NEW!
200 Audio & Video Components
50 Latest CD Players

Hottest for '86!
CD/Laserdisc Players
8mm Audio-Video Decks
Remote Control
Introducing Sanyo Super Beta.
The video recorder that brings you 20% closer to reality.

The Sanyo Super Beta 7250 VCR delivers a picture so true to life, it practically jumps out at you. A picture that's a full 20% sharper, with finer reproduction of detail and texture than any VHS system ever made. It's even better than regular Beta systems. The resolution you get with Sanyo Super Beta is so life-like it brings every detail of a dragonfly's wing, every texture nature has to offer into clearer focus. For a picture that stays remarkably sharper, clearer, and more intense from edit to edit, generation to generation.

A picture that combines with the superior 80dB dynamic range of our Beta Hi-Fi to bring you a sight and sound experience that is a giant leap closer to life itself.
4 Currents
SCES video: 8mm steals the show, plus VHS's next-generation VCRs

15 Special SCES Report: New Products '86
by Robert Long, Michael Riggs, and Richard Warren
The latest gear, from 8mm video/digital-audio cassette decks to see-through loudspeakers

TEST REPORTS

42 NEC CD-607E Compact Disc player
43 Magnum Electronics FT-101 tuner
45 Sansui S-X1130 receiver
46 RCA FLR-2622 monitor/receiver
50 Genesis Model 33 loudspeaker

MUSIC

52 800 Upcoming Recordings
Compiled by Mildred Camacho and Theodore W. Libbey, Jr.
Our annual preview of scheduled LP releases

DEPARTMENTS

2 Editor's Page
11 Crosstalk
12 The Autophile
51 Medley
58 Popular Reviews
75 Jazz Reviews
80 Advertising Index

Classical

52 800 Upcoming Recordings
Compiled by Mildred Camacho and Theodore W. Libbey, Jr.
Our annual preview of scheduled LP releases

Popular/Backbeat

67 The 12-inch Report
by Vince Aletti
Beach blanket bingo
Thoughts on SCES '85

The 1985 Summer Consumer Electronics Show is history now, and thousands of new 1986 audio and video products are on their way to dealers across the country. These shows provide those of us in the press with a unique opportunity to see, in one spot at one time, everything being offered in home electronics—from new models to prototypes of designs that may be years away from actual production. Apart from introducing specific products, each show leaves an impression of what "the real stories" are. This time, there are two.

The influence of the Compact Disc is everywhere. Whether or not the CD is the end of the quest for perfect sound reproduction is open for debate. That it has advanced the availability of superior audio to a wide audience is a fact. The first, $1,000-plus CD players of late 1982 have been followed by equally or more sophisticated models at substantially lower prices. Home units have evolved into players for car and portable use. The initial cluster of companies offering models has been met with a deluge of new brands. And the wide range of models, which makes extraordinary demands on the music reproduction chain, has resulted in a generation of higher-quality "digital ready" components.

The other story is more of a surprise. Who would have thought, even a few months ago, that 8mm would emerge as the most provocative format in both video and audio? The arrival of 8mm combination video/digital-audio recorders that use one standard tape has raised a series of fascinating questions. For example, will 8mm supplant half-inch as the dominant video format? Does it foreshadow the demise of Beta? Is there still a need to develop separate digital audio tape (DAT) format? Or is 8mm a development ahead of its time—one that will find little software support and little acceptance in a market where VHS is already so firmly entrenched?
The Teac PD-300 Compact Disc Player won't add anything to your music. No hiss. No pops. No wow. No flutter. Which means nothing comes through but the music, pure and clear. Random memory programming lets you choose the selections you want to hear in the order you want to hear them. You can repeat, edit, search, and seek with the touch of a finger. When music is your passion, listen to Teac — made purely for music.
CURRENTS

Consumer Electronics Show: Video Helter Skelter

Introduction of new video products has been an almost continuous story since the first of the year. As chronicled here over the past several months, Sony has been slugging it out with the VHS camp in the camcorder arena and, most recently, set the industry on its ear by introducing the first 8mm video/digital-audio cassette recorder. Not that Sony was the only company working on this new format—Pioneer and Kodak showed their versions at the Summer Consumer Electronics Show (see also pages 15-41)—but the sudden introduction of and commitment to a new format immediately raised questions about the future of Sony's half-inch Betamax line, which has steadily lost market share to VHS. (For a detailed look at the audio implications of 8mm, see Robert Long's analysis on page 22.)

Kodak is one of the companies introducing an 8mm video/digital-audio cassette recorder. The recorder section of the MVS-5380 can be detached from the base unit and TV tuner/timer for portable operation.

Although only three companies are introducing the 8mm audio-video machines now, everyone is keeping a close eye on reaction to the new format.

NEXT-GENERATION VHS

Nothing at all was said at SCES about what could well be the next move by the VHS camp in the continuing Beta-VHS chess game. While in Japan after the show, we learned that the VHS manufacturers are hard at work completing their upgrade of performance standards.

As reported here earlier, Sony and the other manufacturers in the Beta Group introduced Super Beta in January. (A complete report on the technical aspects of Super Beta will appear in our October issue.) Essentially, the enhancement involves shifting the luminance carrier frequency up, thereby capturing more high-frequency information. The result is increased picture detail.

The VHS camp is taking a different tack. Instead of changing the carrier frequency, they are altering the high-frequency pre-emphasis used to reduce video noise. The conventional forward-horizontal EQ is being reduced slightly, which preserves more high-frequency information (and therefore detail) when the signal is frequency-modulated onto the carrier. But reverse-horizontal and vertical pre-emphasis are being added, yielding an overall decrease in noise and a further increase in resolution. (A thorough explanation of this process will appear as an adjunct to next month's article on Super Beta.)

We have learned that some elements of this scheme already are being used in a few VCRs being sold here in the U.S. by VHS inventor and licensor JVC. And sources in Japan say they understand that when the whole package is ready and accepted by VHS licensees, the enhanced format will be announced formally. They also say sentiment is running strongly

Toshiba's CD player comes complete with rack system.

Not only is a CD player standard equipment in Toshiba's outstanding System 150, so is the double cassette deck with double-reverse, high speed dubbing and Dolby* B and C NR. As well as AM/FM stereo digital synthesizer tuner, 100 watt per channel integrated amplifier**, direct-drive turntable, 4-way speaker systems and 14-band graphic equalizer, All in a sleek glass-top cabinet.

*TM Dolby Labs
**100 watts per channel minimum RMS power into 8 ohms from 20 - 20,000 Hz with no more than 0.005% THD

In Touch with Tomorrow
TOSHIBA
Toshiba America, Inc., 43 Toshiba Road, Iselin, NJ 07030
TV stereo. VCR stereo. AM/FM stereo.

And you were going to settle for an ordinary receiver.

Technics introduces the audio receiver that's also a video switching center.

Now Technics allows you to channel your audio and video into one advanced component. To give you not only an extraordinary audio experience, but an astonishing television experience as well.

It's the new Technics SA-560 audio/video receiver. More than just AM and FM stereo, it also gives you true stereo TV sound with an ordinary TV.$ All coming through your stereo system with 70 watts of power.**

In addition, there's VCR stereo.† And cable TV sound.‡ Plus inputs for a compact disc player, cassette deck and turntable. All with one remarkable receiver.

Beyond that, Technics also gives you Stereoplex circuitry. To expand monaural sound into a spectacular stereo-like effect.

So why settle for an ordinary stereo receiver, when you can have one extraordinary audio/video receiver. The choice is yours. The receiver is Technics.

Technics

The science of sound

---

*$ Stereo TV sound where available. **70 watts per channel at 8 ohms, 20Hz-20kHz with 0.007% THD. †Stereo VCR required. ‡Cable TV converter required.
SUPER-SOUND VCRs

At SCES, the Hi-Fi format—whether Beta or VHS—was clearly the focus of manufacturers’ 1986 lines. Most top-of-the-line models now offer five heads (for improved special effects) and remote control. Most also are designed to fit in cosmetically with the manufacturer’s audio components.

What should you expect from a Swiss receiver?

You should expect thoughtful design and quality construction. And you’ll find it in the new B285 AM/FM receiver from Revox. The B285 is elegantly styled, meticulously crafted, and solidly built. As you’d expect from the Swiss:

Two segments in the VCR market are taking longer to develop than originally forecast: the emergence of playback-only machines and a flood of lower-priced VCRs from Korean manufacturers. One factor undoubtedly is the continued erosion of retail prices on standard non-Hi-Fi record/play models from Japan. In highly competitive markets, such as New York City, these are regularly advertised in the $190 to $250 range.

CAMERAS

Video cameras are evolving into two main types: those geared to the creative amateur or semipro and those designed primarily for ease of use and portability, the latter perhaps best represented by the increased interest in all-in-one camcorders. In Japan, JVC told us that it is mostly using solid-state CCDs (charge-coupled devices), which are less effective in low light than imaging tubes, in its consumer camcorders and improved imaging tubes in its semipro models. JVC also confirmed that it is looking into an extended-play version of its VHS-C Videomovie camcorder, which now is limited to 20 minutes recording time. However, within the next year it will market a smaller version of the Videomovie, and the company is now discussing production of VHS-C gear with another, unnamed manufacturer.

MONITORS AND RECEIVERS

Television monitors and receivers are developing in several directions. First, square screens are more prevalent. Thus, for the first time you’ll see even-numbered inches (20, 26) advertised alongside the familiar 19, 21, etc., as you simply see more of what has always been there. You’ll also notice an increasing number of “digital” monitors. In most cases, this amounts to the ability to view two pictures at the same time on a single screen. One is fairly small—about one-ninth the size of the full

---

This is particularly noticeable as traditional audiophile companies move into the video market with their first VCRs. Brands we’ve seen thus far include models from Technics, Sansui, and Harman Kardon. You might wonder what separates these VCRs from all the others. A quick survey shows them ranging in price from $550 to $1,200 and offering wireless remote control, four or more heads, and Hi-Fi sound, to name a few features. For example, Yamaha’s $899 YV-1000 VHS Hi-Fi unit has MTS (stereo) TV reception capability, enhanced still-frame picture resolution, and LED peak-level audio metering, while Teac’s $1,200 MV-800 (also VHS Hi-Fi) includes TX shuttle search, instant recording in multiples of 30 minutes, and random-access channel selection via infrared remote control.

against calling it Super VHS.

SUPER-SOUND VCRs

At SCES, the Hi-Fi format—whether Beta or VHS—was clearly the focus of manufacturers’ 1986 lines. Most top-of-the-line models now offer five heads (for improved special effects) and remote control. Most also are designed to fit in cosmetically with the manufacturer’s audio components.

What should you expect from a Swiss receiver?

You should expect thoughtful design and quality construction. And you’ll find it in the new B285 AM/FM receiver from Revox. The B285 is elegantly styled, meticulously crafted, and solidly built. As you’d expect from the Swiss:

Two microcomputers are built into the B285: one controls the quartz-locked digital tuner while the other governs an unprecedented array of programming and control functions. All input sensitivities are stored in digital memory, along with separate levels for each of the 29 AM or FM station pre-sets. A multi-mode LCD display gives a complete status of the receiver—along with all other Revox components may be operated by remote control (optional). Multi room remote control with a single infrared remote control unit (optional) is possible through the control, as well as external computer control.

B285’s serial data bus, the B285’s class A3 power stage, with a rise time of 3 µ-seconds and delivers transparently detailed high performance. As with all Revox components, the B285 receiver is built in quiet and delivers a Swiss performance of planned obsolescence. Because, since you expect a Swiss performance, you should also expect it to be the best of the kind—after a long time. Visit your Revox dealer for an audition. Bring high expectations.

What should you expect from a Swiss receiver?

You should expect thoughtful design and quality construction. And you’ll find it in the new B285 AM/FM receiver from Revox. The B285 is elegantly styled, meticulously crafted, and solidly built. As you’d expect from the Swiss:

Two microcomputers are built into the B285: one controls the quartz-locked digital tuner while the other governs an unprecedented array of programming and control functions. All input sensitivities are stored in digital memory, along with separate levels for each of the 29 AM or FM station pre-sets. A multi-mode LCD display gives a complete status of the receiver—along with all other Revox components may be operated by remote control (optional). Multi room remote control with a single infrared remote control unit (optional) is possible through the control, as well as external computer control.
Introducing one brilliant idea on top of another.

Unmatched FM Stereo/AM Stereo reception and video control makes them fantastic. X-Balanced circuitry makes them phenomenal. Sansui's 130 watt S-X1130 and 100 watt S-X1100 Quartz PLL Audio/Video receivers are so far advanced, they even have a special decoder that lets you receive broadcasts of all AM stereo systems. What's more, their unique X-Balanced circuitry cancels out external distortion and decisively eliminates IHM, for the purest all-around listening pleasure.

But the advantages don't stop there. Both receivers are complete Audio/Video control centers that are radically different—and significantly more versatile—than any others on the market. The S-X1130 delivers all the highly advanced audio and video performance of the S-X1100, with the added bonus of sharpness and fader controls for enhanced video art functions. And both units offer additional audio dexterity with "multidimension" for expanded stereo or simulated stereo, plus sound mixing capabilities.

For more brilliant, innovative ideas, check out our full line of superior receivers. You'll know why we're first, the second you hear us.

There's more worth hearing and seeing from Sansui. Write: Consumer Service Dept., Sansui Electronics Corp., Lyndhurst, NJ 07071; Carson, CA 90746; Sansui Electric Co., Ltd., Tokyo, Japan.
Infinity's self-powered Video Reference Standard One shielded speaker—can be inserted in any quadrant of the main display. Primary uses are viewing one channel while keeping track of what's happening on another, monitoring what you are recording off a second channel onto your VCR, or checking on your children via a remote TV camera.

A number of monitor/receivers are being offered with built-in MTS decoders, almost all of the top-of-the-line ones either include the circuitry or will accept external decoders.

**VIDEO SPEAKERS**

Several new loudspeakers are designed expressly for use near a video monitor or a television set. Among them are the Proton 312 and 313, which match the company's Model 600M and 602 monitors, respectively. They are biamplified two-way systems with 1 3/4-inch tweeters and 4 1/2-inch woofers loaded by passive radiators. Price is $300 per pair for either model.

Bose also has a powered system: a shielded version of its single-driver Roommate, called the Video Roommate, which can be plugged into a standard pin-jack output or into a headphone jack. It will sell for $279 per pair.

New passive systems come from Pioneer Video and Scott. The former showed its CS-V900D ($600), with a 12-inch woofer, a 4 1/2-inch boron-cone midrange driver, and a beryllium ribbon tweeter. Scott's first video speaker is the $100 Model 206V, which is said to deliver both high sensitivity and extended bass response.

