds. The suggested list price is \$445 per speaker (they are sold only in pairs).

● **Laboratory Measurements.** The unconventional radiation pattern of the Bose

Model 601 Series II makes it difficult to measure its performance in a conventional anechoic environment (or to describe its performance in terms of the quasi-anechoic measurements provided by our FFT signal-analysis system). This is because the angled or rear-facing drivers do not all contribute directly to the speaker's sound-pressure output along any arbitrary axis. In fact, in an anechoic measurement the rear radiation is totally absorbed and never reaches the measurement microphone.

On the other hand, the averaged room response, a normal part of our measurement procedure, takes into account the total output of the speaker as modified by absorption by the room boundaries and furnishings. Since this corresponds closely to the usual operating mode of the Model 601 Series II, one would expect it to give a realistic picture of its true performance qualities.

Our initial reaction to hearing the Bose Model 601 Series II in our familiar surroundings was that it had a superbly balanced octave-to-octave response, with an effortless smoothness that ranked with some of the finest speakers we have used. The bass was very powerful, yet without boom or any undue emphasis in the upper bass or lower midrange, where so many dynamic speakers suffer from coloration. The highs were silky and free from brightness or harshness. The midrange smoothly connected the two ends of the spectrum.

It was not too surprising to find that our measurement microphone "heard" essentially the same characteristics as our ears. Even without averaging the measurements from the left and right speakers (which are identified by Bose for those specific positions, although they appear to be identical and symmetrical), the room response was exceptionally smooth, and the multiple tweeter array provided essentially perfect horizontal dispersion.

The averaged room response was impressively smooth and uniform down to about 200 Hz, although room effects became evident below that frequency. The two speakers were about 10 inches from the front wall and 10 feet apart, with the measurement microphone placed some 12 feet in front of them. The close-miked bass response was identical for both woofers. When the curve for one woofer (increased by 3 dB to account for the contribution of the other) was combined with the port response (corrected for the relative areas of the cones and the port), the total bass response was every bit as exceptional as it sounded. The output varied only ± 2 dB from 27 to 900 Hz. Combining this curve with the middle- and high-frequency room curve resulted in a composite frequency response of ± 3.5 dB from 20 to 16,000 Hz. A small peak at 13,000 Hz was the highest point we found in the combined curve.

While our composite frequency response curve cannot be compared directly with any manufacturer's response figures (and Bose does not publish frequency-response data for their speakers), it does, in our experience, correlate well with the sound of a speaker, especially in our fairly typical listening environment. In this case, the measurements coincided exactly with the way the speakers sounded to us.

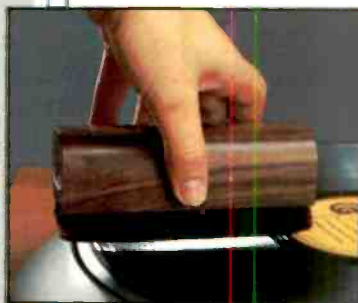
The FFT response curve, as anticipated,
(Continued on page 58)

Protect Your Stereo System and Maintain Its Sound



The SC-2™ Stylus Care System

SC-2 fluid with the exclusive nylon fibered brush effectively loosens and wipes away stylus contamination, a major contributor to record wear.



The D4™ Record Care System

The highly active D4 fluid and unique directionally fibered pad removes harmful microdust and debris that can cause permanent damage to your recordings.



The Discwasher® D4 Record Care System and the Discwasher SC-2 Stylus Care System are available separately or together as DiscSet™. For a free copy of our "Guide to Record Care" write to Discwasher.



discwasher
PRODUCTS TO CARE FOR YOUR MUSIC

1407 North Providence Road, Columbia, MO 65201 USA
A DIVISION OF JENSEN an ESMARK Company

The Country Music Foundation, Nashville, Tennessee,
is proud to announce its Official Archive Collection

THE GREATEST COUNTRY MUSIC RECORDINGS OF ALL TIME

Unprecedented and unequalled in our time —
the complete and definitive collection of America's
country and western music.

- *The best of 75,000 records from the Foundation archives and the vaults of every country music label.*
- *The first collection to include all the great country artists.*
- *Featuring all the great hits, the milestone performances, out-of-issue pressings and unreleased recordings.*

For the first time in history, the greatest recorded performances of country music's greatest artists will be brought together in a single definitive collection. It will include the most important recordings by the leading country artists of today ... landmark performances by legendary greats ... and all the diverse and varied musical styles that have enriched America's country music.

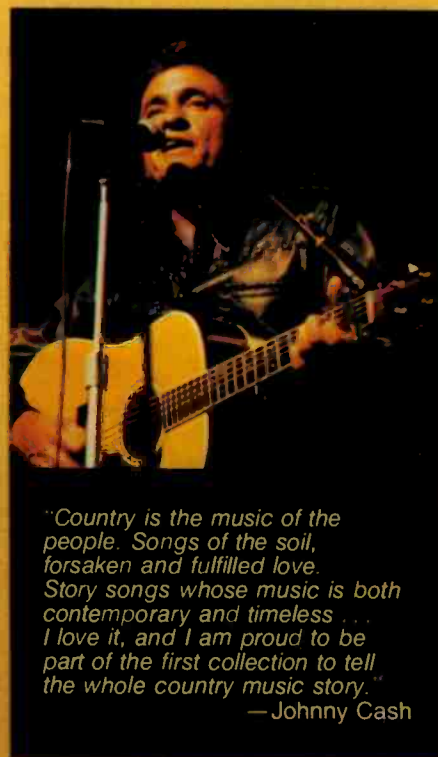
This remarkable collection is the official issue of the Country Music Foundation — home of the Country Music Hall of Fame and Museum, and the world's largest library of recorded country music. And it is the first complete collection that the Foundation

has ever issued honoring *The Greatest Country Music Recordings of All Time*.

A unique collection that only the Country Music Foundation could assemble

To assemble this collection, the staff of the Country Music Foundation carefully reviewed the Foundation's own archives of 75,000 records. In addition, they enlisted the support of all the country music record companies — whose vaults hold many of the master recordings selected for this collection. And they were able to obtain rare recordings from private collectors and country music artists themselves.

As a result, the Country Music Foundation Official Archive



*"Country is the music of the people. Songs of the soil, forsaken and fulfilled love. Story songs whose music is both contemporary and timeless ... I love it, and I am proud to be part of the first collection to tell the whole country music story."
— Johnny Cash*

© 1992 FMFE



Collection is unique both in scope and importance. A collection that would be difficult – or impossible – for any individual to duplicate.

All the great performers

The collection will feature milestone recordings from the careers of country music's most important artists. Such great contemporaries as Loretta Lynn, with 'Blue Kentucky Girl' and 'Coal Miner's Daughter.' Kenny Rogers and The First Edition, with 'Ruby, Don't Take Your Love to Town.' Johnny Cash with 'I Walk The Line' and 'Sunday Morning Coming Down.' Dolly Parton, with 'Coat Of Many Colors' and 'My Tennessee Mountain Home.' The "outlaw" music of Willie Nelson. The Nashville sound of Chet Atkins and Eddy Arnold. Country rock, with The Charlie Daniels Band. And country classics by popular music artists Linda Ronstadt, Glen Campbell and Anne Murray.

Also included will be the unforgettable recordings of such long-time favorites as Hank Snow, Ernest Tubb and Merle Travis. The legendary giants: Hank Williams, Patsy Cline, Jim Reeves, Flatt and Scruggs, and Jimmie Rodgers. And recordings that reflect regional influences and evolving musical styles – bluegrass, Cajun, country gospel, western swing, honky tonk and rockabilly.

The collection will include such rare recordings as Vernon Dalhart's 1924 recording of 'The Prisoner's Song' – country music's first million selling record, and Loretta Lynn's early classic 'Honky Tonk Girl' – now out of issue. And from the Foundation's archives will come previously unreleased recordings – studio "takes" never before made generally available.

Records of superior quality

Every step has been taken to ensure the technical excellence of the collection. Thus, all of the early recordings will first undergo a painstaking restoration process in the Country Music Foundation's newly opened Audio Restoration Laboratory. Here, recordings of classic performances will be electronically "cleaned" groove-by-groove to eliminate extraneous surface noise and preserve the original sound.

To produce the records, the Foundation has appointed The Franklin Mint Record Society – judged by audio experts to be a leader in producing records of superior quality. The vinyl used will be of a special formula containing its own anti-static element. This material, together with the careful process by which the pressing is made, results in a record that is more rigid, durable and resistant to dust. A true proof-quality record – providing exceptional



In the Foundation's audio laboratory, the latest electronic techniques are used to restore the original sound quality of early recordings. Then, the records are pressed in a dust-free "clean room," where strict production standards, and audio and visual inspection, assure high quality.

tonal fidelity and clear, clean sound when played through any of today's audio systems.

Fascinating musical "program" in each album

Custom hardbound albums have been designed to house and protect all 100 proof-quality records in this collection.

Each album will contain four long-playing records, presenting a program of artists and recordings carefully selected by the Foundation, and unique to this collection. And each album will be accompanied by specially prepared program notes, illustrated with photographs from the Foundation's permanent collection.

Available by subscription only

If you have a long-standing interest in America's country music . . . or are just discovering its rich and exciting sound . . . this Official Archive Collection is an indispensable treasure. A complete, comprehensive and authoritative collection of the greatest recordings in country music – on records of exceptional fidelity.

The collection may be acquired only by direct subscription to The Franklin Mint Record Society, Franklin Center, Pennsylvania 19091. It will not be sold through record stores. To enter your subscription, simply complete and return the accompanying application. Please note it should be mailed by October 31, 1982.

CIRCLE NO. 20 ON READER SERVICE CARD



We have the cartridge you've been listening for.



Whatever your preference in cartridges, the name you'll want to hear is ADC.

That's because, as a leader in the cartridge industry, ADC insists upon the highest standards of excellence in every cartridge they make.

For those who prefer the distinct sound that a moving coil cartridge evokes, our ADC MC 1.5 turns the mystique into reality. Its renowned ADC low mass technology is reflected in flat response, freedom from phase distortion, fast transient response and excellent tracking at a stylus force of 1.5 grams.



And unlike other moving coil cartridges, the MC 1.5 can be used with or without a head amp.

Our top-of-the-line induced magnet model, the ADC Astrion, is handcrafted and hand assembled by one single artisan. It is then individually tested to assure that its performance is flawless. With its low mass elliptical stylus, laser-etched solid sapphire cantilever and unique Omni-Pivot System[®], the Astrion is truly deserving of its acclaim.

The MC 1.5 Moving Coil. The Astrion. Two uncommonly superb cartridges. With one name you should listen for.

Sound thinking has moved us even further ahead.

BSR (USA) Ltd., Blauvelt, N.Y. 10913 BSR (Canada) Ltd., Rexdale, Ontario

CIRCLE NO. 7 ON READER SERVICE CARD

Bose 601 Series II

(Continued from page 53)

was slightly ragged (though much less so than we would have expected from the multi-driver configuration of the speakers). Even so, its ± 6 -dB variation over the 180- to 15,000-Hz measurement range would be considered quite creditable for most good conventional speakers in this type of quasi-anechoic measurement.

The sensitivity of the Model 601 Series II is also not easy to measure or specify accurately because of its spatial characteristics. Measured at a 1-meter distance at the level of the forward-facing woofer, the sound-pressure level (SPL) was 85 dB for a 2.83-volt input of random noise in an octave bandwidth. At a more realistic "listening" position—the height of the tweeters—the SPL was a good 89 dB. The minimum system impedance was about 7 ohms at 35 Hz and 8 ohms between 130 and 300 Hz.

The bass distortion with 1 watt input was less than 1 per cent from 100 to 50 Hz, rising gradually to about 6 per cent at 20 Hz. At 10 watts input the distortion was substantially higher, between 2 and 4 per cent from 100 to 45 Hz and 12.5 per cent at 20 Hz. At the lower frequencies a high power input produced audible air noise from the system's port.

● *Comment.* Although individual preferences vary widely with respect to the dispersion patterns of speakers (and we have found good and not-so-good examples of both forward-radiating directional speakers and wide-dispersion "omnidirectional" speakers), we prefer to judge a speaker by its sound, not its operating principles. The Bose Model 601 Series II is, in our judgment, an unequivocally fine-sounding, thoroughly natural and smooth speaker. It does not appear to require critical or aesthetically awkward room placement or to impose any other undesirable constraints on its use. Not only is it priced well below the Bose leader, the Model 901 Series IV, but it requires no external equalizer and is certainly more conventional looking.

The sound we heard from the Model 601 Series II, on a broad variety of program material, was the kind we simply enjoy listening to. This extended "listenability" is a property of almost any really good audio component, and especially of a speaker. The 601's spatial effect was one of its most striking and enjoyable features. The panorama of sound across the front wall of the room, behind the speakers, extended well beyond the speakers themselves, in a way audibly similar to that provided by electronic signal processing with ordinary speakers.

Those who may have found either the spatial properties or the physical appearance of the Bose 901 speakers to be too unconventional for their tastes should audition the Model 601 Series II. It is clearly a close relative of the 901 series, with considerable refinement in ease of installation and use, and (we suspect) a greater adaptability to different listening environments. It is one of the better speakers we have used, even at or well above its moderately high price.

—Julian D. Hirsch

Circle 144 on reader service card

STEREO REVIEW



NOW YOU CAN HAVE DIGITAL RECORDING WHERE YOU WANT IT MOST: AT HOME.

There are moments when a musician is so inspired he stops making music and starts making magic. And, as most artists agree, these peak periods of supreme inspiration don't always occur in the clinical conditions of the recording studio.

Which explains why Sony, the inventor of digital audio processing, has just created the world's smallest, lightest and most compact digital audio processor — the PCM-F1.

Already touted by every major audio magazine, the PCM-F1 leaves one awestruck by its vital statistics.* Its level of performance surpasses that of even the most sophisticated analog recording studio. Its unique 3-way power supply allows you to use it anytime, anyplace.

And because Sony consciously designed it without a built-in VCR, it can be used with any VCR — 1/2 or 3/4 inch.

But perhaps its greatest feature is its price.

Obviously, we can go on and on about the brilliance of this new machine, but by now we figure you've heard enough about it and you're ready to go to your Sony dealer and hear it for yourself.



SONY® The one and only.

*Features and Specifications: Wow and flutter — unmeasurable; dynamic range — greater than 90dB; distortion — less than 0.005%; frequency response — 10-20,000 Hz, ± 0.5 dB. Weight — 9 lbs.; height — 3 3/4"; depth — 12"; width — 8 1/2"; 14- and 16-bit quantization. © 1982 Sony Corp. of America. Sony is a registered trademark of the Sony Corp.

There's a race of men that don't fit in,
A race that can't stay still;
So they break the hearts of kith and kin,
And they roam the world at will.

Robert Service*
The Men That Don't Fit In



A one hundred proof potency that simmers just below the surface. Yet, so smooth and flavorful, it's unlike any Canadian liquor you've ever tasted. Straight, mixed, or on the rocks, Yukon Jack is truly a spirit unto itself.

The Black Sheep of Canadian Liquors.



100 Proof Imported Liqueur
made with Blended Canadian Whisky.

Yukon Jack. Imported and Bottled by Heublein Inc., Hartford, Conn. Sole Agents U.S.A.: © 1907 Dodd, Mead & Co., Inc.

Going on Record

By Christie
Barter



Larry Klein

COMINGS AND GOINGS

OCCASIONALLY, like the alignment of heavenly bodies, there is a coming together of the great colossi among performing-arts organizations and record makers that produces a monument in the history of recorded sound. One thinks immediately of the Bayreuth Festival recordings and those generated from time to time by Metropolitan Opera productions, to name only a few. It doesn't happen often, but when it does, it's good news indeed. And it happened twice in just the past six months.

First, there was the news from the West that the Los Angeles performances of Verdi's *Falstaff* conducted by Carlo Maria Giulini were being taped for subsequent release by Deutsche Grammophon. Then came word from England that Erato would be recording the new Glyndebourne Festival production of Gluck's *Orfeo ed Euridice* in which Dame Janet Baker was bidding what can only be considered a premature farewell to the opera stage.

The irony in this latter instance, for us on this side of the Atlantic, lies of course in the fact that Dame Janet has never performed in opera in America, although she has been to some extent represented here in opera recordings, notably Purcell's *Dido and Aeneas* on London and Rameau's *Hippolyte et Aricie* on L'Oiseau-Lyre (in which she sings the role of Phèdre, one of her most compelling). Now, it appears, she never will, for Dame Janet, as everyone who claims to know her seems to agree, is not one to change her mind about these things: she will continue as a recitalist *only*.

Be that as it may (and may she indeed continue in that role for many years to come), Dame Janet has spent a good part of the past year taking final bows in the three houses with which she has been most closely associated: last fall at Covent Garden, where she sang Gluck's *Alceste*; in the spring with the English National Opera at the Coliseum in Donizetti's *Maria Stuarda*; and finally this summer in *Orfeo* at Glyndebourne, where she started out as a member of the chorus back in the mid-Fifties.

It is a measure of Dame Janet's devotion to her art that she was undertaking one of the two Gluck roles, *Alceste*, for the first time on stage at the very point she had cho-

sen to bring the operatic phase of her career to a close after almost twenty-five years. Her *Orpheus*, on the other hand, dates from somewhere near the beginning of that impressive span. I was lucky enough to hear her sing both roles last season and can only say that the preview I got from the Philips recording of Gluck arias she made a few years back, splendid as it is, hardly prepared me for the stunning impact of those fully realized characterizations in the opera house. The Erato recording, which will be available in England and perhaps here shortly before Christmas, will preserve that memory.

Similarly, the DG recording of what has come to be known as "the Giulini *Falstaff*" should, especially since it was recorded live, recall to this mind's eye all the glinty elegance, searching interior drama, and brittle wit of the production itself (at least as seen at Covent Garden). I say "to this mind's eye" because Giulini's view of this late, great Verdian masterpiece has been greeted by some in England as being just too austere and Renato Bruson's *Falstaff* as too rueful and introspective—which it was, to a degree, but also all the more complex, and at all times supremely articulate musically and impeccably sung. It also represented a *return* to staged opera by a man who had renounced any intention of conducting in the theater again, a decision Giulini made some fourteen years ago. So much for the hard, fast promises one makes to oneself—even, perhaps, Dames of the British Empire.

THE next hardest tickets to come by in London this summer were for the National Theatre's production of another great classic—*Guys and Dolls*, which has been recorded by Chrysalis with all its feisty New York accents wonderfully intact. Add to this a recording (a Varèse Sarabande import) of the almost mythic Sandy Wilson musical *Valmouth*, revived at this year's Chichester Festival with many members of the original London cast of 1958. Chichester is in fact becoming for the English musical and its neglected commercial milestones what its neighbor, Glyndebourne, has been for opera since its inception: a very special summer home. □



Come to where
the flavor is.



Marlboro Red or Longhorn 100's—
you get a lot to like.

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

Kings: 16 mg "tar," 1.0 mg nicotine—100's: 16 mg "tar,"
1.1 mg nicotine av. per cigarette, FTC Report Dec '31

SENSE AND NONSENSE IN HIGH-END HI-FI

A Critical Look at the World of
Esoteric Audio Products

By Alan Lofft

THE subdued glow from the track lighting glints appealingly off the Lucite and polished chrome of a Win Labs turntable. As the heavy steel platter begins to revolve, reflections flicker across the intent faces of the listeners seated in the chairs arranged across the center of the room. At the faint click of the stylus touching the lead-in grooves, all conversation ceases. The ambiance of the room becomes charged, rife with anticipation. And as the music issues forth, sweet and sensual—the highs *unsmear*ed, the midrange *focused*, the bass *tight*—from the massive flat panels at the corners of the room, there is an unspoken sense of unanimity among the listeners that, yes, this *is* one small but terribly significant step toward audio realism.

This is the High End: a heady atmosphere of fifty-four-driver, \$25,000 speaker systems, of \$1,000 moving-coil cartridges and low-powered *mono* class-A amplifiers that go for \$3,000 a crack. There is a reverential air in this audio salon, typical of many, for it is a shrine where the worshipers of the esoteric gather to pursue their quest for the audio grail—sonic perfection. Within easy reach are the “bibles” of the esoteric—the *Absolute Sound*, the *International Audio Review*, *Stereophile*, and the *Audio Critic*—so-called “underground” audio magazines of diverse and outspoken opinion that serve to guide (and, in the view of many, misguide) the audiophile in his selection of high-end components.

Of course, this endless and single-minded pursuit of audio perfection hardly characterizes the majority of music listeners. In fact, for some record collectors, the choice of reproducing equipment is quite secondary; it doesn't require a moving-coil cartridge or an electrostatic speaker to reveal the musical genius of such recording artists of the distant and more recent past as Arturo Toscanini, Jussi Bjoerling, Bessie Smith, and Janis Joplin. For those collectors, musical art transcends not only the distortion, frequency-response limitations and noise of an archival recording but also an antiquated playback system.

However, most serious listeners do think an audio system of reasonably high quality is essential to the enjoyment of reproduced music. But once the components have been chosen (and the process can be spread over a considerable period of time), most people sit back and listen to records and tapes *through* the system, rather than *to* the system through the music. The systems are upgraded, of course, but in a slow and rational process similar to their selection.

Not so with the “esoteric” audio-

phile—for him the interest in equipment can become addictive. For a few, it can even take the form of an obsession, a condition that a British psychologist, J. Zelinger, has described, in a recent edition of England's *Hi-Fi News and Record Review*, as "hi-fi fetishism." The symptoms, says Zelinger, are several: "an inclination to attach enormous significance to audio equip-

ment's capacity to induce sonic pleasure," coupled with "an inordinate emphasis on the sensuality of the reproduced sound, with a consequent tendency to relegate the music itself to a secondary position."

This is hardly the place to speculate on the quirks of an admittedly small percentage of audio fanatics, or "tweaks," but psychologically they are

related to the "purists." These are music enthusiasts who take both their listening and the components they listen with very, very seriously, seriously enough to support an underground audio press that at any one time may include half a dozen periodicals. These magazines, in turn, support and are supported by a surprising variety of often little-known companies whose products are directed almost exclusively at the high-end market.

Aside from the vendors of an enormous array of specialized wires and cables (meant to be installed at any point in your system where there's access to wiring), turntable mats, weights, levelers, and liquids, there are the manufacturers of the components themselves. At the retail level, the product roster of any audio salon worthy of the designation "high-end" is hardly complete without such names as Mark Levinson, Bedini, Magnepan, Dahlquist, Snell, Acoustat, Oracle, Electrocompaniet, Linn, Pyramid, Goldmund, Koetsu, Rogers, Dynavector, Audio Research, Naim, Win Labs, Krell, Conrad-Johnson, Quad, DCM, Vandersteen, Stax, Perreaux, Mission, Grace, Threshold, Dennesen, and Coloney.

To what degree does high-end snob appeal figure in the success of these companies? "We have the purest of the purists. . . . a group of people who refuse to listen to other amplifiers," says John Bedini, chief engineer of Bedini Electronics, a California-based company that supplies some twelve hundred amplifiers annually to the domestic and international high-end markets. D & K Imports, the American distributor of Koetsu and Accuphase (both Japanese esoteric lines), reports that they have never been able to meet the audiophile demand for the Koetsu, an expensive moving-coil cartridge that is a cult favorite and the critical darling of the underground audio magazines. The shortage of supply notwithstanding, D & K last year still managed to obtain four hundred Koetsus for distribution to a high-end market apparently hungry for more. In comparison with the sales of the large, established, Japanese or American "mainstream" manufacturers (the Pioneers, Sonys, Shures, and Stantons), twelve hundred amplifiers or four hundred cartridges is not a lot. Yet, when one notes that the Bedini amplifiers range in price from \$1,299 to \$4,000 and the two Koetsu models list at \$660 and \$1,100 each, the high-end market cannot be dismissed as totally without economic significance.

Of course, a personal endorsement by an editor of an underground journal can be instrumental in lifting a little-known product out of obscurity into the

Photos by Bruce Pendleton



HIGH-END HEAVEN

THE photographs for this article and the cover of this issue were taken at Lyric Hi-Fi, a New York City institution that has catered to the affluent audiophile since 1959. Owner Michael Kay has just renovated it to create the "best audio demonstration facility possible." Each listening room is totally isolated from the others. None of the walls, floors, or ceilings are parallel, and therefore standing waves cannot develop. The metal tubing that supports the lead-and-

marble equipment shelves is filled with fine sand to prevent ringing, and the rooms are decorated with wood, brick, and fabric to achieve perfect acoustical neutrality. No A/B comparison is done at Lyric because Mr. Kay believes that the switching circuits interfere with the signal going to the speakers. His patrons, including such musical notables as Isaac Stern, Marvin Hamlisch, Cat Stevens, and Karl Haas, are able to audition (by appointment) desired products in total privacy.

HIGH-END HI-FI

limelight of the high end. Indeed, a positive review in an underground magazine, coupled with word-of-mouth through the esoteric "network," can have a cumulative impact greater than the relatively minuscule circulation figures for the underground press might otherwise suggest. (The circulation of the *Absolute Sound* is listed as 10,875; that of *Stereophile* magazine is about 3,800. STEREO REVIEW's circulation is 540,000.) For example, in a short period of time, the Canadian-designed and manufactured Oracle turntable emerged from relative obscurity in Quebec to garner an international reputation and impressive sales, helped along by a laudatory review by the editor of the *International Audio Review*. But remember that in discussing sales figures for high-end equipment, anything over a few dozen units might be considered "impressive sales."

Certain high-end components—the Goldmunds, Naims, Bedinis, and the like—are able, whether through mystique, aesthetic design, underground endorsement, or sheer performance, to acquire enviable reputations and to carry price tags that place them far beyond the reach of most audiophiles. The Goldmund and Win Labs turntables, for instance, are basically manual turntables that, with their respective tone arms, cost around \$5,000. The Win, in particular, is certainly a strikingly beautiful piece of industrial design, but does it or the Goldmund turntable do the job of playing a record at the correct speed, with negligible wow, flutter, rumble, or sensitivity to external vibration, \$4,500 better than a good manual, quartz-lock, direct-drive model equipped with a first-rate tone arm? For that matter, does the Goldmund offer a \$3,500 increment in performance over that of, say, an Oracle equipped with a custom arm? Clearly, it does not. So there must be some intangibles bound up in the appeal of these components, elusive factors that can't be found in test reports or specification sheets.

Rarity can also greatly enhance the desirability of a high-end component. If it's difficult to obtain—whether by reason of a legitimately small supply or a prohibitively high price—then, of course, it *must* be better. The Goldmund, a French-made turntable with a linear-tracking tone arm, meets both criteria. Imported in small numbers directly from France (only 275 have made it to the U.S. so far), it has ac-

quired a remarkable mystique in the two years since its American debut. And of course the price, \$5,400 for turntable and arm, ensures that the Goldmund will remain more *talked about* than owned by members of the esoteric set—an important ingredient in the recipe for mystique.

Audio eccentricity of this sort is not limited to American esoteric tastes; in Canada, another French radial-arm turntable has achieved almost legendary status through the simple fact that its absurd price has discouraged most sane audiophiles from buying one. Indeed, the mystique surrounding the Clément-Schlumberger turntable is so great that one audiophile is said to have been virtually propelled into the presidency of a local audio society as a result of the awe engendered in his colleagues by his ownership of one! The C-S legend can be expected to survive untainted, for although the unit is still available on special order, even most fanatics would balk at having to put out \$10,000 for it. Also in the near-legendary class is the Micro Seiki SX-8000 turntable shown on the cover of this issue. It has a stainless steel platter supported by an air cushion and is driven by a belt made of thin Aramid-fiber thread.

Japanese esoteric audiophiles have a curious predilection for large, old, horn-loaded American speakers—Altec's Voice of the Theater, the Electro-Voice Patrician, and the JBL Paragon—a preference that has not been overlooked by JBL. In a corner of JBL's California plant, they quietly continue to build the Paragon, a huge, horn-loaded, twenty-

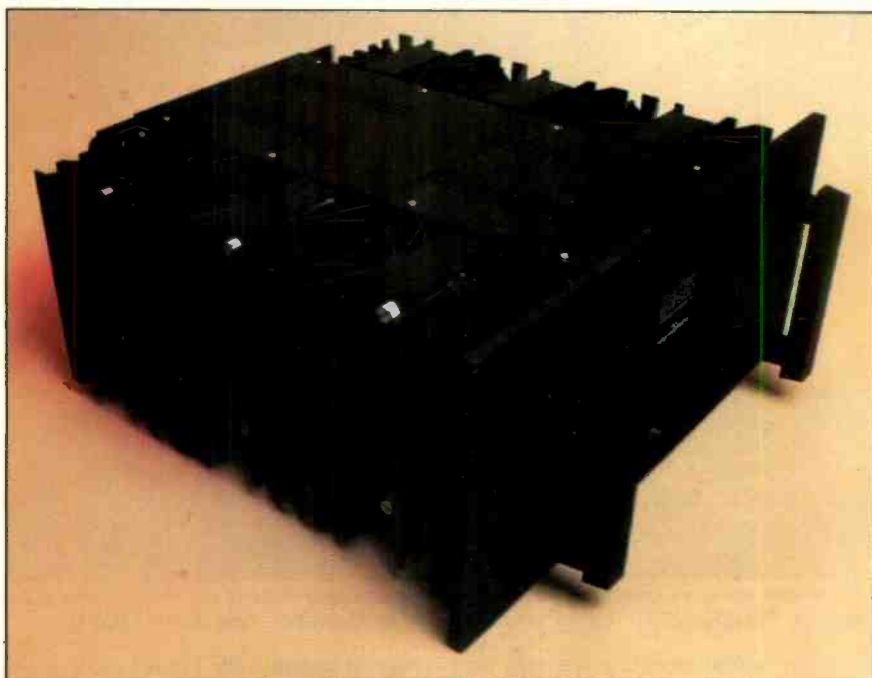
three-year-old design. By current standards it would hardly be considered even close to state of the art, but Japanese audiophiles like it well enough to pay \$12,000 for it, and virtually all of the Paragons are built for export to Japan. Electro-Voice is also said to be exporting newly built Patricians to Japan.

Sometimes factors converge that practically guarantee favorable American reception of a new high-end device. Early reports on the \$1,000 Koetsu cartridge in the *Audio Critic* indicated that the cartridge body was hand-carved out of wood "... by the retired chief engineer of Supex, a gentleman by the name of Sugano, who makes each sample by hand in collaboration with his son and sells only about one out of three. . . . Only a few dozen have reached these shores. . . ." The poetic image of the old man and his son hand-building this cartridge in minute quantities proved to be irresistible to high-end audiophiles. Reports continue to appear in the underground journals chronicling the advancing age and illness of the Koetsu's creator, a situation that ensures improvement in the cartridge's credentials as time passes.

A fair quotient of mystique can accrue to a product when the designer unwittingly or knowingly hints that the component can bring some elusive quality to the reproduction of sound ("musicality" and "focus" are two often cited, if obscure, characteristics). John Bedini, in explaining the high-end appeal of his successful line of class-A amplifiers, stated that "... sonically, there are things that we do that the audio field does not know about. . . . That

A "typical" high-end record-playing system consisting of the Goldmund Studio turntable (\$2,600), Goldmund T-3 tone arm (\$2,800), and Koetsu Black cartridge (\$660).





Mark Levinson, one of the big names in high-end hi-fi, produces the four-part ML-6A preamplifier (top), which includes separate amplification electronics and power supplies for each channel—at about \$2,900 per channel. For only another \$3,150 per channel you can buy his ML-2 mono class-A power amplifier (bottom), which is rated at 25 watts output.

is why people choose the Bedini over others. I don't care how many amplifiers you've got in a room . . . there'll be something about the Bedini that totally captures your imagination." Julian Vereker, the British designer of Naim amplifiers, reputedly told one importer that ". . . the Japanese will design for the spec sheet and not for musical reproduction; he [Vereker] wants Naim to be bought by the true audiophile, not by someone who just happens to like specifications." For some time Naim was loath to provide distortion or power-output figures for its amplifiers. However, there are now two basic specs available for the Naim NAP 160: a power of 50 watts per channel and a price of \$1,350.

Technical complexity and exotic de-

sign frequently—but not always—hold a special fascination for high-end audiophiles. The Hill Plasmatronic gas-discharge speaker, which must be refueled every three hundred hours with tanks of compressed helium from the local welding-supply company, surely qualifies, as do triamped speaker systems, electrostatic/dynamic hybrids, tube equipment, and air-bearing suspensions for turntable platters and tone arms (the Coloney and the Dennesen are fascinating current examples). Some exotic designs are prone to repeated breakdowns; still, many audiophiles enjoy *pampering* their systems—rather as one might deal with a "difficult" but engaging child, or a very expensive sports car whose engine has to be retuned every two hundred miles.

Many audiophiles *need* to modify or tinker. For instance, old Dynakit tube equipment is in considerable demand. An audiophile who can announce that he has a Dyna "PAS tube preamp—modified, of course . . ." gains immediate status. Modifying, of course, is not limited to kits. The standard Dahlquist DQ-10 speaker system, while no longer considered a really esoteric unit, brings instant recognition to its owner if it has been modified by the addition of a ribbon tweeter. Indeed, adding Richard Sequerra's Pyramid ribbon tweeter to *any* speaker system gains extra points for an audiophile bent on upward mobility in the esoteric hierarchy.

Over the years there have been numerous striking examples of exotica, but one in particular stands out—the Transcriptor turntable (late 1960's vintage), which utilized an extraordinary method of variable speed regulation. As the user moved a lever, it lowered a metal paddle into a thick, viscous liquid contained in a circular moat that rotated with the platter beneath the turntable. Lowering the paddle into the moat created drag, thus slowing the platter! The position held by the Infinity Reference Standard as the most complicated and expensive high-end speaker system—it has fifty-four drivers and costs \$25,000—remained unchallenged until the recent appearance of the WAMM, the Wilson Audio Modular Monitor, a four-tower, 750-pound modular array designed by David A. Wilson, a writer for the *Absolute Sound*. The \$32,000 price of the WAMM includes dual 6½-foot, bi-amped subwoofer towers, electrostatic high-frequency arrays, a pulse-alignment mechanism, an equalizer, and final adjustment of the system to the listening room by Wilson himself anywhere in the world.

Inaccessibility can often play a role in heightening the allure of such high-end speakers. The WAMM can be heard in only two audio stores in America—one in the East and one in the West—and to date only seven American audiophiles have the WAMM in their homes. And how many audiophiles have heard Mark Levinson's HQD speaker or Sequerra's ribbon tweeter? In the fantasies of a high-end enthusiast, a rare speaker can assume a level of accuracy and clarity that is beyond the capacity of *any* current speaker technology to achieve in reality.

The roots of a recent truly bizarre trend in esoteric audio in this country can be traced directly to the Japanese. It is the placing of special insulating mats or feet beneath amplifiers or preamps and of heavy weights on top of them to dampen vibration of the *inter-*

HIGH-END HI-FI

nal circuit components. Larry Poor, U.S. manager of Sony Esprit products, recalls first seeing the phenomenon during the course of a Japanese amplifier Grand Prix awards show. "The reviewer was placing bags of sand, pieces of lead, anything heavy, on top of all the components," says Poor. "I heard differences immediately, so I suggested to Mr. Nagami (the Japanese head of Sony Esprit), 'Let's work on this.'" Subsequently, Poor says, he "spent six months taking bricks around putting them on top of amplifiers—the differences were incredible." Out of this came the Sony Esprit Floating Magnet Sound Base, magnetic insulating feet said by Poor to be quite effective in preventing "transformer clatter" and "capacitor vibration." Additionally, the cabinets for Sony Esprit components incorporate marble slabs.

The world of ultra-high-end audio is seductive, and fun if you can afford it (these are expensive, beautifully crafted toys), but for the technically naïve or insecure audiophile, there are pitfalls. One owner of a high-end salon, who prefers anonymity, commented: "There is a side to esoteric audio where there's a bit of a game being played by owners of salons, manipulating the insecurities of audiophiles. They get neurotic about the performance of their systems. Often the improvements are marginal. It's a sad part of the high-end game."

There is the continual danger of confusing real with imaginary differences, a condition exacerbated by the wildly subjective and uncontrolled product assessments of the underground magazines. They are fickle in pronouncing which components are "best." With dizzying rapidity over a two-year period, the *Audio Critic* assessed five different amplifiers with such comments as "...sonically wipes out all other amplifiers known to us..." Now, amplifier "sound" simply cannot change that dramatically in a two-year period. For some audiophiles, this can only encourage an addictive, expensive, and never-ending cycle of "trading up" to what the underground press from issue to issue proclaims to be the "best."

Surely all audiophiles, audio writers, and engineers would agree that the goal of sound-reproducing equipment is sonic accuracy. If we are to determine how effective a component is in achieving this, we must have a standardized and understandable set of measurement



Remember vacuum tubes? Conrad-Johnson does and uses them in the Premier One power amplifier (\$3,850): 200 watts per channel into 4, 8, or 16 ohms from 30 to 15,000 Hz.

techniques that correlate strongly with what we subjectively hear. The only way to achieve this is to bring as much objectivity as possible to listening tests, eliminating such extraneous variables as psychological bias related to price or brand name and preconceived notions about performance that might color our impressions of what we hear. The only technique that has been repeatedly demonstrated to be both reliable and accurate in isolating subtle differences in sonic performance is the controlled, double-blind listening test utilizing instantaneous A/B or A/B/X switching facilities.

If two amplifiers measure virtually the same in terms of flat frequency response and low distortion, they should sound the same. If they sound different, then the measurement techniques are ignoring some important parameters of amplifier performance. Fortunately (for measurement techniques), there is a growing body of evidence to support the thesis that when scientific experi-

mental controls are brought to bear on listening tests, amplifiers that yield similar measurements *do indeed sound identical*. Two extended listening tests conducted by Dr. Floyd E. Toole, of the acoustics division of Canada's National Research Council, for *Audio Video Canada* magazine, comparing a total of eleven amplifiers driving widely different loads, showed conclusively that no audible differences in amplifier "sound" could be detected—at least with these two groups of amplifiers. Since those tests, Toole's findings have been supported by Quad in England and by several British audio writers, including Peter Baxandall in *Wireless World* and Martin Colloms in *Hi-Fi News and Record Review*.

What, then, is the explanation for the extraordinary differences that esoteric audiophiles and underground reviewers claim to hear between different high-end amplifiers? There is an ample body of evidence to support the hypothesis that our sonic memory for subtle, even



**THERE ARE
NO BETTER TIMES
THAN THESE.**

The smooth, mellow taste of
Early Times Kentucky Whisky has been a part
of the good life since 1860.

The taste and tradition continue.
There are no better times than these.

EARLYTIMES
SINCE 1860

Cumberland Lake, Kentucky



BASF Chrome. The world's quietest tape is like no tape at all.

Today, only one high bias tape is able to combine outstanding sensitivity in the critical high frequency range with the lowest background noise of any oxide tape in the world.

That tape is BASF's Professional II.

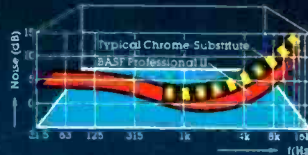
Professional II is like no other tape because it's made like no other tape. While ordinary high bias tapes are made from modi-

fied particles of ferric oxide, Professional II is made of pure chromium dioxide. These perfectly shaped and uniformly sized particles provide a magnetic medium that not only delivers an absolute minimum of background noise, but outstanding high frequencies as well.

Like all BASF tapes, Professional II comes encased in the new ultra-precision cassette shell for perfect alignment, smooth, even

movement and consistent high fidelity reproduction.

With Professional II, you'll hear all of the music and none of the tape. And isn't that what you want in a tape?



The difference in noise level between PRO II and ordinary high bias tape is greatest where the human ear is most sensitive (2-6 kHz).

GUARANTEE OF A LIFETIME

All BASF tape cassettes come with a lifetime guarantee. Should any BASF cassette ever fail—except for abuse or mishandling—simply return it to BASF for a free replacement.

Mobile Fidelity Sound Lab.

BASF Professional II is so superior it was chosen by Mobile Fidelity Sound Lab for their Original Master Recording™ High Fidelity Cassettes. These state-of-the-art prerecorded cassettes are duplicated in real time (1:1) from the original recording studio master tapes of some of the most prominent recording artists of our time.



CHROME



BASF

For the best recordings you'll ever make.

large, differences in sound quality is both fallible and very short—a matter of seconds. Lacking instantaneous switching facilities and proper experimental controls, the claimed differences are a product of the reviewer's imagination, psychological bias, or pre-conceived notion that sonic differences *should* exist. Given this mental set, individuals *will* hear differences where none exist.

Perhaps the most disturbing aspect of esoteric audio is its distrust of controlled technical measurements and its reliance on vague, metaphorical terms that serve only to confuse the reader and obscure differences that do, in fact, exist. Sometimes there is an equivalent technical explanation of a subjective impression: "soundstage width," a subjective term used to describe phono-cartridge performance in a recent test of cartridges in an underground journal, refers directly to left- and right-channel stereo separation. But why not call it separation and *measure* it? Perceptions of "front-to-back depth" in a speaker



The Sequerra FM tuner has a built-in oscilloscope that can be used to analyze the incoming signal, the output, and various system functions. Price: \$6,000.



Accuphase, one of the few Japanese electronics companies to gain favor with the U.S. esoteric market, sells its multifeatured C-240 preamplifier for \$2,200.

OCTOBER 1982 11-28

Stereo Review

ON OUR COVER

So far only two U.S. audiophiles own Micro Seiki SX-8000 turntables identical to the one shown on this month's cover. The 52-pound stainless-steel platter is supported on an air cushion (separate air pump not shown), and the spindle has an oil-bath lubrication system so that there is no metal-to-metal contact between the base and platter. The speed controls, motor, and capstan are contained in a separate unit (rear of photo), and they drive the platter with a thin Aramid-fiber-thread "belt." The Micro Seiki tone arm is included. Price: \$10,000 (with extra Aramid thread). Micro Seiki also has an "economy" version (the SX 5000) without the air cushion and with a lighter copper platter for only \$4,000.

or phono cartridge usually relate to its midrange linearity. But to speak of "yin" and "yang," "golden glaze," or "limpidness" in assessing amplifier "sound" enhances the mystique but has meaning only for the writer and tells readers nothing.

Dr. Toole explains the love of subjective prose by esoteric audiophiles: "There are people who, because of a lack of technical expertise—or inclination—are incapable of describing what they hear in terms of potential or *real* technical faults. Since they can't go from the perception directly to the problem, they go from the perception through an intermediate step of describing it in abstract terms. 'Grain' and 'grit' can describe distortion in a phono cartridge, but to talk of an amplifier having a 'chocolatey midrange' or 'thorns on the cymbals' is simply poetic claptrap. I think it's delightful that people have vivid imaginations; but ultimately these terms are just not constructive, not useful."

This is not to detract from the entertainment value of the underground audio press. These journals often provide witty, outspoken, and amusing critiques, good record reviews, and interesting behind-the-scenes looks at the audio and record industries. They do draw attention to legitimately good and often little-known products—though

sometimes to the detriment of equally fine "mainstream" products that don't have high-end cachet or the approval of the underground editors. If a product is too readily available and sells for a reasonable price, it automatically loses its cachet for the devoted followers of audio esoterica.

By definition, the "high end" is concerned with the current state of the art. If there is to be any progress in advancing the state of the art, there must be a focus on *real* problems and flaws in stereophonic and musical reproduction (still far from perfect) and on sonic differences that can be repeatedly demonstrated, isolated, labeled, and quantified. Without this element of practicality or common sense, for most of us the World of the High End will continue to be Tweaksville, a sort of Lotus Land populated by a dreamy lunatic fringe out of touch with reality. And anyone who attempts to chart that world will find that its principal geographic features are the impenetrable Mountains of Metaphor, the treacherous Floating Islands of Fantasy, and the bottomless Sea of Subjectivity. □

Alan Lofft is a contributing editor and technical reviewer for Audio Video Canada magazine, a frequent participant in National Research Council listening tests, and an audiophile of long standing.



The new Technics cassette decks with dbx.[®] They don't just reduce tape noise. They eliminate it.

There is a new line of Technics cassette decks so technologically advanced they are capable of reproducing music with virtually no audible tape noise. None.

They not only feature Dolby* noise reduction, but also the dbx noise elimination system. With dbx, a Technics cassette deck compresses the signal so the dynamic range is halved. When a tape is played back, the process is reversed. The original dynamic range is then restored and noise is pushed below audibility. Loud passages can be recorded without distortion, and soft ones without tape noise. There is even dbx disc decoding available for playing dbx encoded records.

The Technics RS-M255X goes even further.

Wide range (-40 to +18 db), three-color FL meters handle the dynamic range dbx gives you. An electronic tape counter doubles as a remaining time indicator to show how much time is left on your cassette. Bias and EQ levels are automatically selected for any tape formulation. Microprocessor feather-touch controls give you fast, easy, mode switching. And Technics RS-M255X gives you the stability and accuracy of a two-motor drive system.

Audition all of the sophisticated Technics cassette decks with dbx. Including the very affordable RS-M228X.

Why settle for tape noise reduction when you can have tape noise elimination? From Technics.

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

Technics
The science of sound.

CIRCLE NO. 51 ON READER SERVICE CARD

A Guide to HI-FI FURNITURE

What you need to know before you buy

By Carl W. Spencer

ANYONE who has bought a component audio or video system must sooner or later find a place to install it. Occasionally an existing piece of furniture fills the bill, but more often than not a temporary arrangement is established on a bookshelf or a buffet. These makeshift solutions tend to become semi-permanent, and a more carefully considered approach to equipment storage is relegated to some indefinite point in the future.

But the day of reckoning must surely come. Maybe it's the dog chewing up the patch cords or a visiting toddler discovering the joys of tone-arm movement. Perhaps you are overcome by the visual discord of a tangle of connecting wires or simply wish to make your dearly bought system less tempting to potential burglars. Marital politics can also amplify the need for stereo furniture: one spouse would like the equipment out in the open while the other would prefer that it were hidden in a closet. A nearly perfect compromise can be struck by buying a handsome piece of furniture to hold and perhaps conceal the equipment right in the middle of the living room.

