

oldsters who in general are unaware of component hi-fi equipment.

To the more astute observers in the hi-fi industry, it was obvious that barring an unlikely coalition of such uncommitted record companies as Deutsche Grammophon and London Decca in favor of either matrix or discrete quad disc, that co-existence was the order of the day. Columbia and RCA have refined their respective SQ and CD-4 products to satisfy the more discriminating tastes of the audiophiles. Having reached this level of quality, the hi-fi manufacturers took the bit in their teeth and did the sensible thing . . . they produced a "universal" receiver with decoding facilities for the SQ and QS matrix discs, and built-in demodulator for the CD-4 discrete disc. So equipped, the quad enthusiast can concentrate on the music he is interested in, confident that he can playback with optimum quality, any of the quad disc formats. At the Consumer Electronic Show in Chicago last June, the dam burst . . . and a flood of hi-fi manufacturers accepted the idea of matrix/discrete co-existence and produced universal receivers. Thus we have this kind of unit from Pioneer, Fisher, Kenwood, Harman-Kardon, JVC, Technics/Panasonic, Onkyo, Akai, Braun, Nikko, Marantz, Pilot, Sanyo, Sharp and Claricon. Since the CD-4 disc requires a special phono cartridge, such units were exhibited by Audio-Technica, Shure, Stanton/Pickering, Ortofon, Empire, Elac, Microstatic and Grace.

How do those people who already own high quality equipment, and who don't want a "universal" receiver cope with the co-existence idea? Well, it may be awkward and expensive, but there are "outboard" decoders and demodulators available to add to their systems. But more concrete help is on the way. A number of manufacturers of high quality pre-amps are rushing out new models which will incorporate decoding and demodulator facilities. There are also integrated turntable/arm/CD-4 cartridge combinations, with decoders and demodulator built-in to the base on the way.

With co-existence has come a relative degree of stability to the record business. Now we can concentrate on the music and how best to utilize the quadrasonic recording techniques. Most people are aware that in quad sound we have the total "surround" techniques used in pop music, and the "ambient" hall-sound techniques in classical music. It should be realized that in the pop surround sound with equal amplitude between front and rear channels, you are dealing with a totally contrived recording which has no counterpart in real time. If you accept this concept, and adjust to the fact that you don't normally sit in the middle of an orchestra, the surround technique can be accepted as an entity unto itself and can be a very dynamic and exciting sonic and musical experience.

The classical music lover, bolstered by a 300

year tradition of music performed in a concert hall, usually opts for the "ambient" technique, to add that extra fillip of realism. Recently however, there have been classical quad recordings, for example Stravinsky's "Rite of Spring", and the Bartok "Concerto for Orchestra", in which the orchestra was deliberately re-arranged so that certain instruments such as brass and percussion, would appear in the rear channels with equal amplitude to the front channels. The rationale for this is on the order of . . . "well, if Bartok were alive today he would write his music with the new freedom afforded by the quad techniques". Maybe so, but reaction to this idea has ranged from sheer outrage to very tentative acceptance. I personally feel it is best to keep an open mind. We have a great deal to learn about quad recording techniques. There are many psychoacoustic factors that need concentrated study. I am all in favor of anything that increases the quotient of realism. For example, rather than just recording the pure ambience of the usually empty recording hall, I would have half a dozen people scattered where they would be instructed to occasionally and discreetly clear their throats, cough, and rustle a simulated program, these sounds being picked up by the ambient microphones.

The whole thrust of this article is that quadrasonic sound is now a viable thing. It has left the realm of the purely esoteric and has been refined to a high quality. With the present state of the industry and the discs and equipment on hand, no one should hesitate to explore the wonderful world of quadrasonic sound.

LATEST RUSH RELEASES

TCHAIKOVSKY, PETER ILYITCH

Nutcracker (excerpts) RCA **ARD1-0027;A** ART1-0027

Ormandy, Phila. Orch.

Sleeping Beauty (excerpts) RCA **ARD1-0030;A** ART1-0030

Ormandy, Phila. Orch.

Swan Lake (excerpts) RCA **ARD1-0169;A** ART1-0169

Ormandy, Phila. Orch.

MUSICALS, MOVIES, TV SHOWS RCA **ABD1-0245**

Hair (OC)

POPULAR

Clayton-Thomas, David RCA **APD1-0173;A** APT1-0173

Como, Perry—And I Love You So RCA **APD1-0100;A** APT1-0100

Davis, Danny & The Nashville Brass—Caribbean Cruise RCA **APD1-0232;A** APT1-0232

Dixon, Willie—I Got the Blues Ova. **QD-1433**

Fisher, William—Reflections Ova. **QD-1430**

Friends of Distinction—Greatest Hits RCA **APD1-0276;A** APT1-0276

Guess Who—10 RCA **APD1-0130;A** APT1-0130

Heaven & Earth—Refuge Ova. **QD-1428**

Jefferson Airplane—Volunteers RCA **APD1-0320;A** PQ8-1507

Johnson & Drake—1 Ova. **QD-1434**

Killer Frog I Ova. **QD-1432**

Mandel, Harvey—Get Off In Chicago Ova. **QD-1415**

Montenegro, Hugo—Neil's Diamonds RCA **APD1-0132;A** APT1-0132

Nilsson—Nilsson Schmilsson RCA **APD1-0319;A** PQ8-1734

Parlon, Dolly—Bubbling Over RCA **APD1-0286;A** APT1-0286

Pride, Charley—Sweet Country RCA **ADP1-0217;A** APT1-0217

Reed, Jerry—Lord, Mr. Ford RCA **ADP1-0238;A** APT1-0238

Schory, Dick—The Quadfather Ova. **QD-1435**

Siegel, Corky & Jim Schwall—Best Van. **VSO-40026**

Stoner, Jeffrey—Watch Out! Ova. **QD-1431**

JAZZ

Russell, Gene—New Direction BI. J. **QD-1**