Infinity has revised its line of four Video Reference Standard loudspeakers, priced from $199 to $799 per pair. The top two models—the VRS-1 and VRS-2—are powered systems. NAD's latest is a biamplified video speaker, the Model 8100 ($149). And Yamaha has introduced what may be the first powered video subwoofer. The $225 NS-W2's 10-inch driver is magnetically shielded, so that the unit can be used as a base for a television set or video monitor.

This report was prepared by Robert Angus, William Tynan, and Michael Riggs.

---

Are you neglecting the most important component in your system, your listening room? Then make room for the new Yamaha GE-60 graphic equalizer.

With 10 bands of ±15 dB fixed bandwidth equalization control, it can give you perfectly flat frequency response in any listening environment. Easily. And quickly.

That's because we've provided the GE-60 with a built-in pink noise generator and 10-band frequency spectrum analyzer. And an outboard electret condenser microphone.

Just place the mic where you would sit, and while reading the pink noise level at each frequency on the spectrum analyzer, make precise adjustments with the EQ controls for each frequency band. Right before your eyes, the frequency response of your room is flattened. So you hear your music with all the realism it should have. Especially compact discs.

You can do all this without any output level imbalance. Because the GE-60 has right and left output level controls to match the total output level of the EQ On mode with the EQ Defeat mode.

Or you can do most of this with the GE-40 and GE-3 graphic equalizers. Whichever model you choose, you'll love what they do to your room. And to your music.

Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622
We get you back to what it's all about

In 1967 we started making loudspeakers in a garage with nothing to guide us but a knowledge of physics and a passion for music. Our first product was an instant classic, a loudspeaker called the Servostatic I, which was considered by many to be the ultimate audio transducer of its time.

Since then we've always had an ultimate loudspeaker in our product line, and we've used these dream systems to showcase a host of new speaker technologies we've developed. We immodestly dubbed these systems Reference Standards — as indeed they must be since many aspects of their designs have been widely copied in the industry.

No company in audio can claim a greater commitment to significant research, developing practical and accurate polypropylene woofers, midranges, tweeters and state-of-the-art EMIT and EMIM planar drivers. And we've used the results of that research to improve sound reproduction in a multitude of applications and at virtually every price point — from under $40 a pair for our A32 auto speakers up to about $35,000 for our finest system, the Infinity Reference Standard. Today we’re in the home, the automobile and now in video.

But our research doesn’t stop at the laboratory. We still listen to music, and we still get excited by it.

Infinity Systems, Inc. • 9409 Owensmouth Avenue • Chatsworth, CA 91311 • (818) 789-9400
Ah, the comforts of home. They're tough to leave behind. Especially when it comes to things like your compact disc player.

But even though you might not be able to take the player with you, you can take the brilliant sound quality. If you record your compact discs on Maxell XL-S cassettes.

By producing smaller, more uniform magnetic particles, we can pack more of those particles on the tape surface. Which makes it possible to record more information on a given area of tape.

As a result, AC bias noise is greatly reduced. And maximum output levels are significantly increased. In fact, the dynamic range of XL-S is expanded so much, it can capture everything from the subtle passages to the extreme bursts inherent to compact discs.

So record your compact discs on Maxell XL-S.

Then you can enjoy their sound quality wherever you feel at home.
**CROSSTALK**

**DOUBLE POWER**

What is the real difference between receivers that have a single power supply and those with a double supply (Harman Kardon, Luxman, etc.)? Dealers who sell lines with twin supplies claim that they are far superior in that they deliver the same amount of power at all times to both channels, while a single power supply has to be shared by the two channels. I've never heard of this issue from anybody else.

*G. Thoreson*  
Saskatoon, Sask., Canada

Aside from that “far superior,” which is arguable, the dealers have been telling you the unvarnished truth. In a single-supply amp, it is possible for a large signal peak in one channel to drain the current reserves for both, so that the other channel will clip at a lower level than it would under less stressful conditions. This is why we drive both channels simultaneously when we measure an amplifier's maximum power output. In an amplifier with dual power supplies, each channel should clip at the same level regardless of what is going on in the other.

The second argument for having independent supplies is that it prevents signal crossmodulation between channels through the common power source. This sort of distortion is most likely to be apparent when there is a strong signal in one channel and a weak one in the other. With a well-designed amplifier of either genre, it should be inaudibly low under normal conditions of use. But if you want the closest possible approach to perfection—an aim of high fidelity from the very beginning—you may prefer separate power supplies for each channel even if you can never demonstrably hear the difference.

**VHS IN DEPTH**

There probably are many people who, like me, held off buying a Beta Hi-Fi deck until they could see how the format compared to VHS Hi-Fi. Your report on the latter in June 1984 was detailed and informative, but I can’t find answers to two questions: How are the frequency response and other audio specifications affected when VHS Hi-Fi’s depth-multiplexing system records the video information over the audio, and does this superficially recorded video signal suffer from instability or lose information when it is played back many times?

*Neil Darby*  
Nashville, Tenn.

All of the specifications and test data represent the final condition, after the audio has been recorded and the video superimposed on it. In fact, there’s no way of recording or measuring the Hi-Fi audio without the superimposed video, even if there’s no picture. So our test results are what you actually get. And the video information is recorded no more superfluously than it would be without the previous pass of the Hi-Fi audio heads, so it should be no more subject to degradation than regular videotapes are—which is very little in normal use.

**CURING WARPS**

I have a limited-edition album that is very badly warped. How can I unwrap it without impairing playability? I can use a photographic dry-mounting press, if necessary.  

*Stuart Mizuta*  
Homewood, Ill.

Forget the dry-mounting press, which is likely to alter the record beyond recognition, let alone playability. I’d suggest that you get two slabs of heavy (¼-inch) plate glass at least 13 inches square (to overlap the record edges) and sandwich the disc between them. Then preheat an oven to about 110 degrees. (Use an atmospheric thermometer—not an oven model, which may be very inaccurate at such low temperatures.) Turn off the oven and insert the sandwich. Keep an eye on it. As soon as the record is flat, remove the sandwich from the oven and let it cool to room temperature before you disassemble it. If the record doesn’t become flat within a half-hour or so, remove the sandwich (so it won’t accidentally be overheated), re-warm the oven, and try again. It may take hours to correct a serious warp this way, but it’s safer than the more radical alternatives of direct sunlight or higher oven temperatures, which can cause permanent damage unless you have a way of monitoring the temperature within the record itself.

**TIRED TAPE?**

I’ve heard rumors that audio tape “relaxes”—that is, it loses its signal to some extent—a year or two after being recorded. Is there anything to this?

*Robert T. Siegel*  
Williamsburg, Va.

Not that I can tell. At one time, “cobalt-doped” tapes had a tendency to lose highs in regular use, but the technology has become much more sophisticated since then. The manufacturers I’ve talked to say that some tests show very minor losses of this sort, while others are non of any significance whatever, leaving the matter indeterminate only to that extent. Even BASF, which uses chromium dioxide instead of the cobalt-modified ferric pigments that most of its competitors employ in their Type 2 formulations, gives high marks to the present state of cobalt technology. The company says that in testing cobalt formulations, it finds some losses due to pressure, but nothing comparable to the severe losses of yore.

We regret that the volume of reader mail is too great for us to answer all questions individually.
THE AUTOPHILE

by
Jay Taylor

Sound Advice
For Trip-Takers

For some reason, when people plan ahead for a trip that involves a lot of driving, they check out everything except their sound system. A first-rate car stereo in top-notch operating condition immeasurably improves long drives. On the other hand, a thousand miles of static is no fun. So, especially if you’ll be squeezing in a last-minute vacation this summer, here are some suggestions for more pleasure and less hassle.

First, consider whether you should replace your system’s front end. Perhaps you still have the car’s original AM radio, or an AM/FM receiver without a tape deck. Now is an excellent time to find bargains in car stereo gear, because many dealers are clearing out their inventories in preparation for the arrival of new models. If you do decide to buy, be sure to allow enough time for your equipment to be installed before leaving on a trip.

Also, it is a good idea to use the system for a while before setting out. This gives you time to learn how to operate it without having to take your eyes off the road. This is especially important for night operation, when the control settings are almost always very difficult to see. Learning to work the front end primarily by touch and being able to tell at a glance what different switch positions mean will not only add to the pleasure of your listening experience, but will also make your trip much safer.

Some general preventive measures and maintenance rules for car stereos are especially applicable during the summer, when heat and dust pose the greatest threats. First, be sure to keep your tape deck’s transport mechanism clean. That includes not only the heads, but also the pinch roller and capstan. And if you’ll be away on vacation, don’t forget to pack cotton swabs and head cleaner for use on the road.

A frequently forgotten fact is that the temperature inside a closed vehicle with its windows tightly shut, in bright sunlight, can push toward 180 degrees. And excessive heat affects both hardware and software. To minimize problems and prevent possible damage, you should observe several precautions. Rule No. 1 is never get into a hot car and immediately pop in a cassette. If the tape doesn’t literally melt, it may be sticky enough to adhere to the pinch roller and be pulled out of the cassette shell. Give the car a chance to cool down. Propping open the tape slot door can speed the process.

If at all possible, remove your tape (or Compact Disc) collection when you leave the car. Or you might create a separate library of tapes just for use in your car system. A few tapes, such as Fuji’s GT-I and high-bias GT-II and all of Loran’s, are specially designed to withstand temperatures that would warp a regular cassette. Rule No. 2: Remember not to leave cassettes on the dashboard or rear deck, where they will be exposed to the sun. And be sure to return cassettes and CDs to their boxes as soon as possible after use in order to keep them clean.

A dual library also lets you record tapes with an equalization curve that takes into account the acoustics of your car. To sound right in a car, most tapes will need a boost at the frequency extremes and a cut in the midbass; determining the exact amount will require some experimentation on your part.

Protection of a different sort—an alarm—is especially worth considering when your car may be left unattended for long periods of time, such as at a popular tourist attraction. In addition to lessening the chances that your stereo system (or anything else of value in your car) will be stolen, an alarm may enable you to take advantage of the comprehensive discounts offered by many insurance companies.

An inexpensive alternative to an alarm is one of the many new devices that disguise stereo installations. Usually they plug into the cassette opening of an in-dash front end and are designed to resemble a cheap AM radio. My experience has been that most look cheaper than a cheap AM radio, fit poorly, and wouldn’t fool anyone with larceny in his blood. However, a variation on this theme, the Coverup, makes no attempt to look like anything and consequently is the most inconspicuous of all. Installed over the in-dash receiver of a Fiat 124 Spyder (see “Ragtop Tunes,” July), it looks a lot like some kind of map light, ashtray, or other part of the dash. A small strip of Velcro at the top of the faceplate holds it in place, keeping dust and moisture out, yet allowing for quick removal and access.

As car stereo product manager for Crutchfield, a lot of equipment passes through my office during the course of a year. One unusual device worth consideration that I recently came across is the IMX Dimensional Enhancer from Sci-Coustic, Inc. (1275 K St. N.W., Washington, D.C. 20005). It is designed to go in-line between your front end and amplifier or to be inserted into one of the increasingly popular auxiliary processing loops.

I’ve always been more than slightly skeptical about little black boxes that promise to scramble the incoming signal and then feed it back to me in superior form. But after several weeks of listening to the Sci-Coustics Enhancer, my overall impression is very favorable. Though I’m still not quite sure that I like everything it does to the music, the expansion of the sound stage is more than welcome in the sometimes claustrophobic interior of a car.

I’ve just returned from the annual Summer Consumer Electronics Show, and next month I’ll have a complete wrap-up of the latest advances in car stereo.
DESIGNED TO BE THE CAR STEREO CLASSIC!

NEW JENSEN CLASSIC TRIAX SPEAKER SYSTEM

The technological evolution in sound continues. We invented the first car speaker more than 50 years ago and then we invented the legendary Triax® car stereo speaker system. Now we have designed the state-of-the-art car stereo speaker for today’s music requirements. The new Jensen Classic Triax car stereo speaker system.

DESIGNED FOR PERFORMANCE
Each speaker handles 150 sizzling watts of peak power with a torrid 80 watts RMS. Designed for use with today’s car stereo components and the new high definition digital recordings. Yet so efficient, you get plenty of volume out of a standard car radio.

DESIGNED FOR REALISM
The 40-25,000 Hz frequency response means you’ll hear all the music. The new unitized array and tuned pad ring improve response so you get all the dynamic range in today’s music. The bass is more clear than ever before and the new midrange and tweeter allow a smoother blending of music than you’ve ever experienced.

DESIGNED FOR ENDURANCE
A classic stands the test of time. So whether you invest in the most advanced audio components or explore the digital world of compact disc, Classic Triax will handle it with unparalleled fidelity—today, tomorrow, and years from now.

DESIGNED FOR SMILES
Emotion should never be underestimated. And you’ll smile every time you listen. This sound is that good. In the final analysis, your sound system is only as good as your speakers. If your speakers can’t play it all, you won’t hear it all. So don’t buy backwards. Speakers first—and begin with a Classic!

150 Watts Peak Power
Digital Ready

JENSEN
Try Triax-citement!

Jensen® and Triax® are registered trademarks of International Jensen, Inc.

© 1985 International Jensen, Inc.
Other Type II (high-bias) cassettes are a long way from home when it comes to reproducing the pure, dynamic sounds of digitally encoded music sources.

But, number for number, TDK HX-S audio cassettes are number one. Their exclusive metal particle formulation reproduces a wider dynamic range and higher frequency response. This enables HX-S to capture all the crispness and purity of digital performance on any cassette deck with a Type II (high-bias) switch.

With four times the magnetic storage ability of other high-bias cassettes, HX-S virtually eliminates high frequency saturation, while delivering unsurpassed sensitivity throughout the audio spectrum.

Additionally, HX-S excels in retention of high frequency MOL, which no other high-bias formulation attains.

And HX-S superiority is not just numerical. To maintain its dynamic performance, HX-S is housed in TDK’s specially engineered, trouble-free Laboratory Standard mechanism. It’s your assurance of unerring reliability and durability, backed by a Lifetime Warranty.

For optimum results with Type II (high-bias) and digitally-sourced recordings, get TDK HX-S. You’ll feel more at home with it, wherever you go.
50 new Compact Disc players, 8mm audio-video gear, and remote control top the list of '86 show-stoppers.