Before selecting furniture for your audio system, give some thought to how you actually use the equipment. People listen to music in different ways: some sit facing the speakers and concentrate on the music, others listen while reading, resting, entertaining, or doing something else around the house. Choose furniture that will fit in with your own listening style(s).

You will probably find it handiest to place the components requiring the closest eye-hand coordination—tuners or receivers—approximately at eye level. A cassette deck should be placed lower to make it easier to load. Components

that are primarily adjusted by ear, such as preamplifiers and various signal processors, can be placed anywhere it's convenient to reach them. A turntable is easiest to use if it is placed within the area between the user's waist and shoulders. Too high and it becomes awkward to load a record on the spindle, too low and you have to stoop or squat to place the stylus in the band you want. A light over the turntable is a nice convenience; it greatly facilitates reading record labels, placing the stylus, and spotting dust or fingerprints. Some cabinets come with a turntable light as standard equipment, or you can install one yourself—but use only small incandescent bulbs since fluorescent or high-intensity lights sometimes cause interference.

All these convenience factors tend to dictate a tall cabinet—unless you want to be able to operate your system from a sitting position. In that case, you will probably have to mount the components much lower.

Installation Requirements

Audio equipment has its own special installation requirements that should not be overlooked. Adequate ventilation is a prime consideration. Most amplifiers and receivers use convection currents (hot air rises) around the power-transistor cooling fins to remove heat and keep the unit within its thermal operating limits. Components enclosed in a small cabinet can eventually heat up to damaging levels. Just how fast this occurs is a function of the efficiency and power rating of each component, the net speaker load, the volume level, and the internal cabinet volume. The best way to determine whether your high-powered equipment is getting sat-

isfactory ventilation is to place a thermometer in the cabinet beside the amplifier and check it from time to time. If it runs much over 85 degrees (F.) or 10 degrees above room temperature, then you need to improve the ventilation.

While it's risky to generalize with so many variables, most solid-state power units delivering less than 50 watts per channel (rms) to one pair of speakers will rarely overheat even in a totally enclosed cabinet. The air volume of the cabinet itself acts as a heat sink and takes quite a while to heat up. Higher-powered units (50 to 100 watts per channel) can usually be adequately ventilated with a simple convection arrangement using vent holes (see below). Units with more than 100 watts of solid-state power, or any tube component, contained within a cabinet should be ventilated using a "whisper" fan. A 55-cfm (cubic-feet-per-minute) fan will completely change the air of most equipment cabinets six to eight times a minute. Use a good, quiet induction-type fan designed for cooling electronics. Cheap fans can cause acoustical and electrical noise.

A cabinet's doors, shelving, and back panel can all affect the ventilation flow. Opening the doors or removing part of the back is a great improvement in this respect over a fully enclosed cabinet, but you may not wish to leave the doors open (they can get in the way and will let dust in), and the back panel is the key structural member of any cabinet, providing shear bracing. A better solution is to drill a row of 1-inch intake holes in the back panel at the bottom of the equipment section and another row at the top to let the heat out. This maintains the integrity of the back shear brace while allowing considerable air flow. Cutting an inch or so off the backs

FURNITURE

of the shelves improves the flow of convection currents within the cabinet. Both of these design features (or modifications) also simplify the job of running connection wires.

Dust will still be able to infiltrate through vent holes, but less than through open doors. Dust not only looks bad, but it can act as an abrasive on

moving parts (tape transports, tape heads, styli, and record grooves), wearing them down much faster. To a lesser extent, dust can also coat and slightly insulate electronic components, raising their operating temperatures and perhaps reducing their life expectancy.

The best resolution of the dilemma of dust protection vs. ventilation is found in better commercial cabinets and involves several interrelated features:

□ a full back for sufficient cabinet shear bracing;

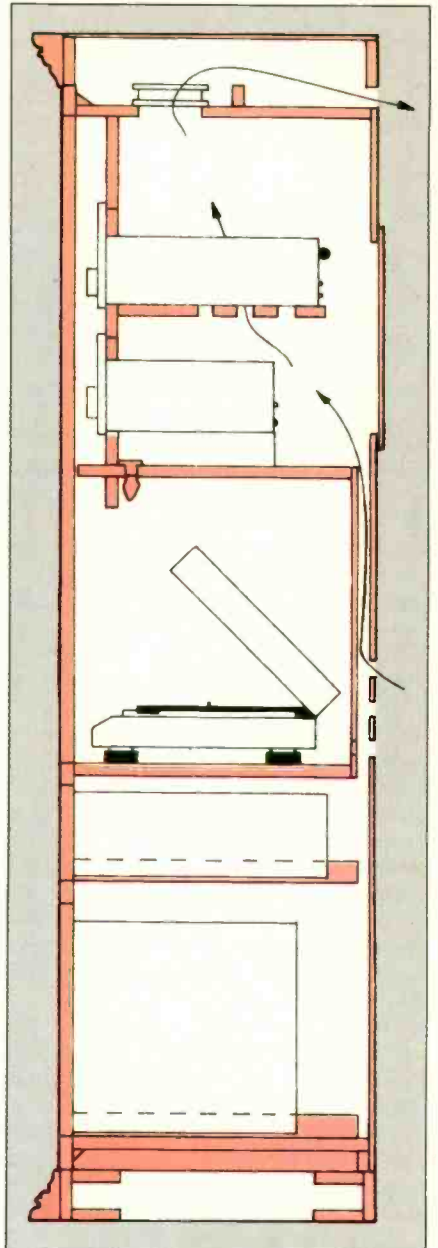
□ intake holes located below the level of the lowest piece of equipment to keep dust away by gravity;

□ a baffled exhaust vent to allow dust entering the exhaust holes to settle out by gravity;

□ equipment mounted in a closely fitted front panel to keep out dust;

□ minimal equipment supports within the cabinet to allow free internal air circulation;

□ closely fitted doors with overlapping dust lips.



A fan in the top section of this Presidential Industries F-7 cabinet draws air up past the electronic components from intake holes in the middle of the back panel. Dust is minimized by isolating the turntable compartment and by flush-mounting front panels.

Credenza-style cabinets such as the O'Sullivan unit shown above hold a lot of equipment without dominating a room. Vertical cabinets such as the Gusdorf Vistarak at right store components at heights convenient for use while taking up relatively little floor space.



Other problems besides dust or overheating can be created by an improper setup. Components should be situated fairly close together to avoid the need for unduly long shielded cables. The turntable should be mounted on a solid, level base and be isolated acoustically from sound waves transmitted both through the air and through the wood. Turntables should *never* be placed on top of speakers or even put in the same cabinet with them. Manufacturers go to great lengths to avoid acoustic feedback by making turntable feet that act as dampers to resist transmissions through a shelf. If the turntable is mounted in a solid cabinet behind closed doors, extraneous vibration is further damped. Also avoid mounting turntables or tape decks immediately above power amps or receivers since phono cartridges and tape heads are very susceptible to hum pickup from large power transformers.

Style and Material

Furniture for electronics comes in several different formats. Higher-quality and more expensive pieces usually come fully assembled and ready to use. Most of the rest come "knocked down" (KD) into parts to be put together by the customer. This rarely requires much more than a screwdriver and the ability to read simple step-by-step directions. Modular wall systems and more complicated pieces may be partly KD and partly assembled at the factory. Some companies put out kits for fancier cabinets that can require extensive cabinetmaking tools and skills to assemble and finish.

Appearance will probably be the foremost factor after cost in your purchasing decision. You will be happier in the long run if you choose carefully among the available styles. Keep in mind that while a tall vertical cabinet allows for more convenient equipment placement, it also usually commands attention as the focus of the room, an effect you may or may not want. A lower cabinet is usually easier to tie in with your existing furnishings but may make equipment operation more awkward.

If a stereo cabinet is one of the first pieces of furniture you intend to buy, be sure to choose one that will match other furniture you may purchase in the future. If your home is already fully furnished, buy a cabinet that blends in with the rest of your *furniture*, not necessarily with your speakers.

One of the chief distinguishing features among brands of audio furniture is the type of material used. While claims and counterclaims abound in the marketplace, the consumer is actually



The 19-inch front-mounting rack system in this cabinet from Sunrise Audio Systems obviates the need for shelves, which can take up usable space and block ventilation. Note the gaps left above and below the power amplifiers so air can flow around them for cooling.

somewhat protected by the fact that there are really very few secrets in furniture manufacturing. It is a very competitive business, and you pretty much get what you pay for. Each basic material has distinct advantages and disadvantages depending on your personal tastes.

The materials most frequently used in making audio furniture today include solid lumber, lumber-core plywood panels with hardwood veneer, veneer-core plywood panels with hardwood veneer, particle-board-core panels with hardwood veneer, and vinyl-clad particle-board panels. Solid lumber, lumber-core plywood, and veneer-core plywood are the most expensive. Particle-board-core/hardwood-veneer construction is slightly less costly, and vinyl-clad particle-board cabinets are the least expensive by quite a bit. In general, solid wood and wood-veneer cabinets cost nearly twice as much as equivalent units clad in vinyl.

To some degree the cabinet material can affect acoustic transmission to the turntable. Particle board is relatively inert (which helps to explain its almost universal use in speaker enclosures). Solid wood is the most "live," followed closely by the various plywood cores.

The ability to repair minor damage

will ultimately determine the life of the piece. Particle board is the most difficult (or even impossible) to repair should it be dropped and a corner crushed. Vinyl covering does a good job of not showing small scratches, but scuff marks and major nicks cannot be easily fixed. Wood veneers and solid lumber are not only easy to repair, but can even be refinished if necessary.

Actually, most good commercially available audio furniture of *any* material will probably last through your next few systems (given normal indoor living conditions and no extraordinary abuse). But people often get tired of a cabinet's styling and discard it long before it actually "wears out." This suggests a few key purchasing considerations:

1. Buy something you can live with for a very long time. Since the world's supply of top-quality hardwood is declining at the same time demand for it is increasing, it won't be too many years before the cost of good-quality furniture will be beyond most consumers' reach. It is good strategy to buy the best you can afford and keep it forever.

2. Buy something that can be adapted for use with equipment you may buy in the future. Lack of adaptability was the downfall of the console approach to sound systems. There are thousands of

FURNITURE

old wood consoles out there in excellent condition but with obsolete or unrepairable equipment. Since these units were not designed with future equipment updating in mind, putting in modern equipment can be a labor-intensive process, and thus quite expensive, if it is even possible. Consider also that one day you may wish to add, say, an open-reel deck or signal-processing accessories. Therefore, buy or build a cabinet

with some spare space to accommodate system expansion.

3. Because the expected useful lifespan of good audio furniture is often greater than that of your stereo equipment, in terms of dollars vs. years even an expensive cabinet may be the least costly part of your system.

Rack, Wall, or Custom?

Audio furniture can be loosely categorized under three main heads: racks, modular wall furniture, and "high-end" or custom pieces. There is a lot of overlap among these categories, but most

commercial designs fit into one of them.

The most common type of audio cabinet on the market today is the "rack." This genre of furniture is a direct descendant of the 19-inch-panel metal racks formerly used to organize industrial electronic and ham-radio equipment. Today the term refers to any minimal-structure wood or vinyl-clad vertical stand for housing stereo or other electronic components. A typical rack is 3½ feet tall and slightly less than 2 feet wide, able to house from two to four components inside, plus perhaps some records or tapes, while the turntable sits on top. The front is a smoked tempered-glass showcase door mounted with "no-bore" hinges and closed with a magnetic touchlatch. The whole cabinet is usually on casters.

Such cabinets are generally fairly inexpensive and do a good job of organizing typical components into a visually cohesive unit. The casters allow you to move the entire system away from the wall for connecting wires or across the room to another location for live taping. The catch is that you have to like the typically rather modern style, which may or may not fit in with the rest of your furnishings. In actual practice, very few people actually *do* roll their equipment around the house, the space between the floor and the top of the casters serves only to collect dust, and the convenience of the wheels also tends to compromise the security of your system. If burglars should break into your house, they could easily spot your equipment and roll it out to a waiting van in a few seconds!

Modular wall furniture is often adapted for housing electronic equipment. This type of all-wood furniture is the current evolutionary end product of all-purpose shelving. Generally these pieces have more of a furniture "look" than a standard rack and can be set up either to show off or to conceal equipment, depending on what sort of doors the modules have. Wall furniture has the added advantage of relatively easy expansion. When you add components or your record collection gets out of hand, you merely buy a few more matching modules and attach them to your existing setup.

But there is a price for these benefits. As a rule, wall furniture costs quite a bit more for the same storage offered by a vinyl-clad rack. And sometimes the rather generalized styling of the wall systems (the secret of their marvelous flexibility) doesn't quite fit with the rest of your living room.

There is a less definable segment of the electronics-furniture market that includes the more expensive, compli-



Modular furniture enables consumers to design storage systems to fit their individual needs. The Custom Woodworking and Design setup shown above consists of four interchangeable modules with different interior fittings and a large central module for a TV set and VCR unit. The stacking storage modules for records and tapes shown at right are from Sunrise Audio Systems.



*"The perfectionist in me
demands Smirnoff for its quality.*

*My business side
appreciates its value."*



"This is what intrigues me about Smirnoff. It has the quality... that touch of perfection I look for in everything.

"I found out a long time ago, however, perfection always costs more. In precious stones, in fine jewelry... even in vodka.

"When you consider that no other vodka is filtered for purity and clarity the way Smirnoff is, it's amazing Smirnoff® vodka costs just a little more than ordinary brands. And for just a little more, the businessman in me is made just as happy as the perfectionist."

Smirnoff
LEAVES YOU BREATHELESS®

There's vodka, and then there's Smirnoff.

RALPH DESTINO,
President of Cartier, Inc.

FURNITURE

cated, and ornate cabinets. These "high-end" cabinets differ widely in features, making it very difficult to generalize about them, but their main stock in trade is a combination of good looks, convenience, and equipment protection along with a healthy dose of prestige. As you would expect, the major disadvantages are higher prices and limited availability.

These cabinets are nearly always constructed of solid hardwood and hardwood veneers, and they can be had in both very contemporary and more traditional casework styles. They display the equipment to its best advantage, but still allow a measure of concealment (when you desire it) for security purposes. Such features as panel mounting make your system look "professional" while keeping out dust and discouraging potential burglars. Wires are fully concealed, and the cabinet is nearly dustproof. Provisions for adequate ventilation are usually included.

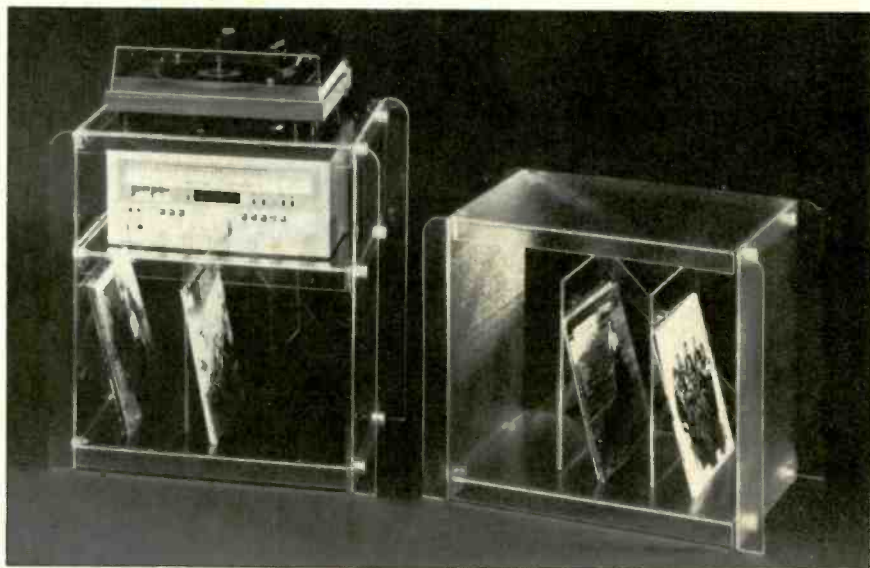
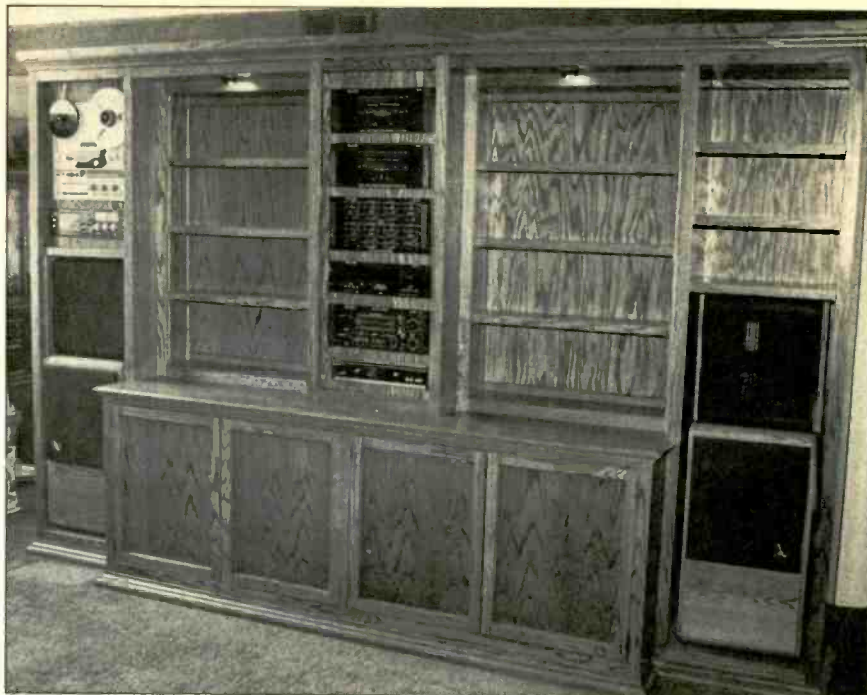
Finding a Supplier

The major shift in audio-furniture design over the last two decades has been toward vertical formats and away from long, low consoles. Materials have changed too. Twenty years ago all stereo cabinets were made of wood. Then fashion shifted to various combinations of metal and vinyl veneers. Now the trend is coming full circle to wood again. Even the larger companies, which two years ago made only vinyl-clad cabinets, are either shifting some of their production back to real wood veneers or are thinking about it.

Cabinet designs are becoming more flexible in terms of their ability to accommodate different types of equipment, which bodes well for their long-term usefulness. Manufacturers are now tying various combinations of stereo, video, and computer components together in cabinet systems.

Ideally, before buying audio furniture you would want to be able to look at all the possibilities in one store. Multiline electronics-furniture specialty stores do exist, but they are very few and far between. Most likely you will also have to check out stereo dealers, discount chain stores, general furniture stores, and wall-systems stores, each with its own vested interest.

Besides looking in the expected places, write to the manufacturers of cabinets in which you might be interested and request the names of dealers



The enormous range of audio furniture is illustrated by Presidential Industries' massive 8 x 10-foot solid-oak E-4 (top) and Volna's small clear-acrylic "racks" (bottom).

in your community. Some companies may sell by mail order if they don't have a local dealer. (For a list of the names and addresses of the major manufacturers, send a stamped, self-addressed long envelope to Stereo Review, Dept. FRN, One Park Avenue, New York, N.Y. 10016.) If you want a fancier cabinet, also try looking up "cabinetmakers" or "furniture, custom made" in the Yellow Pages. Be sure to look at plenty of actual cabinets and photos of cabinets made by these suppliers before you place an order.

One of the principal advantages of component hi-fi systems is the flexibility they offer for future upgrading. The hi-fi furniture you buy should also be

chosen with this kind of flexibility in mind as well as with the goal of proper protection for your equipment. But it is not impractical, frivolous, or self-indulgent to give serious attention to the appearance of the housing you choose for your components. You will be spending a lot of time with your record- and tape-playing equipment, and there's no reason why you should not want it to look as good as it sounds. □

Carl W. Spencer is the author of *Designing and Building Your Own Stereo Furniture* (Tab Books #1284) and the owner of *Presidential Industries*, a manufacturer and retailer of production and custom audio furniture in Riverside, California.

HEAR THE BEAUTY THAT IS MCS

Feel the awesome energy of MCS. Hear its pulsating power. See its beauty in our model 3285 85-watt receiver.* Fully electronic feather-touch controls include synthesized quartz-lock tuning, unique acoustic memory and 16 AM/FM random-access memory pre-sets with 5-second scanning feature. 699⁹⁵

CIRCLE NO. 36 ON READER SERVICE CARD



MCS[®] STEREO
FOR THE SENSES
Sold only at JCPenney

*85 watts RMS minimum per channel, 2 channels driven at 8 ohms, 20-20,000 Hz with not more than 0.005% total harmonic distortion. Prices higher in Alaska, Hawaii and Puerto Rico. MCS[®] Series Audio Components sold exclusively at JCPenney. © The J.C. Penney Company, Inc.

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



• A Joyous New Album by One of the Great Old Blues Singers •

ROYAL families are rare in jazz, but the Thomases of Houston can make a good claim to being the Barrymores of classic "hot" jazz. First was George Thomas, a successful pianist, songwriter, and music publisher early in the century who worked with the ubiquitous entrepreneur Clarence Wil-

liams as well as Louis Armstrong and Sidney Bechet. The "Lionel Barrymore" of the Thomas clan was Hersal Thomas, a piano prodigy who by the time of his death in 1926 at the age of eighteen had developed a sophisticated boogie-woogie style that was seldom equaled thereafter (it was far superior

to the monotonous riffing the form degenerated into later). The "Ethel Barrymore" role was filled by the middle sibling, Beulah Thomas. Better known as Sippie Wallace, she was one of the most popular and creative blues singers and songwriters of the Twenties.

What makes this history lesson perti-

The unstoppable Sippie Wallace with friend and collaborator Bonnie Raitt



John Collier/Atlantic Records

ment today is that Atlantic has released a new album by Sippie Wallace—now eighty-three—on which she performs seven of her own classic songs with joyful verve, womanly wile, and regal grace. Two of them are duets with the young rock and blues singer Bonnie Raitt, who had admired and performed Sippie's songs for several years before meeting her in 1972. The two women galvanized each other, and through the rest of the Seventies they toured and performed together. Besides Sippie's own songs, the album includes four selections by other writers, including *You Been a Good Old Wagon* by the Empress of the Blues, Bessie Smith, and Irving Berlin's *Say It Isn't So*.

Like other great women blues singers—Smith, Ma Rainey, Ethel Waters, Victoria Spivey, Alberta Hunter, and so on—Sippie Wallace not only sang "pure" blues but gave a blues inflection to show tunes and comedy numbers on the vaudeville and tent circuits. Sippie began starring in tent shows at the age of eleven, in 1910, and by 1916 she was a seasoned veteran. Brother George sent for her to join him in New Orleans, where she met Armstrong and other leading lights of jazz whom she would use years later on her recordings. When the center of jazz moved to Chicago in the early Twenties, the Thomas family gathered there, with Hersal accompanying Sippie both on records and tours.

Stories are often told about how Chicago's South Siders lined up at record shops to buy the latest Bessie Smith release. It's true, they did, but they also lined up to buy Sippie's. Smith ran through her repertoire of country blues during the early Twenties, and only toward the end of it did she begin to sing more cosmopolitan and erotic material. Sippie's songs—such as *Women Be Wise*, *Mighty Tight Woman*, and *You Got to Know How*—were cited and sexy right from the start, but her sense of humor and decorum saved them from vulgarity.

Sippie's first glory days came to an end with the Great Depression. Hersal's early death had devastated her, and when both her older brother and her husband died within a year of each other in the mid-Thirties, she sought comfort and employment in the church. For the next three decades she worked as a choir director in Detroit and toured in gospel concerts.

In 1965, Victoria Spivey encouraged Sippie to sing blues again. She was a hit at several folk festivals and then toured Europe, where she was recorded by Storyville with piano accompaniment by Roosevelt Sykes and Little Brother Montgomery (SLP-4017). Her voice

Robert Lombardo Assoc.



GIUSEPPE PATANÉ:
masterly leader for
Hungaroton's
idiomatic new
Madama Butterfly

was still rich and vibrant, but in 1970 illness struck and she became confined to a wheelchair. Like Ethel Barrymore, she scorned fear or despair. Spurred on by Bonnie Raitt, she took up her career once again, and she hasn't stopped since.

The backing for the new album by Jim Dapogny's Chicago Jazz Band is, in a word, perfect. The band never intrudes, playing sprightly fills to complement Sippie's vocals and to re-create the mood and style of a grand era. Peter Ferran's luminous clarinet deserves special attention, and so does Dapogny's solo on *You Got to Know How*, played on a 1905 Baldwin concert grand in homage to Jelly Roll Morton. When Sippie calls out "Play, boys!" they do just that. The "boys" are joined by Raitt on slide guitar on one selection, *Suitcase Blues*, which Sippie wrote when her adored baby brother left home (Hersal recorded it just before his death).

It is rare today for a major label to release good—no, make that *great*—old-fashioned jazz lovingly performed in high style and recorded with excellent sound. But Sippie Wallace is a rare lady who sings with compassion, exuberance, and uncommon sense. There's nothing out of date about her art or charm or her worldly, good-natured advice, delivered in a down-home Houston accent, about the ups and downs of love between men and women. Buying this album is the cheapest way I can think

of to enrich your life with the wisdom of your elders, and I advise you to do so posthaste.
—Joel Vance

SIPPIE WALLACE: *Sippie*. Sippie Wallace (vocals); Bonnie Raitt (vocals, slide guitar); Jim Dapogny's Chicago Jazz Band (instrumentals). *Women Be Wise; Up the Country Blues; Mighty Tight Woman; Won't You Come Over to My House; You've Been a Good Old Wagon (Daddy but You Done Broke Down); A Man That Don't Want Me; You Got to Know How; Suitcase Blues; Say It Isn't So; Everybody Loves My Baby; Mama's Gone, Goodbye.* ATLANTIC SD 19350 \$8.98, © CS 19350 \$8.98, © TP 19350 \$8.98.

Fresh Young Singers and A Seasoned Conductor Create a Remarkable New *Madama Butterfly*

THE new Hungaroton recording of Puccini's *Madama Butterfly* under the direction of Giuseppe Patané may lack "bankable" names, but be assured that this is no provincial production. It is, in fact, quite a remarkable performance that can compete with many more highly touted versions. The

singing by the Hungarian cast is uniformly good and *idiomatic*, thanks to expert guidance by a conductor born to the task.

"Masterly" is the word that sums up Patanè's leadership. Shrewdly exploiting the strengths and guarding the limitations of his singers, he sustains an intimate, lyrical atmosphere throughout, with transparent orchestral textures and a sure hand with the vocal ensembles. This is a touching and poignant rather than overly passionate view of the opera. Patanè is not a conductor to linger over details and milk climactic phrases for all they're worth. He allows Puccini's melodies to speak for themselves, and they do so naturally and to marvelous effect.

The singing may not be spectacular, but the principals reveal fresh voices and insightful characterizations. As Butterfly, soprano Veronika Kincses (who has disclosed her attractive qualities in previous Hungaroton releases) sounds a bit veiled in her entrance scene but blossoms out nicely for the big moments of the second act. The final scene strains her vocal resources somewhat, and there are passing moments of imperfect intonation, but her overall performance is treasurable. As Pinkerton, tenor Peter Dvorský (who is no stranger to American audiences) sings with a bright and attractive tone that, coupled with the convincing ardor of his de-

livery, succeeds in making the character more sympathetic than he perhaps deserves to be. The engagingly lyrical Sharpless of Lajos Miller and the assertively characterful Suzuki of Klára Takács complete a foursome of unusual effectiveness. The supporting singers are at least adequate; the Bonze of József Gregor and, particularly, the Goro of István Rozsos are much better than that, and the Italian pronunciation of the whole cast is excellent.

The relative intimacy of Patanè's approach is mirrored in production techniques of a certain understatement. Balances are good and realistic, but a wider dynamic range would have enhanced the sonics. The album presentation—with elaborate notes, fine illustrations, and a libretto in six languages—is worthy of the entire remarkable achievement.

—George Jellinek

PUCCINI: *Madama Butterfly*. Veronika Kincses (soprano), *Madama Butterfly*; Peter Dvorský (tenor), *Lieutenant Pinkerton*; Lajos Miller (baritone), *Sharpless*; Klára Takács (mezzo-soprano), *Suzuki*; István Rozsos (tenor), *Goro*; Péter Korcsmáros (tenor), *Yamadori*; József Gregor (bass), *Bonze*; others. Hungarian State Opera Chorus and Orchestra, Giuseppe Patanè cond. HUNGAROTON SLPX 12256-58 three discs \$29.94 (from Qualiton Records, Ltd., 39-28 Crescent Street, Long Island City, N.Y. 11101).

"Horowitz at the Met": For the First Time, the Pianist's Full Range Is Captured on a Record

"**H**OROWITZ at the Met" is the first new recording by Vladimir Horowitz that I have had a chance to review since he switched to the RCA label some half-dozen years ago. For me this disc was a double treat, since it not only shows the pianist to be in better musical form than ever, but also, for the first time in a Horowitz recording, the blockbusters do not seem to be straining the recording equipment past its limits. I won't venture to speculate how much of this latter effect is a result of the digital recording process and how much is owing to other aspects of the technical production, but this *is* the first recording I have heard of Horowitz displaying his full dynamic range, tonal gradations, and variety of rhythmic attacks with which I felt entirely comfortable. Somehow, everything seems to have worked flawlessly at the November 1, 1981, concert at the Metropolitan Opera House when this recording was made, from perfect microphone placement to an audience miraculously free of coughs to a beautifully voiced and regulated piano with no stridency in the middle range.

The concert's programming is canny, beginning with a half-dozen Scarlatti sonatas—perfect vehicles for the Horowitzian nimbleness and elegance. Especially noteworthy are the marvelous tonal gradations in L. 118 and the scintillating passagework in L. 494. Side one closes with the Chopin F Minor Ballade, and Horowitz works his way into it with some of his most exquisite legato phrasing. There are many special quiet touches in this reading, such as his handling of the remarkable canonic writing in the middle of the piece, and the final climaxes made the hairs on my arms stand up.

Side two opens with the Liszt B Minor Ballade, a no-holds-barred performance on the level of the *Vallée d'Obermann* that Columbia recorded at Horowitz's Carnegie Hall recitals in 1966. The maestro's whole armory of effects is on display from start to finish. Following is the Chopin Waltz in A-flat Major, which is somewhat mannered, to be sure, but ravishing nonetheless. The concert concludes with the *second* most-popular Rachmaninoff prelude, the G Minor, with an astonishing lyrical middle section in which Horowitz's fingers bring into play wholly independent voicings.



Al Hirschfeld caricature of Vladimir Horowitz courtesy A.T.&T.

Hirschfeld caricature of Merrily cast courtesy RCA Records



Mercifully, the entire album is free of applause until after the final note on side two, and by that point, even with only loudspeakers in view, I was impelled to join in. Need I say more?

—David Hall

VLADIMIR HOROWITZ: *At the Met. D. Scarlatti: Sonatas in A-flat Major (L. 186), F Minor (L. 118), F Minor (L. 199), A Major (L. 494), B Minor (L. 33), and E Major (L. 224). Chopin: Ballade No. 4, in F Minor, Op. 52; Waltz in A-flat Major, Op. 69, No. 1. Liszt: Ballade No. 2, in B Minor. Rachmaninoff: Prelude in G Minor, Op. 23, No. 5. Vladimir Horowitz (piano). RCA ● ATC1-4260 \$15.98.*

Merrily We Roll Along: The Broadway-Cast Album Of Sondheim's Latest Music-Theater Experiment

THE RCA production staff must really have blown the budget on the new original-cast album of Stephen Sondheim's most recent Broadway show, *Merrily We Roll Along*—half-speed mastering, two covers, Hirschfeld

caricatures, and a complete libretto. Well, if Sondheim doesn't deserve the full treatment, who does? In the last twenty years he has proved himself to be the most important and prolific creator in the American musical theater. As with all of the greats, he has occasionally failed to please the public; *Merrily We Roll Along* was a box-office flop last season, closing after only a few nights. It is entirely to the credit of RCA and everyone else involved in the project that as much care and attention was lavished on recording the show as if it were another *Sweeney Todd* or *A Little Night Music* and still playing to SRO houses. (The recording was made the day after the show closed.)

The story of *Merrily We Roll Along* reaches backward in time to retrace the lives of several people attending a class reunion, and Sondheim's score is typically inventive and complex. Perhaps the clearest explanation is Sondheim's own, as he presents it in the album booklet: "Since *Merrily We Roll Along* is about friendship, the score concentrates on the friendship of Mary, Frank, and Charlie by having all their songs interconnected through chunks of melody, rhythm, and accompaniment. And since the story moves backwards in time, it presented an opportunity to invent verbal and musical motifs which could be modified over the course of the years, extended and developed, re-

prised, fragmented, and then presented to the audience in reverse For example, a release in one song would turn up later—later in the show but earlier in time—as a refrain in another, a melody would become an accompaniment, a chorus would be reprised as an interlude, and so on. . . . In fact, if the score is listened to in reverse order—although it wasn't written that way—it develops traditionally."

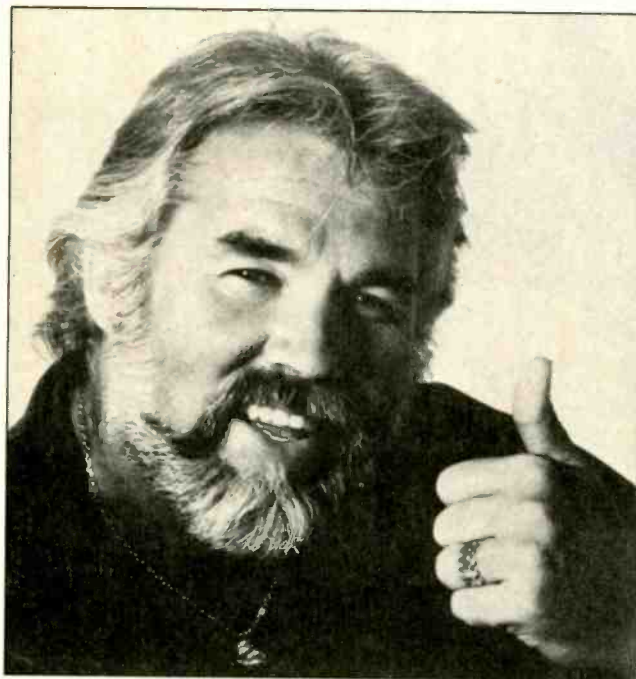
Aside from all this technical experimentation, Sondheim's music and lyrics again demonstrate his cool detachment from his characters, his generally dark and sorrowful view of the unsatisfying messes people can make of their lives. But, as in other Sondheim shows, the detachment is broken and the darkness is lit up by sudden shafts of sentiment like that of the lovely *Not a Day Goes By*, as fine a song as he has written.

It's pointless to speculate about why *Merrily* wasn't a success with theatergoers. What's important to say now is that this beautifully produced and engineered album is a must for anyone interested in the finest of American musical creativity. —Peter Reilly

MERRILY WE ROLL ALONG (Stephen Sondheim). Original Broadway-cast recording. Jim Walton, Ann Morrison, Lonny Price, Sally Klein, others (vocals); orchestra, Paul Gemignani cond. RCA CBL1-4197 \$12.98, © CBK1-4197 \$12.98.

Popular Music

News Briefs



Kragen and Co./Liberty Records

LATELY there has been keen competition among recording stars for the distinction of signing the most lucrative contract. The contenders for top dollar have included Paul McCartney, Diana Ross, Paul Simon, and Stevie Wonder. The title holder at the moment seems to be **Kenny Rogers**, who is leaving the EMI/Liberty label for RCA. The details of his contract have not been made public, but industry observers speculate that he has been guaranteed \$20 million to \$30 million by RCA for six albums over the next five years.

Estimates of Rogers's sales worldwide over the last five years range from thirty million discs and tapes to \$500 million worth of records. He owns recording studios, and his business interests include a men's clothing line, the Kenny Rogers Western Collection, which reported retail sales over \$30 million in the first year. After two TV movies, he has just made an acting debut in his first theatrical film, *Six Pack*. And his creation of a

million-dollar endowment for the World Hunger Awards is his latest project directed toward elimination of hunger.

Through all this Rogers has become so well-known that articles about his life are featured in the supermarket newspapers along with plans for instant weight loss, proof of life after death, and accounts of the health problems of the rich and famous. A recent story in the *National Enquirer* was headed "Kenny Rogers and Wife Live with Her Ex-Hubby."

For Noel Coppage's review of Rogers's latest album, "Love Will Turn You Around," see page 95 in this issue. When Alanna Nash interviewed Rogers for *STEREO REVIEW*, she asked him about his long string of hits. "I'm on a hot spell right now, and I figure I've got two and a half years left on it," he said. That was in 1980, and there are no signs of his cooling off yet. RCA is betting heavily that Rogers's winning streak will last at least another five years. □

NOW that RCA has introduced SelectaVision videodisc players with stereo capability, the company is beginning to build up a catalog of musical videodiscs with stereo soundtracks. A recent release is the movie version of the Who's rock opera *Tommy*. (When *Tommy* was first shown as a theatrical film in 1975, *STEREO REVIEW*'s rock critic Steve Simels pronounced it "interesting but flawed.")

RCA is also beginning somewhat cautiously to produce original music shows for the video medium. The first of these is "Bob Welch and Friends," which was released at the end of the summer. Starring **Bob Welch** (formerly with Fleetwood Mac) and **Mick Fleetwood** (currently with Fleetwood Mac), the show is a rock concert shot

live at the Roxy Theatre in Los Angeles.

The company has also produced a full-length original country-music show for video. The performers are (understandably) regular RCA recording artists, including Razy Bailey, Earl Thomas Conley, Charley Pride, and Sylvia. Recorded at the Eleventh Annual Country Music Fan Fair in Nashville, the show is planned for release on videodisc later this year. □

IN Hollywood in March 1962, **Marilyn Monroe** accepted a Golden Globe award as the world's most popular star. In August of that year she died, and her death was pronounced by the coroner a "probable suicide." Twenty years later the public seems as obsessed with her as ever.



EMI/Ebner Roberts

FANS of the seminal New York punk band the Dictators (now dispersed) will be pleased to hear that the group's lead guitar player, **Ross the Boss (Funicello)**, is back with a new band, *Manowar*, and an album soon to be released by EMI/Liberty. Ross claims that with ten stacks of speakers and amps he's "the loudest guitar player in the world," but this has yet

to be verified by the folks at the *Guinness Book of World Records*. Still, he must be making a lot of noise. His band actually managed to get **Orson Welles** (pictured above with Ross at his left) to record the narration for a tune entitled *Dark Avenger*. I will not speculate whether Welles's much-publicized girth is the reason this music is called heavy-metal. S.S.

In August of this year Doubleday published *Monroe, Her Life in Pictures* (224 pages; \$24.95 hardcover, \$14.95 paperback) by James Spada with George Zeno. And on August 5, the anniversary of her death, the New York *Post* carried the headline MARILYN DEATH PROBE REOPENED, referring to rumors that she may have been murdered. "There is nothing new in these allegations," James Spada says. "I heard them all nearly twenty years ago."

The new biography documents Monroe's life with 230 well-chosen photographs. In the text Spada tells her story with the same combination of admiration, respect, and affection he lavished on Barbra Streisand in his *Streisand, the Woman and the Legend* (Doubleday, 1981). Besides narrative skill, he brings to this book a meticulous attention to detail and accuracy that is rare in superstar biographies.

Although Monroe appeared

in a number of movie musicals, she is not remembered primarily as a singer. "Many people don't want to believe it," Spada told me, "but in her films she did all her own singing." A souvenir of Monroe's singing is available on record on the Stet label, a division of DRG. It is "Marilyn Monroe, Never Before and Never Again" (DS 15005). The album contains her performance of *Diamonds Are a Girl's Best Friend* and other songs from the soundtrack of *Gentlemen Prefer Blondes* plus half a dozen selections never before released. A fragment of social history, the last of these is her rendition of *Happy Birthday* as she sang it in Madison Square Garden in a 1962 birthday tribute to President John F. Kennedy.

The album was released in 1978, and DRG reports that it is still selling briskly. Mr. Spada reports that his next book will be a dual biography of Judy Garland and Liza Minnelli. W.L.

Doubleday/Freelance Photographers Guild



Disc and Tape Reviews

By CHRIS ALBERTSON • NOEL COPPAGE • PHYL GARLAND • PAUL KRESH
MARK PEEL • PETER REILLY • STEVE SIMELS • JOEL VANCE

AIR SUPPLY: *Now and Forever*. Air Supply (vocals and instrumentals). *Now and Forever*; *Even the Nights Are Better*; *Young Love*; *Taking the Chance*; and six others. ARISTA AL 9587 \$8.98, © ACT 9587 \$8.98, © A8T 9587 \$8.98.

Performance: **Amlable**
Recording: **Very good**

Air Supply's fame has spread far beyond its native Australia. This latest album was recorded in Sydney; the Aussie accents are unmistakable in the vocals, and the music conveys a certain Outback innocence, even in its more urbane moments, that is rather appealing. The lyrics are largely the usual palaver about the joys and hurts of young love, but there is a fresh wholesomeness to the music, as in *One Step Closer* and the

current hit *Even the Nights Are Better*, and there is some real originality in the arrangements. The style is a curious blend of rock and reaction—at one point there is even the sighing of sweet strings, enough to shock the wits out of any orthodox rock-lover—but these seven musicians manage to make it all work pretty persuasively. P.K.

ASHFORD & SIMPSON: *Street Opera*. Nickolas Ashford (vocals); Valerie Simpson (vocals, piano); instrumental accompaniment. *Street Opera* (four parts); *Love It Away*; *Mighty Mighty Love*; and two others. CAPITOL ST-12207 \$8.98, © 4XT-12207 \$8.98, © 8XT-12207 \$8.98.

Performance: **Wanting**
Recording: **Good**

Okay, so Nickolas Ashford and Valerie Simpson still look as if the Salvation Army dressed them, and their video presentations are as tasteless as they are unimaginative, but this charming couple brims with talent nonetheless, talent that cries out for someone who knows how to present it properly. It must be mismanagement that keeps them from soaring to the very top as performers, a place they reached many years ago as writers and producers. There has always been some question about Ashford's ability to match his wife's vocal talent, but he has vastly improved over the past five years, and the two have created a terrific, dynamic live act. Yet their performing career moves

in circles so small that their following is virtually of the cult variety. *Someone* must be steering them down the wrong path, for the discrepancy between what Ashford and Simpson *could* do and what they *are* doing is too great.

"Street Opera" is their second Capitol release. Side two consists of the banded but continuous four-part title composition. Ashford and Simpson have for a long time wanted to write a Broadway musical, and *Street Opera* may well be a hint of something in that genre to come, but the four linked songs—including the single, *Street Corner*—smack uncomfortably of *Dreamgirls*, with lyrics that border on the trite or lean toward the pretentious. The four unrelated selections that make up the first side are more interesting and characteristic of Ashford and Simpson's better days. Overall, on a scale of one to ten, I give "Street Opera" a two. C.A.

BLONDIE: *The Hunter*. Blondie (vocals and instrumentals); other musicians. *Orchid Club*; *Island of Lost Souls*; *Dragonfly*; *For Your Eyes Only*; *The Beast*; *War Child*; *Little Caesar*; and four others. CHRYSALIS CHR 1384 \$8.98, © CCH 1384 \$8.98, © 8CH 1384 \$8.98.

Performance: **Interesting**
Recording: **Good**

I like Blondie's sense of adventure and Debbie Harry's voice, but their execution isn't

Explanation of symbols:

- Ⓢ = eight-track stereo cartridge
- Ⓢ = stereo cassette
- Ⓢ = digital-master recording
- Ⓢ = direct-to-disc
- Ⓢ = CX-encoded

Monophonic recordings are indicated by the symbol Ⓢ

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

The complete, do-it-yourself stereo system check-out!



Stereo Review's STEREO TEST RECORD—only \$9.95

Fine-tune your stereo's performance with this amazing, easy-to-use record!

You don't have to be an electronics whiz to improve your stereo's performance. With the SRT 14-A STEREO TEST RECORD from the Technical Editors of Stereo Review, its detailed instruction manual and your own ears, you can fine-tune your stereo to get accurate, near-perfect sound reproduction!

Designed for both amateur and professional use, the STEREO TEST RECORD enables you to test all of the following easily and quickly: Cartridge tracking, high frequency • Frequency response, 20kHz to 25 Hz • Separation left to right • Separation right to left • Cartridge tracking, low frequency • Channel balance • Cartridge and speaker phasing • Low-frequency noise • Turntable flutter • Frequency-response sweep, 500–20,000 Hz, left channel • Frequency-response sweep, 500–20,000 Hz, right channel • Tone bursts • Intermodulation distortion • Antiskating adjustment •

1,000 Hz reference tones • 3,150 Hz tone for flutter and speed accuracy • Stereo spread • Standard "A," 440 Hz • Chromatic octave • Guitar tuning tones.

Most of these tests can be performed without additional test equipment. However, the record also includes professional-level tests calling for oscilloscopes, chart recorders and distortion analyzers.

Whether you're a stereo buff who

has to have everything perfect, or an attentive listener who simply wants his music to sound better, the STEREO TEST RECORD will help you make your stereo perform fantastically!

Start demanding the maximum from your stereo system. Use the coupon below to order your STEREO TEST RECORD—the complete do-it-yourself stereo system check-up tool — for just \$9.95.



**CHARGE ORDERS—for your convenience,
PHONE TOLL FREE 800-345-8112. In Pennsylvania only 800-662-2444.**

Test Record, Dept. 30013, P.O. Box 278, Pratt Station, Brooklyn, NY 11205

Please send _____ SRT 14-A Stereo Test Records @ \$9.95 each.
(\$11.95 outside U.S.A.)