The semiannual gathering of the clan, in Chicago, brought one fascinating surprise: 8mm video/digital-audio recorders, which led the pack of new amps, Compact Disc players, speakers, and cassette decks. For a close look at what the brave new world of 8mm audio-video may mean to us, turn to Consulting Technical Editor Robert Long’s analysis, kicking off his survey of signal-processing gear. Bob also covers cassette decks and CD players in this report. Chicago native Richard Warren tackles electronics of all descriptions, and I bring up the rear with a look at the latest in loudspeakers and record-playing paraphernalia.

Michael Riggs

ELECTRONICS Audio electronics basked in the cool glow of shining video displays at the Summer Consumer Electronics Show: Finding a receiver unilluminated by a nearby CRT was like discovering a plant flowering in the dark. The catch phrase was (as it has been for several years now) “the marriage of audio and video.” Much of what seemed new really amounted to little more than reworkings of existing models for remote control and better cosmetic integration with complete, prepackaged home
entertainment systems. The introduction of genuinely new receivers, amplifiers, and tuners slowed considerably as Compact Disc players, VCRs, and video monitors stole the limelight—or cathode-ray light, if you prefer.

Receivers
Sony has upgraded and applied a face-lift to its entire five-receiver line, now known as the AV (for audio-video) series. The low-end STR-AV650 ($189) adds membrane touch switching and direct-access tuning, but stays at 25 watts (14 dBW) per channel and retains mechanical controls for tone, balance, and volume. Its high-end sibling, the $500 STR-AV760, boasts complete wireless remote control and 80 watts (19 dBW) per channel. It also includes a cable FM input and video switching.

Akai’s new receivers also stress audio-video switching. The top-of-the-line AA-V401 ($400) is rated at 80 watts (19 dBW) per channel and has a maximum-volume memory to safeguard your speakers from accidentally excessive level settings. And Pioneer continues to make video a priority in its new receivers, with video inputs and outputs (direct and RF) on all three and external audio and video processor loops on the top two. Prices range from $330 for the 60-watt (17½ dBW) SX-V400 to $770 for the 125-watt (21 dBW) SX-V900, which includes the company’s Digital Direct Decoder circuitry in its FM tuner.

Harman Kardon’s receivers offer what the company calls high current capacity (HCC), enabling them to drive low-impedance and reactive loads with as much as four times more instantaneous current than many competitors with the same power ratings can deliver. Interestingly, the $100 price differential between the least expensive of the new models, the $255 HK-385i and the $335 HK-395i, reflects the additional cost of putting a digital frequency-synthesis front end in the latter’s tuner section. Otherwise, these two 30-watt (14½ dBW) units are identical. Also joining the line is the HK-495i ($435), with frequency-synthesis tuning and a power rating of 45 watts (16½ dBW) per channel. It replaces the HK-390i.

Koecera’s three new receivers, rated at 50 to 100 watts (17 to 20 dBW) per side, mate with the company’s new RC-101/RT-102 remote-control system, which with additional sensors works from any room in your home. The premier model, the R-861, includes a three-band parametric equalizer. Prices range from $550 to $975.

The Carver Model 2000 receiver ($1,495) incorporates almost all of the innovations that have made the company famous, including Sonic Holography and the Asymmetrical Charge Coupled FM circuit, plus wireless remote control. A new generation of the Magnetic Field amplifier enables it to deliver 200 watts (23 dBW) per channel.

At 125 watts (21 dBW) per channel, the R-9 ($799) ranks as the most powerful receiver in Yamaha’s history. It also is the first to incorporate both Auto Class A and Zero Distortion Rule circuits. A fine-tuning control permits deliberate detuning in small steps (100 kHz for FM, 1 kHz for AM) when necessary to block out interference—a rare luxury in digital tuners. This feature and wireless remote control are shared by the 85-watt (19½ dBW) R-8 ($599). The R-3, rated at 25 watts (14 dBW) per channel, rounds out the five-model line at $829.

SANSUI might claim the credit for cramming the most features into a single receiver, or (as the company calls the SX-V1000) remote-controllable audio-video control center. This $599 package includes circuitry for audio and video signal processing, separate stereo amplifiers of 80 watts (19 dBW) per channel for the front and 8 watts (9 dBW) per channel for the rear, a surround sound decoder, a “digital synthesizer,” an AM/FM tuner with 16 station presets, a front-panel joystick video controller for color correction and hue adjustments, and an audio-video fader. Whew! Remember Sansui’s jam-packed QS four-channel receivers?

Clever styling makes Kenwood’s two top receivers, the KVR-A90R ($550) and the KVR-A70R ($400), look like stacked separate amplifiers and tuners. They use the same digital frequency-synthesis AM/FM tuner section and have built-in graphic equalizers with real-time frequency analyzer displays. The main difference between the two units is power: 55 watts (17½ dBW) per channel in the A70R, 70 watts (18½ dBW) in the A90R. Marantz has four new receivers (the top three of which is calling tuner/amplifiers). They range from the $190 SR-250, rated at 25 watts (14 dBW) per channel, to the $650 TA-150, at 150 watts (21½ dBW). The three tuner/amplifiers include graphic equalizers and wireless remote control.

Onkyo’s TX-37 ($350), with 55 watts (17½ dBW) per channel, includes the company’s APR (Automatic Precision Reception) tuning, previously found only on its more expensive receivers and separate tuners, and a stereo image expander. For $100 more, the TX-47 includes video switching and a stereo synthesizer. Audio-video switching is included in all of Denon’s new AM/FM receivers. The lowest-priced among them is the $280 DRA-355, rated at 41 watts (16 dBW) per channel. Besides more power (75 watts, or 18½ dBW, per channel), the top-of-the-line DRA-755 ($550) includes Denon’s Non-NFB power-amplifier circuitry and its Super Searcher AM/FM tuning system. Both it and the DRA-555 ($420) have pre-out/main in terminals for connecting signal processors.
Parasound's DR-65, rated at 66 watts (18 dBW) per channel, comes with a wireless remote control. The $450 unit is said to be capable of driving low-impedance loads without difficulty. Remote control is a feature of one of Luxman's new receivers, as well. The R-406 ($570) is rated at 60 watts (17 3/4 dBW) per channel. At $400, the R-405 lacks remote control and has a slightly lower power rating: 55 watts (17 3/4 dBW), a difference of just 1/4 dBW. Otherwise, the two are very similar, incorporating the company's Duo-Beta circuitry for low distortion and digital frequency-synthesis tuners with 16 station presets.

Amplifiers and Tuners

Separate amplifiers and tuners abounded, as many companies "unbundled" their receivers and then rebundled them with audio-video rack systems. Technics's AV-500 and AV-300 systems illustrate the point. A single large 66-function remote control with its own LCD readout operates the ST-AV500 preamp/tuner, which can deliver stereo TV sound as well as AM and stereo-FM radio. You also can program a specific FM station to automatically provide the sound for selected CATV channels for simulcasts.

Pioneer unveiled two audio-video separates, the SA-V1160 amplifier and the TX-V1160 three-band digital tuner. The 100-watt (20-dBW) amp includes a video RF input and output, plus a dynamic expansion circuit, for $390. The tuner (also $390) can receive the audio portion of broadcasts on any UHF or VHF TV channel, in stereo, as well as AM and stereo-FM radio. An optional remote control (CU-760) costs $50. Among its conventional components, Pioneer has introduced the TX-1060 digital tuner, with specs comparing favorably with those of some units costing twice its $150 price.

Akai has added three integrated amplifiers and one tuner, the $160 AT-A301, which has digital frequency-synthesis tuning and 16 station presets. The amps range from the AM-A401 ($250), rated at 80 watts (19 dBW) per channel, to the AM-A90 ($500), rated at 130 watts (21 3/4 dBW) per channel. Scott has two tuners and four integrated amps. The latter range from the $225, 45-watt (16 1/2-dBW) Model 445SA to the $450, 120-watt (20 1/2-dBW) Model 465SA, all with built-in five-band graphic equalizers. The 59ST tuner ($290) is digital, whereas the 555ST ($150) is analog.

The lower-priced of Yamahas two new tuners, the $160 T-320, also is analog; the $220 T-520 is digital. To complement them, the company has introduced two new integrated amps, which it says are designed to deliver high dynamic power into even low-impedance loads. The A-520 is rated at 75 watts (18 3/4 dBW) per channel and carries a suggested list price of $900; the A-420 is rated at 50 watts (17 dBW) and will sell for $300.

Rotel has upgraded its RA-820B and RA-840B integrated amplifiers to the RA-820BX ($250) and RA-840BX ($350). The changes mostly involve substitution of better components and internal cabling, which the company says contribute to superior sound quality. It reports that the reception to its limits, providing that stations transmit the quality of sound worthy of the new tuner. Carver claims flat response to 15 kHz and an A-weighted signal-to-noise (S/N) ratio of 77 dB in stereo (82 dB in mono) with 35 dB of stereo separation. He demonstrated a prototype to the press, using his own low-power AM transmitter radiating from a tiny tower built from an erector set. Though not on par with good FM, the results were impressive. The improved tuner costs only $25 more than the
EIA standard interval for testing dynamic headroom.

From New Zealand comes a broadened line of Perreaux electronics. Formerly, the cheapest Perreau preamp/power-amp combination cost more than the new, $2,000 three-piece system, which includes the company’s first tun-

er, the TU-1. The matching SX-1 preamp is the company’s first to include tone controls, while the PMF-1050 100-watt (20-dBW) MOS-FET power amp includes dual speaker switching on its otherwise unadorned, beautifully machined faceplate. Luxman also has a new matched line, consisting of the C-02 Class A, Duo-Beta/S preamp ($300), the 140-

watt (21½-dBW) M-02 Duo-Beta/S power amp ($700), and the T-02 digital AM/FM tuner ($400).

“Off the beaten path” is one way to describe Revox’s $1,199 PR-1600, with MOS-FET output devices for safe operation into even extremely low impedances without current-limiting protection circuits. It is rated at 375 watts (25½-dBW) per channel into 8 ohms, 900 watts (29½-dBW) into 2 ohms. Kenwood has two new power amps: the 105-watt (20½-dBW) M-1A for $330 and the 220-watt (23½-dBW) M-2A for $600. Both use the company’s Sigma Drive circuit, which is said to eliminate the effects of speaker cables on the amplifier’s output. And Counterpoint’s latest is a 125-

watt (21¼-dBW) stereo tube power amplifier, the SA-4, priced at $5,225.

Richard Warren

COMPACT DISC PLAYERS

The news to keep your eye on this year is the advent of combination Compact Disc/Laserdisc players. Industry insiders from both audio and video are tracking the announced products as a bellwether of the much touted marriage between the two media. In fact, it remains to be seen what quantities of combination players actually will be on dealers’ shelves in the next few months. But ever since Pioneer announced the first such model less than a year ago (see test report, March), the rush has been on. Teac’s LV-5000DS has been upgraded from January’s prototype to play 8-inch “videos” in addition to regular 12-inch videodiscs. NAD has announced the Model 5900—for, as it says, the best of both worlds. And Alpine Electronics has the Luxman D-408, with its proprietary Duo-Beta analog audio circuitry. But again, it remains to be seen how “real” these products are. For the time being, their importance may perhaps lie more in the waters they test than in the depths to which they plumb them.

Among audio-only players, the Meridian MCD enjoys a special place. Made in England by a tiny company, Boothroyd Stuart, it is a customized version of a Philips 101 CD player, with Meridian circuitry replacing that of the original in the analog stages in order to add a final touch of perfection to an already good product—or to gild the lily, depending on your viewpoint. Because production is limited, few have been sold here (via Madrigal, Ltd., in Connecticut, for $699), but the MCD has an enthusiastic following. Now Meridian has announced the MCD Professional ($1,400), incorporating additional circuitry in a “base” below the main chassis. Among the functions it provides are a digital output, an improved master oscillator, a new analog filter system, absolute-phase (polarity) correction, and physical separation of the analog audio circuitry from the digital and laser-pickup servo electronics, to prevent inductive contamination of the audio output.

A number of names familiar to U.S. audiophiles are entering the CD field for the first time. DBX’s DX-3 ($599) offers three proprietary features: a compressor option to tame CD’s extended dynamic range when you want only background music; DAIR (Digital Audio Impact Recovery), a version of the compa-
SONY INTRODUCES
A CLEAR CASE FOR SOUND OF A
DIFFERENT COLOR.

It's different alright. Clearly different.
In fact, it's unheard of.
Imagine sound so rich and dazzling,
so dynamically out-of-this-world, so clearly
clear, so oh so colorful.
Imagine rock's sonic sounds sounding
supersonic. And soul's fiery tones breathing
fire. And a very vivid Vivaldi. And jazz that
jumps.
Imagine all that explosive vibrancy in
a clear cassette that gives you a clear
view of exactly how much Sony tape is left.
Unheard of? Of course. Every other
tape pales by comparison.
What most speakers have done to your favorite music is too shocking to hear.

Look what they've done to your song.
They've distorted it. Colored it. Added and subtracted from the music. That's because most speakers depend on conventional cone drivers. Now, cones may be great for ice cream, but they don't give you the true flavor of great music. You see, sound waves are distorted by the cone's shape and come to you unevenly. In fact, they're usually biased toward the low-end of the scale.

So what you really hear is the cone's interpretation of the original. Prince's cone, for instance, instead of Prince. Or Rubinstein's version of the "Moonlight Sonata" as interpreted by the cone.

The Dynawave series from Sawafuji America Corporation gives you the real thing. These sophisticated speakers use Dynapleats, a patented driver system developed after years of research in flat-wave technology. This revolutionary system allows sound to come off evenly and simultaneously from the entire surface of the driver.

Just listen to the difference.
The flat-wave sound is virtually free of the distortion caused by cone drivers. It's a natural, full, rich sound with superb imaging, wide dynamic range and accurate reproduction throughout the frequency range. And it's about as close to the real Bach or B.B. as you can get.

These speakers look as good as they sound. Because the flat-wave drivers are slimmer and relatively light, they permit a more elegant and stylish cabinet design. A proper setting for the music you love.

The Dynawave series makes this revolutionary sound technology available at popular prices for the first time. There are three unique models to choose from. And each one gives you music the way it was really meant to be heard.

You may be shocked when you hear the truth.

DYNAWAVE
Sawafuji America Corp.

23440 Hawthorne Blvd., Torrance, CA 90505
(213) 373-0620
ny's peak-unlimiting Impact Restoration circuitry designed expressly to undo some of the squashing of transients applied by analog tape or heavy-handed producers, even in recordings destined for CD; and an ambience control to add extra out-of-phase (L-R) midrange information for an airier perspective or to mono up the signal a little for a "tighter" image. The $498 Model 5355 from NAD offers eight-track programming and includes an infrared remote control. Harman Kardon's first model, the $600 HD-500, is built around analog circuitry designed to the company's oft repeated criteria: exceptionally wide bandwidth, minimum phase shift, and low feedback. HK uses discrete circuitry (rather than ICs) in the analog section and separate power supplies for it and the digital electronics.

The $600 CD-74 and $400 CD-150 from Marantz differ only in the convenience features they afford—random-access programming of as many as 24 and 16 selections, respectively, for example. The difference between Sherwood's $500 CDP-220 and its $400 CDP-200 is the wireless remote control that comes only with the former. Both use two-times oversampling, with digital and analog filtering.

Sony, one of the companies that started it all, has four additions, which brings its total to eight home players (nine if you include the portable D-5). The $950 CDP-620ES for the ES Series follows the basic design of the 650ESD and offers a number of automatic modes. These include 20-selection random access with index search, for CDs containing the appropriate subcodes. The $900 CDP-7F, at the other end of the spectrum, is a midsize player with music search and audible cueing and will accept an optional remote control. Like the CDP-30 ($380) and CDP-70 ($350), it uses conventional digital-to-analog (D/A) circuitry with steep-slope analog filters, rather than the oversampling Unilinear converter with digital filtering installed in the company's more expensive models.

Bang & Olufsen has two models, both with double sampling rate and digital filtering. The $999 CDX, one of B&O's stand-alone filtering, can be programmed for as many as 40 tracks—a record (no pun) capacity, as far as I can recall—and with as many as four repeats, for a total of 160 programmable tracks. More traditionally B&O in that it's system-oriented is the $999 CD-50 (also programmable), designed to be controlled by the elaborate wireless remote master board of the Beosystem 5000. For mixed-brand systems, you can buy the CD-50 plus its own separate remote terminal for $1,149.

Sophisticated error correction is emphasized in ADS's new Atelier CD-3 player ($895). It uses two microprocessors, instead of the usual one, to assure smoothest possible operation under even the most difficult conditions. And to minimize the number of errors needing correction, ADS has carefully shock-mounted the entire disc transport mechanism on a cast alloy subchassis. The CD-3's D/A converter uses two-times oversampling with a combination of digital and phase-corrected analog filtering. You can program as many as 30 selections in any order and operate the unit from an optional RC-1 wireless master remote control. (The RC-1 can also be used to control many other current and future Atelier components.) A back-panel digital interface connector is provided for possible future CD-ROM applications.

Calling it a "third generation" model, Yamaha has added the $499 CD-3, with a 12-function wireless remote control. Or you can have it for $50 less (as the CD-37) without the remote. Denon has made four additions to its line. The DCD-1800R ($949) has 15-selection programmability, index access, wireless remote control, and sophisticated circuitry, including the company's latest proprietary D/A converter (built into all of the new models). The DCD-1500 ($980) offers the most convenience features, including 20-selection programmability, and a flat-phase analog section. The $360 DCD-1000 and the $430 DCD-1100 are similar to one another except that the latter has wireless remote control.

(Continued on page 22)
(Continued from page 21)

Three of Pioneer’s four new models also offer wireless remotes. In the Elite Series, there’s the $350 PD-9010X, with a built-in disc stabilizer and an oversampling D/A converter. The $460 PD-7010 will program 32 selections and is capable of audible cueing and search by both track and index numbers. Also new are the $350 PD-6010 and the $300 PD-5010. Kenwood has added the $310 DP-900, with a 90-selection memory (to accommodate repeats) and a 16-selection indicator. Akai’s two models—the full-size CD-A7 and midsize CD-M88 (each $500)—are programmed in English-language phrases, using a keypad with extra buttons that represent operator words. To play selections 2 through 4 and 7 through 9, for example, you could press, in sequence, either “2, TO, 9, WITHOUT, 5, AND, 6” or “2, TO, 4, AND, 7, TO, 9.”

Teac has added two units: the full-size PD-300 (price not yet announced) and the mid-size PD-22 ($430), both with 15-selection programmability. Audio-Technica’s first CD player is the $400 AT-CD10, with an oversampling D/A converter, digital filtering, and random access. Aiwa has added the $450 DX-1200, with audible cueing and repeat. Onkyo’s $700 DX-200, with wireless remote, displays both index and track numbers and is isolated from external vibration by what the company calls Polysorb compound, a material that looks like rubber but has all the bounce of modeling clay. It and the $400 DX-150 offer digital filtering and 16-selection programmability.

Both Sansui entries, the midsize PC-V100 and the PC-V750 for the Compo Series, are $350 compact models. Sanyo has three $300 players: the CP-660, CP-667, and CP-760. NEC’s low-cost ($449) CD-509E offers 15-selection programming, audible cueing, and display of both index and track numbers. Alpine Electronics has added the Luxman D-404 ($500), designed to work with the remote-control R-406 receiver and equipped for eight-selection programming, as well as $1,500 D-83, with its own wireless remote control, many convenience features, and advanced circuitry (including Duo-Beta in the analog section). Kyocera’s $550 DA-610 can be used with the company’s RT-102 infrared transmitter and RC-101 receiver as part of a complete remote-control audio system.

Finally, Technics’s latest entry is billed as the world’s smallest portable: the $300 SL-XPT, with a face about the size of a CD “jewel box” and a thickness of just 1 1/4 inches. It comes with an AC adapter; the accessory SH-CDA7 carrying case with rechargeable battery pack costs $50. Despite its minute size, the SL-XPT has relatively sophisticated controls and circuitry, making it a candidate for home system as well as portable use.

Robert Long

SIGNAL PROCESSORS

Signal processing classically is conceived in terms of outboard audio components, but the major developments this year are built into video (or video-related) products. Yet it is precisely in these that the most interesting potential for audio’s future—in the near term, at least—is to be found.

First there’s the question of home digital recording. We already have it in one form: outboard PCM processors designed to feed their bit streams to the video input of a VCR. They certainly work well, and maximum recording times far exceed those of regular analog audio cassettes. But they seem rather bulky and klutzy to anyone accustomed to conventional home audio recorders, and the entry-level price for VCR plus digital processor is on the steep side even by comparison to that of a really fine analog open-reel deck.

Well aware of these factors, major manufacturers have been feverishly at work on schemes to make straight PCM audio cassette decks, bringing digital technology to a tape format that’s the delight of a vast consumer market and a wunderkind of hi-fi in this generation. Trouble is, the participants can agree only on the importance of a single standard if DAT (digital audio tape) is to repeat the analog cassette’s stunning success. What they can’t agree on, it seems, is whether it should be a rotary-head format (like those for video) or a stationary-head one, with multiple tiny tracks running down the length of the tape.

But suddenly it’s a new ball game. In rapid succession, three companies—Sony, Pioneer, and Kodak—announced 8mm video equipment with built-in digital processors. Their purpose is not only to provide top-drawer stereo sound as an adjunct to video images, but also to offer a true PCM audio-only medium capable of extended recording time. In the video mode, the digital audio occupies one sixth of each head pass, the remainder being occupied by picture information; in the audio mode, the “video” portion of the tape width is divided into five additional audio tracks. Thus, a “two hour” tape can hold two hours of pictures and sound or 12 hours of stereo sound on six two-hour tracks (twice as much in the half-speed LP mode). And the cassette is barely larger than a standard audio cassette.

The quality of the sound is something we will be able to determine only after we have tested production hardware. The 8mm standard specifies 8-bit PCM encoding, which sounds unencouraging. (A 14-bit format usually is considered the minimum if noise and distortion are to be low enough for true high fidelity reproduction.) However, the system incorporates a compander that squeezes the analog signal so that it will fit into 8 bits worth of dynamic range (about 45 dB) and then “stretches” it back after D/A (digital-to-analog) conversion. On the surface, it sounds like a lot to expect of a compander if there is to be no audible noise pumping. But if it works, the system could make the whole argument over DAT standards academic.

In the first-place, the 8mm cartridges are barely bigger than conventional audio cassettes, thus avoiding the stigma of bulk that videocassettes now hold for the audio world. In the second, their continuous recording capacity—up to four hours at half normal speed with a “120-minute” cartridge, the largest to be announced so far—easily outstrips that of the Compact Cassette, while the total recording capacity is far greater than that of half-inch videocassettes with current PCM adapters. And then there’s the appeal of a recorder that, without add-ons or extra expense, will provide technologically
The Acoustic Research Connoisseur Series loudspeakers, look as good as they sound and sound as good as they look. Their beauty extends to every facet of system design. Each acoustic element is precisely combined to ensure accurate reproduction for a refined listening experience. Unwanted sound wave reflections are reduced by rounded cabinet edges and recessed drive units which enhance the loudspeaker appearance as well. A uniquely designed stand (optional, places the system at the optimum listening height. A high quality Crossover Network, long-throw woofers and domed tweeters enable optimum dispersion, smooth frequency response and large signal performance. The new Acoustic Research, Connoisseur Series is available at select audio retailers. Stop by to see and hear for yourself, the beauty of accurate sound.
SAY GOODBYE TO YOUR OLD TURNTABLE. ENTER THE NEW STONE AGE.
Conventional turntables—possibly including the one you now own—can’t completely protect your music from air-borne resonance and drive system resonance. The distortion that results can be as severe as the “howl” of acoustic feedback. Or as subtle as lost stereo imaging and poor inner detail.

Today Kyocera is overturning the old standards of turntable performance by harnessing a completely new generation of materials: Fine Ceramics.

**TURNTABLES FROM THE NEW STONE AGE.**

Recognized for their rigidity, thermal stability, and anti-resonant properties, Fine Ceramics are true “21st Century” materials. That’s why they’re finding new uses in everything from high-efficiency car engines to advanced computers. And now Kyocera is using Fine Ceramics to fight turntable resonance—in the base, platter, spindle, thrust bearing, and sub-chassis. For example, every Kyocera turntable suspends the tonearm and platter on a separate sub-chassis made of Ceramic Compound Resin (CCR). This remarkable material is so inert, it deadens even severe vibration. So you’ll hear quiet backgrounds, breathtaking detail, and spacious stereo imaging.

**INDIRECT DRIVE.**

Direct drive may be a “must” feature in the mass market, but direct drive must pass motor cogging and vibration directly into the music. Kyocera has selected belt drive to isolate the motor from the platter for the cleanest possible sound.

**THE BEST FOUNDATION IN TURNTABLES.**

Kyocera’s magnificent PL-910 boasts a massive CCR foundation, a floating CCR tonearm-platter sub-chassis, and an eight-pound Fine Ceramic platter twice as hard as steel. If you want freedom to choose your own tonearm, that’s one more reason to choose the PL-910.

**THE AUTOMATIC CHOICE.**

Underneath the conventional exterior of the PL-701 floats a tonearm-platter sub-chassis of Kyocera’s anti-resonant CCR. Other advantages include a low-mass carbon compound tonearm, belt drive, +3% pitch adjustment, record stabilizer weight, and a computer-controlled fully-automatic mechanism.

**A LOT FOR A LITTLE.**

Perhaps your lust for high-end audio is held back by your budget. Consider Kyocera’s semi-automatic PL-601. It has almost all of the PL-701’s advantages, including the anti-resonant CCR sub-chassis. And it’s surprisingly affordable.

So if your current turntable is ready for upgrading or retirement, bid it a fond farewell. Welcome to The New Stone Age.
HERE’S WHERE TO ENTER THE NEW STONE AGE.

<table>
<thead>
<tr>
<th>ALABAMA</th>
<th>CALIFORNIA</th>
<th>DISTRICT OF COLUMBIA</th>
<th>IOWA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell's Audio Video</td>
<td>Safe and Sound Santa Monica</td>
<td>Myer Emco Washington, DC</td>
<td>Audio Labs, Inc. Des Moines</td>
</tr>
<tr>
<td>Huntsville</td>
<td>213-392-3031</td>
<td>202-293-9100</td>
<td>515-288-2216</td>
</tr>
<tr>
<td>205-539-9806</td>
<td>North County Stereo Encinitas</td>
<td>Florida</td>
<td>Audio Odyssey Davenport</td>
</tr>
<tr>
<td>ALASKA</td>
<td>Serra Stereo Colma</td>
<td>Sound Performance Coral Gables</td>
<td>319-391-2244</td>
</tr>
<tr>
<td>Magnum Electronics Anchorage</td>
<td>Sound Advice Bakersfield</td>
<td>Stereo by Design, Inc. Miami</td>
<td>KANSAS</td>
</tr>
<tr>
<td>907-277-3393</td>
<td>805-323-0636</td>
<td>305-232-1812</td>
<td>Audio Mart Leawood</td>
</tr>
<tr>
<td>ARKANSAS</td>
<td>Sound Center Woodland Hills</td>
<td>Tech Electronics Gainesville</td>
<td>913-648-1333</td>
</tr>
<tr>
<td>Custom Audio</td>
<td>818-883-2811</td>
<td>904-376-8080</td>
<td>Audio Plus Wichita</td>
</tr>
<tr>
<td>Little Rock</td>
<td>Stereo Design San Diego</td>
<td>GEORGIA</td>
<td>316-688-0614</td>
</tr>
<tr>
<td>501-227-9077</td>
<td>619-573-0060</td>
<td>High Fidelity SSS Atlanta</td>
<td>Audio Specialists, Inc.</td>
</tr>
<tr>
<td>North Little Rock</td>
<td>Stereo Showcase Vallejo</td>
<td>404-237-6336</td>
<td>Hays 913-628-8313</td>
</tr>
<tr>
<td>501-758-0053</td>
<td>707-552-1515</td>
<td>The Stereo Shop Lilburn</td>
<td>Kief's Gramophone Shop</td>
</tr>
<tr>
<td>ARIZONA</td>
<td>Sacramento 916-483-5141</td>
<td>404-925-7123</td>
<td>Lawrence 913-842-1544</td>
</tr>
<tr>
<td>Jerry's Audio</td>
<td>Stereo Solution Santa Cruz</td>
<td>ILLINOIS</td>
<td>KENTUCKY</td>
</tr>
<tr>
<td>Phoenix</td>
<td>408-458-9111</td>
<td>Absolute Audio Rockford</td>
<td>The Stereo Shop Lexington</td>
</tr>
<tr>
<td>602-263-0410</td>
<td>Catania Sound San Rafael</td>
<td>815-962-2806</td>
<td>606-278-7278</td>
</tr>
<tr>
<td>Tucson</td>
<td>415-479-7043</td>
<td>Audio Consultants Evanston</td>
<td>LOUISIANA</td>
</tr>
<tr>
<td>CALIFORNIA</td>
<td>世纪 Music San Jose</td>
<td>Hinsdale 312-789-9990</td>
<td>504-866-3457</td>
</tr>
<tr>
<td>Beverly Stereo  Los Angeles 213-651-3523</td>
<td>Redondo Beach 213-370-8575</td>
<td>Audio Enterprises Chicago</td>
<td>Harbor Audio Video Camden</td>
</tr>
<tr>
<td>Catania Sound   San Rafael 415-479-7043</td>
<td>Sherman Oaks 818-783-9507</td>
<td>Heights 312-754-6056</td>
<td>207-236-9596</td>
</tr>
<tr>
<td>San Jose        408-998-7474</td>
<td>Videolaser Mission Viejo 714-643-2403</td>
<td>AUDIO Labs Spring Valley</td>
<td>New England Music Scarborough 207-883-4173</td>
</tr>
<tr>
<td>D B Audio       Berkeley 415-548-8733</td>
<td>Colorado Springs 303-574-3055</td>
<td>Glen Poor's Audio Champaign 217-356-5456</td>
<td>MARYLAND</td>
</tr>
<tr>
<td>Garland Audio   San Jose 408-244-6724</td>
<td>COLOMBO Boulder 303-444-2640</td>
<td>Paul Health Audio Chicago 312-549-8100</td>
<td>MASSACHUSETTS</td>
</tr>
<tr>
<td>Herrmay's       San Carinos 415-592-9480</td>
<td>Colorado Springs 303-574-3055</td>
<td>MARYLAND</td>
<td>Prism Electronics Brockton 617-588-9020</td>
</tr>
<tr>
<td>House of Audio  Goleta 805-967-2341</td>
<td>CONNECTICUT</td>
<td>Audio Labs W Hartford</td>
<td>Hannover 617-826-4546</td>
</tr>
<tr>
<td>Monterey        408-649-6303</td>
<td>Audio Labs W Hartford</td>
<td>Stereo Shoppe of MA Newton</td>
<td>617-964-1020</td>
</tr>
</tbody>
</table>
Today's processors offer many creative possibilities. Shown above are (from top) Yamaha's GE-60, a 10-octave band equalizer with pink-noise generator and spectrum analyzer; Sansui's DS-77, combining a surround-sound processor with a subharmonic synthesizer and "peak attacker" to counter video-sound ills; and Audio Control's Phase-Coupled Activator, which seeks to restore lost fundamentals in band-limited music. Pioneer's three-band EX-9000 expander (below) includes two switchable release times. And ADC's SS-V11 Sound Shaper has preset "rock," "pop," and "jazz" playback curves and "car" and "portable" recording settings.