PAYMENT ENCLOSED \$ _____
 CHARGE: Visa MasterCard
 Diners Club American Express

Card No. _____ Exp. Date _____

Signature _____

Print Name _____

Address _____

City/State/Zip _____

*Residents of CA, CO, CT, DC, FL, IL, MA, MI, MO, NJ, NY State, OH, SC, TN, and VT add applicable sales tax.

often as good as I keep hoping it will be. When they actually get down to doing a song, they more often sound like dilettantes than gadflies, though they do *try* things. The first side of "The Hunter" moves from a joust with African rhythms (*Orchid Club*) to some fairly well done pseudo-Caribbean (*Island of Lost Souls*) to a messy science-fiction caper (*Dragonfly*) to a spy-genre piece (*For Your Eyes Only*) that just hints of the back-up Johnny Rivers was given in the *Secret Agent* theme. The side ends, unfortunately, with Harry trotting out the rap shlick one time too many in *The Beast*.

The album's most potent song (*Island of Lost Souls* is the most fun) is side two's *War Child*, which suggests a montage of shot-to-rubble places where one could grow up these days. It's a chilling little piece of rock journalism amidst all the worry now about nukes. After that, though, the tunes on side two are stretched a little thin or become boringly predictable, and the subjects become increasingly ordinary. Even so, there are touches of a different kind of songwriting from what one expects of a highly commercial group. It's not always good, but at least it isn't conservative. Although I can't recommend this as having a high percentage of Good Music, it's the kind of thing you ought to check out. *N.C.*

RECORDING OF SPECIAL MERIT

GARY U.S. BONDS: *On the Line.* Gary U.S. Bonds (vocals); vocal and instrumental accompaniment. *Hold On (to What You Got); Out of Work; Club Soul City; Soul Deep; Rendezvous; Angelyne;* and five others. EMI AMERICA SO-17068 \$8.98, © 4XO-17068 \$8.98, © 8XO-17068 \$8.98.

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

I'm not a big Bruce Springsteen fan, but I have to tip my hat to him for the way he's revived the recording career of Gary U.S. Bonds. This second Bonds/Springsteen album contains the new single, *I Need a Job*, plus six other Springsteen originals. The songs he's written for Bonds and the production, which he shares with Miami Steve Van Zandt, are no-nonsense rock-and-roll. The instrumental accompaniment is just right, supporting Bonds but not crowding him. There are also some lovely extra touches, such as the accordion that conveys a sense of genteel sleaze on *Angelyne*, a tune about two adorable nerds. Chuck Jackson, who, like Bonds, had a few hits in the Sixties and then disappeared, provides a harmony vocal with righteous bravura on *Club Soul City*. Miami Steve contributes *Last Time*, an effective ballad, and Bonds's own *Turn the Music Down* is a funny Chuck Berryish catalog of minor misfortunes with home stereos, car radios, and boom boxes on the street.

The success of the Bonds/Springsteen association is based on their common experience as entertainers with years of boondocks one-nighters behind them. Both have learned nearly all there is to know about selling a song to a rowdy crowd. It's a pleasure to hear two pros at work. *J.V.*

ROSANNE CASH: *Somewhere in the Stars.* Rosanne Cash (vocals); instrumental accompaniment. *Ain't No Money; Down on*



Inner City Records

Susannah McCorkle

SUSANNAH McCORKLE's first two Inner City albums were devoted to the songs of Johnny Mercer and Yip Harburg, respectively, but these singer/songwriter love

affairs of hers actually began in 1976 when McCorkle recorded the music of Harry Warren for a British label. Now Inner City has finally released McCorkle's "The Music of Harry Warren" here. The release sadly coincides with the bankruptcy of Inner City's parent company, the MMO Music Group, but the album's distribution will be unaffected and you should lose no time in acquiring it.

As with the Mercer and Harburg sets, McCorkle delivers the Warren material with tender loving care and respect. You will undoubtedly be familiar with most of the songs, but there are some obscure delights too, and all are a joy to the ears. The accompaniments are by pianist Keith Ingham with his trio and quartet, the latter featuring former Humphrey Lyttleton sideman Bruce Turner on alto saxophone and clarinet. Turner, like Ingham, knows how to dress a tune without covering over its distinctive features.

Because of Inner City's financial difficulties, this release may not get the promotion it deserves, so spread the word.

—Chris Albertson

SUSANNAH McCORKLE: *The Music of Harry Warren.* Susannah McCorkle (vocals); instrumental accompaniment. *Lullaby of Broadway; I Had the Craziest Dream/No Love No Nothin'; With Plenty of Money and You; My Heart Tells Me; About a Quarter to Nine; Sweet and Slow; The Girlfriend of the Whirling Dervish; There Will Never Be Another You; I Take to You; Remember My Forgotten Name; Forty-Second Street; You Let Me Down; The Gold Digger's Song; I Only Have Eyes for You; Chattanooga Choo Choo; Me and the Blues.* INNER CITY IC 1141 \$8.98.

Love; I Wonder; Oh Yes I Can; Looking for a Corner; It Hasn't Happened Yet; and four others. COLUMBIA FC 37570, © FCT 37570, no list price.

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

This rocks a little harder than the last two Rosanne Cash albums, but I found it a little less engaging since it doesn't have any real killer songs. What it has is a lot of good little ones. The most satisfying are the title song and *Looking for a Corner*, both slow-take, low-profile, non-catchy numbers—but good ones. *Down on Love* is probably the best bet on a juke box, while *I Look for Love* will take the most getting used to (it does a weird little modulating turn in the melody). And one could hardly ask that they be sung any better. The Amazing Rhythm Aces' *Third Rate Romance*, on the other hand, is good but doesn't particularly suit Cash and has been a trifle overdone besides.

The back-up is less lyrical than formerly but still recognizable as that Rodney Crowell blend of L.A., Austin, and Nashville, with no fat in it. There aren't many veterans of three albums (actually four, although few have heard the first one) who have com-

mitted to vinyl as few clunkers as Rosanne Cash has. *N.C.*

CHER: *I Paralyze.* Cher (vocals); instrumental accompaniment. *Rudy; Games; I Paralyze; Walk with Me; The Book of Love;* and four others. COLUMBIA FC 38096, © FCT 38096, no list price.

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

Cher is almost too much—as almost every great cabaret star has been. But what makes her amusing and attractive and enjoyable is that, like the great cabaret stars of the past—Josephine Baker and Marlene Dietrich and so many others—one can sense a solid, hard-working performer underneath all the glitz, the kind of performer who would walk barefoot over ground glass with her hair on fire if she thought it would please or shock her audience. Also like her great predecessors, Cher is not the best singer technically, but she sure can sell the hell out of material that's right for her. She modestly allows in her notes for "I Paralyze" that John Farrar wrote the title song for her, "like a little present from John to me." Little present? It's the best piece of material Cher's gotten her hands on since

FREE

details... A DIFFERENT KIND OF RECORD CLUB

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, etc.

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 listings at 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 below for immediate information.

DMC DISCOUNT MUSIC CLUB, INC.
650 Main Street DEPT. 9-1082
P.O. Box 2000
New Rochelle, N.Y. 10801

NAME

ADDRESS

CITY

STATE

ZIP

CIRCLE NO. 18 ON READER SERVICE CARD

she split *I Got You Babe* with Sonny Bono. The song itself isn't all that sensational, but Farrar's production and Cher's performance are. It's a totally artificial studio construction, but it's also a first-rate piece of commercial hit-making.

The rest of the album finds Cher in less competent hands than Farrar's, but she stalks and poses and camps through it with the kind of assurance that only real cabaret stars have. *P.R.*

JOE COCKER: *Sheffield Steel*. Joe Cocker (vocals); vocal and instrumental accompaniment. *Look What You've Done; Many Rivers to Cross; Ruby Lee; Talking Back to the Night; Just Like Always;* and five others. ISLAND IL 9750 \$8.98, © CS 9750 \$8.98, @ TP 9750 \$8.98.

Performance: **Tame**

Recording: **Very good**

Though he is capable of rallying artistically, Joe Cocker's career has never regained the momentum it had in the early Seventies. His best effort was the overlooked "Luxury You Can Afford" album a few years back, produced by Allen Toussaint with a superb backing band and featuring the hottest version of *I Heard It Through the Grapevine* that anyone can ever hope to make.

Cocker records sporadically, bouncing from label to label with various producers, so there's no consistency to his releases. One album will be all tear-it-up stompers and almost literally howled ballads, the next mild love songs sung with only a trace of Cocker's famous rasp and guttural fury. This new one is one of the mild kind. Cocker's singing is cautious and polite, the medium tempos become monotonous, and no one (least of all producers Chris Blackwell and Alex Sadkin) seems to want to do anything that might be disturbing. The material itself is uninspiring. Although some famous songwriters are represented—Bob Dylan (*Seven Days*), Randy Newman (*Marie*), Steve Winwood (*Talk Back to the Night*), and Jimmy Webb (*Just Like Always*)—the selections from their catalogs seem to have been chosen for their blandness. There's only one really good song, Jimmy Cliff's *Many Rivers to Cross*, and that is marred by the dubbed-in sound of waves rolling onto a beach. A washout. *J.V.*

GREG COPELAND: *Revenge Will Come*. Greg Copeland (vocals); Ian Wallace (drums); Bob Glaub (bass); Danny Kortchmar (guitar); Jim Ehinger (keyboards); other musicians. *Used; Starting Place; Full Cleveland; Eagleston; Richard Hill; El Salvador;* and four others. GEFEN GHS 2010 \$8.98, © M5 2010 \$8.98.

Performance: **Mad as hell**

Recording: **Good**

Sometime during the mid- to late-Seventies, most pop musicians decided they couldn't beat the status quo and elected to join it. Now here's a young troubadour, not a punk nihilist, who harks back to the old days of protest. That might be one of the reasons Jackson Browne produced this album. Another reason might be Greg Copeland's interest in words, another trend he goes against; he wields the King's English with some authority, but dashes off tunes ("melody" is too complicated a word for this

stuff) that show a lot of old-time rock-and-roll and folk borrowings. Yes, it's all faintly reminiscent of the early Dylan, although not as engaging musically. But I take this release as a good sign, believing as I do that politics is everybody's business, especially when the status quo is as screwed up as it is today.

Copeland delivers some needed zingers at the breadbaskets of what Gore Vidal calls the Owners of America: "Tell me what it's all about/Get rich, boy,/Get leasured out/Money, money right from the start... " and so forth. He is also a better than adequate singer, and Browne has given him a sound something like that of—guess what?—a Jackson Browne record, letting those angry words be heard. Keep it up, Greg, but work on those tunes. *N.C.*

THE DUKES OF HAZZARD. Jon Schneider, Tom Wopat, Catherine Bach, James Best, Sorrell Brooke, Doug Kershaw, Johnny Cash (vocals); Larry McNeely (steel guitar); other musicians. *Good Ol' Boys; The General Lee; Laughing All the Way to the Bank; Up on Cripple Creek; Cover Girl Eyes; In the Driver's Seat; Flash;* and four others. SCOTT BROTHERS FZ 37712, © FZT 37712, @ FZA 37712, no list price.

Performance: **Variable**

Recording: **Good**

The real star of *The Dukes of Hazzard* is the Dodge Charger the Duke boys call the General Lee. They got that part right, even if Jon Schneider and Tom Wopat and Catherine Bach couldn't fake a Southern accent if their residuals depended on it. The Car Culture still thrives, especially in the area the show purports to inhabit. (I read the other day about some dude who bought five brand-new Chargers and stored four away for future use because he thought they were the best cars ever made—and the handwriting he saw on Detroit's wall didn't say "gas guzzler.")

This album, apparently part of an attempt to institutionalize the show, is both better and worse than I expected. It's better because such real musicians as Johnny Cash and Doug Kershaw and Larry McNeely somehow got involved in it and because Jon Schneider, the show's cover boy, can sing a bit. It's worse because too much of it is taken up by other members of the cast—Sorrell Brooke doing his Boss Hogg bit in interminable talk-overs and Wopat, Bach, and James Best singing about as well as actors usually do. My kids—who have, thank God, just about outgrown the show (which conflicts with the *Nova* rerun I like to watch)—think the album is a bad joke. Much of it is. But a couple of the guest cuts are decent. *N.C.*

ROBERTA FLACK: *I'm the One*. Roberta Flack (vocals); vocal and instrumental accompaniment. *Never Loved Before; Love and Let Love; Ordinary Man; Making Love; Happiness;* and four others. ATLANTIC SD 19354 \$8.98, © CS 19354 \$8.98, @ TP 19354 \$8.98.

Performance: **Gentle pleasures**

Recording: **Very good**

Roberta Flack's once soaring popularity leveled off some time after *Jesse*, but the

CONCORD.

Anything else is a compromise.

It's quite a claim, we realize.

But our goal of constantly perfecting sound has resulted in the first line of car stereos which offers true high fidelity specifications, and therefore true high fidelity sound reproduction.

So for the first time, the uncompromising listener can hear music in the car — and feel truly at home.

As an example, let's take a look at Concord's latest, the HPL-130.

lasting Sen-alloy tape heads in car stereo, and the playback frequency response of the HPL-130 is something you really have to hear to believe (out to 20,000 Hz).

To ensure enough power to take advantage of all these features, there's a superb amplifier which — like all the others in the Concord line — is designed with exactly the same high fidelity specifications as



fader which lets you install a front/rear speaker system and adjust the balance without loss of power or frequency response.

Quite a list! But then the HPL-130 is quite a machine.

It all adds up to the first car cassette deck that can accurately reproduce your DBX recorded tapes through its built-in amplifiers, and perform comparably to the high fidelity equipment in your home.

So as you perhaps suspected, at around \$600 the HPL-130 costs a little more than average.

But as with all Concord equipment, we think you'll find the difference is worth the difference.

SPECIFICATIONS:

Tuner Section

Sensitivity:	30dB Quieting
	1.0 Microvolts 11.2 dBf
Stereo separation:	min. 35dB
Frequency responses:	±2dB
	30-16,000 Hz

Tape Section

Frequency response:	±2dB
Standard tape:	30-15,000 Hz
Metal tape:	30-20,000 Hz
Wow & flutter:	0.08% WRMS

Amplifier Section

Maximum power:	25 watts/Ch
High fidelity power:	12 watts min. RMS
	per ch into
	4 ohms, 30-20,000 Hz with
	0.8% THD max

Dolby® is the registered trademark of Dolby Labs.
DBX is the registered trademark of DBX.

CONCORD

Anything else is a compromise.

CONCORD ELECTRONICS, 6025 Yolanda Avenue
Tarzana, California 91356 (213) 344-9335



First and foremost, it features Concord's exclusive signal processor circuitry which (with our plug-in HPQ 90 adaptor) lets you enjoy the superb high fidelity of DBX recorded tapes. Alternatively, you can plug in a stereo imager or equalizer for further sound enhancement.

But quite apart from its exclusive DBX capability, the HPL-130's other features take it far beyond the current state of the art.

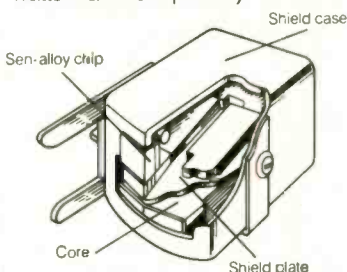
Take the tuner; it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

Then there's the HPL-130's unidirectional tape mechanism, continuing Concord's 22-year-old reputation for excellence in this area with outstanding wow & flutter and speed regulation characteristics, along with the convenience of power-off auto eject.

Concord originated the concept of using high performance long-

home amplifiers. That's why we can give you complete specifications: 12 watts per channel into 4 ohms from 30-20,000 Hz with less than 0.8% distortion.

And if you'd like more power than that, just plug in our new HPA-25 amplifier for a 48-watt system (100 watts maximum power).



Other important HPL-130 features include a built-in bass equalizer for overcoming bass speaker deficiencies, equalizer level, loudness and treble cut/boost controls, Dolby noise reduction, speaker pop muting circuitry, adjustable dual line outputs, and a low level preamplifier front/rear

Kid Creole and the Coconuts

AUGUST DARNELL



YOU expect something slightly off the beaten track from August Darnell, and on "Wise Guy," the latest album by Kid Creole and the Coconuts, he delivers. This is urbanized island music full of sophisticated, thoroughly musical subtleties.

Darnell (a/k/a Kid Creole) first came front and center in 1976 with Dr. Buzzard's Original Savannah Band, and a lot of the spice of that now-defunct group flavors his newer band. But Darnell is not solely responsible for the group's unique sound; he has the perfect sidekick in fellow Savannah Band survivor Andy "Sugar-coated" Hernandez, and the talents of both are complemented by the horn and string arrangements, for which Carlos Franzetti shares the credit with Darnell. A nostalgic hand has also reached back for the original siren of the Savannah Band, Cory Daye, who is heard here most prominently on *Loving You Made a Fool Out of Me*. As for the

Coconuts—well, if you have ever seen the highly theatrical Kid Creole stage show, you know that the Coconuts are a bunch of campy ladies whose function is largely ornamental. But ornament has its place, even on a record.

August Darnell is a creative force to be reckoned with. Part of his considerable talent is his ability to weave the offbeat with the traditional to produce a distinctive musical tapestry that can be as pleasing to the venturesome ear as it is to more conservative ones.

—Chris Albertson

KID CREOLE AND THE COCONUTS: *Wise Guy*. Kid Creole and the Coconuts (vocals and instrumentals). *Annie, I'm Not Your Daddy; I'm a Wonderful Thing, Baby; Imitation; I'm Corrupt; Loving You Made a Fool Out of Me; Stool Pigeon; The Love We Have; No Fish Today*. SIRE/ZE SRK 3681 \$8.98, © M55 3681 \$8.98.

level was respectably high, and she has managed to retain it while continuing to make records of enduring quality. Flack is still most effective when cuddling soothing, intimate material, which is what she does on "I'm the One." It could be argued that a whole album of low-keyed songs can be, well, rather soporific, but I would hate to have the mood here broken by an out-of-character arrangement. This is Flack at her heavy-hearted best.

C.A.

FLEETWOOD MAC: *Mirage*. Fleetwood Mac (vocals and instrumentals). *Love in Store; Can't Go Back; That's Alright; Book of Love; Gypsy; Empire State*; and six others. WARNER BROS. 23607-1 \$8.98, © 23607-4 \$8.98, © 23607-8 \$8.98.

Performance: **Unique**
Recording: **Gorgeous**

This is an interesting, mostly intelligent, but ultimately unsatisfying album. Stylisti-

cally, it's an attempt to blend the creamy pop appeal of "Fleetwood Mac" and "Rumours" with the harder edge of "Tusk" and Lindsey Buckingham's solo album. When it works it's as irresistible as anything the Mac has ever done.

You know the single *Hold Me* already, and a few other things here—Buckingham's slightly loony *Book of Love* and his *Eyes of the World*, which concludes with a baroque duel between acoustic and electric guitars that is absolutely riveting and beautiful—are just as good. Much of it, though, seems less than fully baked, a little too quirky and obsessed with sound effects, and Stevie Nicks's contributions are uniformly ridiculous and overlong.

I hasten to add, however, that this album's lapses are not cases of the usual superstar indulgence. Fleetwood Mac remains one of the few ensembles currently selling records in large quantities that doesn't insult your intelligence—quite the opposite,

in fact. And I wouldn't be terribly surprised if some of the lesser cuts here grow on me. Heck, it's happened before. S.S.

RECORDING OF SPECIAL MERIT

GAP BAND: IV. Gap Band (vocals and instrumentals); instrumental accompaniment. *Early in the Morning; Season's No Reason to Change; Lonely Like Me; Stay with Me; I Can't Get Over You*; and three others. TOTAL EXPERIENCE/POLYGRAM TE-1-3001 \$8.98, © CT-1-3001 \$8.98.

Performance: **Eclectic**
Recording: **Very good**

Here's one band that is attempting to extend the very limited boundaries of funk by borrowing a bit from other genres. *Season's No Reason to Change* has the sentimental, folksy flavor we've come to associate with Lionel Richie, though it was written by the Gap Band's three Wilson brothers—Charlie, Ronnie, and Robert. *You Dropped a Bomb on Me* has rasping sounds and rhythm patterns that might be called rock-disco. *Talkin' Back* is a funfest full of words that sound as if they might be naughtier than they are, and *I Can't Get Over You* has a mellow jazz flavor and features a tastefully effective flugelhorn solo by Ronnie Wilson. Other songs, such as *Stay with Me* and *Lonely Like Me*, simply ride the ear well and make an immediate home for themselves. Though the opening track and hit single, *Early in the Morning*, is too tediously repetitious in the familiar funk style to suit me, everything else is choice and exciting in its variety. The Gap Band promises to become the best vocal-instrumental group in Souldom since the Commodores were at their peak.

P.G.

RECORDING OF SPECIAL MERIT

GENESIS: Three Sides Live. Genesis (vocals and instrumentals); instrumental accompaniment. *Turn It On Again; Dodo; Abacab; Behind the Lines; Duchess; Me & Sarah Jane; Follow You, Follow Me*; and eight others. ATLANTIC SD 2-2000 \$10.98, © CS 2-2000 \$10.98, ® TP 2-2000 \$10.98.

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

Few rock bands have bucked the odds as successfully as Genesis, which has survived for close to fifteen years despite losing both its founder (Peter Gabriel) and original lead guitarist (Steve Hackett). Somehow it has actually managed to improve with age. In just the last two years the band—now a trio—has made the unlikely transition from art-rock to stripped-down, solid rock without sacrificing its musicianship. Its last two studio albums, "Duke" and "Abacab," have included such minor classics as *Follow You, Follow Me, Misunderstanding, Turn It On Again, Behind the Lines*, and *No Reply at All*.

All but the last of these are on "Three Sides Live," three-quarters of which was recorded during the band's 1981 tour. The last side consists of out-takes from the "Duke" and "Abacab" sessions, and it's pretty clear why most of them didn't make it onto those albums. But the live sides show some of the reasons for Genesis's surprising



SLASHED TO \$59

Was \$129----We sold it for only \$89.

The Talkabout

NOW JUST \$59

You're free from phone cords. Here's a new cordless decorator phone that uses your own phone number and requires no installation.

There's no antenna. And, that's really remarkable. Now, while you're talking on the phone, you can wash dishes in the kitchen, walk into the den, or even take a bath.

You can work in the garden, lay by the pool or get the mail, all with the new decorator styled cordless phone called the Talkabout.

The Talkabout is a real breakthrough in sophisticated telephone technology. It takes a giant step forward, but read on and we'll tell you about its step backward too.

A GIANT STEP FORWARD

Cordless phones are great. Our customers have bought thousands of them. But, there has been one problem.

When you're using a cordless phone inside the house, walking from room to room with the antenna extended can be a bit cumbersome. Plus, they haven't been built for style.

This new decorator styled cordless phone in pure white is an elegant addition to any room. All you need to do to start using it, is plug in its modular phone plug and plug in its AC line cord. Then start talking. It works anywhere.

The Talkabout is the first cordless phone to act just like a wired-in phone. To answer the phone all you do is lift the handset, and to hang up, just put the handset down. You can put the handset down anywhere. It doesn't need to be hung up in the base.

When you do put the handset down in the base, it will have its self-contained nicad batteries recharged automatically. You can of course switch the handset to standby or switch it off if you desire.

The base contains a standard push button keyboard with all the new conven-

ience features. You'll have last number redial so you can redial busy numbers automatically, and the handset has a mute switch for privacy.

A GIANT STEP BACKWARD

The new Talkabout incorporates the latest in solid state circuitry. This new circuitry enables it to work without an external antenna. It does of course have an antenna. It's hidden in the handset.

Even with the new circuitry, the range according to the manufacturer is 100 ft. Since you will probably be using this phone mostly inside your home, we would think that 50 to 75 feet would be more accurate because of the many walls it has to transmit through.

So, we thought who would want a phone with only a 75 foot range. Well, the truth of the matter is that a 75 foot range in all directions allows the Talkabout to work just about anywhere, in even a large home.

That is, unless you own a full sized castle. In short, if your home is over 17,000 square feet on one floor, you may need a long range cordless phone. The Talkabout even moves freely and works perfectly from floor to floor.

GREAT SOUND

If you've never used a cordless phone, you'll experience an incredible feeling of freedom and luxury as you walk around your home talking on the phone. You can get a drink, get the mail, look out a window, and even go to the bathroom. You'll never have to 'run for the phone' again.

And, remember, you can answer or hang up the phone wherever you are. It's all easy with this new decorator cordless phone. You'll be talking in full duplex with no push to talk buttons. In

short, it's just like talking on a regular phone, except there's no cord to hold you down.

The Talkabout is made by Universal Security Instruments, a company that manufactures professional wired and wireless burglar alarms. So, they really know their electronics. They back the Talkabout with a standard manufacturer's limited warranty.

TRY THE TALKABOUT RISK FREE

Walk from room to room. Lay the phone near you as you work in the yard or the garage. Go anywhere while you talk on the phone. It's really amazing.

Try the Talkabout in your own home risk free. If you don't love the phone and your new found freedom, simply return it to DAK in its original box within 30 days for a courteous refund.

To order your new Talkabout cordless Phone risk free with your credit card, call the DAK toll free hotline, or send your check, not for the original \$129 retail price, not even for our low \$89 discounted price we used up until mid August. But send only \$59 plus \$3 for postage and handling to DAK. Order Number 9423. CA res add 6% tax.

Now, your cordless phone can come into your home with the all new elegant decorator styled and convenient Talkabout. And, remember it works on any phone system and simply plugs in.



Call TOLL-FREE (800) 423-2636
In California Call (213) 984-1559
10845 Vanowen St., North Hollywood, CA 91605
CIRCLE NO. 13 ON READER SERVICE CARD



M-1.5

At last, all the power you need for the accurate reproduction of music.

From CARVER, of course.

Pound-for-pound the most powerful high fidelity amplifier ever built.

Truly musical. Absolutely accurate.

When you hear how the M-1.5's vast power reserves eliminate clipping distortion and thus free the music for full dynamic range you'll understand CARVER's quest for Enough Power.

Stripping away the arcwelder bulk and searing heat of conventional amplifier technology, the M-1.5 is light, compact, cool, and affordable with impeccable sound quality.

350 watts RMS/chan. into 8 ohms, 20-20kHz with less than 0.1% THD. And most importantly, the rating that is musically significant: 600 watts/chan. Long-Time-Period Reserve Power with 750 watt/chan. Dynamic Headroom.

Weight: 16 lbs.

Carver Corporation
P.O. Box 664
14304 N.E. 193rd Place
Woodinville, WA 98072

In Canada distributed by
Evolution Audio.

CARVER

endurance. Though known in the past for ostentatious stage shows, Genesis played it pretty straight for these cuts. Instead of trying new ways to attack a familiar song, they chose to sharpen the original attacks by shifting the balance of an arrangement with a more prominently positioned guitar fill or keyboard break. Basically, they did what any good band does in front of a good crowd—play it hot. Lead vocalist and drummer Phil Collins especially gives agile, power-packed performances on some pretty challenging material. As a result, most of the songs are even more convincing here than in their original versions.

The album's programming is generally intelligent. The aptly named *Dodo*, a flightless thing if ever there was one, could have been dispensed with, and the older material—*In the Cage* and *Afterglow*—seems rambling and ill-focused next to the band's recent work. But even the side of out-takes includes one bright spot, *Paperplate*, with its Earth, Wind & Fire horn arrangement. Despite some weaknesses, this release should appeal to more than just hard-core Genesis fans.

M.P.

HEART: *Private Audition*. Heart (vocals and instrumentals). *Bright Light Girl; The Situation; One Word; Fast Times; Private Audition; This Man Is Mine*; and five others. EPIC FE 38049, © FET 38049, no list price.

Performance: **Sexy but shrleky**
Recording: **Okay**

Ann and Nancy Wilson are the sexy lead singers of Heart and the group's principal assets. Both are instrumentalists as well (Ann plays flute, piano, and guitar, and Nancy plays guitar), and both write and produce the group's material. The principal defect of this new album is their vocal stridency on the hard rockers; they sound like they're having a tantrum. The other defect is the pedestrian production by them and drummer Howard Leese, who's also too busy playing too much.

The title track is meant to be funny and almost is. Some care has gone into the melody and lyrics, the vocals are amusing, and even Leese is unobtrusive. But the punch line turns on the old melodrama of the innocent girl dreaming of showbiz glory who's plumped on the casting couch by a (yes) *cigar-smoking* agent. Is anybody still that corny or that naïve? As is usual with Heart albums, the Wilsons are a lot calmer and more effective on the ballads. *Angels, This Man Is Mine*, and *One Word* all work their wiles.

J.V.

KANSAS: *Vinyl Confessions*. Kansas (vocals and instrumentals); other musicians. *Play the Game Tonight; Right Away; Fair Exchange; Chasing Shadows; Diamonds and Pearls; Face It*; and four others. KIRSHNER FZ 38003, © FZT 38003, no list price.

Performance: **Derivative hodgepodge**
Recording: **Good**

Kansas still sounds like it was bolted together from spare rock parts: a touch of Crosby, Stills and Nash, a dash of Bad Company, a jangle of Eagles, generous portions of high-pitched, whining, rock-boy vocals. And the group's songs still seem well

written only once in a blue moon and then as if by accident. The single *Play the Game Tonight* is decent by radio standards, but among the rest here only *Chasing Shadows*, by new member John Elefante and his brother Dino, is really engaging. (A couple of other John-and-Dino efforts suggest that they're just as fluke as the rest of the boys in the scribe's role.) Most of this album is tuneless, inarticulate, repetitive, and boring. Apart from that . . .

N.C.

MEN AT WORK: *Business As Usual*. Men at Work (vocals and instrumentals). *Who Can It Be Now?; I Can See It in Your Eyes; Down Under; Underground; Helpless Automation*; and five others. COLUMBIA ARC 37978, © ACT 37978, no list price.

Performance: **Hard-working**
Recording: **Very good**

A depressed economy may make record companies hesitant to take risks on brilliant experimenters, but it also seems to raise their minimum standards. Judging from Men at Work, the bottom line today is in fairly good shape. There are several things this band does pretty well. Colin Hay, Ron Strykert, and Greg Ham have penned some tight, tuneful numbers marked by an insistent—if not particularly dazzling—rhythmic energy. Drummer Jerry Speiser gives his kit a good workout, tying down the 4/4 pop and diluted reggae with a very businesslike dance beat. Strykert lends a workmanlike guitar, and Ham disguises his limited command of saxophone, flute, and keyboards with a smooth tone and a smart sense of timing. But lead singer Hay tries too hard to give his voice an edge—and occasionally a Caribbean inflection—that he just can't manage. The result seems affected and mildly absurd, like Merv Griffin singing *Roxanne*. The lyrics work up a good sweat too, with metaphors whose reach exceeds their grasp. Men at Work would do well to take a vacation from the burden of "art" and relax a bit. Even the hardest-working rock should be fun.

M.P.

THE STEVE MILLER BAND: *Abracadabra*. The Steve Miller Band (vocals and instrumentals). *Keeps Me Wondering Why; Abracadabra; Something Special; Things I Told You; Never Say No*; and five others. CAPITOL ST-12216 \$8.98, © 4XT-12216 \$8.98, © 8XT-12216 \$8.98.

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

Steve Miller's music is better overheard than listened to attentively. Close inspection emphasizes the numbingly trite lyrics, and using both ears subjects them to the band's sophomoric instrumental pranks (guitars made to sound like wolf whistles, for instance). But paying less than full attention to Miller's stuff can be rewarding. There's no substance to it, but it is cleverly crafted pop, and this album has a compulsive forward motion. The vocal harmonies are well arranged, and the rhythm section's tightness would be the envy of many another band. If you're in the mood for light entertainment, the Steve Miller Band is the group to overhear.

J.V.

LIZA MINNELLI: *Live at Carnegie Hall*. Liza Minnelli (vocals); orchestra. *Some*



The \$7 Push Button Phone

Plug in and start pushing. Now you can have highly automated phones with no monthly service charges for just \$7 each. But, there's a catch.

Send back your dumb phones. Now instead of paying monthly service charges you can have push button dialing, last number redial, mute, and ringer off.

You can forget big clunky phones. You can also forget dials. This phone works perfectly whether you now have rotary or push button phones.

Now for just \$7 you'll have the latest technology at a price that'll let you have a phone in every room in your home. But, don't forget there's a catch.

NOTHING TO INSTALL

Simply plug this phone into any standard modular phone jack and start talking. If you don't already have jacks, call your phone company.

They may even put them in free for

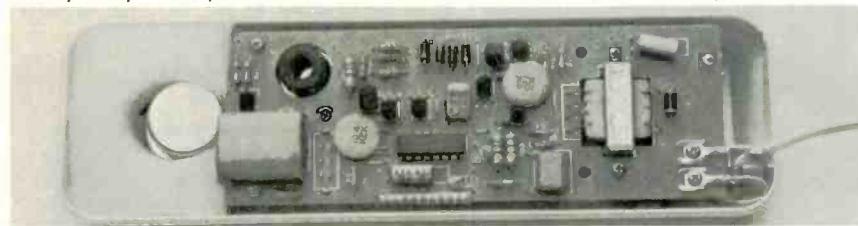
quality speaker instead of the old diaphragm 'thing' that's been in phones for 20 years. Even the electronic ring is new.

But, the nicest part of all are the push buttons. Once you've started using buttons you'll hate dialing the old way.

With this phone you can push the buttons as fast as you want. Then the phone sends out pulses on your line that work with virtually any phone system.

So this phone works anywhere. You can unplug it and move it from room to room or house to house in seconds.

The phone automatically hangs up when you set it down or you can push its 'hang up' button. It comes complete with a 14 foot coiled cord and a limited manufacturer's warranty.



It's built more like a HiFi than a telephone. Modern electronics have finally come to phones.

THE CATCH

Frankly we are losing our shirts on the automated phone, but we're looking for audiophiles who use audio cassettes.

If you buy top name TDK and Maxell cassettes, you probably pay \$3.50 to \$4.50 each for a 90 minute cassette.

We want you to try DAK's new Gold Label MLX ultra high energy, normal bias cassettes. Not at \$4.50 or even at \$3.50 each, but at a factory direct price of just \$2.49 for a 90 minute cassette.



We challenge you to compare the frequency response, dynamic range and signal to noise ratio of our new Gold Label MLX to Maxell UDXL or TDK SA. If they win, we'll not only give you back your money, we'll give you a free gift for your trouble. And, DAK's come with a deluxe hard plastic box, index insert card and a limited 1 year warranty.

WHY, YOU MAY BE ASKING?

You're very valuable to us in the form of future business. Over 150,000 customers have responded to bonuses like this. We find most of you keep buying once you've tried our cassettes and our prices; and that's a gamble worth taking.

NOT A BAD CATCH

DAK manufactures a cassette with no problems and great sound. We've been hot on the heels of the frequency responses of Maxell and TDK. The tape we made last year had a great frequency response up to 14,000hz.

Now our new Gold Label MLX is second to none. We have a frequency response to 19,500hz and we'll go head to head against any tape on the market.

TRY NEW DAK MLX90 CASSETTES RISK FREE

To get the automated phone for just \$7, try 10 MLX high energy cassettes. If you aren't 100% satisfied, return only 9 of the 10 cassettes and the phone in its original box within 30 days for a refund. The 10th cassette is a gift for your time.

To order your 10 Gold Label DAK MLX 90 minute cassettes and get the automated phone for only \$7 with your credit card, call the DAK toll free hot line or send your check for only \$24.90 for the tapes, plus \$7 for the phone and \$3 for postage and handling for each group. Order No. 9416. CA res add 6%.

An automated Phone for \$7 and DAK's new improved MLX. Time to stock up.



DAK INDUSTRIES INCORPORATED

Call TOLL-FREE (800) 423-2636
In California Call (213) 984-1559
10845 Vanowen St., North Hollywood, CA 91605

CIRCLE NO. 14 ON READER SERVICE CARD

you. Due to the recent Supreme Court ruling, soon they'll probably be selling you your own phones anyway. And, at worst, there's just a small one time fee.

LAST NUMBER REDIAL PLUS

It's really neat. If you call a number and it's busy this phone will automatically redial the number for you each time you touch 'redial'. There's no need to keep dialing over and over again.

When you need to speak privately to someone with you, you don't have to cover the mouth piece. Just press the mute button and the person on the line will be cut off for privacy.

When you want to take a nap, just switch the ring off and the phone won't ring. There's never a need to take your phone off the hook again.

The quality is great. A high quality condenser microphone lets the person you talk to hear you loud and clear.

And you hear them through a high

People; Come In from the Rain; City Lights; Cabaret; New York Medley; Someone to Watch Over Me; and nine others. CALTEL two discs \$15.98 (plus \$2.75 shipping and handling charge from Colony Records, 1619 Broadway, New York, N.Y. 10019).

Performance: **Energetic**
Recording: **Good**

This album was recorded in September 1979 when Liza Minnelli brought her one-woman show to Carnegie Hall for a record-breaking eleven-night run. By the end of the opening number, the audience is obviously so deep in the throes of rapturous adoration that one feels there's nowhere left to go. But

Minnelli presses on, energetically pulling her admirers along for song after medley after song, using every performing trick in the show-biz book to keep them involved and attentive. Probably you had to be there to get the full effect. Listening to it on records becomes wearying. Minnelli comes on strong, stays strong, and closes strong. By the finale, with the endless bows, applause, and screams, I had had enough of this good singer, great technician, and tirelessly manipulative performer.

P.R.

RECORDING OF SPECIAL MERIT

JUICE NEWTON: *Quiet Lies*. Juice Newton (vocals); instrumental accompaniment.

Heart of the Night; Love's Been a Little Bit Hard on Me; Break It to Me Gently; Love Sail Away; I'm Dancing As Fast As I Can; Trail of Tears; and four others. CAPITOL ST-12210 \$8.98, © 4XT-12210 \$8.98, © 8XT-12210 \$8.98.

Performance: **Alive with tunes**
Recording: **Good**

Juice Newton is not what I suspect Capitol wants—another Emmylou Harris—but she's a good little singer and one of the few super-commercial acts I can stand at the moment. She's presented here roughly the same way Harris usually is, with vaguely country songs (these are by Bob McDill, Otha Young, Roger Cook, and so on) set to vaguely L.A.-rock arrangements, with evidence of good taste in both areas. Sure, producer Richard Landis is looking to recycle a few things that worked before, especially the *Angel of the Morning* arrangement (check out the beginning of *I'm Gonna Be Strong*), but he—or somebody—also knows the value of a good tune and how to give Newton's dramatic tendencies the proper buildup. She's an especially good rising-to-crescendo singer; wimps like Debbie Boone might learn something from her.

My favorite cut here is not terribly dramatic, but Newton handles that well too. It's *I'm Dancing As Fast As I Can*, by the dependably unpredictable Bob McDill, a fine match of words and melody—and quite some melody it is, as subtle as it is lovely. The weakest song here, *Trail of Tears*, would be the strongest one on an average album destined to get the kind of air play this one probably will. Newton continues to do her part. The fact that the Eighties got off to such a lousy start is other people's fault.

N.C.

ODYSSEY: *Happy Together*. Odyssey (vocals); instrumental accompaniment. *Together; Inside Out; Happy Together; When You Love Somebody;* and three others. RCA AFL1-4240 \$8.98, © AFK1-4240 \$8.98.

Performance: **A slow starter**
Recording: **Good**

Although Odyssey has been known to come up with some very imaginative variations on standard dance fare, here they get off to a rather lackluster start. The first side is devoted mostly to tunes with predictable rhythmic patterns, and the group seems to be doing more hand-clapping than actual singing. Things pick up a bit on side two with *When You Love Somebody*, which provides a sweet change of pace, and by the time we get to *Love's Alright*, everything is smoking. Too bad, for it's only one song from the closer, the rousing *Magic Touch*. This set is far from being a dud, but it takes too long to move into high gear.

P.G.

THE ALAN PARSONS PROJECT: *Eye in the Sky*. The Alan Parsons Project (vocals and instrumentals). *Eye in the Sky; Children of the Moon; Gemini; Silence and I; Psychobabble;* and five others. ARISTA AL 9599 \$8.98.

Performance: **Pretentious**
Recording: **Good**

Ever since *Eleanor Rigby* we've had rock groups (the economy seems to support

“Polk offers an uncommon amount of superior sound at a moderate price.” Stereo Review

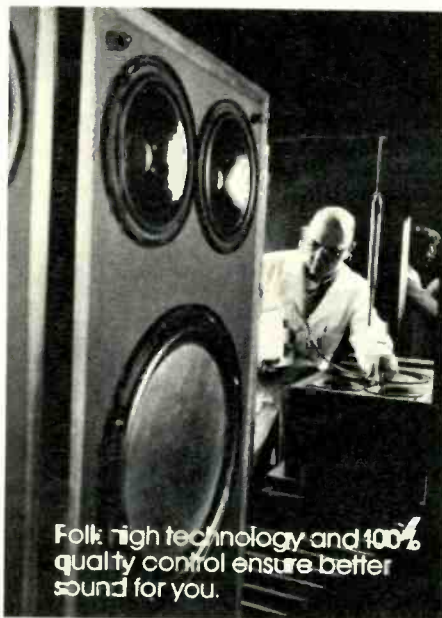
“Polks are vastly superior to the competition.” Musician Magazine

The Experts Agree!

Polk speakers will give you the highest quality sound and the most listening pleasure for your money. They will deliver amazingly life-like, boxless, three dimensional sound with breathtaking clarity and detail in your listening room from your hifi system.

Polk speakers are affordably priced from about \$100 to \$500 each. Simply use the free reader service card to receive detailed information, copies of the expert's rave reviews and the location nearest you for auditioning the **Incredible, Affordable Polks.**

Polk Audio, Inc. 1915 Annapolis Rd., Baltimore, MD. 21230
In Canada — Evolution Audio — Ontario



Polk: high technology and 100% quality control ensure better sound for you.

The Polk Audio Monitor Series



IF YOUR FRIENDS TELL YOU ALL PREMIUM TAPES SOUND ALIKE, LISTEN TO THIS...



THEN MAKE NEW FRIENDS.

A premium tape... is a premium tape... is a premium tape, right? Not anymore.

Breaking away from a world cluttered with audio tape comes Fuji FR Metal.

And crisp, clear sound is

only the beginning. It's like nothing you've ever heard before, especially if you think you've heard everything.

And it's just one standout in a new Fuji tape line that offers phenomenal sound in a variety

of superior formulations. With new FR II, FR I, ER and DR, we've got the perfect tape for your every need.

So give a listen and let your ears decide. Then tell all your friends the good news.

 **If it's worth taping, it's worth Fuji.**

© 1982 Fuji Photo Film U.S.A., Inc., Magnetic Tape Division, 350 Fifth Avenue, NY, NY 10118

about two of them at a time) with one eye on classical music, or one foot in Berklee rather than Berkeley. I've liked the idea of such groups more than I've liked their work, going all the way back to the New York Rock and Roll Ensemble, and this new album leaves me still solidly in that position. The Alan Parsons Project here seems more than ever a poor man's Pink Floyd. The style is grandiose, but the more you listen, the less you hear; the lyrics are woefully mundane considering how important the instrumentation suggests the subject is going to be (the title song turns out to be one side of a petty spat with a female earthling), and much of the "music" turns out to be overdressed repetition. I know today's kids

aren't supposed to be into words, but then why bother to print the lyrics on the sleeve? Like most records in this genre, "Eye in the Sky" promises us the moon (in this case, *Children of the Moon*) and delivers only idle, prosaic, neighborhood chitchat. *N.C.*

QUEEN: *Hot Space*. Queen (vocals and instrumentals). *Staying Power; Dancer; Back Chat; Body Language; Action This Day;* and six others. ELEKTRA E1-60128 \$8.98, © E4-60128 \$8.98, © E8-60128 \$8.98.

Performance: **Unreal**

Recording: **Okay**

The word "poseur" could have been coined to describe Queen. Nothing this band

does—not a word Freddie Mercury sings nor a single hackneyed note of the music—is believable. Indeed, I'm beginning to wonder if there's anybody there behind the recording at all. Surely the sextuple-tracked vocals are merely the product of switches and dials and sine waves, the ear-punishing instrumentals merely the whine of overstressed electronics. "Hot Space" is apparently supposed to be Queen's "funk" album, but I don't think that's an adequate excuse for this whack over the head. *M.P.*

THE REDDINGS: *Steamin' Hot*. The Reddings (vocals and instrumentals); vocal and instrumental accompaniment. *I Know You Got Another; Sittin' on the Dock of the Bay; Follow Me; Time Won't Wait;* and four others. BELIEVE IN A DREAM FZ 37974, © FZT 37974, no list price.

Performance: **Good**

Recording: **Good**

This third album by the Reddings—Otis III and Dexter are the sons of Otis Redding, and Mark Lockett is their cousin—shows them to be acquiring more and more skills as musicians in the black/pop format. Each of their albums sounds more assured and professional than the last. To their credit, the Reddings have used the family name as a challenge and a legacy rather than trading on it for publicity. They are conscientious workers in the contemporary style. This is their first album to include an Otis Redding tune, which they were bound to do sooner or later to show how they would handle it. Their version of *Sittin' on the Dock of the Bay* is not a facsimile of their father's original; it has none of his stark, spare loneliness and detached commentary. Instead, it's a loving and longing prayer to a lost father whom they were too young really to know.

Besides that tribute, the album is a competent example of current r-&-b, full of endless riffs for dancing and a sugary ballad for ballast. It is not the Reddings' fault that the form is parched and cautious today. At this point, all they are required to do is demonstrate that they can follow the rules. Whether they have the artistry to break the rules as their father did remains to be seen. *J.V.*

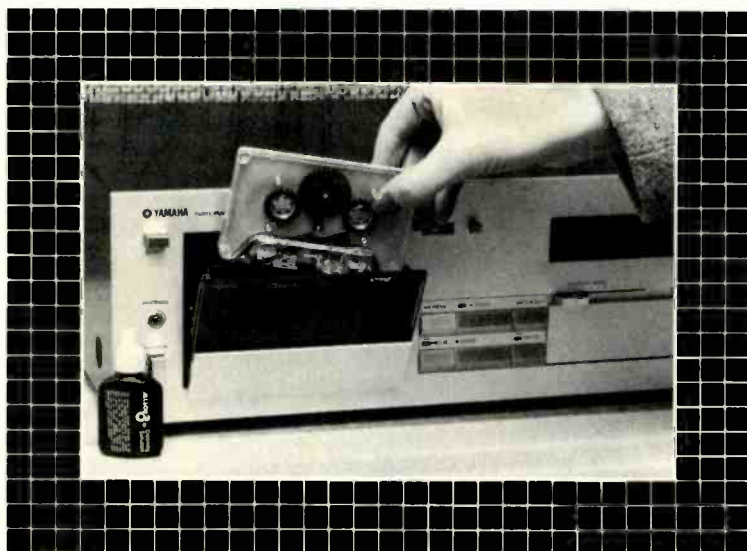
RITCHIE FAMILY: *I'll Do My Best*. Ritchie Family (vocals); instrumental accompaniment. *I'll Do My Best (For You Baby); This Love's on Me; One and Only; You Can Always Count on Me; Walk with Me;* and three others. RCA AFL1-4323 \$8.98, © AFK1-4323 \$8.98.