A much more pervasive thrust than PCM encoding this year, however, is surround-sound processing, which is showing up in one form or another in all sorts of video and audio-video products. VCRs, switchboxes, and audio-video systems—as well as audio-video receivers—are among the products in which some device of this sort can be found, spurred by the advent of stereo-sound TV and VCRs (necessary for true Dolby Stereo surround decoding, as opposed to some kind of simulation).

Under the CinemaSurround rubric, Sansui is offering a series of ambience products. The DS-77 ($350) combines the processor itself with additional circuitry—a subharmonic synthesizer and a "peak attacker"—designed to counteract ills chronic in video sound (bass rolloff and peak compression, respectively). It also includes a stereo amplifier rated at 10 watts (10 dBW) per channel to drive the back speakers. The DS-77 can be used for surround effects with any stereo audio input. Three processing options are provided: THEATER (for Dolby Stereo decoding), QS SURROUND, and HALL (for ambience simulation). QS, if you've forgotten, was a matrixed quadriphonic format introduced by Sansui in the Seventies.

Then there's the AV-C10 ($250), an audio-video switching/dubbing control that includes a stereo simulator for mono signals, the surround processor itself, two 15-watt (11 2/3 dBW) channels of amplification, and a five-band graphic equalizer. Also available is the $200 Pioneer EX-9000, a three-band expander capable of varying dynamics independently in the bass (centered on 50 Hz), midrange (500 Hz), and treble (5 kHz). Two switchable release times let you tailor the expander's behavior to the characteristics of the music.

As usual, graphic equalizers abound. Sansui's 14-band SE-88 ($400) includes a memory that can summon up five different EQ curves (or their reciprocals) and a control panel that detaches for remote use. Both of Yamaha's—the $370 GE-60 and $210 GE-40—have ten independent octave-band controls for each channel. The GE-60 includes a pink-noise generator, microphone, and spectrum analyzer. Among other ten-band models with separate left- and right-channel controls and a spectrum display are the $300 Kenwood GE-700 and the $195 Onkyo EQ-25. Teac's $169 ten-band EQA-5 also has separate controls for the two channels.

The Audiosource EQ-Eight, also with ten bands per channel and a spectrum display, costs $180 and includes
Engineering expertise never comes easy. It's acquired over time through dedication, and it's Mitsubishi's undaunted benchmark for quality.

We apply that expertise to every product we develop. We apply our signature only when a product satisfies the strictest design and performance criteria. Through advanced manufacturing techniques and rigid testing, every car audio product we produce stands for unprecedented quality, reliability and performance. The Diamond Collection™ is a car audio triumph. It's a select group of products that offer the optimum in critical car audio listening.

It's no accident that unequaled manufacturing expertise and sophisticated engineering prowess have been combined. It's a matter of breeding and that's a matter of Mitsubishi.
Our twelve millionth sound system just found a new home.

Audiovox made the very first custom in-dash radio for audiophiles nearly 20 years ago.

Since then, we’ve made over twelve million custom sound systems for automobiles. One at a time.

Today, our top-of-the-line Hi-Comp matched stereo components produce a response so remarkable they are wooing Mercedes owners away from the most famous European system.

For instance, the Audiovox Hi-Comp HCC-1250 receiver/cassette being installed here is only 5" deep. Yet it’s back-lit panel displays not only frequency and time, but all other functions just as though you had a small personal computer at your fingertips.

You get Dolby noise reduction from the deck, plus a music search system that permits scanning of cassette programs in both the forward and reverse modes. And a further refinement is the solenoid soft-touch operating buttons usually found only on the most expensive home cassette decks.

With enormous power and the least cluttered control panel extant, this receiver/deck is designed for minimal eye movement combined with all the listening satisfactions of the home system.

But Audiovox hasn’t stopped at sound systems in bringing motorists the comforts of home. Whether you’re considering our new AudiotelTM mobile cellular phones or our electronic car security systems, Audiovox leads the way with a host of features the competition hasn’t even considered yet. Audiovox. We’ve made cars more livable for a whole generation of drivers.

Audiovox Corporation, 150 Marcus Boulevard, Hauppauge, NY 11788. (516) 231-7750.

Audiovox
We make cars more livable.
switching for TV-audio sources. ADC offers a range of five Sound Shapers, from the $450 SS-425X—with 12 independent bands per channel, an LED curve display, and a four-curve memory with battery backup—to the $130, ten-band SS-112X. Particularly interesting are the $280 SS-V111, with three preset playback curves (labeled for rock, pop, and jazz) and two for recording (marked for car and portable use) in addition to flat and custom settings, and the $230 SS-117EX, which includes an expander in addition to ten independent equalization bands.

But perhaps the most startling sound processor of the season comes from Audio Control. It's called (somewhat confusingly) the Phase Coupled Activator ($259), and it seeks to restore lost fundamentals in music that has been band-limited either intentionally (say, to avoid extreme stylus excursion on LP) or accidently (by the audio circuitry in a typical TV tuner, for example). I know: We've heard that claim before, and the results usually have been just a gross exaggeration of whatever bass is left. On the basis of a quick demo, I'm convinced that this solution is quite different from its predecessors. Until a patent is granted on the circuit, Audio Control isn't saying just how it works, but it seems to have an uncanny ability to sense when something is really missing and generate a reasonable facsimile of it.

Robert Long

CASSETTE DECKS

This season's new cassette decks continue the trends established over the last few years, with emphasis on DBX noise reduction, Dolby C, or even both. (You'll find herein no mention of Dolby B as a feature because all decks, however unpretentious, include it.) And there are more dual-transport recorders, usually offering a high (most often, double) dubbing speed. The absence of any push toward more stratospheric accomplishments may be a hint that, in the rarefied atmosphere already attained, designers are holding their collective breath until they see what happens with the various proposals for consumer digital recording formats, at least one of which is likely to emerge as a serious rival to high-performance analog cassette.

Dual, for some years available here through Adcom, now comes to us via Ortofon. There's only one new deck among its offerings under the new auspices: the $300 auto-reverse C-818. Though it looks like an attractive entry, I (and presumably a good many readers, judging by my mail) hope that the absence of Dual's unique fade-out feature—the only one that will create a fairly graceful fade in something you've already recorded—is not a harbinger of what we will (or won't) see in future models.

Teac has a new reversing deck, the $600 three-head R-888X, which offers DBX as well as Dolby C, plus five unidirectional models that range from $580 to $250. Heading the group is the V-880X, with all three popular noise reduction options and manual tape-matching adjustments (for bias and sensitivity); the most basic unit is the V-340. All the unidirectional models have double-gap erase heads and mike inputs. In addition, there's the Proprietary Series, for sale through major retail chains at prices to be determined by them: the D-500C high-speed dubbing deck with Dolby C, the unidirectional V-427C with Dolby C, the bidirectional-recording R-400 with Dolby C, and the unidirectional V-326.

Seven new entries grace Akai's lineup. The $500 GX-9 enables you to shade the bias to the high or low side of the value that would otherwise be selected by the automatic tape-matching system. It also includes a number of random-access features and Dolby C. The $400 GX-R70 provides quick reverse in both recording and playback and incorporates Dolby C. It and the $300 bidirectional GX-R60 both use Akai's Super GX Twin-Field head, which the $230 HX-R40, with Dolby C and quick reverse in both recording and playback, does not. The HX-A301W is a $200 high-speed dubbing deck. The remaining units—the $160 HX-A201 and $140 HX-A101M—are described by Akai as entry-level models.

At the top of the Harman Kardon TD series is the TD-392 ($550), a three-head deck with Dolby C and HX Pro. The two-head TD-292 ($375) dispenses with the headroom extension; the basic TD-192 ($250) does likewise with Dolby C. All three models reflect the company's traditional interest in wide bandwidth and minimum phase shift. The TD-392 also includes low-feedback electronics (as in the company's amplifiers), equalized metering, and manual bias tuning with a built-in test oscillator.

Heading Yamaha's latest offerings is the three-head K-1020 ($599), with DBX, Dolby C, and HX Pro. It uses a closed-loop dual-capstan drive and will accept remote control.
Also incorporating both of the “advanced” noise reduction options and HX Pro is the autoreverse K-720 ($449), with numerous programmable convenience features. A second autoreverse unit is the K-420 ($249), with Dolby C. The unidirectional K-220 ($179) is the least expensive deck Yamaha has ever made. It too offers Dolby C.

Sony is adding three dual-transport models. The $470 TC-V77WR offers quick reverse in both recording and playback. It is equipped with Dolby C, as are the two remaining, unidirectional decks: the $250 TC-W5 and the $200 RC-W3. Kenwood’s newest is the $390 autoreverse, dual-transport KX-929W, with Dolby C. Sansui has introduced the $700 single-transport D-905R, with three heads, quick automatic reverse in both recording and playback, Dolby C, fine bias adjustment, 15-song random-access programming and search, and optional wired remote control.

Onkyo has five new models. In the Integra Series, there’s the TA-2047 ($800), with Dolby C and Accubias. The autoreverse TA-R22 ($250) also offers Dolby C. The dual-transport TA-W55 ($250) will dub at high speed; at normal speed, its dubbing feature can be used to mix stereo line inputs and mono mixing with the feed from Transport 1 for sing-along taping (karaoke, as the Japanese call it). For the budget-minded, there are the $210 TA-2027 and $165 TA-2017, both with Dolby C and Accubias.

Pioneer’s six entries are headed by the $460 dual-well CT-S99WR, with quick automatic reverse in both recording and playback and for both transports. You can record the same program in both transports simultaneously or, with relay programming, you can record or play as much as three hours of material on two C-90 cassettes. The deck includes DBX and Dolby C. Both it and the $240 CT-S77W, with Dolby C only, offer double-speed copying. The $325 CT-S88R, also with Dolby C, is equipped for quick automatic reverse in recording and playback. The $230 CT-S66R, with quick playback reverse, has both Dolby C and DBX. The $300 CT-S65R dispenses with DBX but offers quick-reverse recording as well as cue and review functions. And the $175 CT-S44 reinstates the DBX.

The top two introductions from Denon, the $600 DR-M44HX and $500 DR-M33HX, share many features: Dolby C noise reduction and Dolby HX Pro headroom extension, three-head design, closed-loop dual-capstan transport, a clutch of convenience features, and provision for tape through either of two optional Luxman handsets or via the Luxman R-406 receiver, and it includes both Dolby C and DBX noise reduction. Aiwa’s two new three-head decks, the $320 AD-S40 and the $250 AD-S20, offer Dolby C (plus HX Pro in the AD-S40), fine bias adjustment for Type 1 and Type 2 tapes, and cue and review. The AD-S40 also incor-
Unless you're listening to Panasonic Tri-phase™ car stereo speakers, you may not be hearing all of your music.

Tri-phase speakers from Panasonic. They're really three speakers in one. So they deliver rich, accurate sound. Not just from the high and low frequencies. But also from the critical midrange.

The ultimate test of a car stereo speaker is how effectively it creates a stereo ‘image’: an accurate reproduction of the original performance. Its depth. Dimension. And instrumentation.

Panasonic Tri-phase car stereo speakers have been engineered with this in mind. They contain not two speaker elements, but three. This three-way speaker design helps create a stereo image that is breathtaking in its definition and musical clarity.

Panasonic Tri-phase speakers have a powerful, high-energy magnet. This, coupled with the use of rugged materials and advanced technology, means these speakers are efficient. And can handle the kind of power that today's music demands.

And you can have this high-energy music in almost any car. Because Panasonic car speakers fit many cars with simple "bolt-in" installation.

So if you would like to hear all your music, just listen to Panasonic Tri-phase car stereo speakers. They're at a dealer near you.

*1 Watt @ 1 kHz = 94.5 dB
DT-156 as a separate component or as part of a Mitsubishi rack system. Robert Long

RECORD-PLAYING EQUIPMENT

At this point, there can no longer be any question but that digital technology will soon be the dominant force in high fidelity music reproduction. The galloping success of the Compact Disc is proof enough of that, and now digital tape appears to be hot on its heels. It is therefore no surprise to find activity in the world of analog record-playing gear less fevered than in years past. But innovation persists, if at a slackened pace, yielding now and again an intensely interesting product. If I had to vote for one among this fall's introductions, it doubtless would be the splendid SME Series V tonearm, which is in certain respects unlike anything that has come before. But I get ahead of myself. We visit the common folk first, later the aristocracy.

Turntables and Tonearms

An easy No. 1 in U.S. turntable sales, Technics has introduced a total of nine new models. Three are linear-trackers, all of which are fully automatic direct-drive units. One, the $230 SL-L3, is capable of eight-band random-access programming. It features dynamic-bal- ance platter mats. Dual also has dynamic-bal ance arm. The company also has an advanced version called the ETL-1. Many of its refinements, including a sapphire thrust bearing, have been incorporated in the new Connoisseur Series ES-1 turntable. Price ranges from $350 to $625, depending on finish and whether the turntable is bought with or without tone-arm. The company also has announced a lower-priced model for its AR line—the $325 EB-101, with a new static-balance tonearm. Like the other AR turntables, it uses belt drive and a floating-subchassis suspension.

Another longtime devotee of belt drive and subchassis isolation is Thorens, which has refined the technique for its 300 Series turntables. In them, the base is solid, rather than hollow (to prevent cavity resonances), with the subchassis suspended from it by leaf springs that can be adjusted at the top of the unit. The TD-318 ($350) is manually operated whereas the CP-1007 ($310) is automatically direct-drive motor. Its feet and platter mat are made of Onkyo's vibration-damping Polysorb material. Dual also has two introductions. The belt-drive semiautomatic CS-514 ($100) comes with a premount ed low-mass cartridge. Its top belt-drive model is now the three-speed CS-5000 ($300), with a floating suspension and an O.P.S. (Optimum Pivot System) tonearm.

And from Yamaha come three new models using the double-float suspension system introduced in the PF-1000 and PF-800 (see test report, March), which combines carefully designed damping feet with a spring-suspended subchassis. These include the belt-drive semiautomatic PF-20 ($125) and the fully automatic direct-drive PF-50 ($195). All have dynamic-balance P-Mount tonearms and resonance-damping platter mats.

Building on the success of its Legend turntable, Acoustic Research introduced at the Winter CES an advanced version called the ETL-1. Many of its refinements, including a sapphire thrust bearing, have been incorporated in the new Connoisseur Series ES-1 turntable. Price ranges from $350 to $625, depending on finish and whether the turntable is bought with or without tone-arm. The company also has announced a lower-priced model for its AR line—the $325 EB-101, with a new static-balance tonearm. Like the other AR turntables, it uses belt drive and a floating-subchassis suspension.

Some turntable manufacturers are offering additional features. Typical models are Marantz's TT-451 (top left), with remote control; Technics's SL-L3 (left), with eight-band random access; and Pioneer's fully automatic PL-L90, also with eight-band random access.
...is the choice of those who consider music to be an important part of their life. From digital-ready amplifiers and world’s finest FM tuner, to the most sophisticated cassette & reel recorders, only Tandberg offers a complete family of the most respected music reproduction equipment. European-made, acclaimed world-wide. For a color poster (without advertising copy) and the name of your nearest dealer, send $2 for postage & handling to: Tandberg of America, 1 Labriola Ct., Armonk, NY 10504.
Hear the sound of money in the bank.

Listen to the new Dealerscope

Dealerscope has a new look. And an expanded mission: to help 34,123 BPA-audited distributors and retailers make more money selling consumer electronics.

That means money in the bank for our advertisers. To become an advertiser, call Martin Cohn, publisher, at 617-890-5124.

You’ll love what you hear.

Dealerscope

The Marketing Magazine for Consumer Electronics and Major Appliance Retailing

SHOW PREVIEW

Consumer Electronics

Check out market trends and new products in DEALERSCOPE’s preview of what will be the largest CES ever

UPDATE

Energy Standards

Threat of tighter energy standards looms

Buying Groups Battle for Retail Share

Old boundaries blur, while new groups emerge

Advertising that Works!

How dealers across U.S. use effective advertising to build in-store traffic
and arm mass. It also comes without arm as the TD-321 ($395).

In Ariston's line, two enhanced versions of the RD-40 are available. The RD-40 Plus ($475 with arm) uses a DC drive motor synchronized to the AC line frequency, which is said to yield lower wow and flutter. The RD-40 Superieur, at $575, has a heavier platter. And for the budget-conscious, the company has the $250 semiautomatic RD-20. Like the more expensive models, it uses belt drive and spring isolation and comes with a record clamp.

Sota showed a beautiful, all-black version of its Star Sapphire turntable, but the real news was in two ancillary products. The first is called the Electronic Flywheel ($250)—a fully regulated power-line conditioner designed to eliminate noise and voltage swings that might cause unwanted variations in the speed of a turntable motor. The other is the Sota Supermat System, consisting of an acrylic piece carefully shaped to the very slight contour of a typical record's surface and a soft, absorbent Intermat that goes between it and the platter. Price for the complete system is $135. The Intermat alone is $35; the acrylic disc, $100. A vacuum version, for the Star Sapphire, is available for $150.

As I mentioned earlier, the big event (for me, at least) was the U.S. debut of the SME Series V tonearm, which is being imported by Sumiko. Its tapered arm tube is a single magnesium casting, including headshell and counterweight rails. This is said to provide an unmatched combination of lightness, rigidity, and internal damping. SME has abandoned the knife-edge bearings of previous designs in favor of a gimbal configuration with ball races. Silicone fluid damping is optional. The price of this black beauty is $1,550.

The only other new separate tonearm in evidence was the Souther Tribeam ($3,000). This is a premium version of the original SLA linear-tracking tonearm, modified for increased rigidity and deadness. It also is possible with this advanced arm to adjust vertical tracking angle (VTA) during play.

Cartridges
By far the largest number of new phono pickups comes from Signet. First among them are the five models in the Maximum Resolution series. All are moving-magnet designs using Signet's Twin-Flux generator system, with completely separate magnets and coils for each channel. The coils themselves are toroids, for high efficiency, wound with LC-OFC (linear-crystal oxygen-free copper) wire. At the top of the line is the MR-5.0ml, with a Microline stylus and a gold-coated beryllium cantilever. The least expensive model is the MR-5.0, which uses a conventional cantilever and an elliptical stylus. Also new are two moving-coil cartridges in the MK series: the low-output MK-66e and the high-output MK-120he. And the entire HiTec line has been replaced with four improved moving-magnet pickups based on the Twin-Flux principle. They range from the Model 101, with a spherical stylus, to the Model 107, with a line-contact stylus and a tapered cantilever.

Stanton has upgraded its highly regarded 681EEE to the 681EEE Mk. IIs ($120). It now has a Stereoshedron II line-contact stylus and is individually calibrated at the factory. Yamaha has two new moving-coil cartridges with a cantilever damping system designed to remain stable over a wide range of temperatures. This is said to prevent the temperature-dependent performance variations that plague some pickups. The $200 MC-506 has a tapered beryllium stylus cantilever, while the $150 MC-501 uses a tapered aluminum cantilever.

Denon also has announced two moving-coil models. The DL-80 is a remarkably inexpensive ($60) high-output design with a user-replaceable stylus. The DL-302 ($260) is the company's least expensive cartridge to have a boron cantilever. Denon says that boron's very high stiffness-to-weight ratio contributes significantly to the cartridge's low effective tip mass. And Monster Cable now has a high-output version of its Alpha 2 pickup, called the Alpha 2 H.O. ($650). Like the original Alpha 2, it uses a Micro-Ridge stylus mounted on a sapphire tube cantilever.

LOUDSPEAKERS
The overriding impression conveyed by this season's new crop of loudspeakers is refinement, as opposed to dramatic innovation. Perhaps the best example is ADS's revision of its popular 681 series. The new 681EEE Mk. IIs ($120) is a redesigned version of the company's Reference Series 104/2 speaker; and Canton's floor-standing CT-800.

From across the pond come a number of new speaker systems, including (left to right) Revox's three-piece Piccolo-Bass; KEF's C-80, which is part of the company's new C Series and employs the "conjugate load matching" used in its Reference Series 104/2 speaker; and Canton's floor-standing CT-800.

Michael Riggs
HIGH-END DESIGNS

Novelty is the rule (left to right) DBX's Soundfield Ten, a smaller version of the One; Magnat's Magnasphere Delta, with spherical mid- and high-frequency drivers; and Martin-Logan's Curvilinear Line Source, a see-through design.

SCES

ly are rather small, involve the woofers, the midrange drivers, and the crossovers between them (or between the woofers and tweeters in the two-way systems). ADS says the result is better driver blending, increased power-handling capacity, and more accurate transient and phase response. The Series 2 models definitely sound smoother than the originals, and the crossover networks in all four systems have been modified to cut off the tweeter more rapidly at the bottom of its range, reducing distortion and increasing power-handling capacity.

Boston Acoustics has introduced Series II versions of its least expensive speakers. Although both are complete redesigns, the key element in each is a new tweeter. The recognized that people put most large "woodshelf" speakers on the floor and accordingly has transformed the 48B and 58B into floor-standing models, called the AR-48BX ($285) and AR-58BX ($360). The AR-38BX ($220) retains its traditional bookshelf enclosure, though restyled to match the rest of the line. All three now have flush-mounted drivers. The new Connoisseur speaker is a subwoofer designed primarily for use with a pair of Model 19s or 20s. It has a 10-inch acoustic suspension woofer in separate subenclosures; the cabinet is finished in hand-rubbed walnut veneer. The price is $500. An external passive crossover network (recommended for use with the 19s and 20s) is available for $95.

JBL has completely redone its L series, which now consists of three floor-standing systems and a very small two-way bookshelf model, the $195 L-20T, with a 61/2-inch woofer. At the top of the line is the $495 L-100T, a three-way system with a 12-inch woofer and a 4-inch cone midrange driver. All four systems have titanium-dome tweeters similar to those used in the company's Ti series.

Another manufacturer that has concentrated heavily on tweeter development is Celestion, which is replacing its Ditton series with the four-model DL line. Of particular interest is the DL-8 ($250), which uses a 11/2-inch aluminum-dome tweeter. Based on the copper-dome tweeter of the SL-6 and SL-600, it is, if anything, better, providing higher efficiency and lower manufacturing cost. Low frequencies are handled by an 8-inch acoustic suspension woofer. The DL-6 ($200) also uses an 8-inch bass driver, but in a smaller, ported enclosure, and its tweeter is a new 1-inch soft-dome design. The still smaller DL-4 ($150) uses the same tweeter with a 61/2-inch woofer, also in a bass-reflex cabinet. At the top of the line is the three-way DL-10 ($400).

Also from England comes KEF's new C series, ranging in price from $110 to $325 for the three-way C-80. Polypropylene bass and midrange cones are used throughout the line. The C-60 and C-80 follow the Reference Series 104/2 in using "conjugate load matching" crossover networks, which make them electrically equivalent to pure 4-ohm resistors—something your amplifier will appreciate.

The Canadians were out in force at this show. Mirage exhibited a largely new line, and Energy demonstrated a couple of new models following on the heels of its much-praised Model 22 loudspeaker. The ESM-2 ($165) and the smaller ESM-3 ($125) are said to embody many of the same design principles (including phase-corrected crossover networks). Both are vented systems using 8-inch woofers and soft-dome tweeters.

From 3D Acoustics comes the Model 303 ($193)—a compact two-way system with a 1-inch dome tweeter, a 61/2-inch woofer, and an 8-inch rear-mounted passive radiator. And Design Acoustics has a couple of new models in its Point Source series. The three-way PS-8a ($190) incorporates an 8-inch woofer, a 4-inch midrange driver, and a 11/2-inch soft-dome tweeter; the magnetically shielded PS-6V video speaker includes a 6-inch woofer and a 11/2-inch tweeter.

(Continued on page 41)
"My high-tech training gives me something I didn’t have back home. A high-tech future."

SP4 Wayne Haney, Telecommunications

"I knew I needed a high-tech skill to compete in today’s world, but none of the jobs back home in Cedar Rapids, Iowa, offered me the kind of training I wanted. "I found exactly what I was looking for, in the Army. "It's funny how things happen sometimes. I visited an Army Recruiter one day and told him what I wanted. He tested me, and said I qualified for a lot of high-tech skills. They all sounded pretty good, but electronics sounded the best. "So here I am, Wayne Haney, working with electronic switching systems."

Army service is helping Wayne Haney prepare for a brighter future. And it can do the same for you. For more information, see your Army Recruiter. Or call toll free 1-800-USA-ARMY. BE ALL YOU CAN BE.
The first video system I see anything in.

by Ray Charles.

"When the whole world got excited about video systems, I didn't. Because while everybody was going 'ooh' and 'ahh' about the technology, I was going 'ughh' about the sound. I'm sorry to tell you, most video systems sound pretty sad.

Then the folks at Pioneer asked me to listen to their video system called LaserDisc. And you could see my ears light up. LaserDisc sounds as good as anything I ever heard on my stereo. In fact, I'd buy it for the sound alone.

So I ask about the picture. And the experts tell me it's so good no other video system even comes close. I'm impressed.

And then they tell me that since nothing touches the discs but a beam of light, they can't wear out the way records or tapes do. I'm even more impressed.

Of course, you may already have a stereo and a VCR, and you're thinking to yourself, 'Why do I need Pioneer LaserDisc?' I promise you, you need it. Because it does what neither of those can do. It puts a great picture and great sound together.

Do me a favor: check it out. I bet you're gonna see things my way."

The first video system I see anything in.

by Ray Charles.

"When the whole world got excited about video systems, I didn't. Because while everybody was going 'ooh' and 'ahh' about the technology, I was going 'ughh' about the sound. I'm sorry to tell you, most video systems sound pretty sad.

Then the folks at Pioneer asked me to listen to their video system called LaserDisc. And you could see my ears light up. LaserDisc sounds as good as anything I ever heard on my stereo. In fact, I'd buy it for the sound alone.

So I ask about the picture. And the experts tell me it's so good no other video system even comes close. I'm impressed.

And then they tell me that since nothing touches the discs but a beam of light, they can't wear out the way records or tapes do. I'm even more impressed.

Of course, you may already have a stereo and a VCR, and you're thinking to yourself, 'Why do I need Pioneer LaserDisc?' I promise you, you need it. Because it does what neither of those can do. It puts a great picture and great sound together.

Do me a favor: check it out. I bet you're gonna see things my way."