Performance: **Disco beat**

Recording: **Good**

Just when I think I've recovered from the long reign of disco and wouldn't mind hearing a bit of it, a record comes along to remind me why I do mind. That's what happened with this set. Actually, I love to hear the Ritchie Family sing, punching out the lyrics and generating a whole roomful of steam with their sassy style. It's just that I don't always like what they're singing. If you *do* like the disco beat, you should get a kick out of this album, but for my part, I'll pass—except for one wonderful song that just leaps out of the grooves. It's called *You Can Always Count on Me*, and the rendi-

The ALLSOP 3 cassette deck cleaner... recommended by YAMAHA



The makers of high quality Yamaha audio products, like the K-960 cassette deck, know that abrasive dry cleaning methods can damage their precision tape heads. That's why they recommend ALLSOP 3. Yamaha knows the patented, center wiper maintains a constant and complete swabbing action across the entire tape head. Moistened with a specially formulated solution, the virgin wool pads that distort sound quality. Plus, the two outer cartridges clean valuable cassettes by tape. ■ ALLSOP 3 and in audio quality, two great around.



World Leaders In Fidelity Cleaning.

ALLSOP, INC.

P.O. Box 23, Bellingham, WA 98227 U.S.A. (206) 734-9090 Telex 15-2101/Allsop BLH



CIRCLE NO. 2 ON READER SERVICE CARD

tion of it is so utterly captivating that it's almost worth the full price of the record.

P.G.

KENNY ROGERS: *Love Will Turn You Around.* Kenny Rogers (vocals); instrumental accompaniment. *Love Will Turn You Around: A Love Song; Fighting Fire with Fire; Maybe You Should Know; Take This Heart; The Fool in Me; I Want a Son*; and four others. LIBERTY LO-51124 \$7.98, © 4LO-51124 \$7.98, © 8LO-51124 \$7.98.

Performance: **Schmaltzy**

Recording: **Very good**

This is not a fully worked-out theory, mind you, just an idea, but maybe the Kenny Rogers Phenomenon owes quite a bit to the conservatism of radio programmers. One does have to please them to sell records in huge quantities, and Rogers was doing the right thing at the right time—not for me, and maybe not for you, but for the man behind your local jock. That is, he was doing country songs when the larger, so-called pop audience was developing a taste for country songs thanks to the efforts of Willie and Waylon, Emmylou Harris, Merle Haggard, and others. Programmers eventually tumbled to the fact that something like *The Gambler* was considerably more interesting than the pap they'd been playing, but, being conservative, they still needed somebody with an acceptable image to sing it. Bobby Bare's earlier, and superior, recording of it wouldn't do—too country. Consequently, a lot of people never found out that Bare's version existed, while Rogers, with his pop credentials, rode it upwards out of sight, business-wise. Programmers and other conservatives can sense where Rogers is coming from, as we liberals used to say, and identify with his never riding up there at the point where a man can get shot out of the saddle. He got into commercial folk music after that was safely established, into rock with the First Edition after that was safely established, and ditto with country. Still, air play can't force people to buy records. Rogers does have his constituency, a huge one; I think it is the true silent majority.

Now, in this album and in a couple before it, Rogers is edging away from the *Gambler* side of his range and toward the *Lady* side. One of his collaborators on the title song, written for the movie *Six Pack*, is Even Stevens, Eddie Rabbitt's songwriting sidekick, and the song is annoying the way so many of Rabbitt's hits are. The "tune" they've given the verse will set your teeth on edge. Naturally, it will be a hit. Another bit of MOR slush was written by J. D. Souther. The whole record is soft, overripe; you'll either love it or hate it, depending on how you felt about *Lady*.

Since Rogers already had the middle of the performing road covered—and since I don't believe in fixing something that isn't broken—I don't see what's to be gained by his taking up with middle-of-the-road material. But maybe America's need for blandness is increasing even faster than I thought and Rogers sees that. He is rather adept at seeing that sort of thing. N.C.

PATRICE RUSHEN: *Straight from the Heart.* Patrice Rushen (vocals, keyboards, percussion, synthesizers, guitar); vocal and instrumental accompaniment. *Forget Me*

Not; I Was Tired of Being Alone; All We Need; Where There Is Love; Breakout!; and four others. ELEKTRA E1-60015 \$8.98, © E4-60015 \$8.98.

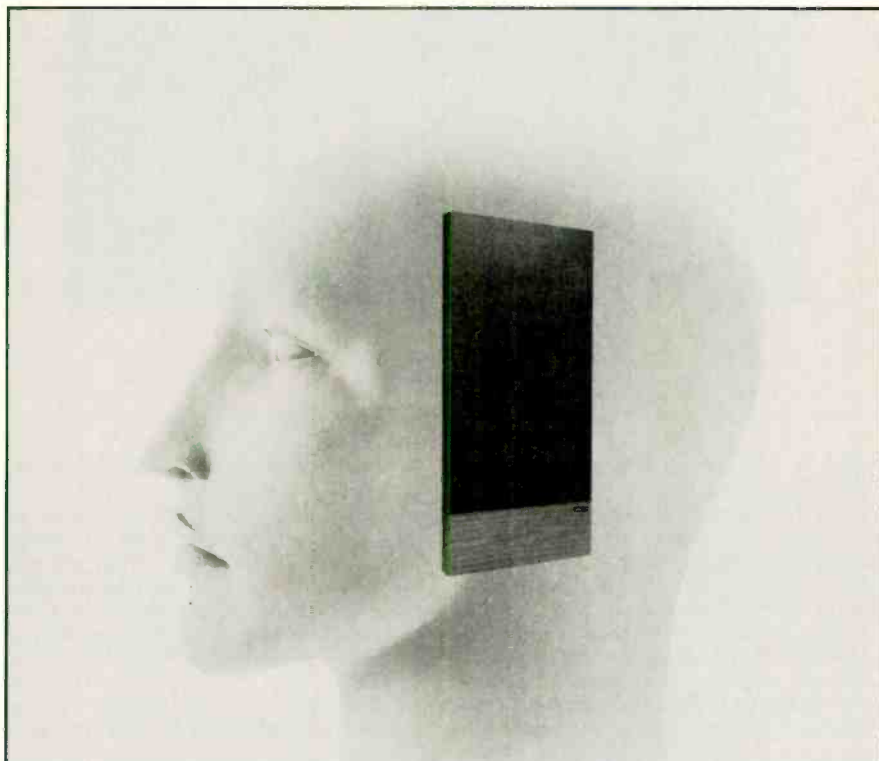
Performance: **Some special moments**

Recording: **Very good**

Perhaps it is time to forgive Patrice Rushen for being the jazz prodigy who grew up to be a pop performer. This latest release is unpretentious but occasionally innovative and always easy to like. Following what seems to be the pattern on r-&-b albums, Rushen devotes the first side to dance music, with the familiar heavy, steady beat underscoring catchy phrases repeated *ad infinitum*. But the opener, *Forget Me Not*,

has a kind of affecting charm that lifts it above the formula. Although Rushen now prefers to showcase her vocals, which are sweet and a bit bland, she reminds the listener that she was once considered a potentially formidable pianist by letting loose with some funky keyboard licks on the album's sole instrumental, *Number One*.

The second side presents Rushen in a more adventuresome frame of mind. Though the moderately paced love songs are fairly standard, she adds some tasteful accents on clavinet. *Breakout!*, sizzling with a rock-derived fire and energy, is an appealing change of pace, and the final selection, (*She Will*) *Take You Down to Love*, is a real surprise. For the first time on rec-



Our speakers were designed to work
the way your ear
was designed to hear.

Perfectly.

The human ear is a marvelous listening mechanism. Its full-range, single element diaphragm lets you detect all the subtle details of a fine musical performance. Unfortunately, the ear can also detect the weaknesses and defects of fine music poorly reproduced by an inferior speaker.

Because all Acoustat electrostatic speakers utilize a full-range single element just like the human ear, they are capable of reproducing the performance exactly as it was recorded. Instead of taking the music apart with woofers, tweeters and mid-range speakers, Acoustat gives it to you in one piece, with all the detail of the original

performance. Acoustat speakers provide musical enjoyment unequalled by any other loudspeaker system, regardless of price.

We'd like you to hear the full story of the Acoustat speakers. Call us toll free for the name of your nearest dealer, then give your ears the music they deserve.

ACOUSTAT

BRINGING MUSIC TO LIFE
3101 Southwest First Terrace
Fort Lauderdale, FL 33315
Telephone 305/462-6700

Toll Free 800/327-3136

Dimensions of model shown: 59" x 28" x 3-1/2"



Michael Putland/Retna Ltd.

Randy Crawford

PEOPLE can rave all they want about Jennifer Holliday, the new Dreamgirl on the soul scene, but in my opinion it is Randy Crawford who ranks as one of the most exciting young singers in popular music today. She projects the sort of robust vocal passion we have come to expect from the best soul singers, but with a difference: restraint and taste are equally important ingredients in her style. Much of the emotional intensity she generates results from the control she exercises over her voice, a remarkable in-

strument whose timbre is unlike any other's, with just a touch of a shiver at the edge. Though Crawford has brought all these fine qualities to her past recordings, she has been hampered by uneven material and production. The songs were too often not as good as her singing. But on her latest release, "Windsong," all the elements have meshed perfectly, making it her best album to date.

"Windsong" is Crawford's second consecutive collaboration with producer

Tommy LiPuma (he also did "Secret Combination," Warner Bros. 3421). Whereas Crawford's other producers have been oriented either to jazz or to progressive rhythm-and-blues, LiPuma's aim is apparently to strike her closer to the center of the pop mainstream by a more eclectic choice of songs. After some missteps on their last album, LiPuma has managed on "Windsong" to strike the perfect balance to showcase Crawford's talents to best advantage. The instrumentals fit her voice and style like carefully tailored clothes, enhancing the varied moods of the selections, and they feature fine but unobtrusive solo work, particularly by Buzz Feiten on guitar and David Sanborn on saxophone.

The songs here are not stereotypical "soul" music; most of them should appeal equally to a middle-of-the-road audience. Crawford ranges freely around the pop terrain, from Marvin Hamlisch and Carole Bayer Sager's *One Hello* (used in the Neil Simon film *I Ought to Be in Pictures*) to Leon Russell's *Windsong* to Don Covay's *Letter Full of Tears* to her own exhilarating *Don't Come Knockin'*. The outstanding track here is Russell Stone's lyrical *He Reminds Me*, for which Crawford pulls out all the emotional stops. The results are breathtaking.

For those who are not yet fans of Randy Crawford, "Windsong" should be a marvelous introduction. For those who have been fortunate to follow her progress through the years, it should bring the warm glow of a promise fulfilled. —Phyl Garland

RANDY CRAWFORD: *Windsong*. Randy Crawford (vocals); vocal and instrumental accompaniment. *Look Who's Lonely Now; I Have Everything but You; He Reminds Me; Letter Full of Tears; This Night Won't Last Forever; One Hello; Windsong; When I'm Gone; Don't Come Knockin'; I Don't Want to Lose Him; We Had a Love So Strong.* WARNER BROS. 23687-1 \$8.98, © 23687-4 \$8.98.

ords, Rushen—a gifted multi-instrumentalist—accompanies herself on guitar. It is a haunting, percussion-punctuated song with excellent lyrics by Fay Hauser and just enough of a Brazilian touch to suggest what Rushen might do if she concentrated on expanding her musical horizons rather than simply her audience. "Straight from the Heart" makes it clear that Patrice Rushen's real range is much greater than she has yet displayed. P.G.

LEO SAYER: *World Radio*. Leo Sayer (vocals); vocal and instrumental accompaniment. *Heart Stop Beating in Time; Paris Dies in the Morning; Have You Ever Been in Love; Rumours; Heroes;* and five others. WARNER BROS. 23560-1 \$8.98, © 23560-4 \$8.98.

Performance: **Overproduced**
Recording: **Bombastic**

Oscar Wilde said it takes a heart of stone to read about the death of Little Nell and not

burst out laughing, which precisely describes my reaction to Leo Sayer trying to be serious. Talk about little voices going "peep, peep, peep"—this album made me feel like I'd been unwillingly subjected to a cautionary tale about male singers and tight underwear. Turning Sayer's kind of "vocal instrument" loose on Bruce Cockburn's *Wondering Where the Lions Are* and augmenting it with Arif Mardin's bloated, anti-septic production has got to be one of the higher crimes and misdemeanors of recent months. Production, as opposed to music, is what "World Radio" is all about. The songs aren't too bad, most of them, but Sayer sounds as if he's desperately trying to avoid sounding like someone reading cue cards and screaming to be heard above the hubbub. Well, it's got "radio" in the title, which ought to be fair enough warning for almost anyone. N.C.

EARL SCRUGGS AND TOM T. HALL: *The Storyteller and the Banjo Man*. Earl

Scruggs (banjo, guitar); Tom T. Hall, the Oak Ridge Boys (vocals); Randy Scruggs (guitar); Byron Berline (fiddle); other musicians. *Song of the South; Shackles and Chains; The Engineers Don't Wave from the Trains Anymore; Don't This Road Look Rough and Rocky; Lonesome Valley; Roll in My Sweet Baby's Arms; A Lover's Farewell;* and four others. COLUMBIA FC 37953, © FCT 37953, no list price.

Performance: **Solid**
Recording: **Very good**

Like Tom Hall's bluegrass album of a few years back, this one is unremarkable but solid, and more impressive than it should be. I mean, Hall singing mostly other people's songs with Earl Scruggs plunking along in the thick of the instrumentation (the way he has in recent years in the Earl Scruggs Revue) doesn't figure to be the highest and best use of either performer. But the songs are good, if a trifle overexposed in a couple of cases, the acoustic in-

When it comes to tape gear, smart shopping begins with...

Stereo Review's

Tape Recording & Buying Guide 1983

Shopping for a new tape deck, car stereo cassette player, turntable or video cassette recorder can be confusing. With hundreds of brands, models, features, technical specs and prices to choose from, it's hard to know where to start, harder still to come to a final decision.

ket is listed and you'll find specifications, features and prices for:

cial article on taping and the law about the legality of home video taping.

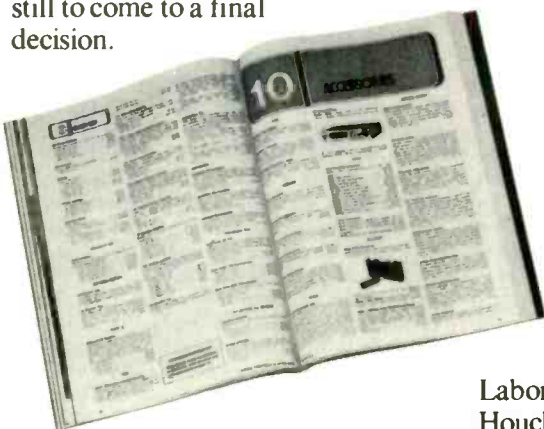
- Cassette tape decks
- Open-reel tape decks
- Video cassette recorders
- Car stereo equipment
- Headphones
- Microphones
- Mixers
- Signal processors
- Blank tape
- Accessories

A special section looks at several cassette and open-reel tape decks in detailed test reports.

Laboratory tests by Hirsch-Houck Labs provide technical measurements and unbiased recommendations for decks from Nakamichi, Teac, JVC, Pioneer, Akai, Technics, and other manufacturers. Plus a complete report on Sony's Dolby C noise processor.

You'll also find information on video cassette recorders, and a spe-

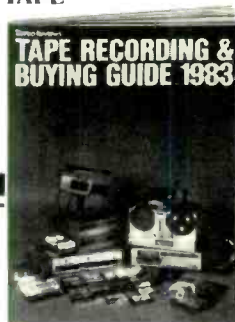
Make your tape equipment shopping easier. Get your copy of *Stereo Review's TAPE RECORDING & BUYING GUIDE* today. Just return the coupon below!



Stereo Review's new TAPE RECORDING & BUYING GUIDE helps you cut through the confusion to a clear understanding of what's available and what's for you. It explains tape equipment and how it works. It also details important advances in tape technology and what they mean to you, compares hi-tech cassette tapes, and looks at the relative merits of various brands of bargain tapes.

The Guide also gives you a thorough, up-to-date overview of the state of the art in open reel and cassette recorders, an in-depth article on Dolby B, and tips on using microphones for tape recording. Plus a great deal more that can make your shopping a lot easier—and a lot less costly.

Comparison shopping becomes a simple matter when you use the TAPE RECORDING & BUYING GUIDE's product listings. Nearly every brand and model on the mar-



Tape Recording & Buying Guide

P.O. Box 640, Holmes, PA 19043

YES! Please send me *Stereo Review's* 1983 TAPE RECORDING & BUYING GUIDE. Enclosed is \$4.50 (\$3.50* plus \$1.00 postage and handling). Outside U.S.A. \$5.50.

Mr./Mrs./Ms.

Address

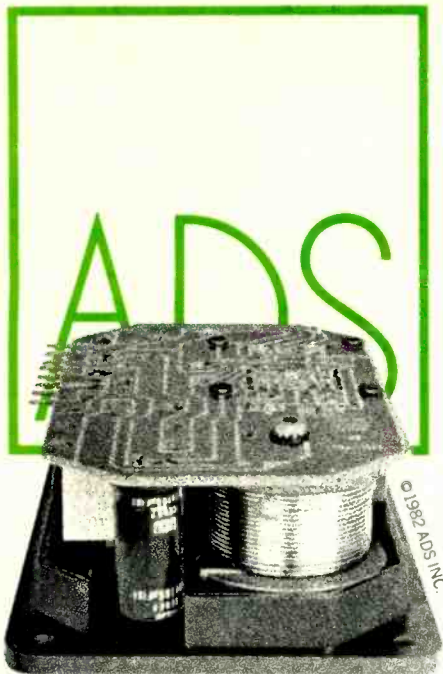
Apt.

City

State

Zip

*Residents of CA, CO, CT, DC, FL, IL, MA, MI, MO, NJ, NY State, OH, SC, TN and VT add applicable sales tax



The crossover network. A great place to hide.

You don't usually see crossovers in loudspeaker ads.

Because the crossover is the most embarrassing part of most loudspeaker systems; an electronic 'kludge' buried deep in the cabinet. Designed to cover up the deficiencies of mediocre drivers. Or, just to save money so that the speaker can be sold at a particular price.

The ADS crossover, above, is a different breed altogether.

All its components are computer grade, and mounted on a 'military spec' epoxy printed circuit board. Chokes are wound with wire imported from one country on ferrite cores imported from another.

It's one of the reasons an ADS speaker sounds better, and tighter in the low end. It is an elegant solution, in every way.

We bring it to your attention because it is one of many fastidious details which are part of every piece of equipment (regardless of price) which carries the ADS name.

Watch this space for more interesting facts. Or contact us.

Write Analog & Digital Systems, Inc., 232 Progress Way, Wilmington, MA 01887. Call 800-824-7888 (in California, 800-852-7777) Operator 483.

Or best of all, see an ADS dealer. We can only tell you how well they're made. He can show you how much better they sound.

ADS. Audio apart.

strumentation is sweet and clean, and it's all rather refreshing.

Scruggs contributes his unmistakable tone even when he's coasting through the patterns, and a couple of times—particularly on the unlikely *No Expectations* by the Rolling Stones—he gets exercised a bit. Add Byron Berline doing his thing on the fiddle and flashes of fine flat-picking from Randy Scruggs on this rather eclectic program, and you have a pretty good model of what some call progressive bluegrass—and a number of small but pleasant surprises. Purty good deal. *N.C.*

RICHARD SIMMONS: *Reach.* Richard Simmons (vocals); orchestra. *Wake Up; Lift It Up; Laugh; Live It; You Can Do It;* and five others. ELEKTRA E1-60122 F \$8.98, © E4-60122 \$8.98.

Performance: **Cute**
Recording: **Cute**

Richard Simmons's television show has been a phenomenal success, and his diet book has been at the top of the best-seller lists for several months. Could a record album be far behind? Well, here it is, and it has already sold the million copies required to be certified platinum by the RIAA. The twenty-page booklet enclosed has photos showing Simmons doing all of the exercises. To accompany the workouts, Simmons, Bruce Roberts, and Allee Willis created ten "songs." Actually, they aren't songs so much as syncopated backgrounds that allow Simmons to exhort his fans to "Lift that higher!" or to demand that they let him "see those buns in action!" His manic performing manner is like early Jerry Lewis with several cute additions of his own.

If you can stomach Simmons's personality and are intent on getting rid of your flab, then I suppose this album can't do you anything but good. As for me, I've grown accustomed to my flab and am rather fond of it. I know that I'd have to become as huge as Orson Welles before I would even vaguely consider listening to Simmons's hysteria-flecked whimsey again. *P.R.*

GARY STEWART AND DEAN DILLON: *Brotherly Love.* Gary Stewart, Dean Dillon (vocals); instrumental accompaniment. *Brotherly Love; Cold Turkey; You to Come Home To; Honky Tonk Crazy; Body Shop; Suburban Life;* and four others. RCA AHL1-4310 \$8.98, © AHK1-4310 \$8.98, © AHS1-4310 \$8.98.

Performance: **Rowdy**
Recording: **Good**

The two aspects of honky-tonk music are *cause*—why one goes to the honky tonk, the soap-opera songs—and *effect*—what one does once one is there, the hell-raising songs. Gary Stewart and Dean Dillon tend to dwell upon effect more than cause, or, if you prefer, upon decadence more than *Angst*. They do an interesting job of it, although it can get wearing after a while. They sound good singing together—on some notes. At other times the gap between the lead and harmony lines widens or narrows erratically. We hear so many slick records that we may tend to overcongratulate one like this for sounding rough and ready. It does have a certain jauntiness about it, but the truth is that most of the songs sim-

ply won't stand up to a lot of exposure, and some of the performances are so cartoon-like that they're welcome in my head only for the duration of one take. There's just so much I care to hear about someone getting drunk and picking up snuff queens. *N.C.*

DONNA SUMMER. Donna Summer (vocals); vocal and instrumental accompaniment. *Love Is in Control; Livin' in America; Protection; Love Is Just a Breath Away; Lush Life;* and four others. GEFGEN GHS 2005 \$8.98, © M5 2005 \$8.98.

Performance: **Good enough**
Recording: **Superb**

If producer Quincy Jones and the folks at Geffen Records were trying for a new sound for Donna Summer's first album in two years, their choice of a lead-off song (and first single release) is right on. *Love Is in Control* sounds like several sets of Jackson Fives let loose in the studio. Everyone is wailin' and having fun, but midway through this funk-inspired item Summer herself disappears, and she doesn't come back for any more of it. Frankly, I don't get it.

The better news is that on the rest of the record Summer delivers at least some of the stuff her fans have been waiting for. Three of the songs rank just behind her classics—a small percentage, perhaps, compared with her hit-packed albums of the past, but nothing to sneeze at. *The Woman in Me* is a sensuous ballad with a haunting melody, and Summer gives it her special brand of sexiness. *Love Is Just a Breath Away* comes closer than anything else here to pre-"Bad Girls" (read: "disco") Summer. It's very fast, with a synthesized electronic accompaniment loaded with nice sonic tricks. Best of all is Bruce Springsteen's *Protection*, a double-time rocker that Summer dances through with skill and that Ernie Watts positively sets afire with his saxophone solos. The remaining cuts are disappointing. Some of them—Billy Strayhorn's jazz classic *Lush Life*, for one painful example—are beyond the singer's reach. Others are simply second-rate music. —Irv Cohn

SURVIVOR: *Eye of the Tiger.* Survivor (vocals and instrumentals). *Children of the Night; I'm Not That Man Anymore; American Heartbeat; Silver Girl; Feels Like Love;* and four others. SCOTTI BROTHERS FZ 38062, © FZT 38062, no list price.

Performance: **Cruising speed**
Recording: **Good**

If you've seen the movie *Rocky III* you've heard Survivor singing *Eye of the Tiger* in the workout scene. It was written by the learned elders of the group, Jim Peterik and Frankie Sullivan, who also provided material for .38 Special. On his own, Peterik wrote the theme for the 1981 movie *Heavy Metal*, and in 1970 he formed the Ides of March and wrote their dandy hit, *Vehicle*. As a writer Peterik reminds me of Randy Bachman, who, in his days with the Guess Who, wrote a terrific item called *Wednesday in Your Garden* at about the same time that Peterik wrote *Vehicle*. Both of them later sank into the monotony of big-beat rock, writing and playing beneath their abilities.

There's nothing wrong with Survivor except that you've heard all their stuff before—the songs about Saturday night de-

sire and old love affairs and American children as subculture outlaws. The performances are adequate but the ideas are stale. I get the impression that Peterik and Sullivan, who take pride in being battered veterans, are using that as an excuse to coast and settle for less than their best. J.V.

THOMPSON TWINS: *In the Name of Love*. Thompson Twins (vocals and instrumentals); other musicians. *In the Name of Love; Living in Europe; Bouncing; The Rowe; Make Believe; Runaway*; and four others. ARISTA AL 6601 \$8.98.

Performance: **Electro-pop schlock**
Recording: **Sul generis**

The Thompson Twins is a seven-piece band none of whose members are twins but all of whom appear to be fashionably thin, and the music they make is exactly (and I mean *exactly*) what you'd expect: a gimmicky, soul-less, uninvolved pastiche of elements that echo David Bowie's funk period, Giorgio Moroder's film scores, and various bits of Eurodisco fluff from the late Seventies. To say that the songs here, some of which have been dance-floor hits, do full justice to their sources is to understate how flip, vacuous, and annoying they are. Nowhere on this album is there a detectable trace of emotion, sweat, or any human quality whatsoever. It might be the perfect soundtrack for a disco movie version of Isaac Asimov's *I Robot*, but I can't see any other use for it. S.S.

NARADA MICHAEL WALDEN: *Confidence*. Narada Michael Walden (vocals, drums, keyboards, percussion); vocal and instrumental accompaniment. *You're #1; Summer Lady; I'm Ready; Safe in My Arms; Confidence*; and three others. ATLANTIC SD 19351 \$8.98, © CS 19351 \$8.98, © TP 19351 \$8.98.

Performance: **Fresh**
Recording: **Satisfactory**

With all the quotations from guru Sri Chinmoy decorating the cover and sleeve of this album, I was expecting it to yield murky, mystical sounds comparable to Alice Coltrane in her more remote moments. But, lo and behold, here is some plain old-fashioned funk with lyrics about, well, less than celestial subjects. Though the topics are familiar, Narada Michael Walden has a fresh and energetic way with a song, handling ballads and uptempo dance numbers with equal facility. He composed all the material, does most of the singing, and plays keyboards and percussion. While "Confidence" doesn't break any new ground, Walden covers this familiar turf so surefootedly you feel that the title is only apt. P.G.

WENDY WALDMAN: *Which Way to Main Street*. Wendy Waldman (vocals, piano, guitar); instrumental accompaniment. *Heartbeat; We'll See the End; X-Ray Eyes; You Said It Wasn't Me; Gotta Get Over You; Does Anyone Want to Marry Me*; and four others. EPIC ARE 37913, © AET 37913, no list price.

Performance: **Salon punk**
Recording: **Good**

Sounds from this as if Wendy Waldman has decided that the Pat Benatars of this world

You can't stop the reels of progress.

TDK breaks through to new frontiers in open reel tape technology so that recording and playback standards can be moved higher and higher.

The first open reel tape to use TDK's famous Super Avilyn magnetic particle technology is the revolutionary SA/EE. Designed for new open reel decks

with EE (Extra Efficiency) Bias/EQ settings, SA/EE has an MOL that's 2.5-3dB better than conventional (normal bias) ferric oxide tapes. And it has 2.5-3dB lower bias noise at 3¾ ips to give you twice the recording time with optimum reproduction quality.

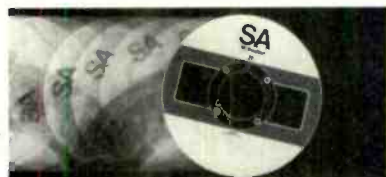
TDK's GX tape was designed for live music mastering, disc-to-tape and tape-to-tape uses. Its ultra-refined ferric oxide particle formulation has a higher MOL,

low distortion and a wider dynamic range. Its special backcoating reduces wow, flutter and static.

The perfect tape for broadcasts and audiophile uses is TDK LX. It delivers high output, low noise and lower distortion over an extended frequency range.

TDK open reel tapes have precision-engineered 10" metal or 7" plastic reels with perfectly circular hubs. And to keep our perfect tape perfect, use the TDK HD-11 Head Demagnetizer.

That's everything you need to know to keep up with the sounds of progress.



TDK®



©1981 TDK Electronics Corp.

CIRCLE NO. 49 ON READER SERVICE CARD

Lean machine

Only 3/8" thin and a scant 3 1/2 oz., the Mura HI-EX personal receiver provides quality high fidelity stereo FM. The HI-EX comes with the 1/2 oz. Stereo Buds ear speakers, another ultra light, high fidelity Mura innovation. Mura HI-EX... it's light, it's lean, it sounds great.

MURA®
You'll be hearing from us.™



Mura and Stereo Buds are trademarks of Mura Corp.
© 1982 Mura Corporation, Westbury, N.Y. 11590

CIRCLE NO. 31 ON READER SERVICE CARD



Clooney Sings Porter

To hear "Rosemary Clooney Sings the Music of Cole Porter," just out on Concord Jazz, is to learn why the lady is a champ. Her performances here are as far away from her *Come On-a My House* days of plastic stardom as Cole Porter's gad-about years as the Puck of the International Set were from his roots in Peru (which he always insisted on pronouncing as "Pee-ru"), Indiana. Cole Porter, after all, is not the easiest composer to sing or perform. His music and words are extraordinarily sophisticated, wittily impish, rueful, and, often, achingly and grandly romantic. And his work demands style.

Rosemary Clooney, who has been demonstrating just how good a pop-jazz singer she is in a remarkable succession of quietly excellent Concord Jazz albums over the last few years, now proves herself to be an elegant, easy stylist as well. At last she seems comfortable enough in her own artistic skin to take a few risks. For instance, part of the Porter performing canon is that in the lines "I know that if/I took even one sniff/That would bore me terrifically too" from *I Get a Kick Out of You*, the singer *must* phrase it "terr-*if*-ically too," with a lingering pause on the "if." It's been done that way since Ethel Merman introduced the song almost fifty years ago, and I've heard it done that way by everyone from Sinatra to Crosby to Ella Fitzgerald (a singer who usually treats Porter's lyrics like a not particularly interesting laundry list). But Clooney simply glides over the line, airily deciding that she will accent the final "too" instead. And it works—beautifully.

This album is breezy, sparkling Clooney all the way. In song after song she creates the kind of character, lively and carefree, that Porter himself would have cast as Bianca in *Kiss Me Kate* or as Reno Sweeney in *Anything Goes*. Clooney's recent comment, "Thank God the kids are all grown and I can go back out there and just sing again!," seems to take on an air of prophecy when you hear the high spirits and unmatronly flirtatiousness of some of her performances here. She zips through *My Heart*

Belongs to Daddy, *It's De-Lovely*, and *Just One of Those Things* as if she were twenty-three, footloose, and fancy free. But none of these interpretations have the slightest hint of coyness or over-seriousness; they're just plain, good-humored fun.

In the more complex Porter songs, such as *In the Still of the Night*, *I've Got You Under My Skin*, *I Concentrate on You*, and *Get Out of Town*, Clooney shifts gears and projects a worldly-wise, knowing, but still vulnerable persona that fits the songs perfectly. And in several of these songs she displays an unexpectedly luscious middle voice that one often misses in the uptempo numbers. Clooney is supported on this album by some of the finest musicians around, including the late Cal Tjader on vibes. Among them Scott Hamilton on tenor saxophone and Warren Vaché on cornet and flugelhorn seem closest to Clooney's own new-found performing brilliance.

Rosemary Clooney's greatest accomplishment here has been to take her voice, which for the last few decades has been one of the most distinctive and recognizable sounds in American popular music, and put it to the service of a hard-won new musical sensibility and style. It's one of those signs of growth that appear all too rarely in any kind of music, particularly pop. That she's carried it off with the same laid-back good humor and easy warmth that helped make her a star in the first place is just another indication of the depth of her talent. This is a "de-lovely" album. —Peter Reilly

ROSEMARY CLOONEY: *Sings the Music of Cole Porter*. Rosemary Clooney (vocals); Cal Collins (guitar); Scott Hamilton (tenor saxophone); Jake Hanna (drums); David Ladd (flute); Bob Maize (bass); Nat Pierce (piano); Cal Tjader (vibes); Warren Vaché (cornet, flugelhorn). *In the Still of the Night; My Heart Belongs to Daddy; I Get a Kick Out of You; Get Out of Town; I Concentrate on You; Just One of Those Things; I've Got You Under My Skin; It's De-Lovely; You're the Top; Anything Goes*. CONCORD JAZZ CJ-185 \$8.98.

are the ones you have to beat. Well, you have to remember that the song is not the songwriter, only an aspect of same. Just as the whole Wendy Waldman probably isn't as desperate to get hitched as she sounds in *Does Anybody Want to Marry Me*, neither is the whole Wendy Waldman invested in the slicked-up punkish sound of some cuts here. They do try to rock hard—in spurts, in a neither-fish-nor-fowl way—but compared with her other songs in her other albums, they don't give her much of a workout as a lyricist because they really aren't about much.

Oddly, the sound of the thing dovetails the rocking approach with a more genteel, piano-dominated, Waldman-of-old mode toward the end of the album. "Which Way to Main Street" leaves me with a whole batch of mixed impressions, but the strongest one is that it doesn't amount to enough lyrically, considering the source. N.C.

SIPPIE WALLACE: *Sippie* (see Best of the Month, page 78)

DIONNE WARWICK: *Friends in Love*. Dionne Warwick, Johnny Mathis (vocals); orchestra. *A Love So Right; For You; With a Touch; Can't Hide Love; More Than Fascination*; and five others. ARISTA AL 9585 \$8.98, © ACT 9585 \$8.98, ® A&T 9585 \$8.98.

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

Nothing like touching all the bases when you are hawking something. If you want to hear the Dionne Warwick/Johnny Mathis duets on *Friends in Love* and *Got You Where I Want You*, then you can buy either Mathis' new album or this one by Warwick. They contain identical tracks. I guess it says something about the state of the record business today when good things—and these songs and performances *are* good—are spread so thinly in hope of attracting buyers.

The rest of the album is a satisfying enough Warwick recital, but even in the better performances, such as *Never Gonna Let You Go*, her sameness of attack and phrasing gets tedious and eventually begins to detract from the material. Warwick has reached the point in her career where everything about her work is so familiar that unless you are a die-hard fan you're likely to find your attention wandering after one or two songs. P.R.

X: *Under the Big Black Sun*. X (vocals and instrumentals). *The Hungry Wolf; Motel Room in My Bed; Riding with Mary; Come Back to Me; Under the Big Black Sun; Because I Do; Blue Spark*; and four others. ELEKTRA 60150-1 \$8.98, © 60150-4 \$8.98.

Performance: **Believable**
Recording: **Good**

I have belatedly decided that, at least in small doses, I really like these guys. In fact, most of the raves you may have read about X's two earlier, independent-label albums are not off the mark. These are remarkably good musicians (guitarist Billy Zoom especially) who are working a genre—in this case, hard-core punk—that just happens to be the right vehicle for their tales of urban

anomie, sexual betrayal, and Catholic guilt. Despite the sonic assault of their punk-guitar thrash, the vocal harmonies of John Doe and his wife, Exene, are eerily reminiscent of the Jefferson Airplane years ago in an altogether different context (actually, X's stuff is closer to the more obscure Grace Slick/Paul Kantner duet records, but why split hairs?). When everything comes together, as it does here on such songs as *The Hungry Wolf* and the title track, it's undeniably powerful stuff.

And yet, and yet... something rankles about X's work—an air of calculation, I think. One critic has already noted that the group's miasma of doom and gloom has an uncomfortable whiff of Hollywood about it, and that comes across here. This band enjoys being miserable far too much for their own good, which makes them spiritually closer to the Eagles than to the Jefferson Airplane, and at least at my house that's not a compliment. Nonetheless, a punk band with a genuine personality is still a rarity, and, as I said, in small doses I really like these guys. The production on this album, as usual by ex-Door Ray Manzarek, is only marginally slicker than on their indie albums. Say what you will about X, money hasn't gone to their heads. Yet. S.S.

PIA ZADORA: *Pia*. Pia Zadora (vocals); vocal and instrumental accompaniment. *I'm in Love Again; Say Yes; Baby It's You; Those Eyes; Somebody Somewhere*; and five others. ELEKTRA E1-60109 \$8.98, © E5-60109 \$8.98, © E8-60109 \$8.98.

Performance: **Bland**
Recording: **Expensive**

Pia Zadora is a youngish actress with dreams of theatrical glory and an immensely rich husband's bankroll to fuel her ambitions. So far she's achieved a certain notoriety in the mass media as one of those publicity grotesques in the style of Jayne Mansfield. This album is another attempt at a vehicle for Ms. Zadora. It is a slow-moving but obviously expensive contraption in which she gives an accurately breathless imitation of Carole Bayer Sager's singing style and manages to stay with the beat most of the time. Instant camp or instant boredom depending on how you hear such things. P.R.

COLLECTIONS

HOOKED ON SWING. Manhattan Swing Orchestra, Larry Elgart cond. *In the Mood; Cherokee; American Patrol; Sing, Sing, Sing; I've Got My Love to Keep Me Warm; Johnson Rag; Don't Be That Way; Little Brown Jug; Opus Number One; Zing Went the Strings of My Heart; Take the "A" Train; String of Pearls*; and sixty-four others. RCA AFL1-4343 \$8.98, © AFK1-4343 \$8.98, © AFS1-4343 \$8.98.

Performance: **Pitiless parade**
Recording: **Excellent**

TURNED-ON BROADWAY. Broadway Symphony Orchestra, Luther Henderson cond. *There's No Business Like Show Business; That's Entertainment; The Lullaby of Broadway; Everything's Coming Up Roses; Some People; I Could Have Danced All Night; Hey, Look Me Over; Cabaret*; and seventy-eight others. RCA AFL1-4327

\$8.98, © AFK1-4327 \$8.98, © AFS1-4327 \$8.98.

Performance: **Deadly drone**
Recording: **Very good**

Having made who knows how many millions from the perfectly appalling "Hooked on Classics," a compilation of every cliché in the classical repertoire run together in mindless medleys, RCA is apparently hoping to clean up again by exploiting the tunes of the big bands and of Broadway. "Hooked on Swing," for which Dick Hyman, Mike Abene, and Bobby Scott must have sat up many a night until dawn grinding out the arrangements, offers sixty-two (count 'em) thirty-second samplings of famous Swing

Era melodies held together by a relentless, clacking disco backbeat that sounds like an old shellac disc with a bad crack in it.

The last medley on the swing disc, called *Hooked on Broadway*, offers fourteen favorites from musicals and serves as a grim foreshadowing of "Turned-on Broadway." On this album an orchestra conducted by Luther Henderson plays his arrangements of seventy-five bits of tunes made famous on Broadway, plus twelve more from the Gilbert and Sullivan canon and even the Habanera from Bizet's *Carmen*. The kindest thing I can say about these records is that eventually they end. P.K.

(Continued overleaf)

Have you ever heard a cassette sound like real music?



You've had your hair blown,



your glasses shattered...



now listen to real music.

TO MAKE A CASSETTE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Other than making tape, most cassette manufacturers have nothing to do with music. Denon, on the other hand, has been in the music business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the development of the PCM recording process, a development which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

CASSETTE TAPES CAN MEASURE ALIKE AND STILL SOUND DIFFERENT.

Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.

Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" cassette.

DENON

Imagine what we'll do next.

Rippor: Columbia Co., Ltd. No. 14-14, 4-Chome, Akasaka, Minato-Ku, Tokyo 107, Japan
Denon America, Inc. 27 Law Drive, Fairfield, N.J. 07006

CIRCLE NO. 16 ON READER SERVICE CARD

FREE



CATALOG

FAST SERVICE
DISCOUNT PRICES
30-DAY SATISFACTION GUARANTEE

CAR		STEREO
HOME		STEREO
PERSONAL		COMPUTERS
VIDEO		SYSTEMS
SECURITY		ALARMS
TELEPHONE		EQUIPMENT

SEND COUPON OR CALL TOLL FREE

800-446-1640

In continental U.S., Puerto Rico and Virgin Islands.
In Virginia call toll free 800-552-3961.

- Send me your free catalog by Third Class mail.
- Rush me your free catalog. I'm enclosing \$1 for First Class mail.

Name _____

Address _____

City _____

State _____ Zip _____

CRUTCHFIELD

1 Crutchfield Park, Dept. S, Charlottesville, VA 22906

JAZZ



RECORDING OF SPECIAL MERIT

DAVE BRUBECK/PAUL DESMOND. Dave Brubeck (piano); Paul Desmond (alto saxophone); the Dave Brubeck Trio and Quartet (instrumentals). *Jeepers Creepers; Over the Rainbow; Blue Moon; On a Little Street in Singapore; Tea for Two; Crazy Chris; You Go to My Head; Oh, Lady Be Good;* and seven others. FANTASY Ⓜ F 24727 two discs \$9.98.

Performance: **Timeless**
Recording: **Excellent mono**

This album represents the start of something very big in jazz: the enduring teamwork of pianist Dave Brubeck and alto saxophonist Paul Desmond. In the second half of the Fifties they rose to international prominence as the most noticeable members of the Dave Brubeck Quartet, a wildly successful Columbia Records group, but it all started with these 1951-1954 Fantasy sides.

"Dave Brubeck/Paul Desmond" is a specially priced "twofer" consisting of two earlier Fantasy album releases ("Jazz at the Blackhawk," Fantasy 3-210, and "Jazz at Storyville," Fantasy 3-240), but some of this material was originally issued on 78-rpm and EP discs. In terms of jazz history, thirty years is a very long time, but the cool Brubeck/Desmond sound hasn't aged a bit. Imagine yourself listening to thirty-year-old jazz at the time when these sides were made, and you will see that the music has undergone relatively little change in the last half of its history. Brubeck and Desmond were a perfect team, and the long-playing record could not have come at a better time, for both men were also imaginative players whose creativity was far too great to be contained within the three-minute limit of the 78. That creativity blossomed on Columbia, but it sprouted magnificently on Fantasy, and no serious lover of modern jazz should be without these historic sides. C.A.

RECORDING OF SPECIAL MERIT

RON CARTER, HERBIE HANCOCK, AND TONY WILLIAMS: *Third Plane.* Ron Carter (bass); Herbie Hancock (piano); Tony Williams (drums). *Third Plane; Quiet Times; Laura; Stella by Starlight;* and two others. MILESTONE M-1905 \$7.98.

Performance: **Exquisite**
Recording: **Very good**

This album features three-fifths of the superb, infrequently assembled jazz ensemble called V.S.O.P., which is made up of some of the most gifted musicians ever to have played with Miles Davis. The absence here

of the horns of V.S.O.P.'s trumpeter Freddie Hubbard and saxophonist Wayne Shorter gives Ron Carter and Herbie Hancock more space to display the technical mastery and interpretive sensitivity that are their hallmarks. Though released only recently by Milestone, the album was recorded in San Francisco on July 13, 1977, just a few days before the first V.S.O.P. release was recorded by Columbia.

This background should give you some idea of what to expect: a brilliant distillation of the music that these men, now recognized as among the main transmitters of the jazz tradition, once played as young Turks of the Sixties. Each cut here unfolds with a lustrous aesthetic authority. Tony Williams provides an ideal complement to Carter and Hancock, offering a subtle rhythmic background to their carefully wrought excursions. This is very special music. P.G.

RECORDING OF SPECIAL MERIT

AL COHN/SCOTT HAMILTON/BUDDY TATE: *Tour de Force.* Al Cohn, Scott Hamilton, Buddy Tate (tenor saxophones); Cal Collins (guitar); Jake Hanna (drums); Bob Maize (bass); Dave McKenna (piano). *Blues Up and Down; Tickle Toe; Let's Get Away from It All; Soft Winds; Stella by Starlight; If;* and five others. CONCORD JAZZ CJ-172 \$8.98, © CJ-172 \$8.98.

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

Recorded live in Tokyo in 1981, this concert features Concord Jazz regulars Buddy Tate and Scott Hamilton with veteran Al Cohn on the front line of tenor saxes and the label's "house" rhythm section with the very two-handed Dave McKenna at the piano. All are in fine form, and the sound quality is outstanding.

Tate and Hamilton were exchanging stylistic ideas, so it's difficult to tell which of them is blowing what, whereas Cohn has more of a cutting edge to his tone. Hamilton unfortunately reverts to his excessively breathy ballad tone on his feature solo, *Stella by Starlight*, Cohn swaggers through *Do Nothin' Till You Hear from Me*, and Tate romps with *Jumpin' at the Woodside*. Guitarist Cal Collins has the lead on *Let's Get Away from It All*, and McKenna, oddly enough, takes the pop ballad *If* by David Gates as his feature, giving the tune unaccustomed muscle.

The ensemble pieces are heady and hot, including Benny Goodman's *Soft Winds*, which seems to be based on the middle section of the old Dixieland standard *Limehouse Blues*. The Tokyo crowd is enthusiastic, and understandably so. I hope this album sells as well as Toyotas do. J.V.

RECORDING OF SPECIAL MERIT

EARL HINES: *Paris Session.* Earl Hines (piano, vocal). *I Surrender Dear; I Cover the Waterfront; Second Balcony Jump; A Pretty Girl Is Like a Melody; Blue Because of You; Somebody Loves Me;* and four others. INNER CITY IC 1142 \$8.98.