And then they tell me that since nothing touches the discs but a beam of light, they can't wear out the way records or tapes do. I'm even more impressed.

Of course, you may already have a stereo and a VCR, and you're thinking to yourself, 'Why do I need Pioneer LaserDisc?' I promise you, you need it. Because it does what neither of those can do. It puts a great picture and great sound together.

Do me a favor: check it out. I bet you're gonna see things my way."
NAD's new three-way tower speaker, the Model 30 ($299), has a 1-inch dome tweeter, a 1½-inch dome midrange driver, and a 10-inch acoustic suspension woofer, all flush-mounted to the front baffle for best possible stereo imaging. The speaker's bass response is said to match the characteristics of the Bass EQ circuit built into some NAD electronics, permitting an extra octave of flat low-frequency response. The speaker's baffle for best possible stereo imaging. The speaker's baffle for best possible stereo imaging.

There were interesting doings at the high end as well. DBX, for example, introduced a smaller and much less expensive ($1,250 per pair) version of its Soundfield One speaker, called the Soundfield Ten. Using fewer drivers, it still manages to provide stable stereo imaging over an extraordinary range of listening positions. Magnat has kicked off its entry into the American market with its novel Magnasphere Delta ($1,000), whose radiation pattern is said to approach that of a pulsating sphere. This is achieved by means of enclosureless, spherical midrange and high-frequency drivers, formed from back-to-back hemispherical units. Six 5-inch woofers, each on its own small baffle, handle frequencies below 800 Hz. Three more conventional speakers form the MSP series, with prices from $400 for the $450 DSS-9, which uses a 12-inch woofer and a 4-inch boron-cone midrange driver in a bass-reflex enclosure. The DSS-7 ($300) substitutes a 2½-inch midrange driver, while the DSS-5 ($200) switches woofers and tweeters, as well, to a 10-inch cone and 1-inch dome.

Mitek showed its new MTX series of four loudspeakers, plus four new models in its American Acoustics Lab line. The MTX systems range from the $150 CD-8, with an 8-inch polypropylene woofer and a 1-inch soft-dome tweeter, to the $500 CD-15, with a 15-inch polypropylene woofer, a 1-inch soft-dome tweeter, and a midrange driver. The AAL entries start with the $170, two-way D-300 and go up to the $500, five-way D-500. Mitek says that all of its new speakers are designed for digital sources.

EPI says much the same of its Magnas A-series loudspeakers, which are designed for high sensitivity and high-handling capacity. The A-10 ($160) is the baby of the line, with a 10-inch woofer crossing over at 4 kHz to a CDH (constant-dispersion horn) tweeter. The top model is the A-24 ($350), which uses a 12-inch woofer, a 6-inch midrange driver, and a CDH tweeter.

DCM, long known for its Time Window loudspeakers, has introduced the Time Frame. This slender, $200 model uses a 3½-inch inch soft-dome tweeter and a 6½-inch woofer loaded by a folded, tapered transmission line. And SFI Sawafuji has added the four-model Design Series to its lineup of Dynaplate flat-driver loudspeakers. These speakers are marked by their extreme thinness—as little as ½ inches. The top system is the $1,250 Music Frame; the least expensive is the $450 Digital 6. Michael Riggs
Unassumingly handsome, the NEC CD-607E is one of those CD players that perform all the really desirable functions with quiet competence, but without unnecessary frills and, therefore, at a reasonable price. It is not a bare-bones budget model, however, and in most key respects, you won’t find significantly better performance for any amount of money.

The drawer—which has the usual finger openings at the sides for easy insertion and removal of a disc without touching its working surface—is opened and closed with the large button between it and the readout panel. At the other side of the panel, an even larger button handles both play and pause. These two controls are interactive. If you open the drawer, insert a disc, and press PLAY, the drawer will close and playback will begin without further ado; if you press the open/close button during play, the music will stop and the drawer will open.

Two of the remaining buttons step the laser pickup (and the display) forward or back across the disc, one track at a time. The other two move the pickup continuously in or out, either with no audible output (if you start from PAUSE) or sampling the audio at reduced level as it goes (from PLAY). In the latter mode, the pickup progresses slowly at first, to help you find the spot you want, but speeds up if you hold the button in for more than three seconds.

To program the player, you choose the first track you want, press MEMORY, choose the second, press MEMORY again, and so on, for as many as 15 selections—including repeats, if you want. You can examine the sequence you’ve set up by pressing LIST, which displays the track numbers in order, one by one. If you don’t like the sequence, press CLEAR and start again. Or you can make it cycle continuously by pressing REPEAT. If there is no programmed sequence when you do, the player will simply repeat the disc in its natural order.

The display shows track and index numbers on the right and timing on the left, the latter in a total of six different ways. (The index numbers are informational only: You can’t cue or program by them.) When you turn on the player, it is set for “real time,” which means time elapses (in minutes and seconds) since the beginning of the current track. The next option (selected by pressing TIME) is “total real time” from either the beginning of the disc or, in programmed play,
the beginning of the memorized track sequence. "Remaining time" shows how long the current track has left to play; "total remaining time" does the same for the as-yet-unplayed portion of the disc or programmed sequence.

The infrared remote control that comes with the player duplicates all of the front-panel controls except the time-mode stepper, the headphone level adjustment, and the open/close button for disc removal (which requires your presence at the player anyway). The back panel offers one additional control: a switch for timer start. It can be used to turn the player into a sort of ultratech alarm clock—not every audiophile's dream, perhaps, but a legitimate application nonetheless.

The CD-607E passed the various tests for tracking and error-correction with flying colors—as do most of the players we test these days. It also did very well in the distortion tests, although compression at extremely low levels (below the dynamic range of most music and the noise floors of typical living rooms) is a little greater that that of some other models. Distortion at 0 dB actually measured below our 0.01-percent reporting threshold at all but very low frequencies (100 Hz and below, approximately). And channel separation is characteristically superb: more than 70 dB throughout the frequency range, or far more than is necessary for excellent stereo imaging.

NEC was among the first companies to use oversampling (at 88.2 kHz) and digital filtering, which permit a high cut-off frequency and gentle slope in the analog output-smoothing filters. This is evident in the player's square-wave and impulse responses, which are notably clean and symmetrical. On the other hand, there is more response ripple above 1 kHz than we are used to seeing, and the response rolls off very slightly below and (especially in the right channel) above that frequency. Neither is to a degree that should be of any concern, however.

Overall, we were delighted with the CD-607E. The sound, while not radically different from that of other good players, may perhaps be a hair more limpid on recordings that can sound over-crisp (most likely a consequence of the player's slight high-frequency response attenuation). One case in point is the Oiseau-Lyre disc of Bach violin concertos that we often use to test smoothness of playback in programmed sequences. The NEC caught the satin of the string tone; it also convincingly played the middle concerto (Tracks 4, 5, and 6) as one continuous performance, whereas many other players betray the programming with small clicks or other clues at the beginning of each new track. And once we got over our initial surprise at the absence of a stop button, we considered the control scheme—including the remote—to be sensible and easily mastered.

**MAGNUM DYNALAB FT-101 FM TUNER**


In a world of me-too audio gear, the Dynalab FT-101 is astonishingly different. It certainly won't appeal to everyone, but that's one of its attractions. Another is excellent performance, coupled with straightforward operation. And then there's the manual, which takes the time to tell you in plain English how FM works and how to get the best reception under a variety of conditions and with a variety of antenna types. (But it begins with an explanation of the tuner's operation, if you already know the rest.)

What you won't find is a welter of microprocessor-driven convenience features, such as scan, search, and station presets. This is, as its no-nonsense, rack-mountable front panel suggests, an utterly manual model. You even turn a knob to tune it, though the electronic side of the task is accomplished by means of a voltage-controlled oscillator, instead of the variable capacitors of yesterday. Tuning is therefore continuous, rather than stepwise, as in the digital frequency-synthesis units that now dominate the market. A channel-center meter shows when the FT-101 is tuned precisely to a station's carrier frequency, and a switchable AFC (automatic frequency control) locks it there. The frequency readout is digital, but it works in discrete half-channel (100-kHz) steps from the analog tuning circuit, which therefore can split whatever hairs are necessary to match an off-frequency transmission.

That's not all that is analog in the design. There also are meters for multipath and RF signal strength, which can help you aim a rotatable antenna (if you have one). Because even small changes register on their dials, they are more useful than LED displays, which usually have no way of telling you what's going on between the steps at which the various elements light. And the fact that both factors can be monitored simultaneously (rather than sequentially, via a single
HIGH FIDELITY

The usual amenities, such as switchable muting of interstation noise, and one less-usual one—a choice of IF bandwidth—are handled by a bank of toggle switches near the left end of the control panel. These, too, are refreshing in their positive action and unequivocal indication of the control settings after the tiny push/push buttons on most other tuners.

For tuned stations delivering less than about 50 dB of quieting, the channels are progressively blended to cancel noise and optimize stereo reception. Separation is essentially gone by the time the stereo indicator extinguishes, at 9 1/2 dBf. Without the blend, stereo reception presumably would be possible in the range just above this signal strength, but it would be unlistenable. This progressive blend is the reason for the weird appearance of the quieting curves, which resemble those for car tuners much more than those for conventional home equipment. The result, in any event, is outstanding reception of weak broadcasts.

At higher signal strengths, channel separation is quite generous, even in the narrow IF-bandwidth mode, which reduces the midrange figures from superb to merely very good. Frequency response, too, is exceptional—especially in the left channel, which is virtually ruler-flat throughout the operating range. Curiously, the narrow IF mode lowers output in the left channel by about 1/2 dB but leaves that in the right channel just about where it is in the wide mode—our measurement reference, since it is the mode of choice for top performance on strong stations with no interference.

There are a number of other performance differences between the two modes, all of them predictable (qualitatively, if not quantitatively) from theory. Axiomatic is the improvement in selectivity—from very good in the wide mode to excellent in NARROW. Capture ratio, which is fair in WIDE, becomes good in NARROW. And despite some minor anomalies, the distortion measurements mostly prove the rule by dropping somewhat in WIDE, though they certainly aren't objectionable in NARROW. Noise is slightly lower (at least partly because of the reduced separation) in the narrow mode, and the sensitivity rating point therefore is slightly lower as well.

In other respects, there's no difference—or none that's significant—between the two modes. On a good, clean signal, you probably won't hear much, if any, difference between settings (though the wide mode is measurably better in key respects), but reception in the presence of a strong neighboring station is likely to be audibly superior in NARROW.

The tuning meters are, as we've mentioned, a material help in achieving good reception with a rotatable antenna. The signal-strength meter registers 1/2 with a 15-dBf input (approximately the sensitivity rating point for monaural reception, and therefore the threshold of listenability), so we'll keep 1 at 23 dBf, 1 1/2 at 29 1/2 dBf, 2 at 39 dBf (the stereo rating point), and 2 1/2 at 47 dBf—that is, about 10 dBf per division in the range where you most need this information. The upper half of the scale (which extends to 5) is less useful, but the meter is large enough that the “waste” doesn't unduly cramp the portion that really matters.

The back panel has only one RF input: a standard F connector (cheers!) for 75-ohm coaxial downlead. Magnum supplies a plug-in matching balun with screw terminals for 300-twinlead, if you prefer. And instead of the usual floppy dipole antenna, it supplies a Silver Rib-
bon model in the rabbit-ears tradition, but made of metal bands similar to those in pocket rules, so that its arm length can be tuned to the wavelength of the station you want to receive. Because it can be stood on any horizontal surface and rotated toward the station (or away from interference), it’s a much more efficient starter antenna than the cheap pieces of wire supplied with most other tuners. But for best reception, Magnum sensibly recommends an outdoor antenna.

All told, the FT-101 is an excellent performer. Indeed, “performance over frills” might well be its motto. If you hanker after the old-fashioned joys of knob-twirling in search of stations that are difficult or impossible to receive listenably on other tuners or receivers, this is certainly a model you must test-drive.

STEREO PILOT INTERMODULATION

<table>
<thead>
<tr>
<th>Mode</th>
<th>Intermodulation (dB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wide IF mode</td>
<td>0.13</td>
</tr>
<tr>
<td>Narrow IF mode</td>
<td>0.26</td>
</tr>
</tbody>
</table>

INTERMODULATION DISTORTION (mono)

<table>
<thead>
<tr>
<th>Mode</th>
<th>Intermodulation (dB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AM Suppression</td>
<td>61 ±6 dB</td>
</tr>
<tr>
<td>Pilot (15 kHz)</td>
<td>57.6 dB</td>
</tr>
<tr>
<td>Subcarrier (38 kHz)</td>
<td>&gt;100 dB</td>
</tr>
</tbody>
</table>

OUTPUT IMPEDANCE

<table>
<thead>
<tr>
<th>Mode</th>
<th>Impedance (ohms)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio</td>
<td>35</td>
</tr>
<tr>
<td>Headphones</td>
<td>&gt; 100</td>
</tr>
</tbody>
</table>

SANSUI S-X1130 AM/FM AUDIO-VIDEO RECEIVER


T he integration of audio and video, now that it’s actually happening, is posing new questions for equipment designers and users alike. The S-X1130 seeks to cover both conventional audio and TV audio (plus video switching) in some depth. It therefore is a very complex product that probably will appeal mainly to enthusiasts. For them, its impressive range of capabilities is a sure attention-getter.

The faceplate (which is available in either silver or black) uses color to sort out some functions. At the very bottom, near the center, are three pin jacks, for video and stereo audio, all intended to carry signals from VCR B. On the black version, the yellow of the video input is echoed in a gold bar under the four video input selector buttons in the rank above. (The audio input buttons to the left, for example, have a gold-line rectangle in place of the solid bar.) And the red is picked up in the identification of the (audio) tuner preset group at the upper left.

That whole group deals with the tuner, which comes on automatically (to the last-tuned station) whenever you activate the receiver, no matter what source was selected at last use. There are preset buttons for eight stations on each band and a SCAN for checking the memory contents. Manual FM tuning proceeds by half-channels (100 kHz), AM by full channels (10 kHz); automatic tuning seeks out the next receivable station in the chosen direction, depending on the setting of the mono/stereo buttons, which mute (and thus bypass) weak stations in the stereo mode. And yes, this is a true stereo AM/FM receiver, in which the AM decoder will handle any of the proposed (and FCC-condoned) stereo systems. There also is an FM IF (intermediate frequency) bandwidth switch in this control group.