Performance: **Extraordinary**
Recording: **Very good**

All the lavish praise heaped on Earl Hines is deserved. He is a true titan—the greatest

pianist in the history of jazz, bar none. His ideas, attack, phrasing, and harmonic conceptions were revolutionary at the time of his first recordings in 1928, and they remain startlingly, almost violently, creative today.

Oddly enough, Hines has made few solo albums since the advent of the LP, most of his career having been spent as a bandleader or captain of small touring combos. "Paris Session," recorded in 1965, was a result of his "rediscovery" the year before, when he returned to New York after a long stay on the West Coast to astonish and bedazzle the critics in a series of solo concerts. But Hines has said that he does not think of himself as a soloist. This is not modesty. He comes from Pittsburgh, and his natural ambition from the start was to join a band. Yet when he *has* recorded solo albums he has put the full, glorious fury of his awesome gifts into the session.

Seven of the selections on this date are tried-and-true standards that Hines approaches as if they were brand new. Irving Berlin's *A Pretty Girl Is Like a Melody*, which has become a kitsch standby for hacks, is restored by Hines to the gentle, wistful song the composer intended. *Sweet Sue* has a more limited scope; its construction is so box-square that there are few opportunities for improvisation. Hines' solution is to give a pyrotechnic demonstration of just how box-square it is, a good-natured satire that is more effort than the tune is really worth. There are three Hines originals—*Blue Because of You*, *Sixty Five Foubourg*, and his well-known *Second Balcony Jump*, often used as a signature tune for his club appearances. And an unexpected delight is his vocal on *I Can't Give You Anything but Love, Baby*, delivered with an easy grace and all the masterly phrasing Hines invariably displays on the keyboard. J.V.

CHUCK MANGIONE: *Love Notes*. Chuck Mangione (flugelhorn, electric piano); Chris Vadala (woodwinds); Peter Harris (guitars); Gordon Johnson (electric bass); Everett Silver (drums). *Steppin' Out; No Problem; Memories of Scirocco*; and two others. COLUMBIA FC 38101, © FCT 38101, no list price.

Performance: **Deft but droning**
Recording: **Excellent**

Chuck Mangione plays jazz with a vaguely Sicilian accent and the skill of an Eastman School of Music graduate. He calls himself a "basic B-flat kind of person," and therein lie both his virtues and his faults. He and his group, on this first album for Columbia (after a couple of dozen for Mercury and A&M), play five Mangione originals in the conscientious, solid style that brought him fame. Unfortunately, it is practically impossible to distinguish one number from another. The sturdy, good-humored playing, full of repetition, is sometimes more numbing than entertaining. Monotony is a pitfall for jazz players, and Mangione falls into it here for long stretches. P.K.

RECORDING OF SPECIAL MERIT

THELONIOUS MONK: *The Thelonious Monk Memorial Album*. Thelonious Monk (piano); Gerry Mulligan, John Coltrane,

Ortofon LM cartridges have changed the audio world.

Super low mass eliminates resonance distortion and unwanted signals from warped records, while our exclusive, patented VMS generating system lets you hear your records with unprecedented clarity.

What in the world are you doing with a cartridge other than an Ortofon LM?



ortofon

122 Dupont Street, Flainview, New York 11803

CIRCLE NO. 35 ON READER SERVICE CARD

Our computerized equalizer makes music sound like you're right there, even if you're over here, or over here, or down here.



The dbx 20/20 Computerized Equalizer/Analyzer can analyze and equalize up to 10 room locations perfectly. And automatically. It will also remember those 10 settings and call them up automatically. And perfectly. Among equalizers, the dbx Model 20/20 has no equal.

dbx. Music can't live without us.

dbx, Inc., 71 Chapel St., Box 100C, Newton, Mass. 02195 U.S.A. Tel. (617) 964-3210. In Canada: BSR (Canada) Ltd. CIRCLE NO. 15 ON READER SERVICE CARD



THE STAPLE SINGERS: Cleotha, Roebuck, Purvis, and Mavis

"Lost Soul"

ABOUT five years ago, while preparing a "Basic Library of Rhythm & Blues" for this magazine, I discovered that most of the albums I would have recommended were out of print. That was understandable, for many classics in this field had been recorded back in the Fifties and Sixties. But these albums were part of the aural history of mid-twentieth-century American urban life, and without them, or some reasonable sampling from them, how could the curious, particularly younger listeners, ever grasp the roots of contemporary music? Lost were the sounds of such male groups as the Clovers, the Drifters, and the Coasters, which combined a bit of old-time barber-shop harmonizing with the ardor of gospel and the bittersweet irony of the blues. Lost, too, were the sassy pronouncements of Ruth Brown and LaVern Baker. Even Ray Charles, a titan of popular music by any accounting, was not represented in the catalog by his earlier—and most passionately wonderful—work.

Of course, rhythm-and-blues or "soul music," as it was affectionately called during the late Sixties, was not the only genre to suffer such neglect. Some of the finest recorded performances in the history of jazz vanished from the stores decades ago. But recent years have brought a welcome surge of jazz reissues spanning all eras and styles. Wouldn't a comparable treatment of rhythm-and-blues classics be in order?

When I heard about Epic's new three-record series called "Lost Soul," then, I thought that some of the r-&-b classics were finally being restored to the catalog. But when I got the records I was disappointed. What "Lost Soul" offers is not the classics of any period but a collection of

some enjoyable but largely inconsequential recordings from the Seventies. I find it quite disconcerting to be expected to regard such recent efforts as memorabilia. How can anyone consider a recording from 1978, 1970, or even 1968 a long-lost treasure from the past?

Taken for what they are, however, these six sides do contain music that sounds considerably different from today's chart-toppers. The songs seem more muscular, lean, and direct, closer to the r-&-b roots, relying primarily on a lead singer and back-up group, with instrumentals that still carry a trace of the blues. The bass is not overdriven, and there is none of the multitracking that imparts a cluttered artificiality to today's hit tunes. And the artists are talented, if less celebrated than others. There are variations in quality among the twenty-four individuals and groups to be heard here, and the three albums are not equal in their appeal.

Volume 1 is the weakest. Amiable mediocrity prevails. The single offering by the excellent Staple Singers, *Crying in the Chapel*, is not one of their best, lacking the Mississippi-born gospel spirit that first ignited the interest of long-time fans. It did not beg for a second chance to be heard, especially when some of the group's finer performances remain unavailable. But the Soul Children summon up shadows of Memphis funk as they romp through *Finders Keepers*, the highlight of the set.

Volume 2 ranges from middlin' interesting to right-on, with the better selections being Howard Tate's *Ain't Got Nobody to Give It To*, Gwen McCrae's *Ain't Nothing You Can Do*, and *See About Me* by Don Covay and the Goodtimers. This last, dat-

ing from 1961, is the only track in the series that sounds like a genuine oldie, drawing much of its thrust in style and arrangement from Ben E. King's classic *Stand by Me*.

For those who want to take a short cut while also saving some money, I suggest going directly to Volume 3. It features *A Little Bit Salty*, the better of Bobby Womack's two offerings in the series; an additional dash of seasoning in Thelma Jones' *Salty Tears*; Lou Courtney's *What You Want Me to Do*, which sounds as if it should have been a hit, though it wasn't; *I Need It Just As Bad As You* by Laura Lee, a pre-Millie Jackson heavy femme-funk type who sings a straighter line here than I recall from her mid-Seventies recordings; and Obrey Wilson's *Sho Nuff You Can*. Above all, this final album includes a real gem by Fontella Bass, who is, in my opinion, one of the best undiscovered singers of the past two decades. Her rendition of *Soon As I Touched Him*, recorded in 1977, is the very embodiment of soul as she transforms this simple melody with its unpretentious lyrics into an anthem of sensual release.

While this set does not satisfy the need for a comprehensive reissue of historic r-&-b recordings, it does serve to demonstrate how very much is lost each time a promising record is ignored. Meanwhile, I'm still waiting for someone to disinter all those old favorites still buried in record-company vaults. —Phyl Garland

LOST SOUL, VOLUME 1. Brenda and the Tabulations: *One Girl Too Late*. Bill Cody: *I'm Back to Collect*. Gwen McCrae: *Lead Me On*. Jackie Moore: *Personally*. Essence: *Sweet Fools*. Soul Children: *Finders Keepers*. Z. Z. Hill: *This Time They Told the Truth*. Betty Lavette: *You're a Man of Words, I'm a Woman of Action*. Mavis Staples with the Staple Singers: *Crying in the Chapel*. The Vibrations: *Love in Them There Hills*. EPIC PE 37730, © PET 37730, no list price.

LOST SOUL, VOLUME 2. The Chairmen of the Board: *Finders, Keepers*. Brenda and the Tabulations: *Walk On In*. Philly Devotions: *I Just Can't Say Goodbye*. Joe Tex: *We Held On*. Roger Hatcher: *Caught Making Love*. Bobby Womack and the Brotherhood: *Home Is Where the Heart Is*. Howard Tate: *Ain't Got Nobody to Give It To*. Essence: *Relax, It's Just Like Dancin'*. Gwen McCrae: *Ain't Nothing You Can Do*. Don Covay and the Goodtimers: *See About Me*. EPIC PE 37731, © PET 37731, no list price.

LOST SOUL: VOLUME 3. Tyrone Davis: *Give It Up (Turn It Loose)*. Bobby Womack: *A Little Bit Salty*. Thelma Jones: *Salty Tears*. Gwen McCrae: *I'm Losing the Feeling*. Z. Z. Hill: *Love Is So Good When You're Stealing It*. Lou Courtney: *What Do You Want Me to Do*. Fontella Bass: *Soon As I Touched Him*. Obrey Wilson: *Sho Nuff You Can (You Can Count on Me)*. Laura Lee: *I Need It (Just As Bad As You)*. Mattie Moultrie: *That's How Strong My Love Is*. EPIC PE 37732, © PET 37732, no list price.

Sonny Rollins, Coleman Hawkins (saxophones); Miles Davis (trumpet); Milt Jackson (vibraphone); Max Roach (drums); other musicians. *'Round Midnight; Ruby, My Dear; Little Rootie Tootie* (two versions); *Black and Tan Fantasy; Epistrophy; Bemsha Swing; Brilliant Corners*; and six others. MILESTONE ® M-47064 two discs \$9.98.

Performance: **Vital Monk**
Recording: **Good**

When pianist/composer Thelonious Monk died earlier this year, it came as a shock even though Monk had withdrawn from the jazz scene several years ago. He had found himself on a treadmill; his performances had become routine, and his repertoire was but a loop of past successes. That was particularly sad, because Monk had always been a master of the unexpected, a musical prankster who threw his listeners wonderful curves even when performing a tune for the umpteenth time. Monk was often misunderstood, especially in the early years of bop, when his unique avant-garde approach to jazz was written off by many as the keyboard amblings of an eccentric. To be sure, Monk was a true eccentric, but there was nothing accidental about his music.

"The Thelonious Monk Memorial Album" is a wonderful two-record collection of sides made by Monk for the Prestige and Riverside labels between 1952 and 1960 (the cover erroneously lists 1952-1961). With input from such established and budding stars as Milt Jackson, Oscar Pettiford, Max Roach, John Coltrane, Coleman Hawkins, Sonny Rollins, Gerry Mulligan, and Miles Davis, it is as much a parade of brilliant sidemen as it is a distillation of Monk's own creativity during an important period in his career. The music speaks eloquently for itself, and producer Orrin Keepnews' notes provide an informative glimpse of the enigmatic man he—as co-owner of Riverside Records—so often recorded. C.A.

RECORDING OF SPECIAL MERIT

THE NEW YORK-MONTREUX CONNECTION. Paquito D'Rivera, Phil Woods, Arthur Blythe (saxophones); John Hicks (piano); Art Davis (bass); Steve McCall (drums). *Ballad Medley—Lover Man/You Leave Me Breathless/Lush Life; Ornithology—Alto Summit.* Slide Hampton (trombone); Jimmy Heath (tenor saxophone); Stanley Cowell (piano); Tony Purrone (electric guitar); Percy Heath (bass); Akira Tana (drums). *Hot House.* McCoy Tyner (piano); Chico Freeman, Arthur Blythe, Paquito D'Rivera, Joe Ford (saxophones); Avery Sharpe (bass); Ronnie Burrage (drums); John Blake (violin). *Rotunda.* COLUMBIA FC 37652, © FCT 37652, no list price.

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

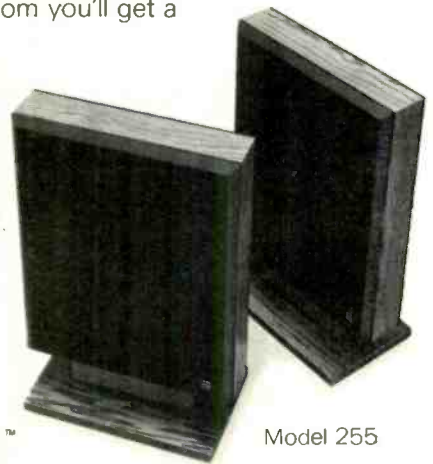
"The New York-Montreux Connection" offers lots of big names playing fine, even exciting jazz at the 1981 Montreux and Kool New York jazz festivals. The three groupings of performers are compatible ensembles, and things start off very prettily with altoists Paquito D'Rivera, Phil Woods, and Arthur Blythe taking turns on a medley, each with a decidedly personal ap-

Stereo everywhere, from speakers you can put anywhere.

With conventional speakers, you're caught in the middle—the only place in the room you'll get a proper stereo image.

Only BES speakers radiate sound 360 degrees. All through the room. You can place them anywhere, and listen to them anywhere. The 3-dimensional lifelike quality remains the same. Unmistakably music in the round. Unmistakably elegant.

And no other speaker but BES can give it to you.



Model 255

BES speakers.
Music in the round.™

©1982 by BES, 345 Fischer Street, Costa Mesa, Ca. 92626 • (714) 549-3833

CIRCLE NO. 5 ON READER SERVICE CARD

WEAR A CONCERT.

Discover the incredible accuracy of Sennheiser HD 420 Open-Aire® headphones. By combining exotic materials with advanced electroacoustic technology, we've done for personal listening what our world-famous studio microphones have done for professional recording. In a new ultra lightweight design surpassing even the performance of the HD 420s predecessors (which were also top-rated and rave-reviewed). With improved transient characteristics. Smoother, more extended response. Clarity surpassing even the most expensive speakers. And comfort so great, the only thing you'll feel is the music.

Try a pair of HD 420s (or our top-of-the-line 430s) at your Sennheiser dealer. Hear what it's like to wear a concert.

SENNHEISER

ELECTRONIC CORPORATION
10 West 37th Street, New York, NY 10018
(212) 239-0190



Manufacturing Plant: Bissendorf/Hannover, West Germany © 1980, Sennheiser Electronic Corporation (N.Y.)

CIRCLE NO. 41 ON READER SERVICE CARD



Why are we always the last ones called?

Because our prices have become the standard of comparison. And with good reason. We are one of the largest sellers of video equipment with **SONY, JVC, Panasonic, Hitachi, Advent, and over 25 other major lines in stock.** And because we carry one of the largest inventories of video equipment, we must sell at below competitive prices. So, if you are looking for video tape recorder/players, blank and pre-recorded video tapes, color and black-and-white video cameras, video games, home computers, color televisions, video discs, projection (giant screen) televisions and video accessories of any kind, call the others first, get their best price. **Then call us last.**

We won't match it . . . We'll beat it!

Phone **1-800-327-0596**
Toll Free

In Florida **(305) 940-7542**

international wholesalers

OF MIAMI, INC.

17866 IPCO ROAD • IN E. 5th AVE 1
MIAMI, FL 33162

INTERNATIONAL WHOLESALERS OF MIAMI, INC.
17866 IPCO ROAD (N.E. 5th AVE.) MIAMI, FL 33162

Send \$2.00 for our 182 page catalog, covering our prices on all major manufacturers.

LAST FIRST INITIAL

STREET

CITY STATE ZIP

CARD NO. EXP. DATE
PHONE OR WRITE US FOR THE LOWEST PRICES ANYWHERE! WE GLADLY HONOR AMERICAN EXPRESS, VISA OR MASTER CARD BY PHONE OR MAIL

CIRCLE NO. 23 ON READER SERVICE CARD

proach. And when this same group—with John Hicks, Art Davis, and Steve McCall providing a rhythmic base—plunges headlong into the old bop classic *Ornithology*, the creative sparks really fly.

Hot House, also from the standard bop repertoire, opens side two. It is played superbly by Slide Hampton and the Heath Brothers' quintet, but they are outshone by the McCoy Tyner Quintet with Chico Freeman, Blythe, and D'Rivera on the last cut, *Rotunda*, a Tyner composition with a spirit that is all too rare in jazz today. Violinist John Blake is wonderful, Blythe is excellent, Freeman and D'Rivera are stunning, and tenor saxophonist Joe Ford's obvious enthusiasm makes up for his lack of inventiveness. Tyner's solo, which comes last, is electrifying, not the boring tinkle he so often resorts to nowadays. As connections go, this is a great one. *C.A.*

SACKVILLE ALL STARS: Saturday Night Function. Sackville All Stars (instrumentals). *John Hardy's Wife; Jive at Five; Rosalie; Arkansas Blues;* and four others. SACKVILLE 3028 \$8.98 (from Sackville Recordings, Dept. B, Box 87, Station J, Toronto, Ontario M4J 4X8, Canada).

Performance: **Delicate swing**
Recording: **Very good**

The Sackville All Stars are a quintet whose best-known stars, saxophonist Buddy Tate and pianist Jay McShann, are assisted by Jim Galloway on reeds, Don Thompson on bass, and Terry Clarke on drums. It is a cogent group and it travels smoothly down the straight and narrow of the mainstream. Sackville is a Canadian label, an arm of *Coda* magazine dedicated to the disbursement of quality jazz, and so it should come as no surprise that "Saturday Night Function" is a fine example of the genre it represents. This is not jazz of the wild, stomping kind, but rather of the padded, gently nudging sort that closes eyelids and produces subtle movements of the body. If you are moved to acquire this set, many hours of good listening await you. *C.A.*

ARTIE SHAW, VOL. 2. Mel Tormé and His Mel-Tones (vocals); Artie Shaw and His Orchestra with Strings (instrumentals). *What Is This Thing Called Love?; For You for Me Forevermore; Changing My Tune; I Believe; Connecticut; They Can't Convince Me; Love for Sale;* and eight others. MUSICRAFT © MVS 507 \$8.98.

Performance: **Mellow and masterly**
Recording: **Good**

The vaults of recordings made by the big bands in their prime are apparently inexhaustible. Practically every month brings a "new" album by Benny Goodman or Glenn Miller or somebody else whose complete works you would have thought had all been reissued by this time. Sometimes the record is padded with an inordinate amount of filler, but this second Artie Shaw disc on Musicraft is a real winner. Shaw's orchestra—augmented by strings and featuring Shaw on clarinet—turns sow's ears into silk purses several times, and the "Velvet Fog" voice of Mel Tormé blends with those of his Mel-Tones in the pleasantest way imaginable. Recorded in Hollywood in 1946, the album boasts surprisingly good sound.

Tormé is on more often than not, and it's a delight to hear him at the top of his form bringing distinction to such standards as *What Is This Thing Called Love?; I've Got You Under My Skin,* and *Get Out of Town.* Less delightful are Ralph Blane blandly singing the praises of New England living in *Connecticut* and the band playing *Love for Sale* with all the sensuality of a dead toad. Most of the time, though, this disinterested oldie shows remarkable signs of life. *P.K.*

GEORGE SHEARING AND JIM HALL: First Edition. George Shearing (piano); Jim Hall (guitar). *Street of Dreams; To Antonio Carlos Jobim; Careful; I See Nothing to Laugh About;* and four others. CONCORD JAZZ CJ-177 \$8.98, © CJ-177 \$8.98.

Performance: **Dainty duets**
Recording: **Very good**

George Shearing is a known quantity, a highly skilled, consistent jazz pianist with a distinctive style that is fragile, understated, and just a little dull. Jim Hall is a skilled, consistent jazz guitarist. The two balance each other elegantly here in a program that amounts to a kind of jazz chamber concert. Still, whether they're noodling about with variations on old standards or setting forth Shearing's original tributes to musicians Antonio Carlos Jobim and Tommy Flanagan, the sound is continuously bland and low-key. Somehow all the skill of two fine musicians never quite succeeds in waking this album up. *P.K.*

RECORDING OF SPECIAL MERIT

MUGGSY SPANIER: At Club Hangover, Volume 2. Muggsy Spanier (cornet); Ralph Hutchinson (trombone); Darnell Howard (clarinet); Mel Grant (piano); Charles "Truck" Parham (bass); Barrett Deems (drums). *Relaxing at the Touro; Royal Garden Blues; Basin Street Blues; Dippermouth Blues; Squeeze Me; Rose Room; St. Louis Blues;* and four others. STORYVILLE © SLP 4056 \$7.98.

Performance: **Excellent**
Recording: **Fine restoration**

Cornettist Muggsy Spanier took Louis Armstrong and King Oliver as his models, and he continued to be faithful to the New Orleans small-band format until the end of his life. What Spanier played was called "Dixieland," but critics casually recognized him as one of the "Austin High Gang" or "Chicago School" of white jazz from the Twenties. Although he had a recording career of forty-five years, Spanier spent much of his time during the Thirties and Forties with the Ted Lewis novelty band simply because it was steady work. He briefly fronted a big band of his own but missed the Swing Era. He spent most of the rest of his professional life in small clubs like the Hangover. By the early Sixties he had begun to play prestigious jazz festivals, but ill health caught up with him; he retired in 1964 and died three years later.

Muggsy was an iconoclast, and a proud one. This second Storyville issue of radio broadcasts from the Hangover Club finds him at the top of his form. His group included drummer Barrett Deems, who later toured with Armstrong, and the excellent clarinetist Darnell Howard, who had played

with King Oliver's Dixie Syncopators in 1926-1928. The program consists of Dixieland warhorses, but Spanier takes them all on with affectionate fury. His specialty was muted choruses done in fast legato runs with perfect choices of where to apply syncopation and a sense of melody that always let the listener know what his improvisations were based on.

The dignity and beauty of New Orleans blues are what moved Spanier most deeply, as can be heard here on King Oliver's *Riverside Blues*, probably unrecorded since the King's original 1923 waxing. Muggsy was also a hellfire stomper, as the uptempo numbers demonstrate. In terms of jazz history he was unlucky; critics and jazz aficionados are quick to cheer the latest "genius," but they tend to ignore many players of consistent and reliable brilliance. Spanier was no genius, but he was surely special, gifted, and true to his own muse. J.V.

STEVE TIBBETTS: *Northern Song*. Steve Tibbetts (guitars, kalimbas, tape loops); Marc Anderson (congas, bongos, percussion). *The Big Wind; Form; Walking;* and two others. ECM ECM-1-1218 \$9.98, © M5E-1218 \$9.98.

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

"Northern Song" is not so much a collection of compositions as one of meditations. There aren't more than a couple of true themes on the entire album, and they are deliberately, painstakingly deployed and developed. Steve Tibbetts clings to a musical idea as if it were the last he'll ever have. No chord, no note, no harmony is thrown away; each is repeated over and over.

I don't think I've ever heard an album so given over to silence. It stretches out for many seconds at a time, and Tibbetts and percussionist Marc Anderson invade it cautiously. Sometimes the silence is broken only by the murmur of wind chimes or the clawing of a fingernail along a string. In a sense, this album is an acknowledgment of the ultimate power of silence over music. Listeners wedded to form and structure and momentum will probably find "Northern Song" unsettling, even exasperating. Those who can allow themselves to be transported in the few moments a struck chord endures against the power of silence should find it captivating. M.P.

SARAH VAUGHAN AND MICHAEL TILSON THOMAS: *Gershwin Live!* Sarah Vaughan (vocals); Michael Tilson Thomas (piano); Sarah Vaughan Trio (instruments); Los Angeles Philharmonic Orchestra, Michael Tilson Thomas cond. *Porgy and Bess Overture and Medley; Sweet and Low-down; Fascinating Rhythm; The Man I Love; I've Got a Crush on You/Foggy Day;* and four others. CBS FM 37277, © FMT 37277, no list price.

Performance: **Not so Interesting**
Recording: **Good**

Teaming Michael Tilson Thomas, the Los Angeles Philharmonic, and Sarah Vaughan in an all-Gershwin program is one of those "interesting" ideas that should never have made it to vinyl. This album was recorded live in Los Angeles, though no date is given. Most of Sassy's vocals begin with only her

THERE'S A LOT MORE TO YOUR PERSONAL STEREO THAN MEETS THE EAR

Just as with your home stereo, your personal stereo is only as good as its speaker system.

Almost every personal stereo receiver or cassette player is capable of delivering a lot better audio than you're hearing.

But most manufacturers have cut corners on the headphones they supply with their receiver or player units.

Enter Mura's RED SET VII.

The RED SET VII is specifically engineered to uncover and deliver the full potential in any personal stereo.

With a RED SET VII, you'll hear all the music your personal stereo has to offer. A Mura RED SET VII is the best way to spectacularly upgrade your personal stereo player. (Just as if you vastly upgraded the speakers in your home hi fi.)

Compare a RED SET VII with your present headphone. The difference will be immediately and dramatically apparent.

RED SET VII comes with a conveniently short 4 ft. cord. An 8 ft. extension cord ending in a 1/4 in. plug is included so you can enjoy your RED SET VII at home as well.



MURA®
You'll be hearing from us.™

Available at most
JCPenney
stores with Home
Entertainment Electronics.

Mura and RED SET are registered trademarks of Mura Corp.
©1982 Mura Corporation, Westbury, N.Y. 11590

CIRCLE NO. 32 ON READER SERVICE CARD

"Il y a du Mozart dans ce schéma."*



Dozens of audio publications from all over the world have written reviews praising the **NAD 3020** amplifier. In fact, many found that it sounds *audibly* better than amps selling for over \$1,000.

If you'd like to know how we do it, send us the coupon. We'll send you excerpts from 11 reviews, an explanation of how we design stereo components for real-life (as opposed to "on paper") performance, and a list of our dealers.

Thanks.

* "There is a little Mozart in the circuit."
Excerpted from the review of the NAD 3020 in *Hi Fi Stereo*, France.

Tell me more about how NAD makes high end audio affordable.

Name _____
Address _____
City _____
State _____ Zip _____

NAD (U.S.A.) INC.

675 Canton Street,
Norwood, MA 02062
(617) 769-7050

SR 10

trio's accompaniment; after a chorus or two, they are joined by the orchestra, sounding depressingly like the old Mantovani Singing Strings. Other selections have as back-up only Thomas playing primly correct piano. In every case it is Vaughan at her Cuisinart worst, mashing, chopping, and blending both musical and lyrical phrases into a sort of purée. Thomas says in his liner notes that he and Vaughan have had such success with this program that they have repeated it around the country with other orchestras. He neglects to mention if they were ever asked back. *P.R.*

DICKY WELLS: *Lonesome Road*. Dicky Wells (trombone, vocals); Buddy Tate (clarinet, tenor saxophone); Dick Katz (piano); George Duvivier, Michael Moore (bass); Oliver Jackson (drums). *Honey-suckle Rose; Lonesome Road; I Surrender Dear; Black and Blue; She's Funny That Way*; and four others. UPTOWN UP 27.07 \$7.98 (from Uptown Records, 276 Kingston Street, Kingston, N.Y. 12401).

Performance: **Mellow**
Recording: **Good**

After a long career starting in the late Twenties, during which he played with the orchestras of Count Basie, Fletcher Henderson, and Ray Charles as well as freelance dates with Earl Hines, Django Reinhardt, and Jimmy Rushing, trombonist Dicky Wells went into semi-retirement in 1970. A savage mugging five years later and the ensuing emotional and physical re-

habilitation have slowed him down some, but his spirit is undefeated, and his warm, sophisticated tone—touched in just the right places by wild breaks or rococo decoration—remains intact.

"Lonesome Road," recorded in 1981, is bolstered by the presence of Buddy Tate on sax and Dick Katz on piano, both of them close friends of Wells. George Duvivier and Michael Moore on bass and drummer Oliver Jackson also lend solid support. All have a lot of room to work in, and Wells gives 100 per cent. His reactions are occasionally hesitant, but he still has good ideas and executes them well. His vocals are delivered with enormous experience and the graceful, generous wisdom of age. Wells may have slowed down some, but he has all his emotional chops. *J.V.*

ERNIE WILKINS AND THE ALMOST BIG BAND. Ernie Wilkins (tenor saxophone); the Almost Big Band (instrumentals). *No More Rat Race; Sebastian; Hi-Fly; Lollipops and Roses; Ballad for Paul*; and three others. STORYVILLE SLP-4051 \$7.98.

Performance: **Fine**
Recording: **Very good**

Former Basie arranger Ernie Wilkins put together his Almost Big Band two years ago in Copenhagen, where he resides, and made this album about three months later. The "Almost" was added because, with thirteen members, the band falls a little short of being what is normally considered a big band,

yet it obviously cannot be considered *small*. Call it what you will, the sound produced by this cogent blend of native Danish musicians and American expatriates is big, and the individual instrumental voices are often glorious. Wilkins' arrangements here are of the same skillful, thoroughly melodic kind he contributed to the Basie band, so there are no surprises, but neither are there any disappointments. *C.A.*

RECORDING OF SPECIAL MERIT

PHIL WOODS: *Birds of a Feather*. Phil Woods Quartet (instrumentals). *Goodbye Mr. Evans; Nica's Dream; My Old Flame*; and three others. ANTILLES AN 1006 \$8.98, © ZCA 1006 \$8.98.

Performance: **Superb**
Recording: **Good**

Phil Woods is a perennial swinger—in the musical sense, at least. On *Star Eyes*, the opening track of this new quartet album, he revs up his alto saxophone and takes off at maximum speed, but not a note is spilled in the process. There's a considerable change of pace on the next track, *Goodbye Mr. Evans*, Woods's tender tribute to the late Bill Evans, and the other four selections maintain the high standard set by those two. I have learned to expect fine things from the horn and imagination of Phil Woods, and—with support from pianist Hal Galper, drummer Steve Gilmore, and bassist Bill Goodwin—fine things are just what this album offers. *C.A.*

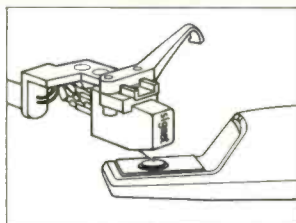
Fastest, safest way to a *really* clean stylus!



Signet SK305
Electronic Stylus Cleaner \$29.95

In the miniature world of record grooves, even a speck of dust or dirt is a major obstacle to good reproduction. Which is why just about everyone tells you to clean your stylus regularly. But if you are like many people, dabbing away at a delicate stylus and cantilever is hardly your idea of fun.

Now Signet has made stylus cleaning easy, safe, and remarkably thorough. All it takes is our SK305 Electronic Stylus Cleaner and a few seconds of your time. Just moisten the super-dense nylon cleaning pad, switch on



the solid-state pad vibrator, and lower the stylus gently on the cleaner. Seconds later your stylus is cleaner than you can achieve by hand, with no danger to your expensive stylus.

With valuable records, styli, and your listening pleasure all at stake, the SK305 Signet Stylus Cleaner may be the most valuable investment you can make this year. See a demonstration at your nearest Signet dealer. It's where music sounds better every day.


signet

4701 Hudson Drive, Stow, Ohio 44224



THEATER • FILMS

DREAMGIRLS (Tom Eyen—Henry Krieg-er). Original-cast recording. Cleavant Derricks, Obba Babatundé, Sheryl Lee Ralph, Ben Harney, Jennifer Holliday, Loretta Devine (vocals); orchestra. GEFEN GHSP 2007 \$9.98, © L5 2007 \$9.98.

Performance: **Mixed blessing**

Recording: **Very good**

Any show by Michael Bennett—whose *A Chorus Line* is in its eighth year on Broadway—is bound to stir up advance interest, but even before *Dreamgirls* hit Broadway one of its unknown cast members, Jennifer Holliday, had screamed her way into the spotlight. The way everybody raved about her show-stopping performance when word of *Dreamgirls* started filtering down to New York from the Boston out-of-town run, we expected nothing less than the second coming of Aretha Franklin. The hype worked too. Jennifer Holliday won a Tony award, and her grotesque vocal con-

tortions continue to bring the house down.

All the fuss is essentially about one song, *And I'm Telling You I'm Not Going*, which never fails to get a rise out of the audience. Holliday's rendering of that song clearly reveals an impressive voice, but it is as if a dance-hall musician had been equipped with a Stradivarius: she has no idea what to do with it, and she all too often resorts to screaming. Then, too, she has breathing problems that seem to make it impossible for her to inject emotion into a song without a heavy heave. On stage she may be fine, but on this record she is an uncomfortable, disappointing blend of promise unfulfilled and a pain in the ear.

On the positive side, "Dreamgirls" offers Sheryl Lee Ralph and Ben Harney, who are particularly effective on their duet, *When I First Saw You*, and Cleavant Derricks, whose pleasantly raspy voice weaves in and out of the score before singing out in earnest on *I Meant You No Harm*. Incidentally, Harney and Derricks also received Tony awards for their contributions. Harold Wheeler's arrangements are an asset too. I don't want to leave you thinking that I did not enjoy this original-cast album; it's just that Jennifer Holliday cannot stand the close scrutiny of a recorded audio-only performance. I am reminded of the time I saw *Gypsy* years ago; I thought (and still do) how wonderful it would have been without the grating presence of Ethel Merman. *C.A.*

MERRILY WE ROLL ALONG (see *Best of the Month*, page 81)

VICTOR/VICTORIA (Leslie Bricusse—Henry Mancini). Original-soundtrack recording. Julie Andrews, Lesley Ann Warren, Robert Preston (vocals); Henry Mancini and His orchestra. MGM MG-1-5407 \$9.98.

Performance: **Lively**

Recording: **Good**

Not content with baring Julie Andrews' breasts in the recent *S.O.B.*, director Blake Edwards cast his wife as a male female impersonator in *Victor/Victoria*. Luckily, the movie turns out to be a slapstick delight and Andrews gives one of the best performances of her career. The score for this boulevard romp about mistaken identity, with lyrics by Leslie Bricusse and music by Henry Mancini, is as light as a swansdown powder puff and as buoyant as an old roué's step as he walks into the Folies Bergère. Andrews does her customary highly professional singing in such production numbers as *The Shady Dame from Seville* and the wistful *Crazy World*, but the surprise of the album is Lesley Ann Warren. Warren, you may remember, was the original Cinderella in the Rodgers and Hammerstein musical of that name. Edwards has cast her as a featherheaded moll out on a spree, a cross between Lorelei Lee and Texas Guinan. She slams across her one number, *Chicago, Illinois*, with all the brazen gusto of a Vegas hooker. She's plain—and fancy—wonderful. I understand Edwards' newest project involves Helen Hayes, Brooke Shields, and Pat Boone; I'm on tenterhooks. *P.R.*

HAFLENER • AVID • FISHER • KOSS • AR • DUAL • SHARP • BSR

Audio Spot Starter 10 pc. outfit

Onkyo TX11 — 20 watts per channel
Fisher DS126 — 3 way — 8 in. woofer
Technics SLB20 — semi automatic belt drive w/Ototon cartridge, w/styli cleaner w/magnifying glass, w/disc cleaner plus speaker wire — \$399.00

Audio Spot Pro 10 pc. outfit

Technics SA222 — 30 watts per channel
AR 48S — 3 way 10 in. woofer
Dual 607 — direct drive semi aut. w/Ototon cartridge, w/styli cleaner w/magnifying glass, w/disc cleaner plus Sennheiser headphones w/speaker wire — \$649.00

Audio Spot Wealthy 10 pc. outfit

Sherwood 9500 — 60 watts per channel
Avid 232 — 3 way — 10 in. woofer, 3 way
Dual 627 — fully automatic direct drive w/Ototon cartridge, w/styli cleaner w/magnifying glass, w/disc cleaner plus Sennheiser headphones w/speaker wire — \$849.00

RECEIVERS

JVC	RK10	143.00	Sansui	Z3000	259.00
	RK20	182.00		Z5000	317.95
	RX40	228.00		Z7000	515.95
	RX60	292.00		Z9000	614.95
	RX80	369.00	Onkyo	TX11	call
Pioneer	SX7	349.95		TX21	or
	SX6	204.95		TX31	write
	SX5	154.95		TX41	
	SX4	124.95	Sony	STRVX6	419.95
Technics	SA104	127.95		STRVX5	339.00
	SA203	146.95		STRVX4	284.95
	SA206	163.95		STRVX33	208.95
	SA222	182.95		STRVX22	170.95
	SA424	266.95	Sherwood	9200	179.00
				9300	219.00
				9400	269.00
				9600	339.00

TURNTABLES

JVC	LA10	69.95	Pioneer	PL2	76.95
	LA31	99.95		PL4	89.95
	LF41	116.95		PL5	99.95
	QLA51	144.95		PL7	119.95
				PL8	139.95
				PLL800	279.95

AUDIO SPOT

For Information call 854-8989

For orders call Toll Free 1-800-847-4226
VISA
MASTERCHARGE

TURNTABLES

Technics	SLB20	69.95	Onkyo	1017A	call
	SLB30	84.95		1027F	or
	SLO20	99.95		1028R	write
	SLD30	115.00		1130F	
	SL5	132.95		1150F	
	SL7	249.95	Sony	PSX500	229.95
	SLO20	136.95		PSX600	254.95
Sansui	PD20S	110.95		PSX700	389.95
	PO30S	132.95		PSX800	call
	PL40S	169.95			
	PL50S	229.95			

CASSETTE DECKS

JVC	KDD10	109.95	Sansui	D370B	264.00
	KDD20	122.95		D570	339.00
	KDD30	139.95		D770B	384.00
	KDD40	182.95	Onkyo	TA2015	call
	KDD50	209.95		2025	or
	KDD55	239.95		2035	write
Pioneer	CT9R	429.95		2055	
	CT8R	379.95	Akai	CFS12	129.95
	CT7R	249.95		GFS14	149.95
	CT6R	189.95		GXF21	169.95
	CT5R	139.95		GFX31	199.95
Technics	RSM205	109.95		GFX51	239.95
	RSM218	122.95		GFX71	299.95
	RSM224	127.95	Sony	TFX33	122.95
	RSM226	136.95		TCFX44	139.95
	RSM255	238.95		TCFX20	142.95
	RSM228X	169.95			

VIDEO EQUIPMENT

Panasonic	PV1275	465.00	Sony	SL5000	549.00
	PV5500	869.95	Atari	CX2600	132.00
	PV1775	869.95	Mattel		
JVC	HR7300	579.95	Intellivision		221.95
	HR7650	899.95			
	HR2650	979.95			

VIDEO TAPES

TDK	T120	10.95
Fuji	T120	10.69
Maxell	T120	10.95
Panasonic	T120	10.95

HEADPHONES

Sennheiser	400	25.95
	414	44.95
	420	48.95
	424	63.95
	430	69.95
	222	66.95
	HD40	23.95
	HVXLC	45.50
	HVX	39.70
	HV1LC	35.95
	HVIA	29.95
	Pro4X	49.50
	K6LC	24.95
	KSP	22.95
AKG	K40	23.00
	K41	32.00
	K130	39.00
	K141	60.00
	K240	76.00
	K340	156.00

AUDIO CASSETTE—Min. 10 pc.

TDK	AD90	1.89
TDK	SAC90	2.19
Maxell	UDXLII	2.85
TDK	D90	1.29
BASF	C90	1.25
BASF ProII	C90	2.29
TDK	SAX C90	3.59
Fuji Metal	C90	3.99

WALKMANS

Sony	WM1	59.95
	WM11	82.95
	WM11H	84.95
Toshiba	KTR1	85.95
	KTS3	69.95
Aiwa	CSJ1	129.95
external speakers for Walkmans		19.95
Headphones P-19 Koss		15.95

ACCESSORIES

discwasher	9.95
Stanton styli cleaner	6.95
Allsop tape cleaner	9.95
Allsop disc cleaner	15.95
Cartridges by Shure, Stanton and ADC—call for best prices.	

Instructions: To order by mail send certified check or money order only. Personal check will cause a delay. Shipping charge is min. 3.95.

All merchandise fresh brand new factory guaranteed. Prices subject to change without notice. Quantity limited.

Brand new merchandise shipped within 24 hours

4908 16th Avenue
Brooklyn, NY 11204

CIRCLE NO. 3 ON READER SERVICE CARD

ADC • SHURE • ORTOFON • SENNHEISER • DISCWASHER • SANSUI • ADVENT • BOSE • ONKYO • SHERWOOD

Classical Music

News Briefs



IN June, WFMT in Chicago became the first radio station in the United States (and perhaps in the world) to broadcast music from the new digital audio disc—the Compact Disc—developed by Sony and Philips. It was fitting that most of the music on that broadcast consisted of performances led by **Herbert von Karajan** because he is probably the world's most prolifically recorded conductor.

Above, Karajan (left) is presented with the first Compact Disc from the industrial production run of his Deutsche Grammophon recording of Richard Strauss's *Alpine Symphony* by Jan D. Timmer, executive vice-president of PolyGram International in Hamburg. Just over 4½ inches in diameter, the disc contains up to an hour of music on one side (the other side carries the label). The Compact Disc will be introduced in Europe later this year.

The introduction of the digital disc in the United States

was originally scheduled for this month, but it has been delayed until some unspecified time in 1983. There has been a great deal of speculation concerning the reason for the postponement. According to a PolyGram spokesperson, the reason is that in introducing a new product it is easier to achieve adequate initial penetration in the European market. "Our production facilities are functioning very well, but their capacity is simply insufficient at present to meet the enormous demand we anticipate when the Compact Disc is introduced in the United States."

In the meantime, those hungering for Karajan on record will find him well represented on Angel, Deutsche Grammophon, and London. And for the first time since 1976 he will return to the United States with the Berlin Philharmonic to conduct performances at Carnegie Hall in New York. Four concerts are scheduled for this month. □

CLASSICAL music lovers who watch concerts, opera, and dance programs on television will be busy this season. Those who make videotapes of such TV shows had better lay in an extra supply of

tape for the offerings of the Public Broadcasting Service alone.

Celebrating its tenth season on PBS, Exxon's Great Performances series continues with a Lincoln Center Special

on October 4. It presents part of the New York City Ballet's Stravinsky centennial celebration. Peter Martins will dance two of George Balanchine's ballets with scores by Stravinsky. He will perform the title roles in *Apollo* (with Suzanne Farrell) and *Orpheus* (with Karin von Aroldingen).

On October 7, Texaco's Live from the Met series begins its 1982-1983 season with a performance of Richard Strauss's *Der Rosenkavalier* with Dame Kiri Te Kanawa, Tatiana Troyanos, and Judith Blegen among the soloists and James Levine conducting. The cameo role of the Italian Singer will be performed by Luciano Pavarotti. Stereo simulcast will be available in some cities.

On October 20, Puccini's *Madama Butterfly* performed by the New York City Opera Company will be telecast in Exxon's Live from Lincoln Center series. The cast is made up of young, relatively unknown singers. Christopher Keene will conduct, and Beverly Sills will be the intermission host.

On October 25, PBS will broadcast the first of a six-part Magic of Dance series, in which Dame Margot Fonteyn discusses and shows some of the great events and personalities of her forty-year-long career. Excerpts from such ballets as *Swan Lake*, *Sleeping Beauty*, and *Romeo and Juliet* will be danced. □

THE Baldwin Piano and Organ Company has brought out a box called "The Essential Piano Library," which contains eight records and a couple of soft-bound books. The records are made up of piano music performed by six artists who endorse and play the Baldwin piano: David Bar-Illan, Jorge Bolet, Gilbert Kalish, Ruth Laredo, Santiago Rodriguez, and Earl Wild.

Two of the records are an

anthology of pieces serious piano students might expect to learn, such as Beethoven's *Für Elise*, Liszt's *Liebestraum* No. 3, and Debussy's *Clair de Lune*. Here each piece is played by one of the six famous pianists. Then each of these masters of the keyboard has a whole record to himself on which he plays music with which he is particularly associated. Bolet, for example, plays Liszt; Ruth Laredo plays Scriabin, Prokofiev, and Barber; and Wild plays Chopin.

The music for the student pieces is printed in one of the books; the other contains interpretive advice from the artists. "The Essential Piano Library" costs \$48 and is available from local Baldwin representatives. To locate your nearest one write Baldwin Piano and Organ Co., Department SR, P.O. Box 2525, Cincinnati, Ohio 45201.

Baldwin has joined the Van Cliburn Foundation in sponsoring the first recording by **Panayis Lyras**, silver medal winner in the 1981 Van Cliburn International Piano Competition. Produced by Varèse Sarabande, the album was slated for September release to precede Lyras's Cliburn Foundation recital at Alice Tully Hall at Lincoln Center on October 11. The record contains works by Liszt, Schumann, Scriabin, Medtner, and Balakirev. □

Panayis Lyras



SINCE the middle of this century France has produced only a few opera singers who excelled in any repertoire other than that of their own country. One of these few is the soprano Régine Crespin, who recently celebrated the thirtieth anniversary of her debut. In her three decades on the stages of the world's greatest opera houses, Mme Crespin has competed successfully with singers from other countries in both the Italian and German repertoires. She has been particularly renowned as an interpreter of the works of Wagner, and EMI/Angel has rereleased on the Seraphim label a Wagner recital in which she sings the Wesendonck Songs and a selection of arias.

Some of Crespin's greatest triumphs, of course, have been in her native French repertoire, and her services in dis-

seminating French culture have been recognized with a number of awards and decorations from the government of France. A promotion in the Legion of Honor was presented to her in a ceremony in Paris this summer by the former French ambassador to the United States, Maurice Couve de Murville (photo at right).

Among the French composers whose music Crespin has sung and recorded is Francis Poulenc. She has been particularly successful in his *Dialogues of the Carmelites* and appears in the only commercial recording of it, which is still available (mono only) on Angel. This month and next Crespin will perform in this work at the San Francisco Opera. The cast also includes Virginia Zeani, who was in the world première of *Dialogues* at La Scala in 1957,



Herbert Breslin, Inc.

and Leontyne Price, who sang in the American première in San Francisco the same year. The performance of Friday, October 29, will be broadcast

live by National Public Radio and will be repeated on tape the afternoon of the following day. Check local NPR stations for exact time. □

Disc and Tape Reviews

By RICHARD FREED • DAVID HALL • GEORGE JELLINEK • PAUL KRESH
STODDARD LINCOLN • ERIC SALZMAN

J. S. BACH: *The Well-Tempered Clavier, Books I and II.* Angelica Morales von Sauer (piano). ORION ORS 81415/420 six discs \$42 (from Orion Records, P.O. Box 4087, Malibu, Calif. 90265).

Performance: **Tidy**
Recording: **Good**

J. S. BACH: *The Well-Tempered Clavier, Book I.* João Carlos Martins (piano). ARABESQUE 6505-3 three discs \$23.94, 7505-3 \$23.94.

Performance: **Very Romantic**
Recording: **Superb**

A pianist's interpretation of Bach's *Well-Tempered Clavier* begins, in many ways, where a harpsichordist's leaves off. Both interpreters face equally difficult technical problems, and both must select workable tempos and articulations. But once the harpsichordist has done this and made his choice of registers, his work is pretty much

finished. The pianist, on the other hand, must further select a dynamic scheme and choose which voices to bring out. It is mainly these last two factors that result in the vast differences among pianistic interpretations of this series of forty-eight preludes and fugues. The new recordings by Angelica Morales von Sauer (Books I and II) and João Carlos Martins (Book I) exemplify two extremes of interpretation.

Considering Morales von Sauer's background (pupil and widow of the late Emil von Sauer, who himself was a pupil of Liszt), one would expect her to explore the full possibilities of the piano and to indulge in dynamics and tempos of the Romantic period. Not at all. Her playing here is neat and tidy, her tempos moderate, and her dynamic range limited. Her reading of the ornaments is precise and accurate, with the fugue subject always emphasized. Her rhythms are metronomic; even cadential ritards are avoided. She offers controlled pianism without excitement.

Martins, continuing his ongoing project of recording Bach's complete keyboard music, plays here in the full-blown Romantic tradition of Liszt and Busoni. Taking advantage of the full dynamic range of the modern concert grand, he subjects the music to long crescendos and diminuendos with sudden accents and changes. Nor does he think twice about bass-octave doublings. The étude-like preludes are played for speed and brilliance; the somber music is slowed down and stretched out like a Mahler adagio. His final ritards are grandiose, and he loves to throw in a *subito piano* on final chords. While much of Martins' inter-

pretation does violence to the music and returns us to the aesthetic world of the Stokowski orchestral transcriptions, there are moments here of great beauty in terms of piano sound. A master of tonal variety and shading, Martins can both overpower us with strength and delight us with delicate webs and gossamer threads. Few pianists can mold a fugue into a single inexorable crescendo like this. But this album is for listening to Martins, not Bach. Perhaps Bach is an ill-chosen vehicle for Martins' pianism, but he certainly takes us for a wild ride in it. S.L.

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Piano Trio No. 1, in E-flat Major, Op. 1, No. 1; Piano Trio No. 2, in G Major, Op. 1, No. 2.* Beaux Arts Trio. PHILIPS 9500 988 \$10.98, 7300 988 \$10.98.

Performance: **Outstanding**
Recording: **Superb**

The Beethoven trios have quite understandably formed the backbone of the Beaux Arts Trio's repertoire. This distinguished group may well have given more performances of the cycle over the last twenty-seven years than any other trio, past or present, and yet, far from playing these works mechanically, the team seems to find more and more in them with each encounter. The integral recording of the cycle made in 1965, when the late Daniel Guilet was the Beaux Arts' violinist, is still available, and at a special bargain price (Philips 6747 142, four discs). Isidore Cohen replaced Guilet as partner to pianist Menahem Pressler and

Explanation of symbols:

- Ⓢ = eight-track stereo cartridge
- Ⓢ = stereo cassette
- Ⓢ = digital-master recording
- Ⓢ = direct-to-disc
- Ⓢ = CX-encoded

Monophonic recordings are indicated by the symbol Ⓢ

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



YURI EGOROV



EMANUEL AX

Digital Schumann

YOURI EGOROV's first recording, an incomparably compelling account of the *Kreisleriana* and two of the *Novelletten* (Peters International PLE-113), made it clear that he was born to play Schumann. Musically and emotionally, the performances are electrifying, yielding up more of the visionary feeling Schumann put into the music than any other presentations I could recall at the time (1979), and they are no less exciting now. A subsequent record of the Fantasy in C and the *Arabeske* on the same label (PLE-122) was hardly less striking, and now, as the initial release under his new contract with EMI, Angel has brought out a digitally recorded Schumann program that offers what may well be the most inspiring and profoundly satisfying account of the much-recorded *Carnaval* since the Rachmaninoff recording of 1929.

Egorov goes at the music, as always, with a flaming intensity that suggests what one imagines Schumann must have felt in composing it, and yet there is nowhere in the half-hour performance any suggestion of exaggeration or excess. Everything seems to be felt spontaneously and instinctively, and the contrasts between the respective sections (and between Florestan and Eusebius as they appear generally throughout the sequence, as well as particularly in Nos. 5 and 6) are brought off with great effect and great subtlety. The playing itself is enthusiastically but unselfconsciously brilliant, as it is in the somewhat different vein required for *Papillons* on the other side of the disc, another superbly vivifying realization filled with freshness and charm and again controlled by the most subtle and judicious regard for taste and proportion. Side two concludes with a noble, rather than showy, performance of the *Toccata*, Op. 7. It is not a matter of understatement (that is not Egorov's way), but simply one of giving the musical values their due along with the written-in virtuosity. The recorded sound is gratifyingly realistic, and there is an exceptionally good set of notes by Joan Chissell, always an especially illuminating writer on Schumann's piano music. In every respect, this is an outstanding issue, about as "basic" as could be, I would think, to any col-

lection of music by Schumann, music for the piano, or simply of worthwhile music.

Emanuel Ax, at thirty-three, is only five years older than Egorov, but in the last half-dozen years he has established himself as one of the most elegant and communicative performers of the Romantic literature, adopting from the first a probing and poetic approach rather than allowing youthful exuberance or mere surface excitement to carry the day. But it is only now that RCA has gotten around to giving us Ax's Schumann, on another digitally recorded disc, coupling the familiar *Fantasiestücke*, Op. 12, with the less frequently heard *Humoreske*, Op. 20. Both works, needless to say, are beautifully played; Ax characterizes each of the eight Op. 12 pieces as fully and poetically as he does his Chopin and at the same time succeeds notably in clarifying the interrelationships that make them a true cycle.

The overside *Humoreske* is less immediately fetching: it is more reserved and so extremely unhurried that momentum may be felt to sag here and there. It is an extremely "inward," ruminative performance, as if Ax were reminding himself, lingeringly, of music he had come to love deeply, rather than offering it to the public. This sort of approach is not always successful, and after several hearings I was left with the feeling that Claudio Arrau (Philips 839 709LY) and Vladimir Ashkenazy (London CS 6859) are still as far as one need go in the alphabetical list for the most satisfying accounts of the *Humoreske*. Listeners understandably beguiled by Ax's *Fantasiestücke*, however, may feel that side alone is worth the cost of the disc. RCA more than matches Angel's fine digital recording and offers similarly distinguished annotation by Harris Goldsmith. —Richard Freed

SCHUMANN: *Carnaval*, Op. 9; *Papillons*, Op. 2; *Toccata*, Op. 7. Yuri Egorov (piano). ANGEL ◉ DS-37850 \$10.98, ◉ 4XS-37850 \$10.98.

SCHUMANN: *Humoreske*, Op. 20; *Fantasiestücke*, Op. 12. Emanuel Ax (piano). RCA ◉ ARC1-4275 \$12.98, ◉ ARE1-4275 \$12.98.

cellist Bernard Greenhouse in 1969, and a second recorded cycle was begun two years ago with a superb *Archduke* in celebration of the Beaux Arts' twenty-fifth anniversary (Philips 9500 895). This second installment is a further indication that the new cycle, when complete, will be the outstanding recorded statements of these works. The Beaux Arts Trio today shows no diminution of the alertness, sensitivity, and all-round stylishness evident in the earlier cycle, but there are conspicuous additions in terms of breadth and depth. The new performances are a tiny bit more expansive, far more generous with repeats, and superbly recorded. Highest recommendation. *R.F.*

BEETHOVEN: *Variations on a Waltz by Diabelli*, Op. 120. Peter Serkin (piano). RCA ARL1-4276 \$9.98, ◉ ARK1-4276 \$9.98.

Performance: **Ultra-sensitive**
Recording: **Very pleasant**

This is an exceptional performance with one curious characteristic: the dynamics never rise above a mezzo-forte from one end to the other. No Beethovenian *Sturm und Drang* here. Curiously, at the start Diabelli's little waltz (as Michael Steinberg suggests in his notes, it sounds as if it were the accompaniment to something else) is played with an animation that suggests even livelier things to come. But that isn't at all the way it works out. The thirty-three variations are clean, classical, thoughtful, turned rather inward in a structured rather than a passionate way. The playing is never less than ultra-sensitive and, within the relatively small scale of the interpretation, full of nuance and carry-through. The piano sound, though not overwhelmingly beautiful, is nevertheless honest, even, and very pleasant. There were one or two bugs in the pressing. *E.S.*

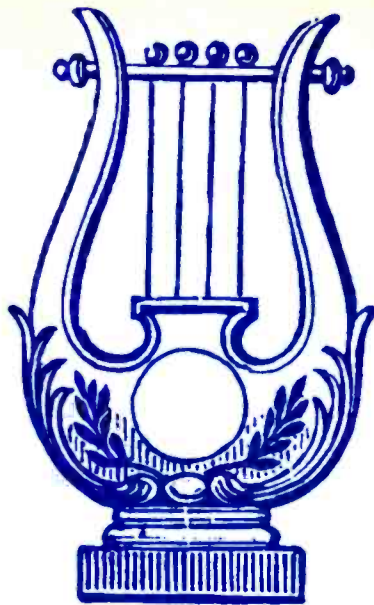
RECORDING OF SPECIAL MERIT

BELLINI: *La Sonnambula*. Joan Sutherland (soprano), Amina; Luciano Pavarotti (tenor), Elvino; Nicolai Ghiaurov (bass), Conte Rodolfo; Della Jones (mezzo-soprano), Teresa; Isobel Buchanan (soprano), Lisa; John Tomlinson (baritone), Alessio; Piero de Palma (tenor), Notary. London Opera Chorus; National Philharmonic Orchestra, Richard Bonyngue cond. LONDON ◉ LDR 73004 three discs \$38.94, ◉ LDR5 73004 \$38.94.

Performance: **Long on voice, short on charm**
Recording: **Excellent**

La Sonnambula is an idyllic opera in a bucolic setting. The plot, with its single complication, barely gets in the way of Bellini's tender melodies and Felice Romani's elegantly wrought libretto. There was a time, in the Victorian era—when Jenny Lind, Adelina Patti, Etelka Gerster, and Marcela Sembrich also reigned—when this opera was extremely popular. And despite its old-fashioned aura it has managed to gain new admirers whenever fascinating new sopranos—Pons, Carosio, Callas, Sutherland—have emerged to cast their somnambulist spells.

It is the elusive quality of *charm* that I have difficulty finding in this technically



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 from the manufacturer.

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.

FREE INFORMATION SERVICE

ZD-C4-1005

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					

4 Please send me 12 issues of Stereo Review for \$4.99 and bill me.
(Full subscription price \$9.98)

PLEASE PRINT— Use only one card per person.

SR 10823

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery.) (Void after December 31, 1982)

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					

4 Please send me 12 issues of Stereo Review for \$4.99 and bill me.
(Full subscription price \$9.98)

PLEASE PRINT— Use only one card per person.

SR 10822

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery.) (Void after December 31, 1982)

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					

4 Please send me 12 issues of Stereo Review for \$4.99 and bill me.
(Full subscription price \$9.98)

PLEASE PRINT— Use only one card per person.

SR 10821

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

(Zip Code must be included to insure delivery.) (Void after December 31, 1982)



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT #27346 PHILADELPHIA, PA.

POSTAGE WILL BE PAID BY -

Stereo Review

P.O. BOX 13878
PHILADELPHIA, PA. 19101



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT #27346 PHILADELPHIA, PA.

POSTAGE WILL BE PAID BY -

Stereo Review

P.O. BOX 13878
PHILADELPHIA, PA. 19101



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT #27346 PHILADELPHIA, PA.

POSTAGE WILL BE PAID BY -

Stereo Review

P.O. BOX 13878
PHILADELPHIA, PA. 19101



Revised and updated! Stereo Review's SRT14-A STEREO TEST RECORD



THE EDITORS AND TECHNICAL STAFF OF STEREO REVIEW PRESENT THE MOST COMPREHENSIVE, ACCURATE, AND EASY-TO-USE TEST RECORD EVER DEVELOPED—REVISED AND UPDATED FROM THE ORIGINAL SRT14 VERSION.

This latest version contains everything you need to get the fullest, most realistic reproduction from your stereo equipment. You can actually perform a complete stereo system checkup by ear alone.

A test lab in a record jacket

Employing the most advanced recording, mastering, and pressing techniques, the Stereo Review SRT14-A is produced to strict laboratory standards. Engraved in its grooves are a series of precisely recorded test tones, frequency sweeps, and pink noise signals that enable you to accurately analyze and check your stereo system for:

- Frequency response.
- Stereo separation.
- Cartridge tracking ability.
- Channel balance.
- Hum and noise, including turntable rumble.
- Wow and flutter.
- Optimum speaker placement.
- Cartridge Tracking Force & Anti-skating.
- Musical Instrument Tuning Standards, and more . . . much more.

Step-by-step instructions

Included with SRT14-A is a detailed instruction manual, complete with charts, tables, and diagrams. It explains the significance of each test. It tells you what to listen for. It clearly describes any aberrations in system response. And it details corrective procedures.

For professionals too

Included on the record are a series of tests that call for the use of sophisticated measuring instruments, such as oscilloscopes, chart recorders, and distortion analyzers. These tests permit the advanced audiophile and professional to make precise measurements of transient response, recorded signal velocity, anti-skating compensation, IM distortion, and a host of other performance characteristics.

SRT14-A record contents

- CARTRIDGE TRACKING, HIGH FREQUENCY
- FREQUENCY RESPONSE, 20 kHz to 25 Hz
- SEPARATION, LEFT-TO-RIGHT
- SEPARATION, RIGHT-TO-LEFT
- CARTRIDGE TRACKING, LOW FREQUENCY
- CHANNEL BALANCE
- CARTRIDGE AND SPEAKER PHASING
- LOW-FREQUENCY NOISE
- TURNTABLE FLUTTER
- FREQUENCY-RESPONSE SWEEP, 500 TO 20,000 Hz, LEFT CHANNEL
- FREQUENCY-RESPONSE SWEEP, 500 Hz TO 20,000 Hz, RIGHT CHANNEL
- TONE-BURST
- INTERMODULATION DISTORTION
- ANTI-SKATING ADJUSTMENT
- 1000-Hz REFERENCE TONES
- FLUTTER AND SPEED ACCURACY
- STEREO SPREAD
- STANDARD "A"
- CHROMATIC OCTAVE
- GUITAR TUNING TONES

The final step

Start getting the most out of your stereo system. Make the SRT14-A your next record purchase. Just complete the coupon and mail it along with your remittance . . . today!

HERE'S HOW TO ORDER

CHARGE ORDERS—for your convenience
PHONE TOLL FREE 800-345-8112
In PA only 800-622-2444

CASH: mail your order along with your name, address, and remittance in the amount of \$9.95 (\$11.95 outside U.S.A.). Residents of CA, CO, DC, FL, IL, MA, MI, MO, NJ, NY STATE, OH, SC, TN, and VT add applicable sales tax.

CHARGE: your American Express, Visa, Master Charge, or Diners Club Account. Mail your order with your name, address, credit card #, and expiration date (Master Charge customers include 4-digit interbank # above your name). Be sure to include your signature.

ORDER FROM: TEST RECORD, Dept. 30013, P.O. Box 278, Pratt Station, B'klyn, N.Y. 11205.

resplendent new production. The three star protagonists seem to overpower Bellini's gentle score. In this, her second recording of *La Sonnambula*, Joan Sutherland sings with the confidence and security of old, triumphing over tessitura, ornamenting her lines with her former mastery; only occasional "beats" in sustained notes betray the passing of time. But her words are still not projected with clarity, her tones are round and rich but lack involvement and spontaneity, and I hope no one will find it ungallant of me to say that I miss a certain "virginal" quality in her portrayal of this truly ingenue role.

Luciano Pavarotti is also unconvincing as the simple village youth he should be projecting. He is very much the *Gran Tenore*, singing with firmness on a barely modulated *forte* all the way through. (His "Addio" in the conclusion of the "Son geloso" duet is positively fierce.) Similarly, Nicolai Ghiaurov is sonorous and authoritative in his regal King Philip manner when he should be impersonating a middle-aged *bel canto* charmer with a roving eye.

London has surrounded these superstars with an excellent supporting cast, and Richard Bonyngge paces the opera with more precision and flexibility than he displayed in his first recording of it nearly twenty years ago. The digital sound is spacious and imposing. If you really like this opera, seek out the tonally faded recordings of Galli Curci and Tito Schipa to understand what its authors must have had in mind. What we have here is a slick, modern, and wrongfully robust *Sonnambula*—and yet, all things considered, it has no real rival in the current catalog. *G.J.*

RECORDING OF SPECIAL MERIT

BOCCHERINI: *String Quintet No. 52, in A Major, Op. 48, No. 6; String Quintet No. 19, in C Minor, Op. 17, No. 1.* Boccherini Ensemble. Nonesuch © D-79025 \$11.95.

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

Like so many prolific second-rank composers, Boccherini could often fill the specified forms with a minimum of content. These two string quintets, however, are rich in substance and contrast with each other dramatically. The A Major is light and elegant, filled with one good tune after another. The C Minor makes a tragic gesture with many truly poignant moments. In both works the textures are rich, and the use of two cellos gives a unique sonority.

Founded by the violinist Pina Carmirelli, the Boccherini Ensemble is a polished outfit whose sound is sumptuous and whose playing is strong. Long legato lines are a specialty, and serious music making the intent. Boccherini profits by this treatment. If the designation of this disc as Volume One implies a continuing recording project, I hope that all the quintets will be as well done as the two here. *S.L.*

RECORDINGS OF SPECIAL MERIT

BRAHMS: *String Sextet No. 1, in B-flat Major, Op. 18.* Les Musiciens. Harmonia Mundi France HM 1073 \$11.98, © HM 40.1072 \$11.98 (from Harmonia Mundi) (Continued on page 118)

CALL FOR THE BEST PRICE.

800-343-1078

[in Mass. (617) 961-2400]

Call P.R.I.C.E. for big savings on home computers, video cassette recorders, car stereo, home stereo, portable radios and tape recorders, telephone answering machines, video games, tapes, and movies.

Jensen RE-512 car stereo	\$239	Pioneer KP-7500 car stereo	\$175
Technics RSM-255X cassette deck	\$238	Shure M97HE phono cartridge	\$49
Panasonic KXT-1520 phone answering machine	\$189	Commodore VIC-20 home computer	\$229
Dual 1268 turntable	\$130	Atari 800 home computer	\$639

Prices subject to change after 10/31/82

AND JUST SOME OF THE BRANDS WE SELL:

Sony	Onkyo	Hitachi	Mitsubishi	Teac	Mattel
JVC	Nikko	Panasonic	Concord	Atari	Magnavox
Technics	Akai	Jensen	Dual	Commodore	Stanton
Pioneer	Aiwa				

PRICE.

Hours: 9 to 9 Mon.-Fri.
10 to 5 Sat.



67 Teed Drive, SRE 1082, Randolph, MA 02368.

CIRCLE NO. 39 ON READER SERVICE CARD

GET MORE MUSIC FOR YOUR MONEY!

EVERY ARTIST, EVERY LABEL

Nobody's got a catalog packed like ours because nobody slashes list prices like we do! HERE'S PROOF: EVERY MAJOR ARTIST AND LABEL — FROM POP, ROCK, AND JAZZ TO COUNTRY AND WESTERN.

TREMENDOUS SAVINGS		
LIST PRICE	LIST PRICE	LIST PRICE
5.98	8.98	9.98
3.99	6.99	7.99
LP OR CASSETTE	LP OR CASSETTE	LP OR CASSETTE

FREE J&R RECORD CATALOG

SEND FOR YOUR FREE 32-PAGE RECORD & TAPE CATALOG (FILLED WITH OVER 10,000 DIFFERENT LISTINGS), MOST POPULAR ARTISTS & TITLES IN STOCK, POP, ROCK, JAZZ, COUNTRY & WESTERN

SUPER FAST SERVICE

J&R's Computer Controlled Express Mail Order service means NO DELAY!

CALL TOLL FREE: **(800) 221-8180**
IN N.Y., HAWAII & ALASKA: CALL (212) 752-8600

AUDIO CASSETTES			
MAXELL XLII C90	13.95	TDK D-C90	11.49
MAXELL UDXLII C90	12.95	TDK D-C60	11.19
MAXELL UDXLII C60	12.49	TDK AD-C90	12.19
MAXELL UDXLII C60	12.49	TDK AD-C60	11.59
MAXELL UD C90	12.49	SONY UXC-C90	13.29
MAXELL LH-90 2-pack	13.89	SONY UXC-C60	12.49
TDK SA-C90	12.29	SONY FRC-C90	12.89
TDK SA-C60	12.37	BASE PRO II H-C90	12.79

MINIMUM ORDER 12 TAPES — ADDITIONAL 5% DISCOUNT ON 100 OR MORE ASSORTED TAPES

J&R MUSIC WORLD

23 PARK ROW, DEPT. S R10R, NYC NY 10038

HOW TO ORDER BY MAIL: FOR PROMPT AND COURTEOUS SHIPMENT: SEND MONEY ORDER, CERTIFIED CHECK, CASHIER'S CHECK, MASTERCARD, VISA (include card number, interbank no. expiration date and signature). **DO NOT SEND CASH.** PERSONAL AND BUSINESS CHECKS MUST CLEAR OUR BANK BEFORE PROCESSING. \$25 MINIMUM ORDER. Shipping, handling & insurance charge is 5% of total order with a \$1.95 minimum. WE SHIP TO CONTINENTAL U.S., ALASKA, HAWAII, PUERTO RICO, AND CANADA ONLY. (Canadian orders add 10% shipping, with a 17.95 minimum charge. For shipments by air, please double these charges. **SORRY, NO C.O.D.'S.** NEW YORK STATE RESIDENTS PLEASE ADD SALES TAX. ALL MERCHANDISE SHIPPED BRAND NEW, FACTORY FRESH AND 100% GUARANTEED.

CIRCLE NO. 25 ON READER SERVICE CARD

SELL

STEREO REVIEW

IN YOUR STORE!

- Big profits on sales
- We pay shipping
- FREE display rack

Min. order 8 copies per issue.

FOR DETAILS, CALL COLLECT:
(212) 725-4299

ZIFF-DAVIS PUBLISHING COMPANY

Soundcraftsmen MADE IN USA
 "Guaranteed to improve and enhance any fine component sound system"

WHO NEEDS AN EQUALIZER?

Would you invest \$10.00 to find out IF and HOW Equalization can improve YOUR Stereo System? Our reg. \$19.95 Eq-Evaluation Kit TELLS you, and SHOWS you, what is happening to each octave frequency as it travels FROM our Test Recording, THRU your system AND ROOM, TO your ears.

EQ-EVALUATION KIT

INCLUDES:

- 1—12" FREQUENCY SPECTRUM ANALYZER™ TEST RECORD
- 1—"WHY'S and HOW'S of EQUALIZATION"
- 2—SETS of COMPUTONE CHARTS
- 1—A-B COMPARISON CONNECTOR
- 1—INSTRUCTION FOLDER



Easy-to-follow Step-by-Step instructions, narrated on the Test Record, make it easy for you to analyze your total acoustic environment. This complete Kit is now available at a special Factory Direct price. Just fill out the shipping label below and mail to us with your personal check for \$10.00.

Send your check for \$10.00 EQ Kit to: Soundcraftsmen, Inc.
 2200 So. Ritchey
 Santa Ana, CA 92705

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CIRCLE NO. 45 ON READER SERVICE CARD



Reg. Wilson/Angel/EMI

Magical Ravel from Previn

WHEN London Records decided about a year and a half ago to retire its marvelous Ernest Ansermet recording of Ravel's *L'Enfant et les Sortilèges*, a lot of collectors must have scurried for copies. Although the original mono release was in 1955, the sound of the later stereo version belied its age, and Ansermet, at his most elegant and communicative, was aided nobly by such singers as Flore Wend, Suzanne Danco, Hugues Cuénod, and Pierre Mollet. The deletion left in the catalog only Lorin Maazel's Deutsche Grammophon disc (138 675), which was itself recorded some twenty-two years ago and is very appealing in its own right, but not quite in the same class as the Ansermet.

André Previn's new Angel recording of this little "children's" opera thus fills a real need, and it would have to be my first choice even if the Ansermet were still available. Previn's feeling for this side of Ravel, so brilliantly evident in his recent Pittsburgh recording of the complete *Mother Goose* ballet score (Philips 9500 973, September "Best of the Month"), is perhaps instinctive, perhaps a matter of faultless judgment, but in any event keeps him from any sort of condescension on the one hand or gratuitous slapstick on the other. He has the wisdom to recognize that in this music, as in everything Ravel wrote, all the necessary "effects" are so shrewdly calculated that the performer needn't concern himself all that much with "interpretation"; simply respect the score and the effects will take care of themselves. The result here is not merely charming but eloquent, touching, and, I feel sure, extremely durable.

The singers, sometimes a little covered by the orchestra in the Ansermet recording, are more forward here, but never at the expense of the orchestral coloring. The blend

is ideal, and the digital recording makes it all magically clear without ever calling attention to itself. The pressing is as quiet as any domestic product I have heard. Jane Berbié, who can also be heard in the Maazel recording (but in different roles from those she sings under Previn), provides a nice sort of continuity with the past, while Jules Bastin is, as always, a model of wit and style as well as impeccable musicianship. The various English and American singers compare well with their illustrious predecessors. The chorus and orchestra both respond superbly. Overall, Previn succeeds perhaps more fully than any other conductor who has recorded this enchanting work both in realizing its full musico-dramatic character and in relating it to the Ravel of *Daphnis et Chloë*, *La Valse*, and the piano concertos. The documentation too is exceptional: Felix Aprahamian has provided annotation that is a model of conciseness, affection, and comprehensiveness as well as an excellent new translation of Colette's text. All in all, a quite outstanding and endearing issue.

—Richard Freed

RAVEL: *L'Enfant et les Sortilèges*. Susan Davenny Wyner (soprano), Little Boy; Jocelyne Taillon (mezzo-soprano), Mother, Chinese Cup, Dragonfly, Owl; Jane Berbié (mezzo-soprano), Sofa, Bat, Squirrel; Jules Bastin (bass), Armchair, Tree; Philippe Huttenlocher (baritone), Grandfather Clock, Black Cat; Philip Langridge (tenor), Teapot, Old Man, Frog; Arleen Augér (soprano), Fire, Princess, Nightingale; Linda Finnie (mezzo-soprano), Shepherd, White Cat; Linda Richardson (mezzo-soprano), Shepherdess; Ambrosian Opera Chorus; London Symphony Orchestra, André Previn cond. ANGEL Ⓢ DS-37869 \$10.98, Ⓢ 4XS-37869 \$10.98.

Vivaldi's 'Mandolin Concerti' is Yours For Only \$1⁰⁰

with your **FREE-NO PURCHASE-OBLIGATION** membership

Vivaldi's *Mandolin Concerto in C Major* is a work of such captivating beauty and universal appeal that once it is heard, the listener is almost compelled to hear it again and again. This fact was experienced by hundreds of thousands of viewers of the Academy Award winning movie *Kramer vs. Kramer*, in which this Mandolin Concerto was featured.

A brief movement from a Vivaldi mandolin concerto was played frequently for one week on a "pop" radio station. The reaction of the station's listeners was astonishing—after this exposure the disc sold some 80,000 copies! This is the record that was played by the station!!

Now you, too, can enjoy a copy of this out-of-this-world recording for only \$1.00 (\$2.00 for cassette) along with your **FREE-NO OBLIGATION** membership in the Musical Heritage Society.

**GET "SELECTIONS FROM
OUR MASTER CATALOG" FREE!**

The Musical Heritage Society has been acknowledged as "the Nation's treasure house of obscure as well as familiar classical music."

With your introductory recording, we will include "Selections from Our Master Catalog" containing records and cassettes covering every musical period, carefully chosen from our collection of almost 3,000 records and cassettes.

The Musical Heritage Society issues each year about 200 new recordings of the music of such great masters as Albinoni, the Bachs, Beethoven, Berlioz, Buxtehude, Charpentier, Corelli, Couperin, Gluck, Handel, Haydn, Lully, Monteverdi, Mozart, Pergolesi, Purcell, Scarlatti, Schubert, Telemann, Torelli, Vivaldi, and many others. Its recordings cover all musical periods: Medieval, Renaissance, Baroque, Rococo, Classical, Romantic, and Modern. Over 200 of its recordings have been honored with the coveted **GRAND PRIX DU DISQUE** and other international awards.

Most of the Society's records are of works recorded **FOR THE FIRST TIME!** Manufactured to the highest quality standards of which the recording industry is capable, the Society's records are perhaps the finest in the country.

HOW THE SOCIETY OPERATES

The Society's recordings are not sold in stores. They are offered directly through the **MUSICAL HERITAGE REVIEW** magazine at three-week intervals. As a member, you'll enjoy substantial savings. Member prices are \$4.95 per LP or cassette, plus postage and handling (deluxe-boxed editions and digital recordings are slightly higher).

When the Society receives your request, it sets up an account in your name and begins sending your free one-year subscription of the **MUSICAL HERITAGE REVIEW** for your edification and delight. There is **NO PURCHASE OBLIGATION** and you may discontinue the complimentary subscription at any time. As a subscriber, outstanding selections will be scheduled for shipment to you from each issue—but there is no obligation to accept them...order only those you want when you want them!

A special response form will be enclosed with each Review...and you may use it to order or reject any selections



simply by mailing it by the date specified. And if you want only the scheduled selections, you need do nothing—they will be shipped to you automatically. What's more, you'll have at least 10 full days in which to make your decision—if you ever have less time than that, just return the special selections at our expense, for full credit.

Unforgettable Moments of Musical Pleasure Await You—Send for this Record or Cassette and your Free Society Membership Today!

All applications are subject to review before membership is granted.

MUSICAL HERITAGE SOCIETY

*0531111

14 Park Road, Tinton Falls, N.J. 07724

Ladies and Gentlemen of the Society:

Please send me Vivaldi's **MANDOLIN CONCERTI** along with my **FREE** copy of "Selections from Our Master Catalog." You may enter my subscription to the Society's recording program and set up an account in my name. However, it is understood that I may cancel at any time, and there is absolutely no purchase obligation on my part. **MY PAYMENT FOR THIS ORDER IS ENCLOSED.**

SEND "MANDOLIN CONCERTI" IN THIS TYPE OF RECORDING:

Record #1100, \$1.00

Cassette #2217, \$2.00

#9037 "Selections From Our Master Catalog"

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Send my **FUTURE** selections in:

Records

Cassettes

OFFER OPEN TO NEW MEMBERS ONLY

Offer Valid Within the Connecting United States Only



**LEAR JET
STEREO**

**Pioneers
of
Auto
Sound**



**NEW
A-30**

Features full Auto Reverse Cassette with 5 Band Graphic Equalizer, lock In Fast Forward and Rewind, switches for Stereo/Mono, AM/FM, Local/Distant, and Tape Programs. 22 watts per channel.



**NEW
6860**

Features 10 Band Stereo Graphic Equalizer /Booster with 80 watts RMS (20 watts x 4). Twin L.E.D. Peak Power Indicators, 10 Slide Bar Response Controls, ON/OFF Switch and Defeat Controls.

All units, including our Graphic Equalizer/Amplifiers are protected by our 2 + 2 Protection Plan.



**LEAR JET
STEREO**

A Division of Detroit Electronics Group
11480 13 Mile Rd • Warren, MI 48093

(313) 574-0560 800-841-5948

Circle No. 117 for information on Lear Jet products.

USA, 2351 Westwood Boulevard, Los Angeles, Calif. 90064).

Performance: **Ideal**
Recording: **Splendid**

BRAHMS: String Sextets: No. 1, in B-flat Major, Op. 18; No. 2, in G Major, Op. 36. Cleveland Quartet; Pinchas Zukerman (viola); Bernard Greenhouse (cello). RCA ARL2-4054 two discs \$19.98.

Performance: **Committed**
Recording: **Fine**

The French ensemble called Les Musiciens appears to be, like the Vienna Octet, one whose number expands or contracts according to the needs of the work at hand. Three of its members have given us outstanding recordings of the Schubert and Brahms piano trios, and now six of them (including two members of the Pasquier family) are heard in a remarkably persuasive performance of the first of Brahms's two string sextets. I simply do not know how this performance could be bettered. Everything about it seems unarguably right: the opening movement expansively warmhearted, the darkish variation movement suitably dramatic, the scherzo fleet and hearty, the tricky final rondo ideally paced. It would be hard to find more than a phrase or two in the forty-minute sequence that might seem as effective if changed even slightly. The playing is not only communicative but extremely beautiful, and the extraordinary balance between the instruments makes for textures both crystalline and rich. The recorded sound too is airy and warm at the same time, and the utterly silent surfaces relieve the listener of awareness of anything but the music.

The Cleveland Quartet began its discography with the three Brahms string quartets (RCA VCS-7102) and not too long afterward added a handsome account of the Clarinet Quintet with Richard Stoltzman (RCA ARL1-1993). The new set of the two sextets again illustrates how well this composer's distinctive colors seem to suit these players, and in Pinchas Zukerman and Bernard Greenhouse they have collaborators who are not only celebrated but as committed as themselves; the integration is at no point less than complete. Like Les Musiciens, the RCA team takes the exposition repeat in the first movement of Op. 18 (and in Op. 36 as well), and both performances exhibit only a slightly lesser degree of persuasiveness. The scherzo in Op. 18 is possibly even lighter and clearer on RCA, though the trio is a tiny bit rushed. The dramatic moments in the slow movements tend to be intensified to a point approaching exaggeration, and some passages in the outer movements of both works seem a shade underanimated. A direct comparison with Les Musiciens in the final movement of Op. 18 can only reconfirm the unfailing instincts of the French team: the marking is *Poco allegretto*, but the Clevelanders and friends settle for something more like an *andantino*. While the Marlboro players led by Pina Carmirelli on CBS (MS 7445) actually take a minute or so longer than the RCA team in each movement but the last of Op. 36, their performance has an air of greater vitality. I don't want to exaggerate these differences, for the RCA album is a distinguished offering in its own right, and its

rich sonics are almost on a par with Harmonia Mundi's. But if I were choosing a single recording of each of the sextets, I would not hesitate to pick the Harmonia Mundi Op. 18 and the CBS Op. 36. *R.F.*

RECORDING OF SPECIAL MERIT

CHIHARA: The Tempest. Performing Arts Orchestra of San Francisco, Jean-Louis LeRoux cond. MOSS MUSIC GROUP 2-MMG 201X two discs \$13.98.

Performance: **Rich and strange**
Recording: **Excellent**

Shakespeare's last and most beguiling play, *The Tempest*, has inspired all sorts of music, including a number of ballet scores. The latest ballet based on it is a luxurious two-act affair choreographed by Michael Smuin and first performed by the San Francisco Ballet in 1980. Paul Chihara's score is based on themes from the seventeenth-century music for the play attributed to Purcell as well as others from that composer's opera *The Fairy Queen*. And a gorgeous musical tapestry it is, with few boring moments in this new complete recording.

The lovely Purcellian airs are set out in lush orchestral garb; the storm music is exciting and the "drunk trio" for Stephano, Trinculo, and Caliban is funny. There are two fine pas de deux for Miranda and her new-found lover Ferdinand, aptly ethereal passages for Ariel (including one number for a whole ensemble of Ariels), and a mock coronation march. The music for the masque in the second act is replete with pleasant surprises: a "barley beguine," "a rye rag," a "blues pas de deux" for Ceres and Bacchus, a dazzling tarantella for a climax. These moments take us a long way from Purcell and even farther from Elizabethan times, but they are delightful nonetheless. The music is all brilliantly performed by the Performing Arts Orchestra, the official orchestra of the San Francisco Ballet, under Jean-Louis LeRoux. They are obviously familiar with every facet of Chihara's magical music, and they make the most of it. The beautifully recorded album comes with many pages of notes lavishly illustrated by full-color photographs from the ballet production. *P.K.*

CHOPIN: Preludes, Op. 28. Arthur Lima (piano). ARABESQUE ◊ 6506 \$9.98.

Performance: **Intense, personal**
Recording: **Hollow**

CHOPIN: Preludes, Opp. 28 and 45. Vlado Perlemuter (piano). NIMBUS □ UHJ 45011 45-rpm \$11.98 (from Brilly Imports, 155 North San Vicente Boulevard, Beverly Hills, Calif. 90211).

Performance: **Offhand**
Recording: **Grainy**

In case you think modern performances of the Romantic classics are relatively standardized, let me report that Arthur Lima performs Chopin's A Minor Prelude—the weird atonal one—in two minutes and nineteen seconds while Vlado Perlemuter gets through it in only one minute and thirty-nine seconds, a rather extraordinary difference (forty seconds) in such a brief piece. In fact, Perlemuter polishes off the entire twenty-four preludes of Op. 28 in only a lit-

illinois audio



**SAVE • MONEY •
TIME • FREIGHT
ON NAME BRANDS**

AKAI CASSETTE DECKS

MODEL CSF-33R AUTO-REVERSE DK	\$244.00
MODEL CSF-14 NEW DOLBY® B & C	138.00
MODEL GXF-31 COMPUTER CONTROL	198.00

ADC SOUNDShAPER EQUALIZERS

MODEL SS-110 IC NEW EQUALIZER	\$150.00
MODEL SS-2 IC - 12 BAND EQUALIZER	217.00
MODEL SS-3 IC - TOP OF THE LINE	329.00

DUAL TURNTABLES - LOW MASS UNITS I

WRITE OR CALL FOR ALL LOW PRICES IIIII

JVC ELECTRONICS - DECKS - ETC.

MODEL DD-7 SUPERBUY DECK	\$275.00
QL-V5F COMPUTERIZED TURNTABLE	270.00

WRITE FOR NEW '82 AND '83 MODELS III

KENWOOD DEALS - WRITE FOR OTHER MODELS I

MODEL KR-720 DIGITAL RECEIVER	\$199.00
-------------------------------	----------

MARANTZ SPECIALS II

SR-8100 SUPER RECEIVER DEAL	CALL !
SR-1000 SPECIAL PURCHASE PRICE	\$148.00
SD-3030 CASS. DECK W/DOLBY B&C	WRITE !

PIONEER DEALS

MODEL PL-2 BELT DRIVE TURNTABLE	\$ 75.00
MODEL PL-5 FULL AUTO DIRECT DRIVE	100.00
MODEL SX-6 DIGITAL QUARTZ RECEIVER	206.00
MODEL CT-6R DOLBY B/C AUTO REV.	180.00

SANSUI ELECTRONIX

D-350M/B CASSETTE DECK/BLACK	\$240.00
5900Z SUPERB RECEIVER DEAL	SPECIAL !
8900ZDB RECEIVER W/DOLBY®	SPECIAL !

SONY SUPERDEALS III

PS-LX2 SEMI AUTO DD TURNTABLE	\$ 97.00
TCFX-77 CASS. DK. W/DOLBY® B & C	
STR-VX4 SUPER QUARTZ RECEIVER	259.50

TEAC CASSETTE DECK DEALS II

MODEL CX-400 SUPERDEAL CASSETTE	\$190.00
MODEL V3-RX DECK W/dbx®	280.00
MODEL V-70C DOLBY® B&C PEAK MTR	229.00

TECHNICS ELECTRONICS

SL-5 NEW LINEAR TRACKING TABLE	\$126.00
RS-M263 3 HEAD DOLBY® DECK	219.00
RS-M255X NEW dbx® CASSETTE DECK	238.00

SEE A BETTER PRICE? LET US KNOW III

PORTABLE STEREO SYSTEMS

SANSUI CP5 PORT COMPONENT SYSTEM	\$318.00
JVC PC3 "QUADLET"	274.00
JVC RCM60 "MAXI-PORTABLE"	170.00
JVC RCM80 "MAXI-PORTABLE"	275.00
TOSHIBA KT-S2 MICRO w/HEADPHONES	82.50

CASSETTE TAPES

SONY UCX-S 90 NEW HIGH BIAS TAPE	\$33.00/10
SONY EHF-90 HIGH BIAS TAPE	27.00/10
SONY FECR-90 HIGH BIAS PREMIUM	28.00/10
TDK MA-C90 METAL CASSETTE TAPE	49.50/10
TDK-SAX-C-90 NEW PREMIUM TAPE	38.00/10
TDK OD-C-90 OPTIMUM STD. BIAS	27.00/10
TDK SA-C90 SUPER AVALIN TAPE	24.50/10
TDK C-90AD NEW AUDUA TAPE	20.00/10
BASF PRO II OR III C-90 SPECIFY	22.00/10
MAXELL C-60UD ULTRA DYNAMIC	23.00/12
MAXELL C-90UD ULTRA DYNAMIC	29.50/12
MAXELL UD-XL-C60 TYPE I OR II	29.50/12
MAXELL UD-XL C-90 TYPE I OR II	39.50/12

REEL TO REEL TAPE

TDK LX-35-90 NEW 7IN.	\$60.00/10
TDK LX-35-180M NEW 10-1/2 IN.	170.00/10
MAXELL UD-35-90 ULTRA DYNAMIC 7"	57.50/10
MAXELL UD-35-180 SAME ON 10-1/2"	153.00/10
MAXELL UD-35-90 XL1 BACKOATED XL	69.50/10
MAXWELL UD-35-180 XL1 SAME ON 10 1/2	198.50/10

VIDEO TAPE

TDKL-500 BETA TAPE	\$100.00/10
MAXELL L-750 BETA TAPE	130.00/10
FUJI T-120 VHS 2-4-6 TAPE	120.00/10

AUDIO TECHNICA CARTS. SHURE CARTRIDGES

MODEL 155-LC \$105.00	V-15 TYPE 4	WRITE
MODEL 140-LC 66.00	V-15 3 HE	\$70.00
MODEL 125-LC 49.00	M-97 HE	49.00

AUTOMOTIVE STEREO

PIONEER KE-2100 ELECTRONIK READOUT	\$WRITE !
PIONEER KP-8500 AM-FM CASSETTE	140.00
PIONEER KE-5100 DIGITAL DECK	215.00
PIONEER UKP-7600 MINI-SIZE DECK	199.00
TS-695 6x9 3-WAY SPKR. SYSTEMS	82.50
TS-696 6x9 2-WAY SPKR. SYSTEMS	66.00

WRITE FOR ALL PIONEER AUTOMOTIVE PRICES III

JENSEN R-405 AM-FM IN DASH CASS	\$168.00
JENSEN T-415 AM-FM CASS PRE-AMP	185.00
JENSEN J-2033 6x9 TRIAX® II SPKRS	94.00
JENSEN J-2037 6x9 CO-AX II® SPKRS	68.00

WRITE OR CALL FOR OTHERS INCLUDING SANYO IIIII

HEADPHONES

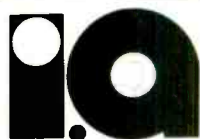
SONY MDR-50T NEW SUPERLIGHTWEIGHTS	\$33.00
KOSS MODEL HV-X STEREO PHONES	41.50
KOSS MODEL PRO-4X NEW PRO PHONES	49.50
SENNHEISER HD-40 NEW LIGHTWEIGHTS	20.00

illinois audio

12 E. Delaware Pl., Chicago 60611

— send for free price list —

Name _____
Address _____
City _____
State _____ Zip _____



Phone Now
1-312-664-0020

TOLL FREE
1-800-621-8042



tle over thirty-eight minutes and throws in the C-sharp Minor Prelude of Op. 45 as well. It takes Lima a full forty-five minutes just to do Op. 28. The difference is not only in timing, either. Lima, who is apparently embarked on a major Chopin series, is a thoughtful, expressive, and somewhat unconventional pianist who is capable of both internal ruminations and the grand outward gesture. He treats the preludes as a cycle in an intense and personal manner. Perlemuter is much more simple and direct.

The sound of Lima's piano, digitally recorded in Southern California, has a hollow ring that may not be to everyone's taste—ugly but curiously effective. The Perlemuter disc, recorded and produced in England,

was beautifully mastered at 45 rpm, but the piano sound in standard stereo playback is grainy and gloppy. The disc is made for surround playback through a UHF decoder and four speakers—I do not possess such equipment—but is claimed to be fully compatible in stereo. *E.S.*

DEBUSSY: *Six Épigrapbes Antiques; La Boîte à Joujou; Sarabande.* Basel Symphony Orchestra, Armin Jordan cond. ERATO/RCA STU 71458 \$8.98.

Performance: **Elegant**
Recording: **Very good**

In his later years Debussy had no love for the chore of orchestration, but he was fortu-

nate in having the services of conductor-composer André Caplet, who splendidly scored the children's ballet *La Boîte à Joujou* (*The Toy Box*) and a number of other late works. Debussy himself had it in mind to orchestrate the gorgeously sensuous *Épigrapbes Antiques* for two pianos but never got around to it. The job was finally done, superbly, by Ernest Ansermet in 1932. The last work on the present recording, Ravel's famous orchestration of the *Sarabande* from *Pour le Piano*, dates from 1920. This release is a most welcome one, particularly since there is only one other recording of the ballet orchestration in the current Schwann—Martinson's 1975 reading—and Ansermet's own recording of the *Épigrapbes Antiques* has long been out of print.

Armin Jordan and the Basel Symphony are new names to me, but they turn in thoroughly creditable performances here, with great elegance and style throughout. The recording locale—Basel's Martinskirche—lends a marvelous bloom to the orchestral texture without in any way muddying the line. Musically I find the ballet score a bit uninspired, despite touches of humor (quotations from Gounod and others), but the Ansermet orchestrations of the *Épigrapbes* are a joy in this exceptionally lovely recording. By themselves they are worth the price of the disc. *D.H.*

DVOŘÁK: *Sonatina in G Major, Op. 100.*
FELD: *Flute Sonata.* **MARTINŮ: *Sextet, Third Movement (Divertimento No. 1).*** Jean-Pierre Rampal (flute); John Steele Ritter (piano). CBS M 37276, © MT 37276, no list price.

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

Dvořák's Op. 100, composed during his three-year American stay, was scaled for the performing abilities of his daughter Ottilie and son Antonín Jr. on violin and piano, respectively. The slow movement has achieved an independent popularity as arranged by Fritz Kreisler under the title *Indian Lament*. The music is both simple and artful, and in this flute transcription Rampal and Ritter preserve those qualities, but the work loses something of its underlying intensity without the violin sonority.

Jindřich Feld (b. 1925) is among the most successful of the post-Martinů generation of Czech composers. His 1957 Flute Sonata, composed for Rampal, partakes of some of the same French influences that tinge Martinů's work. It makes for lively and pleasant listening, with the virtuoso element particularly strong throughout the finale. The Martinů piece is a bit of Frenchified jazz extracted from his five-movement 1929 sextet for piano, flute, oboe, clarinet, and two bassoons (the original scoring of the third movement was for flute and piano only).

This entire program—labeled "From Prague with Love" on the album cover—is carried off by Rampal and his keyboard partner with effortless fluency and aplomb. The recording is just fine. *D.H.*

FELD: *Flute Sonata* (see DVOŘÁK)

FIBICH: *Šárka.* Václav Zitek (baritone), Prince Přemysl; Vilém Přybil (tenor), Cti-

Shop Smart.

You can't help but shop smart with Stereo Discounter's new 110 page **Fall 1982 Buying Guide**. It's free and full of the latest in sight & sound for your home and car. Choose from over 100 famous manufacturers' most wanted products, including stereo, video, computer, car stereo and consumer electronics. For over 12 years Stereo Discounters has been the home entertainment leader. So Shop Smart and give us a call TOLL FREE 1-800-638-3920.

Here are some limited quantity super specials. They're super priced & super hot, so order early!

KENWOOD



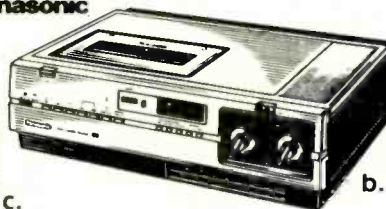
a. COMMODORE VIC-120
Revolutionary personal computer features color, sound graphics, programmable function keys, built-in BASIC and expandable memory.

\$199

COMMODORE



PANASONIC



b. PANASONIC PV-1265
Video cassette recorder features direct-drive video head cylinder, built-in digital clock, 8-hour recording capability and soft touch controls.

\$477

c. KENWOOD KRX-5
Computerized AM/FM stereo cassette receiver. 30 watts per channel min. RMS at 8 ohms from 40-20,000 Hz with no more than 0.09% THD.

\$197

Call Now For Your Free Copy of Stereo Discounters New 110 Page Fall 1982 Buying Guide!

STEREO DISCOUNTERS

6730 Santa Barbara Ct
Baltimore, MD 21227

CALL TOLL FREE
1-800-638-3920
for your free catalog of
the latest in audio &
video equipment.



rad; Eva Děpoltová (soprano), Šárka; Eva Randová (mezzo-soprano), Vlasta; Josef Klan (bass), Vitoraz; others. Brno Janáček Opera Chorus; Brno State Philharmonic Orchestra, Jan Štych cond. SUPRAPHON 1416 2781/3 three discs \$29.94 (from Qualiton Records, Ltd., 39-28 Crescent Street, Long Island City, N.Y. 11101).

Performance: **Vital**
Recording: **Good**

With a few exceptions by Mussorgsky, Janáček, and Tchaikovsky, the national operas of Eastern Europe do not travel particularly well. Nonetheless, the riches of Russian, Polish, Czech, and Hungarian operatic literature are worth exploring, and the discovery of such works as *The Tsar's Bride*, *Halka*, *Dalibor*, and *Bánk Bán* must have enriched the lives of many opera lovers. *Šárka* falls somewhat short of the level of those four, but it is still a worthy addition to the recorded-opera shelf.

'Zdeněk Fibich (1850-1900) was a major figure in Czech symphonic and operatic music. *Šárka*, generally regarded as his best opera, was introduced in 1897, between Smetana's *Libuše* (1881) and Dvořák's *Rusalka* (1900), two other works dealing with legendary subjects. The opera's plot is both simple and absurd: mortal enmity reigns between the pagan male and female warriors of antiquity. One of the Amazon leaders falls in love with a male warrior and, in her infatuation, betrays her women comrades. When the women are destroyed as a result of her treachery, *Šárka* kills herself. (*Šárka*, incidentally, is also the title of one of the six tone poems that make up Smetana's magnificent cycle *My Country*, though Smetana set his music to a different—if hardly less bloody—version of the legend.)

If you are suspecting a love-hate relationship as in *Tristan und Isolde* between Fibich's protagonists, you are not far off the Marke. Nor is Wagner's influence limited to this similarity. *Šárka* and her fellow Amazons gallop about in fierce *Walküre* style, and Fibich's orchestral sound has a strong Wagnerian coloration, though he is not really as addicted to leitmotives or "endless melody." Furthermore, the Bohemian folkloristic elements are unmistakable, and the very accentuation of the Czech text endows the music with a national identity. Richly scored, effectively written for the voices, *Šárka* is a good example of late nineteenth-century operatic Romanticism. It has some beautiful lyric episodes in Act II, though the love music fails to convey the anticipated Wagnerian sensuality.

Some of the best contemporary Czech singers are in the cast of this recording, and they perform with total commitment and unsparing intensity. The overall level of singing is higher than we are accustomed to from Bohemian sources. Subtlety is not the word for the orchestral performance, but it does have unflagging vitality. Technically, the production is respectable without being in any way outstanding. *G.J.*

RECORDING OF SPECIAL MERIT

HAYDN: *Symphony No. 6 ("Le Matin"); Symphony No. 7 ("Le Midi"); Symphony No. 8 ("Le Soir").* Academy of St. Martin-in-the-Fields, Neville Marriner cond. PHIL.

ANGEL

The Standard of Excellence!



RANSOM WILSON
Baroque Concertos
for Flute
Los Angeles Chamber Orchestra

EMI
DIGITAL

DS-37336

SHANKAR MEHTA
Shankar: Rāga-Mālā
(Sitar Concerto No. 2)
DIGITAL London Philharmonic

EMI
DIGITAL

DS-37935

OFFENBACH
LA PÉRICHOLE
BERGANZA · CARRERAS
BACQUIER · PLASSON

EMI
DIGITAL

DSCX-3923

DIGITAL
FAMOUS STRAUSS WALTZES
WILLI BOSKOVSKY
Johann Strauss Orchestra of Vienna

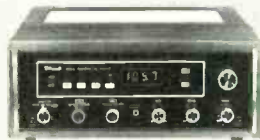
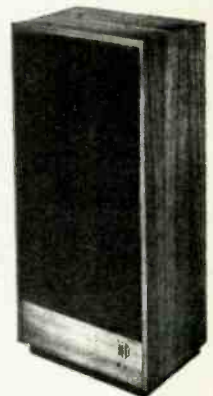
EMI
DIGITAL

DS-37892

FREE

McIntosh STEREO CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh stereo equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



SEND TODAY!

McIntosh Laboratory Inc. SR
East Side Station P.O. Box 96
Binghamton, N.Y. 13904-0096

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.

LIPS ● 6514 076 \$12.98, © 7337 076 \$12.98.

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

Written as a showcase for the newly formed orchestra at Esterhazy, Haydn's delightful early trilogy of programmatic symphonies represents an intriguing synthesis of the Baroque concerto grosso and the Classical symphony. Just about every instrument of the orchestra is afforded an opportunity for display, a format that is very apt for the Academy of St. Martin-in-the-Fields. The members of this wonderful orchestra bring lucidity to Haydn's delicate textures within the framework of Neville Marriner's elegant pacing. Wit and warmth characterize the performance, and the digital recording is excellent. *S.L.*

MARTINU: Sextet, Third Movement (see DVORAK)

RECORDING OF SPECIAL MERIT

MOZART: Piano Concerto No. 22, in E-flat Major (K. 482); Concert Rondo in D Major (K. 382). Vladimir Ashkenazy (piano); Philharmonia Orchestra, Vladimir Ashkenazy cond. LONDON CS 7211 \$10.98.

Performance: **A pleasure!**
Recording: **Just fine**

Though sticklers may object to Vladimir Ashkenazy's failure here to observe some

corrections in the score of the Concerto No. 22 incorporated in the latest critical edition (the 1961 *Neue Mozart Ausgabe*), non-musicologists can simply revel in the elegance, precision, and flexibility of his pianism. One must also admire the responsiveness Ashkenazy elicits from the Philharmonia players in this most beautifully scored of the Mozart piano concertos. His sense of musical architecture is unerring in the first movement, his singing tone in the slow movement is a joy to hear, and his pacing of the sweetly jaunty finale is just right. The D Major Rondo makes a pleasing filler.

There are at least three other highly competitive recordings of the Concerto No. 22, by Murray Perahia, Alfred Brendel, and Emanuel Ax, but this new disc offers recorded sound of superior richness and presence. A winner all around. *D.H.*

E-flat Major (K. 380). Denes Zsigmondy (violin); Anneliese Nissen (piano). DESTO DC 7212 \$8.98.

Performances: **Special**
Recordings: **Okay**

Time was, not so very long ago, that American musical life was dominated by Central European émigrés. Not any more, but there are still a few individuals surviving from another generation who seem to continue those links with another time and place, links that have been so important in the growth of our musical life. Some of these survivors are well-known—Rudolf Serkin comes to mind. Others seem to have spent their years laboring in distant vineyards, relatively unrecognized by the musical establishment—for instance, Denes Zsigmondy and his wife Anneliese Nissen. Zsigmondy is professor of music at the University of Washington in Seattle; he is, I presume, better known on the West Coast than on the East.

Zsigmondy does not have an exceptionally beautiful tone on these Desto recordings—the sound is rather on the grainy side—and Nissen's piano playing is less than perfect, though still of high quality. Neither musician could qualify as an expert on eighteenth-century performance practice. But so what? These are wonderful performances, and I mean *wonderful*. They are also extraordinarily Mozartian—Classical in the best and deepest sense, not Romantic classicism, but not white-washed-statue classicism either. The glowing colors of the

RECORDINGS OF SPECIAL MERIT

MOZART: Sonatas for Violin and Piano in C Major (K. 296), E Minor (K. 304), and D Major (K. 306). Denes Zsigmondy (violin); Anneliese Nissen (piano). DESTO DC 7207 \$8.98.

MOZART: Sonatas for Violin and Piano in F Major (K. 377), C Major (K. 303), and E-flat Major (K. 481). Denes Zsigmondy (violin); Anneliese Nissen (piano). DESTO DC 7208 \$8.98.

MOZART: Sonata for Violin and Piano in A Major (K. 526), A Major (K. 305), and

✓ CHECK HOW CONSUMERS ROLLS BACK THE PRICES

✓ CAR STEREO ✓ HOME ENTERTAINMENT ✓ AUDIO/VIDEO CASSETTES ✓ ACCESSORIES

CAR SYSTEM #1

CONCORD



HPL-115
20 WATTS, DOLBY
With
JENSEN J2041
5 1/4 COAX II

\$269.90

CAR SYSTEM #2

ALPINE



7135
DIGITAL, AUTO REVERSE
With
PIONEER TS698
6x9 3 WAY

\$379.90

VIDEO PORTABLE SYSTEM

PANASONIC




PV5500
8 HOUR 14 DAY PROGRAMMABLE
With
PK700 CAMERA
F1.8, 6:1 ZOOM

\$1499.00

OTHER CAMERAS AVAILABLE

ATARI COMPUTER SYSTEM



800
16K RAM + BASIC CART
With
MISSILE COMMAND,
STAR RAIDERS
PAIR OF JOYSTICKS

\$739.90

SONY HOME SYSTEM



SONY

STR-VX5
55 WATTS/CHANNEL
QUARTZ SYNTHESIZER TUNER
PS-FL5 FULLY AUTO
MOTORIZED FRONT LOAD

\$619.90

PIONEER

KE6100 - SUPERTUNER II, DOLBY, SENDUST HEAD	
DIGITAL	\$259.90
UKET7100	289.90
KE5100	214.90
UK3100	199.90
KEX 65	299.90
KEX 50	269.90
KEX 20	219.90
UKP7600	199.90
UKP5600	174.90
TS698	99.90/pr
TS695	89.90/pr
TS168	79.90/pr
TS167	48.50/pr
TS108	45.90/pr
TS-T3	39.90/pr
TS-M2	29.90/pr

SONY

XR 55-AUTO REVERSE, DOLBY	242.90
XR 77	324.90
XR 75	294.90
XR 35	199.90
XR 25	155.90
XM 120	239.90
XM 55	99.90
XM E7	139.90
XE 9	99.90

PHONO CARTRIDGES

SHURE	
V15-V	141.99
V15-IV	104.99
V15-LT	104.99
M97L	84.99
M97HE	58.99
M95HE	37.99
AUDIX-TECHNICA	
AT 155LC	119.95
AT 140LC	69.99
AT 125LC	39.99
AT 152LP	129.99
AT 132LP	59.99
EMPIRE	
600LC	91.99
500ID	44.99
400TC	24.99
300ME	19.99
STANTON	
881-S	84.99
681EEE-S	64.99
681EEE	59.99

HOME ENTERTAINMENT

ATARI CX 2600	139.90
MATTEL INTELLIVISION	249.90
COLECO PAC-MAN (Hand Held)	59.90
COMMODORE VIC 20	239.90
SONY KV-1946 RS	570.00
KV-2645 RS	720.00
SL 2000 (BETA)	
TT 2000 (TUNER) (SET)	1099.00
PANASONIC PV 1275 (VHS)	499.90
JVC MODEL HR 7300	599.00

AUDIO TAPE

TDK	
SA-90	2.59
SA-60	2.15
MA-90	4.49
AD-90	2.10
D-90	1.55
D-60	1.19
TDK	
UDXL I or II C90	2.95
UDXL I or II C60	2.35
XL I-S or II-S X90	3.75
UDC-90	2.35
LNC-90	1.75
LNC-60	1.25
UD35-90	5.49

JENSEN

RE518-DIGITAL DISPLAY, DOLBY, AUTO REVERSE, SENDUST HEAD, SCANTUNER	\$269.90
RE 512	244.90
RE 508	199.90
J 2033	94.90/pr
J 2037	74.90/pr
J 2041	54.90/pr
J 2126	54.90/pr
J 1065	69.90/pr
J 1069	49.95/pr
J 1077	44.95/pr
J 1188	46.95/pr

SANYO

FTV96	139.90
FT V88	119.90
FT 240	131.90
FT C5	73.90
FT C12	109.90
FT C26	96.90

BLAUPUNKT

CR 2010 - 7.5 WATTS x 4, AUTO REVERSE, DOLBY, NIGHT ILLUMINATION	\$259.90
CR 3001H	359.90
BPA 260	220.90
BPA 430	220.90
BPA 415	75.90
BP 55	79.90
CR 3003	319.90
CR 5001	329.90
CR 2002	209.90
BEA 150	139.90

discwasher

DISC-KIT	35.88
DISC-SET	19.95
D-4 SYSTEM	10.88
D*STAT II	5.20
ZEROSTAT	15.88

HEADPHONES

KDSS PR04/X	48.95
KOSS HV/XLC	44.95
KDSS KSP	22.95
KDSS K-19	15.95
SENNHEISER HD 430	75.95
SENNHEISER HD 420	52.95
SENNHEISER HD 414	47.95
SENNHEISER HD 40	24.95

VIDEO TAPE

TOK	
T-120	11.50
T-120HG	14.95
T-160	16.95
FUJI	
T-120	11.75
T-160	16.95
MEMOREX	
T-120	10.99
TDK	
L-750	11.50
L-500	8.75
FUJI	
L-750	11.50
L-500	8.75
SONY	
L-830	13.95
L-500	8.95

We carry the Full Line of Concord, Alpine, Meridian, Inno, Manufacture guaranteed. ORDERS ONLY CALL TOLL FREE 800-431-2932

For Customer Service Call (814) 864-2909

For prompt delivery use Money Order, Cashier's or Certified Check or Credit Card. Add 5% for Credit Card Orders. Add 5% for Shipping & Handling. Minimum \$3.00. NY Residents must add Sales Tax. Personal Checks held 2 weeks. Free Catalog Min. CDD Order \$100

CONSUMERS CO. Each piece you order is backed by 11 years of service

P.O. Box 550 Dept SR1082 Mount Vernon, New York 10551

CIRCLE NO. 10 ON READER SERVICE CARD

music have been restored with consummate taste and artistry. There are not many violinists around who could tackle these Mozart sonatas with as much obvious love and comprehension (most dislike the works because of the modest scale of the violin parts, written not as solo vehicles but in equal partnership with the piano).

Zsigmondy is an absolute master of the articulated phrase. Even a single held accompaniment note (the violin parts are full of such things) is here invested with the life of a whole phrase—not to steal attention but to give everything a vitality, a movement, and a blend that are truly extraordinary. The artistic unity of the violin and piano—not always achieved even by the great and famous—is integral to these performances. The grainy violin sound is a plus, not a minus, adding more than a dash of bite and character. The articulation and phrasing are models of how it should be done—and in music that is sometimes most difficult to make fly.

I'm not recommending these records for academic or study reasons but for their sheer listening pleasure and for their revelations of these rather neglected works. First-rate stuff. *E.S.*

PUCCHINI: *Madama Butterfly* (see Best of the Month, page 79)

RECORDING OF SPECIAL MERIT

RAMEAU: *Nais*. Lynda Russell (soprano), Nais; Ian Caley (tenor), Neptune; Ian Cad-

dy (baritone), Jupiter, Télénus; John Tomlinson (bass), Pluto; Richard Jackson (baritone), Tirésic; Brian Parsons (countertenor), Astérior; Antony Ransome (baritone), Palémon; Ann Mackay (soprano), First Shepherdess; Jennifer Smith (soprano), Flore, Second Shepherdess. Bach Festival Chorus; English Bach Festival Baroque Orchestra, Nicolas McGegan cond. ERATO/RCA STU 71439 two discs \$17.96.

Performance: **Exquisite**
Recording: **Wonderful**

Written to celebrate the Treaty of Aix-la-Chapelle in 1748, Rameau's *pastorale héroïque* is concerned with Neptune's triumphant courtship of the water nymph Nais. Two rivals and a misunderstood oracle stretch the plot out for three acts, and a colorful Corinthian seaside during the Isthmian Games provides a background for numerous ballets of athletes and the watery followers of Neptune. While none of these characters displays the deep emotions found in Rameau's great tragedies (*Hippolyte*, *Dardanus*, and *Castor*), Cahusac's libretto was enough to inspire the composer's full genius. *Nais* was written when Rameau's prestige was at its height, and the score is the epitome of French elegance and notable for its incredible detail. The vocal lines savor the meaning of each word, and the instrumentation is breathtaking in its use of obligato wind instruments. Rameau's ballet music ranks with the greatest ever written, and *Nais* finds him at his most inventive in this regard.














The performance here by the English Bach Festival is exquisite in every respect. All the voices are fresh and clear sounding. The rather fussy recitative is kept moving by a light vocal production, and the coloratura is tossed off with ease as part of the verbal expression rather than for mere brilliance. Lynda Russell and Ian Caley are particular delights, but then so are most of the other singers in this stylish cast.

The orchestra, which plays Baroque instruments, deserves special praise. The decay of sound inherent in Baroque stringed instruments—and so often applied as a formula mannerism—is here used effectively to bring out Rameau's characteristic feminine endings. The wind playing is superb. Rameau reveled in depicting birds, zephyrs, waves, and the like with a plethora of delicately wrought figurations for the winds (bassoons included). Not one winged creature is lost or even maimed in this technically perfect, beautifully balanced performance. And the musical fabric is held together by Nicolas McGegan's fine sense of tempo and pacing.

Of all the records of Rameau operas available today, those by the English Bach Festival are certainly the finest. They combine the fruits of painstaking musicological research with true musicality. What with Rameau's three-hundredth birthday coming up next year, we can expect many more recordings of his music, but they will have to be very special to rival this one. *S.L.*

(Continued on page 126)

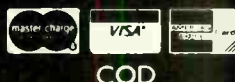
CONSTANTLY BETTER

 <p>SHURE M97 HE \$49</p>	 <p>AKAI Computer Controlled \$198 GXF31</p>	 <p>Technics Linear Tracking \$126 SL-5</p>	 <p>PIONEER Digital Receiver \$149 SX-5</p>	 <p>SONY WM II \$85</p>
 <p>KOSS PRO 4AA \$20 SPECIAL CLOSEOUT</p>	 <p>FOX XK Radar Detector \$84</p>	 <p>JENSEN Electronic Tuning \$239 RE518</p>	 <p>Clarion EQB3000 \$109 80 Total Watts</p>	 <p>PIONEER 6x9 3 Ways \$68 pr. TS695</p>
 <p>FreedomPhone Cordless Telephone \$177 3500</p>	 <p>commodore Home Computer \$214 VIC 20</p>	 <p>Home Computer ATARI \$266 400</p>	 <p>JVC Portable VHS \$949 TU26 HR2650</p>	 <p>SONY Portable Beta \$1030 SL2000 TT2000</p>

TOLL FREE 800-356-9514 Weekdays 9-9
Saturdays 9-5

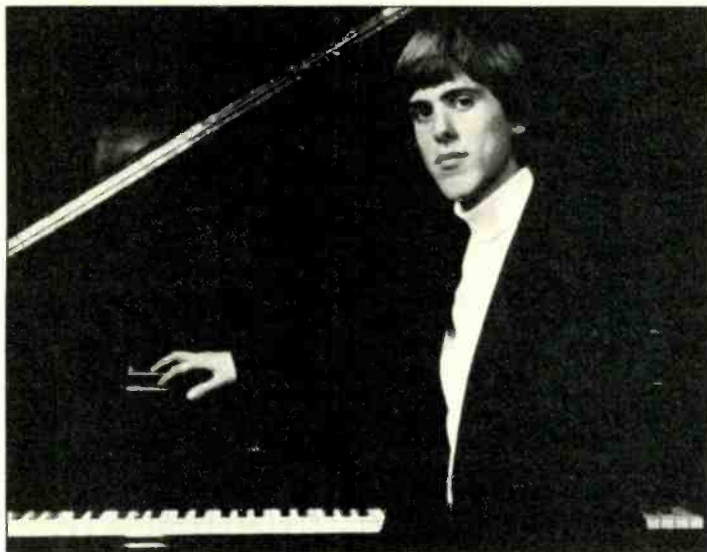
(608)-271-6889 for service 800-356-8072

We Sell Every Major Brand of
Audio - Video - Home Computers



WDS

WISCONSIN DISCOUNT STEREO
2417 w. badger rd. madison, wi 53713



Neumeister/Deutsche Grammophon

ALEXANDER LONQUICH

The Competition

Six young piano prize winners on disc

PROBABLY nothing has done more to disprove the canard that all competition winners play alike than Deutsche Grammophon's "Concours" series, an estimable mid-priced line devoted entirely to new recordings by young artists, most often prize winners in various competitions. The music world owes DG a debt of gratitude, for I know of no other company with such a commitment to new performing talent. Some recent Concours releases, though, have caused me a few misgivings. Not about the artists—there's plenty of talent and plenty of interest—but about the way the recordings are made and presented.

They all seem to derive from recitals in Munich before an incredibly coughless audience, and the final notes of each composition were, apparently, re-recorded after the concert, for there is no applause on the records. This gives the *illusion* of a finished studio recording, which may be unfair to the artists. There are, for instance, all those little slips that pass and are forgotten in a recital, that are only mildly distracting in an obvious live recording, but that become real annoyances in a studio recording or a *seeming* studio recording. But beyond that is the far more important question of whether some of these artists would really have indulged in the conscious exaggerations that can be so effective in a concert if they had realized that their performances were going to be listened to over and over in the more dispassionate ambiance of a home. This is something to be kept in mind, for it may explain some of the dissatisfactions that arise from these records. It might be fairer to both listener and artist to leave in some audience noise and applause as a reminder of the real circumstances.

Ewa Poblocka is a twenty-five-year-old Polish pianist from Danzig and a prize winner (the DG liners never say *what* prize unless it is the first) in the 1980 Chopin Competition in Warsaw. Naturally, she plays Chopin, and she plays it with instinctive understanding, power, and the kind of freedom that lets her hands get out of synchronization rather too much. More unexpectedly, she also plays Bach, and with delicacy, great finesse, and an extremely good idea of how ornaments were used and played in eighteenth-century music. Debussy finds her either stylistically at sea or else *very* subject to those exaggerations mentioned previously, for her attack is ferocious in places, dynamics tend toward the loud, rubatos and other Romantic devices abound, and there seems to be little understanding of sonority and color as structural elements. Still, she is a naturally musical pianist. She lacks mostly stylistic awareness.

The first-prize winner of the Chopin Competition was the twenty-four-year-old Vietnamese Dang Thai Son, and I am surprised at the judges' choice. Even discounting his early background (lessons in bunkers while Hanoi was bombed), he is an impressive pianist with a big style, a deadly accurate technique, and plenty of power, very much an extroverted performer who can whip up excitement in big, dramatic pieces. But there seems to be nothing of the poet in him. Lyrical lines find him sounding prosaic, almost pedantic, a mood broken only by an occasional point of expression, frequently in the wrong place. He is completely outside such pieces as the A Minor Waltz and the G Minor Mazurka. It's not that he is a bad pianist; he is a very good and promising one. But he is, at this point in

his career, parochial, and hardly my idea of a prize-winning Chopinist. His record, by the way, like the new one by Ivo Pogorelich, is on DG's regular label rather than on Concours.

Pogorelich seems, the more I hear of him, to be among the *least* interesting of the newcomers. He has a nice tone, fine technique, and unbounded confidence. His biggest drawback is that he runs out of interpretive ideas very quickly, apparently being oblivious to the musical problems—as opposed to the technical ones—in the solving of which real interpretations are developed. He does not even get the accentuation right in the Schumann Toccata, so it hardly seems worthwhile to go into what he misses in the Symphonic Etudes or the Beethoven Op. 111.

Mikhail Faerman is a twenty-seven-year-old pianist of Romanian background who studied with Jacob Flier (Richter and Gilels also studied with Flier) and won the Queen Elisabeth Competition in Brussels in 1975. You can't tell everything about a pianist from the Brahms *Paganini* Variations and the Prokofiev Sixth, but you can tell a lot. Faerman strikes me as a major artist. He has lots of power and technique, but he can play lyrically and delicately too, and he really knows how to bring out the individual character of a passage. He gets manifold opportunities to do just that in the Variations, and he doesn't miss a trick. His performance is at least the equal of any other in the current catalog. The Prokofiev does not get the typical young-Russian steel-fingered treatment but something considerably more varied and musically satisfying. And Faerman does not seem to have suffered from DG's concert-recording method. His performances are alive but as clean and controlled as any studio recording.

Alexander Lonquich is another very impressive pianist, and he is barely twenty-two. He was first-prize winner at the Casagrande Competition in Italy. Lonquich is obviously more intellectual than any of the others here and, even at his young age, a real interpreter. He makes Schoenberg's almost-atonal pieces both transparent and expressive, and even, where he can, quite attractive. His Schubert Op. 42 is a genuine performance, fully thought through, expressive, idiomatic, sane, a little fussy in places, but large-scaled, constantly moving and breathing, and quite fastidious. Lonquich is a big talent in a different style and *métier* from the others here, and I find him already a much more interesting musician than his current teacher, Paul Badura-Skoda.

The 1981 Liszt-Bartók Piano Competition in Budapest had no first-prize winner. Múza Rubackyté of the Soviet Union took second and Hortense Cartier-Bresson of France took third. They share a new Hungaroton release, though Rubackyté's recordings were made in a studio after the competition and Cartier-Bresson's performance was recorded live in concert.

Rubackyté has a very fluent, natural-sounding virtuosic technique, and she tackles Liszt, early Scriabin, and early Bartók without a great deal of stylistic differentiation among them (well, maybe there really

RECORDING OF SPECIAL MERIT

SCHUMANN: Papillons, Op. 2; Carnaval, Op. 9. Kristin Merscher (piano). EURODISC 0 202 560-366 \$11.98.

Performance: **Sane and satisfying**
Recording: **Exceptional**

Kristin Merscher was only nineteen when she made this recording in November 1980, but no allowance need be made for her youth. According to the liner notes, she has been winning major competitions since she was eleven, she made her orchestral debut with conductor Christoph von Dohnányi at fifteen, and she has been a pupil of György Sebok in both Europe and Indiana. In any

case, her Schumann is simply marvelous. It is not "sensational"; what is most impressive about it is its solidity. These are sane, extremely well-balanced readings in which Florestan and Eusebius are given their respective due—impetuosity and poetry both allotted with sure Schumannesque instinct—and the listener's pleasure can only deepen with repeated exposures. Of Merscher's technical security there can be no question at all, and the reproduction of the instrument is extremely lifelike. My only complaint is about the layout: *Carnaval*, whose thirty minutes could have fit comfortably on a single side, is interrupted for turnover. But this is too enjoyable a release to be passed by. *R.F.*

VERDI: Arias (see Collections—Bernd Weikl)

RECORDING OF SPECIAL MERIT

VIVALDI: Il Pastor Fido. Hansjörg Schellenberger (oboe); Edgar Krapp (harpsichord); David Geringas (cello); Klaus Stoll (double bass). EURODISC 0 203 388-425 \$11.98.

Performance: **Delightful**
Recording: **Good**

In a perfect blending of court and country, the six oboe sonatas that make up Vivaldi's *Il Pastor Fido* offer graceful melodies and contagious dance rhythms. Hansjörg Schellenberger has caught the elegance of this music through supple playing and a charming sense of ornamentation. The continuo support is strong, and the judicious use of double-bass suggests a concerto-like texture that enhances the sonorities. This Vivaldi is quite different from the familiar Vivaldi of the concertos. Prepare for sheer delight as you put the stylus on this record. *S.L.*

WAGNER: Arias (see Collections—Bernd Weikl)

COLLECTIONS

RECORDING OF SPECIAL MERIT

DANSES VIENNOISES. Lanner: *Die Romantiker, Valse, Op. 167.* Schubert: *Ländler, Valses, and Danses Allemandes (from D. 365, 366, 790, and 969).* J. Strauss Sr.: *Cachucha Galopp, Op. 97; Tivoli Rutschwalzer, Op. 39.* J. Strauss Jr.: *Tschechen-Polka, Op. 13.* Greifendorf: *Schöne Eva.* Ensemble Bella Musica de Vienne, Michael Dittrich cond. HARMONIA MUNDI HM 1058 \$11.98 (from Harmonia Mundi USA, 2351 Westwood Boulevard, Los Angeles, Calif. 90064).

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

You might want to buy this record solely on account of its repertoire, some of which you probably won't find on any other disc. But you'll get a great deal more out of it if you see that it has a point to make and provides the sound to do it. The point is, in the words of Michael Dittrich—who wrote the notes, made some of the transcriptions (for flute, string quintet, and guitar), leads the ensemble, and plays first violin: "This music which is, in many ways, so positive and life-affirming, nevertheless contains an element of morbidity with which the generally ailing condition of the times had infected it. It swings between melancholy and self-forgetfulness, charm and the knowledge of bitterness. Its poetry is always close to tears." No doubt about it. *Alt Wien* was in many ways a police state in which people danced because dancing was almost the only safe thing to do. The music was an escape from the harshness of life but incorporated in itself something of what it was escaping from.

This "element of morbidity" is somehow very clear in these performances by a small ensemble (in which the strings go light on the vibrato), far more so than in performances of symphonic proportions, fine though

(Continued on page 129)

WHY PAY HIGH RETAIL PRICES...

WHEN YOU CAN SAVE TIME & MONEY PURCHASING YOUR AUDIO-VIDEO NEEDS FROM STEREO CORPORATION OF AMERICA.

RECEIVERS



- TECHNICS SA-424 _____ \$267
- PIONEER SX-6 _____ \$219
- SONY STR-VX3 _____ \$185
- SONY STR-VX5 _____ CALL
- TECHNICS SA-272 _____ \$182
- ONKYO TX-31 _____ CALL

CASSETTE DECKS



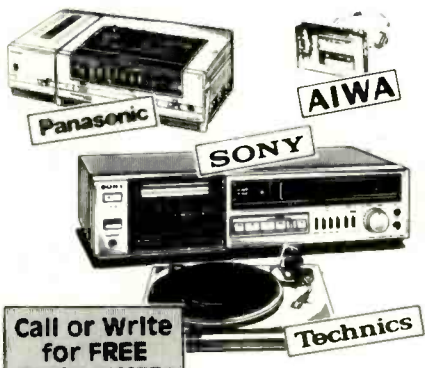
- TECHNICS RS-M255X _____ \$238
- AKAI EX-F51 _____ \$221
- ONKYO TA-W80 _____ \$229
- ONKYO TA-630DM _____ \$189
- SONY TC-FX66 _____ CALL
- TEAC V-95RX _____ \$399

BLANK TAPE

- BASF PRO II C-90 _____ Ret. 10 \$26
- TDK SA-X C-90 _____ Ret. 10 \$39
- TDK SA-C-90 _____ Ret. 10 \$23
- MARELL UD-XL II C-90 _____ Ret. 12 \$36
- MARELL UD-XL IIS C-90 _____ Ret. 12 \$49

VIDEO

- PANASONIC PV-5500 (VHS) CALL
- PANASONIC PK-802 (CAMERA) CALL
- RCA VFT-650 (VHS) CALL
- SONY SL-2500 (BETA) CALL



Call or Write for **FREE PRICE FLYER!**

Why pay high retail prices for audio-video components? Shop by mail and save! Our buying volume has made our prices the lowest. Select from 80 of the best brands of audio-video components. Names like Sony, Technics, AIWA, Panasonic and many others. Discounting started in New York. We get the best deals from the manufacturers, you get the best deal from us. Order now! Over 15 years experience selling by mail has made us America's #1 value leader.

TURNTABLES



- TECHNICS SL-5 _____ \$132
- TECHNICS SL-D30 _____ \$117
- DUAL CS-6270 _____ CALL
- SONY PS-F15 _____ CALL
- PIONEER PL-7 _____ \$119
- DUAL CS-508 _____ CALL

CARTRIDGES

- SHURE V15-V _____ CALL
- SHURE V15-IV _____ \$85
- SHURE M97IE _____ \$48
- PICKERING KSV-3000 _____ \$44
- PICKERING KSV-4000 _____ \$43

PERSONAL STEREO

- PANASONIC RX-1950 _____ \$119
- AIWA HS-302 _____ CALL
- PANASONIC RF-10 _____ \$59

CAR STEREO



- JENSEN J-2033 _____ pr. \$94
- JENSEN J-2037 _____ pr. \$69
- JENSEN J1065 _____ \$265
- JENSEN RE-518 _____ \$249
- JENSEN RE-512 _____ \$249
- MITSUBISHI CAR STEREO _____ CALL
- PIONEER CAR STEREO _____ CALL

CALL OR WRITE FOR THE LOWEST PRICES ON OVER 80 MAJOR BRANDS.

Call Toll Free! 800-221-0974

(ex. N.Y., AK, HI.) Mon. - Sat. 9AM-5:30PM E.S.T.

NIGHT OWL LINE! Call Toll Free! 800-327-1531 Mon. - Fri. 5:30 - 10PM E.S.T.

STEREO CORPORATION OF AMERICA

Dept. 110
1629 Flatbush Ave., Brooklyn, N.Y. 11210



CIRCLE NO. 46 ON READER SERVICE CARD

STEREO REVIEW CLASSIFIED

CLASSIFIED RATES: Per Word, 15 Word Minimum. **COMMERCIAL:** \$4.10. **EXPAND-AD®:** \$6.15. **PERSONAL RATE:** \$2.25. Ads set in all Bold Type @ 20% Premium. Ads set with Background screen @ 25% Premium. **DISPLAY:** 1" x 2 1/4", \$500.00. 2" x 2 1/4", \$1000.00. 3" x 2 1/4", \$1,500.00. **GENERAL INFORMATION:** Frequency rates and prepayment discounts available. Payment must accompany order except credit card—Am. Ex., Diners, MC, VISA (include exp. date)—or accredited ad agency insertions. Copy subject to publisher's approval; must be typewritten or printed. First word set in caps. Advertisers using P.O. Boxes **MUST** supply permanent address and telephone number. Orders not acknowledged. They will appear in next available issue after receipt. Closing date: 5th of the 2nd month preceding cover date (e.g., Mar issue closes Jan. 5th). Send order & remittance to: Classified Advertising, **STEREO REVIEW Magazine**, 1 Park Avenue, New York, NY 10016. Direct inquiries to Rose Lynch, (212) 725-7686.

EQUIPMENT

DIAMOND NEEDLES and **STEREO CARTRIDGES** at **DISCOUNT PRICES** for SHURE, PICKERING, STANTON, EMPIRE, GRADO, AUDIO TECHNICA, ORTOFON, ACUTEX, ADC and SONUS. Send S.A.S.E. free catalog. **LYLE CARTRIDGES**, Dept. S, Box 69, Brooklyn, NY 11218. For fast COD service Toll Free 800-221-0906. N.Y. State (212) 871-3303. 9AM - 8PM except Sunday.

TOP QUALITY SPEAKERS AND KITS. Send \$3.00. Speaker Warehouse, 801 North Route 441, Hollywood, FL 33021.

Stereo Express

VISA CALL NOW
(714) 594-5749

CALL US WITH YOUR BEST PRICE
Most Orders Shipped Same Day

AUDIO
YAMAHA • ADS • BOSE • ONKYO
SONY • HAFLER • H.K. • BRAUN
PHASE LINEAR • DBX • ADCOM • SAE
JBL • AR • JVC • CONCORD • AIWA
ORTOFON • TECHNICS • MICRO SEIKI
AND MANY MORE

VIDEO
SONY • RCA • JVC
VCR'S • CAMERAS • BLANK TAPES
ATARI & MATTEL VIDEO GAMES
Call Or Write For Price Quotes
709 Brea Canyon Rd., Suite 9, Walnut, CA 91789

BEST IN THE WEST! Haffler, Nakamichi, Dahlquist, DCM, Magneplanar, Beveridge, APT, Threshold, Polk, Oracle, Bang & Olufsen, B&W, Adcom, Rocky Mountain Hi-Fi, 812 Central, Great Falls, MT 59401. (406) 761-8683.

ACCURATE, QUALITY AUDIO: Reasonable Prices. Car Home. Denco, P.O. Box 6104-R, El Monte, CA 91734. (213) 961-6158 Evenings, Weekends. Monthly Specials.

HAFLER IN STOCK TRADES ACCEPTED: Morel Electronic, 57 Park Place-SR, New York, NY 10007. (212) 964-4570.

3D, N.A.D., Mission, Amber, Ohm, Thiel, Astatic, etc. Shipping paid. Audio File, 1202 South Congress, Austin, Texas 78704. (512) 443-9295.

HAFLER, FRIED kits, PCM-71 DIGITAL, SONY, SAE, CARVER, KLIPSCH, more. In stock. Immediate, FREE shipping! READ BROTHERS STEREO, 593-B King Street, Charleston, South Carolina 29403. (803) 723-7276.

PHILIPS, AUDAX AND DYNAUDIO LOUDSPEAKERS in stock with good prices and component service. Crossover components also. MADISOUND SPEAKER COMPONENTS, 8982 Tablebluff, Box 4283, Madison, WI 53711. (608) 767-2673.

WE HAVE IT ALL! Audio and Video Tape, Accessories, Recording Equipment, Fine Audio Components. KNOWLEDGEABLE Staff! COMPETITIVE Prices! FREE Buyers Guide! SOUND IDEAS, Dept. SR, Box 671, Cary, NC 27511-0671. (919) 467-8462.

CONNECTICUT: ADVENT APT-Holman, B&O, Carver, Dahlquist, DCM Time Windows, Polk, Haffler, Mitsubishi, Nakamichi, Ortofon, Micro-Acoustics, N.A.D., Stax, Cizek, Signet, QED, Teac, Marcoff, Boston Acoustics, will ship pre-paid. Sounds Incredible, 39 Federal Road, Brookfield, Conn. 06804. Call Ira for quote (203) 775-1122.

AUTOMOTIVE AUDIOPHILES TAKE NOTE: MIAH sells and installs all premium brands including Mitsubishi, Infinity, Concord, Alpine, Sony, Altec Lansing, JBL, Visonik, Blaupunkt, Bose, Kenwood, Monster Cable and many more. Call toll free. MIAH, 6660 Busch Boulevard, Columbus, Ohio 43229. 800-848-7383, 614-885-5298. VISA/MC/AMEX ACCEPTED.

CABLE TV CONVERTERS & EQUIPMENT. Plans and parts. Build or buy. For more information send \$2.00: C & D ELECTRONICS INC., P.O. Box 21, Jenison, MI 49428.

SAVE 60% to 70%, BUILD YOUR OWN SPEAKER SYSTEM. P/C Crossovers, Woofers, Mids, Tweeters, instructions. Complete selection, Hi-Fi, M.I., Pro, disco and auto systems. Send \$2.00 for catalog. Refundable with purchase. **DKI AUDIO**, Box 284, Davis, IL 61019.

ATTRACTIVE PRICES: Dynavector, Denon, Grace, Fulton, FR, Stax, Linn Ittok, Asak, Seta Sapphire, Quad. 713-728-4348. Maury Corb, 11122 Atwell, Houston, TX 77096.

WOOFERS-MIDS-TWEETERS-X-OVERS. ALL NEW 1982 CATALOG featuring the largest selection of brand name speaker components and accessories in U.S. Computer Assisted Designs for Subwoofers, Satellites, Polyprop./Ribbon Towers and many more. Complete cabinet plans included in catalog. Send \$1.00 to: SRC AUDIO, Dept. FR824, 3238 Towerwood Dr., Dallas, Texas 75234-2376.

SHERWOOD MICRO CPU tuner CLOSE-OUT. Used demos, \$400-600. (Originally \$2000) Limited quantity. Phone 6-8pm weekdays. **AUDIO CALIBRATION**, Box 250, Westminster, MA 02473. (617) 874-0706.

WE WILL NOT BE BEAT!! Lowest Prices Anywhere! Super Selection - Full Warranty - Fast Delivery, Hi-Fi, Hi-End, Car Product and Video. VISA/MC. Call Now, (203) 934-5291. **AUDIO PEOPLE**, 1000 Orange Avenue, West Haven, CT 06516.

SO WHAT'S NEW?? Consider the following - DIRECT SOUND MARKETING can provide you with virtually any brand of audio or video components (including the esoterics) at extremely competitive pricing, on an in-stock basis. Moreover, we maintain a complete service facility to handle any shipments, in-house service and component advice we have it all, and more. Before you buy anything please call us at 404-233-9500 for more information. Or write to DIRECT SOUND MARKETING, 3095 Bolling Way, N.E., Atlanta, GA 30305. For your convenience use your M/C, Visa or AMEX for fastest service. Sales tax charged to Georgia residents only.

HIGH-END RAW SPEAKERS, kits and auto systems. Audax, Dalesford, Jordan, Dynaudio, JVC, Philips, Becker, SEAS, Pyle, Falcon-Acoustics, Peerless. Free price list. A&S SPEAKERS, Box 7462S, Denver, CO 80207. (303) 399-8609.

WHOLESALE PRICES: Pioneer, Concord, Sanyo, Technics, JBL, Bose, Savard, Rich Acoustic, Call 205-792-0700 for Quote!

CALL TOLL FREE 1-800-826-0520 for Acoustat, Dahlquist, Amber, Bedini, Thorens, NAD, 3D, B&W, Haffler, Carver, Proton, Nitty Gritty, Denon, Grace, Dynavector, DCM, dbx, Tandberg, Micro-Seiki, Vandersteen. **THE SOUND SELLER**, 1706 Main St., Marinette, WI 54143. (715) 735-9002.

BUY DIRECT MC-2V Best sounding cartridge, super 'Vital' stylus \$79. MC/Visa Info. \$1. Mayware, P.O. Box 58, Edgware, Mldx, England.

YOUR RECORDS ARE STILL DIRTY! If you're not using one of the three **NITTY GRITTY** record cleaning systems, your records are heavily polluted. **NITTY GRITTY** will improve the sound of your hi-fi more than ANY OTHER COMPONENT! Systems start at only \$199. For information on these revolutionary new record cleaning systems: **NITTY GRITTY**, Box 264, La Verne, California 91750. (213) 823-9935.

AUDIO DISCOUNTS offers a quality selection of audio components at **DISCOUNT PRICES**, including esoterics and car stereo. For more information Mon. thru Sat. please call: (301) 593-8244, (301) 593-8244 or write to: **AUDIO DISCOUNTS**, 1026 McCeney Ave., Silver Spring, MD 20901. We honor VISA, M/C and C.O.D. for your convenience.

KEF, POLYDAX DALESFORD - \$46.80 PAIR for U.S. manufactured equivalent 8 inch (1 1/2 VC-20 oz.) with SOTA copolymer cone and rubber surround. Immediate delivery. Distributors, OEM's pricing available, inquiries invited. **SEYMOUR SOUND SYSTEMS**, 705 N. Bowser, Suite 103, Richardson, Texas 75081, (214) 644-7206.

JAPANESE CARTRIDGES, for instance: Grace F9E's \$129.95 ea. AudioWorkShop, Box 18009, Seattle, WA 98118. 206-323-4987.

LOWEST PRICES. ADCOM, BOSE, DBX, HAFLER, and MORE. Dynamic Sound, Box 168(A), Starkville, MS 39759. (601) 323-0750. 1 P.M.-9 P.M.

Sony Car Stereo XR25	149.00	Sony Car Stereo XR70	289.00
Sony Car Stereo XR35	179.00	Sony Car Stereo XM45	69.00
Sony Car Stereo XR55	239.00	Sony Car Stereo XM20	219.00
Sony Car Stereo XR77	319.00	Sony Car Stereo XM22	139.00
Pioneer Car Stereo KP500	129.00	Blaupunkt Car Stereo CR2002	209.00
Pioneer Car Stereo UKP5600	169.00	Blaupunkt Car Stereo CR2010	269.00
Pioneer Car Stereo KE5100	209.00	Panasonic Car Stereo CS2756	189.00
Concord Car Stereo HPL112	169.00	Panasonic Car Stereo CS5900	319.00
Concord Car Stereo HPL115	209.00	Jensen Car Stereo RE512	239.00
Whistler Rad. Det. D1000	209.00	Jensen Car Stereo RE18	259.00
Whistler Rad. Det. D1000R	229.00	Altec Car Speakers 69x4	65.00

DISCOUNT WORLD, P.O. BOX 191, MINICOLA, NY 11501 516-294-6136
Shipping charges are \$4.00 per order to continental U.S.A. We accept money orders, cashiers or certified checks. Personal checks - 3 weeks delay. Write for FREE catalog.

FREE CATALOG—LOWEST DISCOUNT PRICES on Stereo/esoteric components and accessories for the home and car: Sony, Bose, JVC, AR, SAE, other "high quality" brands. **AUDIO UNLIMITED**, 1798A Technology Drive, San Jose, CA 95110. (408) 279-0122, 1-6, M-Th.

SPEAKERKITS: 16 PROVEN DESIGNS, FREE CATALOG. Also, 200 drivers specifications, Thiele Data, including JBL, \$3. **GOLD SOUND**, Box 141-SR, Englewood, CO 80151, (303) 789-5310.

POWER AMPLIFIER MODULE STK070, \$23.50. Complete line up to 200 watts. Call TOLL FREE 1-800-458-6053. Pennsylvania, (814) 837-6820. MC/VISA honored. **B&D ENTERPRISES**, Box 305, Kane, PA 16735.

The Kit Option.

Our finished speakers are recommended by Hi-Fi reviewers everywhere but some people want the savings and satisfaction that comes with building and finishing their own. Hence our kit option. Write us for our free catalog.



speakerlab

Dept. CSR210, 735 N. Northlake Way
Seattle, Washington 98103

DISCO STAGE LIGHTING. PROFESSIONAL SOUND EQUIPMENT. Fog/bubble/snow machines. Flash kits, snake lights - wholesale prices. Call or write for FREE catalog. **HOOKS SOUND**, 1207 31W, Bowling Green, KY 42101. (502) 842-1556.

FINE BRITISH AUDIO COMPONENTS 20% off, catalog. Call anytime. **B&K IMPORTS**, 24160 Twin Valley Ct., Farmington, MI 48024, VISA.

CAR STEREOs, SONY XR-55 \$235, PIONEER KE-6100 \$228., other models at **LOWEST PRICES**, call (408) 281-0253, **NOVA**, 209 Varian Ct., San Jose, CA 95119.

LOUDSPEAKERS! Electro-Voice raw components ready to ship with competitive prices. **FREE catalog.** **SONIX CO.**, Box 58-SR, Indian Head, MD 20640. (301) 753-6432.

Sony IR-55	299.00	2000	2.50
Sony IR-77	799.00	TDK SA C 60	2.19
Sony IR-35	166.00	Maxell UD111 or II C-90	2.89
Pioneer KE-5100	205.00	Maxell UD111 or II C-90	2.45
Blaupunkt CR 3001	475.00	Maxell or TDK Metal C-90	3.95
Blaupunkt CR 2010	265.00	Maxell or TDK Metal C-90	3.75
Jensen JE-518	249.00	Maxell MC 120 (VHS) Video	15.29
Jensen J-2033 Speakers	94.00	Maxell or TDK 120 (VHS) Video	12.49

We accept money orders, cashiers or certified checks as well as MasterCard & Visa (3% surcharge for credit card orders). Personal checks 3 weeks delay. Shipping charge to continental USA \$3.50 per item. Factory fresh and fully guaranteed.

W&M STEREO CENTER Write for FREE catalog, 212-946-5900
P.O. Box K, Bklyn, N.Y. 11224

IN STOCK! Audio Research, Thorens, RGR, Haffler, Onkyo, Technics, B&W, Meridian, E.V., Vandersteen, Dynavector, Snell, Tascam and more... For information: **P.K. AUDIO**, 4773 Convention St., Baton Rouge, LA 70806, (504) 924-1001.

HARMON/KARDON SEPARATES. Receivers, cassettes, Crown Components; Electro-Voice interface speakers, Thorens turntables; SME arms; Ortofon. Best prices—immediate shipment. EAST: (904) 262-4000; WEST: (213) 243-1168.

QUALITY, USED AUDIO EQUIPMENT! Newsletter; hundreds of listings, items for sale, items sought, published 6X annually. \$6 one year subscription. Hard to find audiophile records! Play it Again Sam, 12611-SR, Madison Avenue, Lakewood, Ohio 44107. (216) 228-0040. MC, Visa.

ATTENTION DEALERS!—MOGAMI—HIGH DEFINITION AUDIO CABLES. More accurate than Litz/silverplated types. Studios and radio stations are switching to MOGAMI, a world leader in research/marketing of advanced audio cables. -arm—gold connectors—chassis jacks. Contact MOGAMI or nearest dealer for demonstration. MOGAMI, Box 2027, Culver City, California 90230, (213) 836-4288.

NAME BRAND STEREO. 37 YEARS IN BUSINESS. Audio Research, APT, Nakamichi, Tandberg, Sony, Denton, KEF, Polk, NAD and more. IMMEDIATE shipping. HART'S AUDIO, 801 Mason, Daytona Beach, FL 32017. (904) 255-1486.

THE FINEST IN MID-FI AND HIGH-END IS NOW AVAILABLE AT SURPRISINGLY AFFORDABLE PRICES. In addition to a huge selection of electronics, speakers, turntables, arms, cartridges and accessories, we offer "one of the most informed sales staffs anywhere." Call to discuss a purchase, compare equipment or modifications that can improve your system's sound quality at marginal cost, or send \$1.00 for our latest CATALOGUE. THE AUDIO ADVISOR INC., Box 6202-SR, Grand Rapids, Michigan 49506, (616) 451-3868.

STEREO & TAPE OUTLET

Sony XR-55	222.00	TDK SA C-90	2.55
Sony XR-77	299.00	TDK SA C-60	2.10
Sony XR-35	168.00	Maxell UDXL I or II C-90	2.89
Pioneer KE-5100	205.00	Maxell UDXL I or II C-60	2.45
Blaupunkt CR-300 I	415.00	Maxell UDXL-45 or HS C-90	3.95
Blaupunkt CR-2010	255.00	Maxell or TDK Metal C-90	5.75
Jensen RE-518	240.00	Maxell HD-120 (VHS) Video	15.25
Jensen J-2033 Speakers	94.00/ea	Maxell or TDK T-120 (VHS) Video	12.49

We accept money orders, cashiers' checks or certified checks. Personal checks. Same day shipping charge. In continental U.S. \$30. All items factory fresh & fully guaranteed. Write for FREE catalog. Call 203-945-0556.

STEREO & TAPE OUTLET 136 Main St. Metuchen, NJ 08840

AUDIOPHILE RECORDINGS AT AFFORDABLE PRICES. LAST \$16, Mobile Fidelity \$15, Nautilus \$14, Telarc \$13, American Gramophone \$12 and more. Send For Free Catalog. Satisfaction Sounds, 2888 Bluff St., Suite 381, Boulder, CO 80301.

ATTENTION HEADPHONE USERS, sound professionals. Finally available Binaural Converter. Restores space perspective. Industrial Cybernetics, P.O. Box 2477, Santa Barbara, CA 93120.

STOP BURGLARS! Inexpensive "Electronic Alarm" stickers for windows, doors. 3/52, 6/53, Sample \$1. DJK, 9758 Foley, Coon Rapids, MN 55433.

CALL US! Conrad-Johnson, Halfer, NAD, PS Audio, Amber, Denon, Dennessen, Boston Acoustics, VPI, Rega, Rogers, Counterpoints, Adcom, Dynavector, Grace, Grado, more. Automotive: Concord, Zapco, Linear Power, ADS, more. Friendly, expert consultation. REFERENCE AUDIO SYSTEMS, 18214 Dalton Avenue, Gardena, CA 90248, (313) 321-8445.

JVC 7650U (video) Under \$1,000! RECEIVERS: Arcadio 10, \$142.00; Arcadio 20, \$177.00; RX 40, \$225.00. **TURNTABLE:** LA-31, \$99.00; **CASSETTE:** KD-D20, \$124.00; PDKSA-C90 (10), \$28.50. All items new and stocked, prices good while supplies last. MC, Visa, AE, Parcel-COD. THE AUDIO ADVISOR INC., (616) 451-3868.

FREE WHOLESALE PRICE LIST. Call or write for information on the widest variety of name brand audio equipment. College reps and dealer inquiries invited. MC/Visa accepted. THE AUDIO FACTORY, 42-40 Bell Blvd., Mail Order Division #203, Bayside, NY 11361, (212) 939-8651.

DROP IN NOW FOR A NEW CATALOG FEATURING: Bang & Olufsen, N.A.D., Carver, Boston Acoustics, Alpine, Luxman, Allison, D.C.M., 3D Acoustics, Adcom, Pyramid, ADS, Amber, Audio-Pro, Audio Source, Audio Control, Benchmark, Beyer, Cizek, C.J. Walker, D.N.R., Dynavector, Fried, F.A.S., Grace, Grado, Hitachi, Last, Mitsubishi, Monster Cable, Mordaunt Short, Nitty Gritty, Niles, Plexus, Proton, Stax, Sumiko, Ungo Box, and plenty more. Prompt, courteous service. FREE shipping in U.S.A. Feel free to call for information. SOUND STAGE AUDIO, 184-10 Horace Harding Boulevard, Fresh Meadows, NY 11365. (212) 762-3220 Exit 25 (Utopia Parkway) L.I.E., MC/VISA.

FREE SPEAKER CATALOG! Woofers, mids, tweeters, hardware, disc covers, grille cloth, plans, kits, information, much more. Discount prices! UNIVERSAL SOUND, Dept SR, 2253 Ringling Blvd., Sarasota, FL 33577. (813) 953-5363.

NEW ENGLAND ELECTRONICS EXCHANGE—The national marketplace for quality used audio and video equipment. Free sample newsletter. 617-491-3000, Box 82, Harvard Square, Cambridge, MA 02138.

TAPES & RECORDERS

OLD TIME RADIO—original broadcasts on quality tapes. Free catalog. Carl R. Froelich, Route One, New Freedom, Pennsylvania 17349.

1-800-245-3986 TAPE WORLD

TDK MAR-C90	6.99	MAXELL XL I or II C-90	3.89
TDK MA C90	4.49	MAXELL UDXL I or II C90	2.99
TDK SAX-C90	3.59	MAXELL UDC-90	2.19
TDK ADX-C90	3.29	MAXELL UDX35-90	5.39
TDK SA-C90	2.59	Sony UDXS-C90	3.29
TDK SA-C60	2.09	BAFSA Pro HC90	2.59
TDK AD-C90	2.09	FUJI FX I or II C90	2.69
TDK D-C90	1.49	Fuji Metal C90	4.59
TDK T-120MG	13.99	TDK HD-D1 (Head Demag)	13.99
TDK T-120 L-750	11.99	LORAM MAXELL VIDEO	CALL

WE WILL MONITOR ANY PRICE IN THIS BOOK 3-50. Shipping anywhere in US. Visa MC COD no extra charge. Orders shipped within 4 days by UPS. Personal checks 1 week delay. PA add sales tax 220 Spring St. Butler, PA 16001. 412-283-8621

OPEN REEL TAPES. Pre-recorded Catalogue. \$1.00. Barclay-Crocker, Room 1470-S, 11 Broadway, NYC 10004.

OPEN REEL TAPE - Mostly Ampex 641, used once, unspliced, unboxed. 7" 1800' 50 Reels: \$65.00. Sample \$2.00. Ten 3600' 10 1/2" reels: \$27.50. Sample \$2.50. New, premium cassettes and 8 track cartridges available. Sample, \$1.00 each. AUDIO TAPES, Box 9584-K, Alexandria, VA 22304. (703) 892-8722. VISA/MC.

1930-1962 RADIO PROGRAMS. Beats Television!! Tapes, \$1.00 Hour! Established esteemed dealer. Informative 250 page catalog. \$1.25. AM Treasures. Box 192SR, Babylon, N.Y. 11702.

AMPEX 1800' 7" REEL TAPES. New in boxes. Backboxed. Excellent quality. 10 reels \$25.00. 20/\$45.00. Add \$4.00 shipping. Tower, Dunkirk, MD 20754-0213.

ORGANIZE/STORE YOUR CASSETTES - THE CASSETTE-CUBE! 11" cube holds "72" BOXED CASSETTES, 3 hinged drawers for easy access. Walnut grained, vinyl finish, high-density particle board - 6 slides finished. MOST ATTRACTIVE CASSETTE STORAGE UNIT ON THE MARKET!! Satisfaction guaranteed. UPS shipping address, and check, money order, Visa, \$49.95 plus \$4.50 shipping. SOUND TASTE, INC., 7714-A Eastlake Terrace, Chicago, Illinois 60626. Telephone Orders: Visa only, (312) 465-1115.

Quality Tapes

BELOW WHOLESALE SPECIALS

TDK SA C-90	\$2.39	MAXELL UDXL I or II C-90	\$2.85
TDK MA C-90	1.99	MAXELL UDXL I or II C-60	2.37
TDK SAX C-90	3.49	MAXELL UDXL I or II C-90	3.65
TDK MA C-90	4.45	MAXELL UD C-90	2.35
TDK AD C-90	1.99	MAXELL UD 35-90	5.35
TDK ADX C-90	3.19	MAXELL XL 35-90B	6.69
TDK D C-90	1.35	MAXELL XLII 35-90	11.49
TDK D C-60	1.15	FUJI FX I or II C-90	2.49
TDK LX 35-90	5.25	FUJI METAL C-90	4.45
TDK LX 35-90B	5.85	SONY UDXS C-90	3.19
TDK GX 35-90B	7.35	DISCWASHER D-4 16 oz REFILL	10.50
TDK HD-D1 DEMAG	14.25	DISCWASHER DISCSET	18.45

TDK MAXELL SCOTCH FUJI T-120 \$10.95 TDK MAXELL SONY FUJI L-750 \$10.95
 TDK MAXELL HG T-120 13.50 TDK MAXELL SONY FUJI L-500 8.95
 DISCWASHER VIDEO HEAD CLEANER 13.25 TDK MAXELL SONY HG L-750 13.95

ORDER NOW! Send money order, check or MasterCard VISA. Add 5% shipping charge—\$3.50 minimum charge. Outside continental U.S. Add 10%—\$7.50 minimum. Credit cards add 3% more for handling. Phone orders call 212-336-5429.

QUALITY TAPES, DEPT. SR
 854 East 7th Street, Brooklyn, NY 11230

SALE! 800-645-6529 SALE! TDK

SAC 90	\$2.29	DC 60	1.15
SAC 60	1.89	HD-01	14.49
SAX C90	3.59	LX35-90	5.35
MAR C90	6.49	LX35-180	16.80
MAC 90	4.49	LX35-90B	5.89
ODC 90	2.49	LX35-180BM	18.60
ADX C90	3.29	GX35-90B	7.89
ADC 120	2.49	GX35-180BM	21.00
ADC 90	1.99	SA35-90	9.60
ADC 60	1.49	SA35-180M	25.20
DC 120	1.99		
DC 90	1.49		

MAXELL

UDXL I or II	\$2.89	T120 L750	\$10.99
C90	2.39	T120HG L750HG	14.49
UDXL I or II SC90	3.79	L500HG	8.99
UD35 (Reel to Reel)	5.65	L830	11.49

UPS shipping on orders up to \$70 add \$3.50. Over \$70 add 5% to total order. Outside UPS zones double add. MC/Visa welcome. include exp date and sign

TAPE PLACE Box 248 Howard Beach, NY 11414 • (516) 569-5976

RECORDS

SHOW ALBUMS, Rare, Out-of-Print LPs. 64 pp. Illst. \$1.00. Broadway/Hollywood Recordings, Georgetown, Conn. 06829. STORE: 68 Sugar Hollow (Route 7) Danbury, Conn.

COLLECTORS' Soundtracks. Mint. List \$1 (refundable). Jem's, P.O. Box 157, Glenview, Ill. 60025.

OLDIES oldies, 45rpm. Also current hits. Free Catalog. Corry's Record Shop, Box 166J, Mason, Ohio 45040.

RARE ORIGINAL RECORDS, all kinds, mostly mint. 5000 list \$2.00, refundable. Carl, Box 828, Princeton, NC 27569.

RECORD HOUND, Box 88, Eagleville, PA 19408. Fills "want-lists"? DOGGONE RIGHT!! 33-1/3 Specialist. Fast, Friendly Service.

DIRECT—DISC, DIGITAL, half-speed mastered. DBX encoded, and YSL Japanese Pressings. Send \$1.00 for catalog. DISConnection, P.O. Box 10705, Tampa, FL 33679.

RECORD COLLECTORS SUPPLIES. S.S.B. Cardbord jackets, 50¢. Plastic lined sleeves, 15¢. Opera boxes, 78 sleeves, etc. Postage \$2.00. FREE CATALOG. VISA-MC phone orders, 614-299-0476, 614-272-6715 DAY OR NIGHT. CABCO, 400-3, Box 8212, Columbus, Ohio 43201.

PROTECT your LPs—Poly sleeves for jackets 12¢; Square Bottom Inner Sleeves 7¢; Poly lined paper 15¢ white jackets 35¢. Postage \$2.00. Record House, Hillburn, N.Y. 10931.

THOUSANDS of Ilke new LPs, prerecorded tapes catalogue \$2.50. Records, Hillburn, New York 10931.

VIENNESE OPERETTA RECORDS, INC. Extensive range, superb vocal performances, on currently available LP's. Free list. P.O. Box 50-A, Dover, MA 02030.

MUSICAL CONCEPTS - 64 PAGES of Classical/Jazz Ip's, tapes, books, \$1.00 (Refundable). Box 53SR0, Cedarhurst, NY 11516.

ORIONS AVAILABLE by mail!! \$8 record includes postage, \$15/2. \$21/3 or more. Box 4087, Malibu, CA 90265.

FRESH AIRE'S \$13.50 each postage paid (U.S.A.). Free audiophile catalog. August Marketing, Box 82-K, Forest Park, IL 60130.

DEALERS! JAPANESE IMPORTS FOR LESS! Wide selection of current & classic record titles in stock. 24 hour shipping. DISC TRADING CO., Box 606-SR, Carrboro, NC 27510.

POSEIDON RECORDS, Inc. Free Catalog featuring exceptionally fine Brass and Woodwind recordings. Sedro Woolley, Washington 98284.

FREE HIT LP'S. Currently Released Albums, ALL ARTIST, Free Details: MUZIK, 855-S9, Main, Springfield, MA 01105.

RECORD OF SINGING, other rare classical/jazz vocals. SASE to: Gold-S, 279 Collingwood, San Francisco, CA 94114.

LATIN AMERICAN RECORDS. All styles. Brazil, Andes, Mexico, Cuba, popular, folk, jazz, salsa, more! Free catalog. Ipanema Records, Box 49452-S, Austin, TX 78765.

OVER 700 AUDIOPHILE RECORDINGS AVAILABLE! Detailed monthly Bulletin offers latest releases, Special sales and more. 20% off initial order! Send for FREE catalogue issue. The Essentials Marketing, Dept SR-10, Box 7724, Eugene, OR 97401.

AUDIOPHILE RECORDS, TAPES & ACCESSORIES. The most comprehensive catalog of audiophile rock, jazz, classical, show & rarities. Best service, selection & prices. Catalog \$1.00 refundable. Spoon Stereo, P.O. Box 803, Bonita, CA 92002.

RECORD COLLECTORS BEWARE! Buying records elsewhere means paying more! 450+ pages of LP's and tapes. Send for FREE Infol SQUARE DEAL RECORDS, Box 1002, Dept. S, San Luis Obispo, CA 93406.

THE ASSOCIATION for the furtherance of Bel Canto presents: "STEFAN ZUCKER: THE WORLD'S HIGHEST TENOR" (SEE 1982 GUINNESS BOOK OF WORLD RECORDS), deluxe stereo album with booklet. "His high notes are genuine tones, possessing the same quality as the rest of the voice. They don't bleat, they don't squeal. They ring. He hits them dead center, holding them as long as he pleases, applying to them any gradation of diminuendo or crescendo." Jack Hileman, MUSICAL AMERICA "He decorates the repeated high Cs with trills and turns... He produces tones somewhat similar to those of Bonci and Clement and De Lucia on recordings made about the turn of the century." AMERICAN RECORD GUIDE "... a kind of singing that we don't hear anymore... The point is that in Bellini's day that's what they did." Tony Randall. "... a tenor who, by way of a teacher-to-teacher genealogy, has learned the vocal techniques in use in Bellini's time and thus acquired the range, agility, and tone production of the virtuosos tenors of that day." RAI (Italian State Television). \$9.98 (postage, handling included). AFBC RECORDS, Dept. I, 11 Riverside Drive, New York, N.Y. 10023.

OUT-OF-PRINT LP'S (no rock/classical)—Free list. Davidson, 6114 Gist, Baltimore, MD 21215.

AUDIO SPECIALTY SHOPS

AUDIOPHILES DELIGHT! Acoustat, Audio Research, Acoustic Electronics, Linn, Oracle, Sumo... need we say more! The audio professionals since 1972. CSA Audio, 193 Bellevue Avenue, Montclair, New Jersey 07043, (201) 744-0600.

BAY AREA AUDIOPHILES! Affordable esoteric audio in a relaxed atmosphere Harmon Kardon, PS Audio, Amber, Hafler, Thorens, Rogers, much more. Free shipping. One More Stereo Store, 1231 E. Calaveras Blvd., Milpitas, CA 95035, (408) 946-0500.

UNDERGROUND SOUND - "The" Stereo Specialty Shop! Lines: KEF, Rogers, Oracle, NAD, AGI, Hafler, Luxman, Merrill. Modification Specialties: AR turntable, Hafler, Lux tube amp. Manufacturer of: Merrill Record Cleaner and Merrill Turntable, 2125 Central Avenue, Memphis, TN 38104, (901) 272-1275.

SIMPLY THE WORLD'S FINEST! LOUDSPEAKERS: Sound Lab Electrostatics, Proac, Studio 3's, Tablette Mini-Monitors, Daybreak, Celestion SL-6. **ELECTRONICS:** Spectral, Conrad-Johnson, Futterman, Sumo, Albary, Lumley. **TURNTABLES,** Sota, Pink Triangle, Logic, Walker. "TWENTY YEARS EXPERIENCE." It's worth the call! **BROCHURES AVAILABLE. PAUL HEATH AUDIO, 3047 W. Henrietta Road, Rochester, NY 14623. (716) 424-4916.**

WANTED

GOLD, silver, platinum, mercury, tantalum wanted. Highest prices paid by refinery. Ores assayed. Free circular. Mercury Terminal, Box 191, Norwood, MA 02062.

CASH FOR Unwanted LPs, Pre-recorded Reel/Reel Tapes. Reeder, Box 323S, Hillburn, NY 10931.

WANTED OLDER SPEAKERS: Jensen 12" SG 300, 223. G.E. 12" Coaxial 1A-401. RCA 15"-12" Coaxials. Stromberg-Carlson 15" Coaxials RF 484, 483; 12" RF 487, 482. Calrad 8" Coaxial, 12" TX4, 1. Norelco, Stephens full ranges 15"-12"-8". Stephens Coaxials 15"-12"-8". Racon 15" HTX, 15X-B, 12" HTX. Stentorian 15" Coaxial. Goodmans 8", 12" Axloms #400 etc. Triaxloms. Grundig portable radio TR 3005, 1005, RR1140, TR9000, 6000(1). Ask friends. Singles ok. No cabinets. B. Kallish, Box 52, Redlands, CA 92373. (714) 792-0220.

MIRACORD 50-H recessed base with dust cover. Gari Anderson, Box 81174, Cleveland, Ohio 44181-0174, (216) 243-5070.

JAZZ LPs FROM 1950's, 1960's—Top Dollar paid. Gary Alderman, Box 9164, Madison, Wisconsin 53715, (608) 274-3527.

INSTRUCTIONS

YOUR OWN RADIO STATION AM, FM, Cable, licensed, unlicensed, low cost transmitters! Free information. BROADCASTING, Box 130-R10, Paradise, CA 95969.

POWERFUL NEW KEYBOARD PLAYING COURSE. Exciting benefits. Free details. Write: Pro Music, Box 86H, Brookfield, CT 06804-0086.

BUSINESS OPPORTUNITIES

ERASE DEBTS with little-known law—**CREATE** wealth! Details FREE—Blueprints, No. DD10, LaGrangeville, NY 12540.

BORROW \$25,000 "OVERNIGHT," Any purpose. Keep indefinitely! Free Report! Success Research, Box 19739-RJ, Indianapolis, Indiana 92008.

BORROW \$30,000 without interest! All eligible. Repay anytime. Free details. Infohouse, Box 1004-S10, New York, NY 10003.

MAIL ORDER OPPORTUNITY! Start profitable business without experience or capital. Information free. Mail Order Associates, Dept. 66, Montvale, NJ 07645.

MAKE MONEY IN COLLEGE: Sell Audio/Video/Car Stereo on campus - 70 brand names - 10,000 items in stock. Dealer catalogue 220 pages. Ask for Kay 800-241-6270.

SELL STEREO AND VIDEO PRODUCTS FROM YOUR HOME. We supply CATALOG imprinted with your name. Products at wholesale prices. Complete details \$1.00. **STEREO FACTORY,** Box 1326, Huntington, West Virginia 25714. (304) 522-8031. MC, Visa OK.

STEREO SALES REPRESENTATIVE all top brands, highest commissions plus super rebates. Sales kit plus leads furnished for your area. Call 9AM to 9PM toll free: 1-800-638-8806 or 1-301-488-9600.

EARN TOP PAY TAKING SNAPSHOTS in your area. Amateur photographers needed. Part time/Full time. No experience or selling required. Universal, Box 24595-C, Kansas City, MO 64131.

LCD WATCH \$2.50, Penwatch \$3.60. Catalog \$1.00. **RELIANT ENGINEERING COMPANY,** Box 33610, Sheungwan Post Office, Hong Kong.

\$25,000 INTEREST FREE!!! Keep indefinitely! Free report. Write: American, 1601 Main Street, Plainfield, Indiana 46168.

FREE BOOK "2042 Unique, Proven Enterprises." Fabulous "unknowns," second inflation income. Haylings-M, Carlsbad, CA 92006.

MOVIE FILMS/VIDEO TAPES

16mm **SOUND** Features, Shorts, New, Used for Sale. Free Catalog. National Cinema, P.O. Box 43, Ho-Ho-Kus, NJ 07423.

BOOKS & MAGAZINES

PUBLISHERS' OVERSTOCK BARGAIN BOOKS 2,000 titles, all subjects! Free catalog: Hamilton's, 98-58 Clapboard, Danbury, CT 06810.

EDUCATIONAL OPPORTUNITIES

LEARN WHILE ASLEEP. Hypnotize! Astonishing details, strange catalog free Autosuggestion, Box 24-ZD, Olympia, Washington 98507.

FOR INVENTORS

INVENTIONS WANTED

FREE CONSULTATION • **NO IDEA TOO SMALL**

Disclosure registration. Potential cash or royalties from manufacturers seeking new ideas. For free information on how to register your ideas, call or write.

AMERICAN INVENTORS CORP.

59 Interstate Dr. Dept SR
West Springfield, MA 01089 (413) 737-5376
A Fee Based Marketing Company
Offices Coast to Coast

MUSICAL INSTRUMENTS

MUSICAL INSTRUMENTS HOT LINE! Incredible prices: Amps, PA gear. All instruments. Huge selection. Sam Ash, established 1924. 800-645-3518. NYS: (212) 347-7757.

ELECTRONICS

ELECTRONICS BARGAINS, Closeouts, Surplus! Parts, stereo, industrial, educational. Amazing values! Fascinating items unavailable in stores or catalogs anywhere. Unusual **FREE** catalog. ETCO-014, Box 762, Plattsburgh, NY 12901.

PERSONALS

MAKE FRIENDS WORLDWIDE through international correspondence. Illustrated brochure free. Hermes-Verlag, Box 10660/Z, D-1000 Berlin 11, W. Germany.

CORRESPONDENCE FOR FRIENDSHIP IN PHILIPPINES, MALAYSIA. Free information. AAWS-(SR), Box 2777, Orcutt, California 93455-0777.

OVER "40?" SINGLE? SEEKING RESPECTABLE COMPANIONS? Write: Over "40" Club, Box 309, Westchester, PA 19380.

Meet More Women!

NOW, get Eric Weber's world-famous "1-2 SYSTEM FOR PICKING UP WOMEN!" • Over 100 great conversation openers • **How to overcome shyness** • Why a man doesn't have to be good-looking • **Best places to meet women** • How to be sexy to women • **Much, much more!** Costs far less than a new sportcoat, yet after just one hour with these 2 hard-cover bestsellers you'll be able to meet and date any woman you want — **guaranteed!** Send just \$25.95 plus \$2.00 shipping to: **SYMPHONY PRESS, INC., Dept. SR-J, P.O. Box 515, Tenafly, NJ 07670.** VISA and MC holders call toll free, 1-800-631-2560. Order either book separately by sending \$12.95 plus \$2.00 shipping, indicating title. Allow 1-3 weeks for delivery.

HOW TO PICK UP GIRLS	HOW TO PICK UP WOMEN

CLASSICAL MUSIC LOVERS' EXCHANGE—The link between unattached music lovers. Write: CMLE, Box 31, Pelham, NY 10803.

PENFRIENDS—ENGLAND—USA. Through correspondence. Send age, interests. Free reply. Harmony, Box 89SR, Brooklyn, New York 11235.

RUBBER STAMPS/ MISCELLANEOUS

RUBBER ADDRESS STAMPS, BUSINESS CARDS. Free Catalog 1-800-851-4945 Jackson's, Brownsville Road-E-101, Mt. Vernon, Ill. 62864.

FREE PROMOTIONAL ALBUMS, Concert tickets, stereos, etc. Information: **BARRY PUBLICATIONS, 477 82nd Street, Brooklyn, NY 11209.**

IDEAS, INVENTIONS, new products wanted for presentation to Industry. Call free 1-800-528-6050. Arizona, 1-800-352-0458. X831.

EXCITING INEXPENSIVE—lighted jewelry—Great Gifts! Free brochure. Northwest Creations, 16703-R, N.E. 20th, Bellevue, WA 98008.

they may be. Granted, the repertoire has been selected to prove the point, but so what? Ditttrich's ideas and music-making combine to tell us something about life and people, and there aren't many records that do that.

—James Goodfriend

VLADIMIR HOROWITZ: *At the Met* (see **Best of the Month, page 80**)

BERND WEIKL: *German Opera Arias. Wagner: Tannhäuser: Blick' ich umher; O, du mein holder Abendstern. Die Meistersinger von Nürnberg: Was duftet doch der Flieder: Wahn, Wahn, überall Wahn. Marschner: Hans Heiling: An jenem Tag. Der Vampir: Ha, welche Lust. Weber: Euryanthe: Wo berg' ich mich. Lortzing: Zar und Zimmermann: Die Macht des Szepters.* Bernd Weikl (baritone); Munich Radio Orchestra, Heinz Wallberg cond. ACANTA 670 23 313 \$10.98 (from the German News Co., 220 East 86th Street, New York, N.Y. 10028).

BERND WEIKL: Verdi Arias. Il Trovatore: Il ballen del suo sorriso. La Forza del Destino: Morir! Tremenda cosa. La Traviata: Di Provenza il mar. Don Carlos: O Carlo ascolta. Otello: Credo in un Dio crudel. Rigoletto: Cortigiani, vil razza. Un Ballo in Maschera: Alla vita che t'arride; Eri tu. Macbeth: Pietà, rispetto, amore. Bernd Weikl (baritone); Munich Radio Orchestra, Heinz Wallberg cond. ACANTA DC 23 327 \$10.98 (from the German News Co., 220 East 86th Street, New York, N.Y. 10028).

Performances: **Impressive, but...**

Recordings: **Very good**

These two imported discs offer a generous display of the considerable gifts of Bernd Weikl, the Metropolitan Opera's current Wolfram, who may also be heard in various complete opera recordings essaying such diverse roles as Onegin, Doctor Malatesta, and Beckmesser. He is unquestionably a major artist who is in demand at many of the world's foremost theaters.

Both discs have much to recommend them. Weikl's voice is impressive in both size and range, and it is nicely equalized from top to bottom. It is good to hear such a voice comfortably encompassing all the notes in the low-lying phrases of Hans Sachs as well as flinging about those Veridian top notes with easy abandon. His technique is reliable and his enunciation of both the German and Italian texts is admirably clear. Dramatically too, he is alert and intelligent, though he does not always draw us into the various dramatic situations with him: there is a distinct studio aura about these performances.

The main problem, however, is with Weikl's tone production, which has more than a desirable amount of vibrato. I was not aware of this element when I heard Weikl's Wolfram in the theater, but it is quite persistent on these records, sufficiently so as to interfere with listening enjoyment. On sustained notes, the intonation frequently becomes dubious. This is rather lamentable, since his voice is of a sympathetic warmth and the repertoire—on the German disc, at least—contains several rarities. The orchestral accompaniments are very good.

G.J.

Art Songs by Black Americans



WILLIAM GRANT STILL

AMERICANS began to write art songs late in the nineteenth century, and black composers were among them from the first. These black songwriters drew on their own origins and idioms—church music, spirituals, gospel, blues, and jazz—to shape a vocal literature that for many years was pretty much ignored by the musical world at large. Many of them were inspired by the success of England's black composer Samuel Coleridge-Taylor but gained little recognition for their own songs. A new two-disc set from the University of Michigan, "Art Songs by Black American Composers," is an ambitious attempt to bring some of this music to public attention.

The styles of the songs range from the conservative settings of Florence B. Price, born in Little Rock, Arkansas, in 1888, to the jazzy and sassy rhythm-and-blues approach of David Baker, born in Indianapolis in 1931. The youngest composer represented is Charles Lloyd, born in Toledo, Ohio, in 1948, while the most famous are William Grant Still—whose *Grief*, with words by Leroy V. Brant, is indeed distinguished—and Howard Swanson, whose settings of Langston Hughes' *The Negro Speaks of Rivers*, Paul Laurence Dunbar's *A Death Song*, and May Swenson's *I Will Lie Down in Autumn* are especially moving. Not all the texts are by black poets. Hughes, Dunbar, Mari Evans, Countee Cullen, and Claude McKay are well represented, of course, but there are also, besides the Swenson, fine settings of verses by Edna St. Vincent Millay, Elinor Wylie, John Fletcher, Robert Herrick, Robert Burns, and even Sappho, whose *Love, Let the Winds Cry How I Adore Thee* has been arrestingly set by Undine Smith Moore.

Most of the accompaniments are on the piano, but Olly Wilson's *Wry Fragments*, with words by James Cunningham, gets backing by a lively percussion ensemble as well. Some professional singers are involved

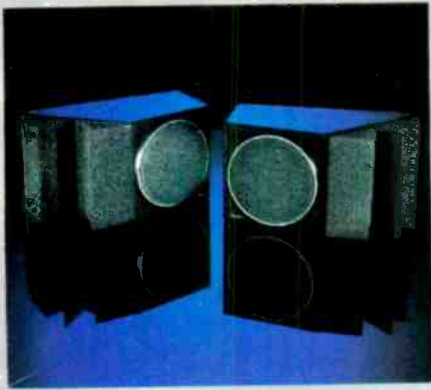
in this set, but the students from the university's voice department perform admirably, as do the pianists. No texts are provided—a shocking omission—but the *Anthology of Art Songs by Black Composers* (published by E. B. Marks Music, 1790 Broadway, New York, N.Y. 10019) contains practically every song performed here. The recorded sound is quite satisfactory. I hope this conscientious program will help build a wider audience for the contributions by black composers to the development of the art song in America.

—Paul Kresh

ART SONGS BY BLACK AMERICAN COMPOSERS. Adams: *For You There Is No Song. Work: Dancing in the Sun; Soliloquy.* Baker: *A Good Assassination Should Be Quiet; Early in the Mornin'; Status Symbol.* Price: *Night.* Hailstork: *A Charm at Parting.* Kerr: *Riding to Town.* Swanson: *I Will Lie Down in Autumn; Death Song; The Negro Speaks of Rivers.* Bonds: *Three Dream Portraits (Minstrel Man; Dream Variations; I, Too).* Coleridge-Taylor Perkinson: *Melancholy; A Child's Grace.* Owens: *Genius Child; Faithful One.* Walker: *A Red, Red Rose; Lament.* Wilson: *Wry Fragments.* Smith: *Velvet Shoes.* DaCosta: *Two Songs for Julie-Ju.* Still: *Grief.* Moore: *Love, Let the Winds Cry How I Adore Thee.* Brown: *Song Without Words; The Barrier.* McCall: *Sweet Sorrow; Chanson Triste.* Cohen: *Death of an Old Seaman.* Logan: *Marrow of My Bone; If There Be Sorrow.* Laura English-Robinson, Claritha Buggs, Erika Wheeler, Gail Mitchell, Charsie Randolph (sopranos); Hilda Maris, Susan Matthews (mezzo-sopranos); George Shirley (tenor); Richard Taylor (baritone); Uzee Brown Jr. (bass-baritone); Willis Patterson (bass); James Demster, Barbara Wimunc (piano); Matthew Barber, Robert Gabriele, Don Liuzzi, David Steinquist (percussion). UNIVERSITY OF MICHIGAN SM 0015 two discs \$15.50.

ADVERTISERS' INDEX

READER SERVICE NO	ADVERTISER	PAGE NUMBER
	Acoustat Corp.	95
	ADS	98
1	Aiwa	47
2	Allsop, Inc.	94
	Angel/EMI Records	121
3	Audio Spot	109
4	Audio-Technica U.S., Inc.	31
6	BASF	68
	James B. Beam Dist. Co.	26
5	B.E.S.	105
	Bose Corporation	Cover 3
	Brown & Williamson Tobacco Corp.	10
7	BSR—Cartridges	58
8	Carver Corporation	90
9	Concord Electronics	87
10	Consumers Company	122
	Crutchfield Corp.	102
11	DAK Industries	9
12	DAK Industries	11
	DAK Industries	89
	DAK Industries	91
15	dbx, Inc.	103
	Delco-GM/Bose	37-42
16	Danon America, Inc.	101
17	Detroit Electronics	118
	Dewar's	84
18	Discount Music Club	86
19	Discwasher	53
	EARLY TIMES	87
20	Franklin Mint Corporation	54-57
	Fuji	93
	Heublein, Inc.	60
21	Hi-Fi Buys	125
	Illinois Audio	119
22	International HiFi Dist.	125
23	International Wholesalers	106
24	J & R Music World	125
25	J & R Music World	115
26	Koss Corporation	Cover 4
38	Lux Audio of America, Ltd.	12
	Marlboro	61
28	Maxell Corp. of America	17
29	McIntosh Laboratory, Inc.	121
	Memorex Corp.	49
30	Mitsubishi	20, 21
31	Mura Corp.	99
32	Mura Corp.	107
33	Musical Heritage Society	117
	NAD USA	107
	Nakamichi	27
34	Onkyo	33
35	Ortofon	103
36	J. C. Penney	77
37	Pioneer Electronics of America	Cover 2, 1
37	Polk Audio	92
39	P.R.I.C.E.	115
	Radio Shack	2
	R. J. Reynolds/Brite 100s	44, 45
	R. J. Reynolds/Camel	34, 35
	R. J. Reynolds/Vantage	44, 45
	R. J. Reynolds/Winston	25
40	Sansui Electronics Corp.	28
	Seagram's Distillers Co.	51
41	Sennheiser Electronic Corp.	105
42	Shure Brothers	7
	Signet	108
	Smirnoff	75
43	Sony Corp.	19
44	Sony Corp.	59
45	Soundcraftsmen	116
	Southern Comfort	87
46	Stereo Corp. of America	126
	Stereo Discounters	120
47	Studer Revox	26
48	TDK Electronics	4
49	TDK Electronics	99
50	Teac Corporation of America	15
51	Technics	70
52	Wisconsin Discount Stereo	123
	Yamaha International Corp.	23



**Introducing the new
Bose® 201 Direct/Reflecting®
Loudspeaker.**

High-density polystyrene enclosure.

Contoured vent surface reduces low-frequency distortion by up to 20 dB over conventional designs.

Direct Energy Control.

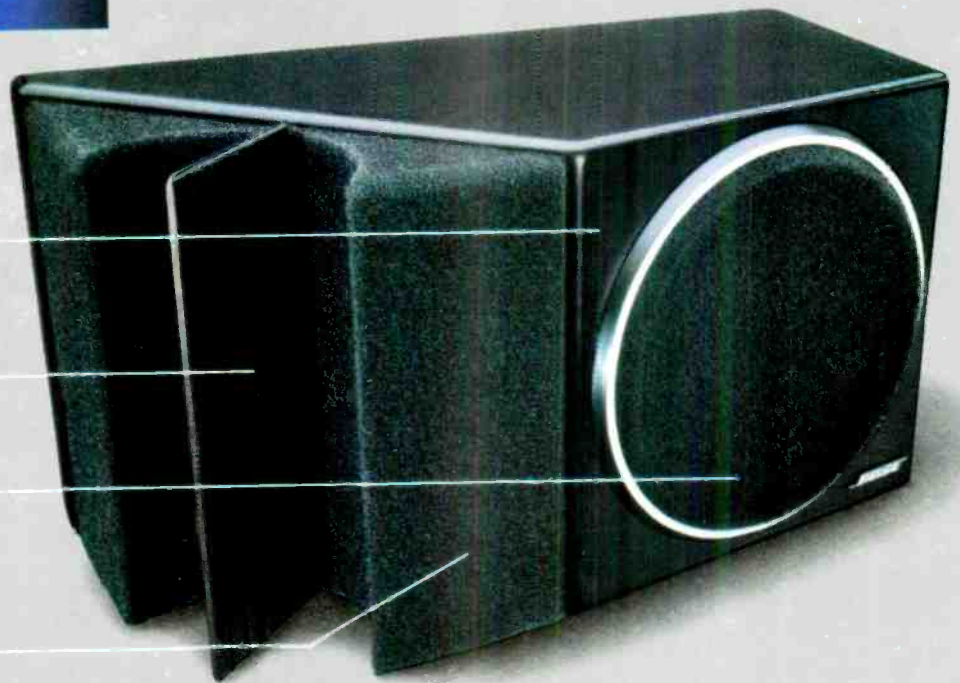
Adjusts radiation pattern of outward-firing tweeter above 2 kHz.

Powerful 6-inch woofer.

Long-excursion design assures tight, detailed bass response.

Dual Frequency™ crossover network.

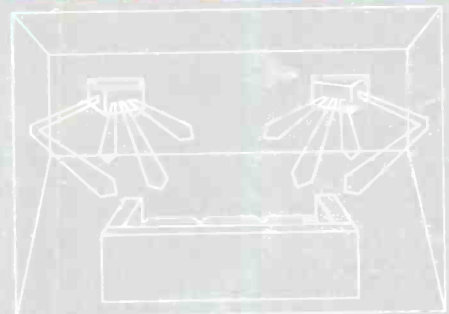
Allows woofer and tweeter to operate simultaneously over nearly a full octave.



The new Bose 201 System is the most compact and economical way to enjoy the legendary spatial realism of Direct/Reflecting® loudspeakers. Its unique array of two high-performance drivers creates a balance of reflected and direct sound energy that is similar to what you would hear in a live concert environment. You get an astonishingly wide and spacious stereo effect from virtually every seat in the room, with none of the harshness or "glare" of ordinary bookshelf speakers.

A Direct Energy Control lets you adjust the stereo image of each 201 speaker to fit almost any type of music or room. No conventional speaker gives you this kind of control over the spatial properties of your music. And Bose's exclusive Dual Frequency™ crossover network provides outstanding tonal accuracy with lifelike midrange openness and definition.

Ask your authorized Bose dealer for a side-by-side comparison of the 201 Direct/Reflecting® Loudspeaker with any other speaker in its class. For more information, write Bose Corporation, Department HF, The Mountain, Framingham, Massachusetts USA 01701.



Bose 201 Loudspeakers radiate a natural-sounding balance of reflected and direct sound energy.

Covered by patent rights issued and/or pending.
201 speaker design is a trademark of Bose Corporation.
© Copyright 1982 Bose Corporation.

BOSE®
Better sound through research.

Most portable headphones have a way of slipping off your head. But not Koss Sound Partner stereophones. They stay in place comfortably even if you're jogging, jumping rope or standing on your head. What's more, they fold to a size no bigger than the palm of your hand.

But then, the Koss Music Box AM/FM portable stereo receiver has more going for it than superior stereophones. It has a sound that invites comparison with expensive home stereo systems. There's a local/distance sensitivity switch. A tone control. A wrist strap plus a carrying case with belt loops. It's even slim enough and light enough to slip into a shirt pocket.

Visit your audio dealer and compare the Koss Music Box and its exclusive Sound Partner stereophones with other portable units. You'll jump for joy at the Sound of Koss . . . but don't worry, the stereophones will stay on, and on, and on. Beautifully!

Suggested retail \$89.95

KOSS
music box

PORTABLE AM/FM STEREOPHONE RECEIVER

CIRCLE NO. 26 ON READER SERVICE CARD



© 1982 Koss Corp

**The Koss Music Box is the only
AM/FM portable stereo
that comes with the stereophones
that won't do this.**