The audio selector options include FM, AM, phono (cartridge type being SEPTEMBER 1985 45
chosen at a separate switch), aux (or CD player), and Tape 1. This is the only playback option for Tape 1, so you cannot monitor it while recording from another source. You can with Tape 2, however, and dub to it from Tape 1, though not from 2 to 1. You also can mix the signal from the mono mike input with any of the selectable sources (including Tape 1).

And whatever signal is passing through this audio preamp portion of the receiver can be fed to the video section, where it can be combined with the audio signal already present (to add a voiceover or background music when dubbing a videotape, for instance) or substituted for the original audio (as in recording simulcasts). The appropriate mixing control can be set anywhere between the two extremes: audio (that is, only the signal from the audio preamp) and video (the audio that enters the receiver by way of one of the video sources). You can even fade both sound and picture (to black) when making a video dub—an unusual capability for even so full-featured an audio-video receiver. Stereo audio inputs accompany all video inputs; the front-panel VCR inputs give you stereo/mono switching, and the “multi-dimensional” control can be used to simulate stereo from mono sources or to exaggerate the apparent spread of real stereo.

In addition to the front-panel input (VCR B), there are selectors and back-panel pin jacks for VCR A and “VDP” (a videodisc player), which could also be used for playback from a third VCR. Only VCR A gets a recording output, but it can dub from any of the other video sources. In addition, there’s a VHF antenna input (an F connector) and a matching output that is switchable between Channels 3 and 4 to feed any of the video sources to a TV set with no direct video input. A front-panel switch chooses between the selected video source and direct antenna feed.

The FM antenna connections offer two options: a very welcome (at least in the U.S.) F connector for 75-ohm coax and the usual binding posts for 300-ohm twinlead. Similar posts are provided for connection of the supplied AM loop or a long-wire antenna. (The latter is a good idea, particularly if you hope for respectable stereo AM reception: We found sensitivity with the loop distinctly below average.) Also on the back panel are removable pre-main jumpers and a switch to match the power transformer to 120-, 220-, or 400-volt current. (According to the manual, an additional switch is provided in some areas to change AM channel spacing to 9 kHz.)

The amplifier section uses a bridged design to achieve its very hefty 130-watt power rating. This means that there is no common ground return, though the heavy output binding posts have the usual red (“hot”) and black (“ground”) coding. Instead, one is driven positively, the other negatively, doubling the available voltage drop between them but precluding any speaker wiring or switching arrangement that would require connecting left- and right-channel ground circuits together.

A back-panel switch sets the power supply for either normal speaker impedances (nominally, 8 to 16 ohms) or lower impedances (4 to 8 ohms), which can include two pairs of 8-ohm speakers driven simultaneously from the A and B speaker connections. There is a nondefeatable front-panel power meter to monitor what is going on. Because so little of the available power will actually be used much of the time in most systems, a range switch increases its sensitivity tenfold so you can watch the flashing even at moderate levels.

Diversified Science Laboratories obtained its 8-ohm power figures with the back-panel switch in the normal-impedance position, the 4- and 2-ohm figures with the low-impedance setting. Available power is noticeably less for the low-impedance loads (to protect the output transistors), though dynamic power into 4 ohms is essentially the same as continuous power into 8. But in any event, the SX1130 should deliver more than enough muscle for most applications.

The receiver’s control section includes separate sliders for bass, midrange, and treble, each with a detented “flat” center position. The bass shelves at extreme settings of approximately ±12 dB below 50 Hz. The midrange control is intentionally more restrained, delivering ± 9 1/2 dB at 1 kHz. The treble characteristic appears to shelf above 20

### FM TUNER SECTION

**Frequency response & channel separation**

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>-3 dB, 1 kHz</th>
<th>6 dB, 2 kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono</td>
<td>60 3/4 dB</td>
<td>21 dB</td>
</tr>
<tr>
<td>Stereo</td>
<td>37 dBf at 98 MHz</td>
<td>20 3/4 dB</td>
</tr>
</tbody>
</table>

**Stereo pilot intermodulation**

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Narrow IF</th>
<th>Wide IF</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 kHz</td>
<td>0.19%</td>
<td>0.175%</td>
</tr>
<tr>
<td>6 kHz</td>
<td>0.26%</td>
<td>0.35%</td>
</tr>
</tbody>
</table>

**Capture ratio**

<table>
<thead>
<tr>
<th>IF mode</th>
<th>Narrow IF</th>
<th>Wide IF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono</td>
<td>2 1/2 dB</td>
<td>1 1/4 dB</td>
</tr>
<tr>
<td>Stereo</td>
<td>3 1/2 dB</td>
<td>2 1/2 dB</td>
</tr>
</tbody>
</table>

**HARMONIC DISTORTION (THD+N)**

<table>
<thead>
<tr>
<th>IF mode</th>
<th>Narrow IF</th>
<th>Wide IF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono</td>
<td>0.14%</td>
<td>0.18%</td>
</tr>
<tr>
<td>Stereo</td>
<td>0.19%</td>
<td>0.22%</td>
</tr>
</tbody>
</table>

**STEREO PILOT INTERMODULATION**

<table>
<thead>
<tr>
<th>IF mode</th>
<th>Narrow IF</th>
<th>Wide IF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono</td>
<td>0.10%</td>
<td>0.12%</td>
</tr>
<tr>
<td>Stereo</td>
<td>0.13%</td>
<td>0.20%</td>
</tr>
</tbody>
</table>

**AM suppression**

<table>
<thead>
<tr>
<th>IF mode</th>
<th>Narrow IF</th>
<th>Wide IF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono</td>
<td>11 1/2 dB</td>
<td>12 1/2 dB</td>
</tr>
<tr>
<td>Stereo</td>
<td>10 1/2 dB</td>
<td>11 1/2 dB</td>
</tr>
</tbody>
</table>

**SUBCARRIER (38 kHz) SUPPRESSION**

<table>
<thead>
<tr>
<th>IF mode</th>
<th>Narrow IF</th>
<th>Wide IF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono</td>
<td>74 3/4 dB</td>
<td>74 3/4 dB</td>
</tr>
<tr>
<td>Stereo</td>
<td>74 3/4 dB</td>
<td>74 3/4 dB</td>
</tr>
</tbody>
</table>

**Output at clipping (at 1 kHz, both channels driven)**

<table>
<thead>
<tr>
<th>Output load</th>
<th>Mono</th>
<th>Stereo</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-ohm load</td>
<td>20 3/4 dB</td>
<td>21 3/4 dB</td>
</tr>
<tr>
<td>2-ohm load</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
</tbody>
</table>

**AMPLIFIER SECTION**

**Rated power**

<table>
<thead>
<tr>
<th>Output</th>
<th>Mono</th>
<th>Stereo</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 1/2</td>
<td>21 1/2 dB</td>
<td>21 1/2 dB</td>
</tr>
<tr>
<td>20 3/4</td>
<td>21 1/2 dB</td>
<td>21 1/2 dB</td>
</tr>
<tr>
<td>20</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
<tr>
<td>15</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
<tr>
<td>10</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
<tr>
<td>5</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
<tr>
<td>2.5</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
<tr>
<td>1.5</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
</tbody>
</table>

**Output at clipping (at 1 kHz, both channels driven)**

<table>
<thead>
<tr>
<th>Output load</th>
<th>Mono</th>
<th>Stereo</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-ohm load</td>
<td>21 3/4 dB</td>
<td>21 3/4 dB</td>
</tr>
<tr>
<td>2-ohm load</td>
<td>21 dB</td>
<td>21 dB</td>
</tr>
</tbody>
</table>
kHz, where it reaches about \( \pm 12 \) dB. The loudness contour is unaffected by the volume setting and boosts the bass below 70 Hz by \( 7/2 \) dB and the treble by a similar amount at 15 kHz, above which response continues to rise. The infrasonic filter is gentle, but its effectiveness is multiplied where it's really needed by additional filtering built into the phono section. (There is a high-cut filter as well, but it affects only the video sources.)

The phono preamp's response is quite flat from the midbass through the high treble, though the curves show very slight (fraction of a dB) rolloffs in the bass for both fixed- and moving-coil inputs and an even slighter one at the extreme top for the moving-coil only. The input impedances appear to be well chosen for typical, modern cartridges. Overload margins (including a 5.9-volt clipping point for the aux input) are lower than we're used to seeing but should pose no real problem in typical systems. And the midrange channel separation is much more than you need for good stereo, though electronics sometimes deliver much higher figures. Damping factor is high not only at low frequencies, but across the band, remaining constant all the way up to 10 kHz. This should enhance the amplifier's ability to handle difficult loads, such as electrostatic loudspeakers.

The video section delivers flat response (in the range between 0.5 and 4.2 MHz) with only a small insertion loss from the VCR B input to the VCR A recording output. To the alternative video output, which can be used to feed a monitor, it delivers a very slight gain and response that drops to \(-4\frac{1}{4}\) dB at 2 MHz, almost recovers at 3 MHz, and then rolls off to \(-5\frac{3}{4}\) dB at 4.2 MHz. The section also includes a sharpness control that contours the signal response to exaggerate or soften picture detail. It can, for example, be used to help make up for high-frequency losses suffered in dubbing. The maximum setting of this control boosts response by \(8\frac{1}{4}\) dB in the range around 1.5 and 2.0 MHz; the minimum position cuts it by \(6\frac{1}{2}\) dB in the same range. Signals from 3 MHz up are largely unaffected.

The FM tuner section is perhaps the most satisfying part of the design, producing very good results overall on the test bench and corresponding listenability. The IF bandwidth switch performs according to theory, decreasing noise (and therefore increasing sensitivity) somewhat in the narrow mode—which also improves capture ratio and, particularly, selectivity—while reducing distortion and increasing channel separation a hair in the wide mode. Most of the characteristics for which only one value is shown in the data are essentially the same in either position of the IF bandwidth switch. The signal-strength display is perhaps too sensitive (its top element lights at 29 dB, at the bottom edge of the range where help is most needed for good stereo reproduction), but this is of no practical consequence unless you use an antenna rotator.

It hardly need be added that with so staggering a list of features, we haven't been able to discuss any at the length we might have for an audio-only receiver. The task of designing such a component is made even more imposing by the lack of universally accepted guidelines, the product concept being so new. Should an audio-video receiver include TV tuning, for example? Obviously, Sansui thinks not, and we tend to agree. To include a TV tuner would surely have prevented inclusion of some of the S-X1130's intriguing features, and many other parts of an audio-video system—VCRs and TV receivers—are already equipped with tuners. As in any voyage of discovery, the vessel must be equipped to handle every real contingency without taking on unnecessary ballast. And this is Sansui's Santa Maria, so to speak.

### RCA FLR-2622 MONITOR/RECEIVER

Dimensions: 26\(\frac{1}{4}\) by 23\(\frac{3}{4}\) inches (front), 20\(\frac{1}{4}\) inches deep plus clearance for connections; screen, 26 inches (diagonal). Price: $995. Warranty: "limited," two years on picture tube, one year on all other parts, 90 days labor. Manufacturer: RCA Consumer Electronics, 600 N. Sherman Dr., Indianapolis, Ind. 46201.

RCA's Colortrak 2000 line of Full Spectrum monitor/receivers is among the first to use the new breed of picture tubes with truly square corners. The CRT in the FLR-2622 (dubbed the COTY-29) measures 26 inches on the diagonal, and though this doesn't sound very much larger than a conventional 25-inch display, it's a good bit different visu-
ally. It has a cylindrical screen and uses a 110-degree deflection angle, which makes it somewhat shorter than old-style CRTs. RCA says that a computer-optimized deflection yoke and electron-gun assembly together with an integral dark-glass filter provide enhanced contrast, picture resolution, color rendition, and image sharpness.

The company also claims that its Full Spectrum receivers (the FLR-2622 among them) are the first to process the entire transmitted chrominance signal, providing as much as three times the color resolution of conventional sets. It has a cylindrical screen and uses a color resolution of conventional sets. Providing as much as three times the entire transmitted chrominance signal, among them) are the first to process the contrast, picture resolution, color rendition, and image sharpness.

In addition to antenna/cable connections, the FLR-2622 has three sets of direct audio-video inputs (all standard pin jacks). The audio inputs are in stereo pairs, but if you use only the right jack, its signal is sent to both speakers in mono. The video signal to be presented on the screen is selected at either the console, or you can program the channels active in your area into the tuner's memory and scan through them sequentially via up/down buttons on the remote. You also can call up the information by pressing display on the remote. Indeed, the Digital Command Center is remarkably versatile, capable of controlling not only the monitor/receiver, but also other RCA audio and video products (VCRs, video-disc players, CD players, and so forth). It is a strong inducement to go RCA all the way.

There are a number of direct audio-video outputs as well. "Bridged Aux 1 Output" always carries the Aux 1 signal whether you've chosen to view it or not. This enables you to dub from whatever source you've connected to the Aux 1 input without necessarily watching it, provided that you've connected your VCR to the Bridged Aux 1 Outputs. Normally, however, you probably would have your VCR attached to the "Selected Out" jacks, which carry the audio and video signals for the source you're viewing.
The output levels at these jacks are fixed at appropriate values for recording, and the signals there are unaffected by the monitor's controls. An external processor loop is provided, so that you can patch in a video enhancer or other device requiring signals directly from the tuner. You also can use it to connect an FM tuner to the monitor for stereo simulcast reception, although RCA suggests another way of doing this using the Aux 3 inputs.

The FLR-2622 has a built-in stereo power amplifier and a pair of two-way speakers (with 5-inch woofers and 2-inch tweeters), which flank the cabinet. You can connect external speakers to the internal amp, but for best sound, you'll probably want to use a higher-powered separate unit, which can be driven from the "To Hi-Fi" outputs. The signal at these jacks is governed by the volume, bass, and treble controls located on the monitor.

For better or for worse, RCA has chosen to include a nondefeatable loudness contour in its volume control. Diversified Science Laboratories' measurements show that the loudness compensation has essentially no effect at very high volume settings (maximum and -10 dB), but boosts the bass by about 6 dB at 50 Hz when the volume is reduced to -20 dB and by 12 dB at -30. At lower levels, the circuit starts boosting both the bass and the treble; by -50 dB, there's 20 dB of bass boost at 50 Hz and about 5 dB of treble emphasis at 20 kHz.

In normal operation, the only controls visible on the monitor are the power switch, the volume up/down buttons, and the channel-selection keypad. Power, stereo, DNR, and Audio B (SAP) indicators also are clearly visible. Dropping a hinged door at the upper left reveals the remaining controls. The audio-video adjustments are undetented, but RCA's manual does make certain suggestions, which DSL followed in setting up for its tests. The lab found that colors were cleaner and brighter with the automatic color-control circuitry off than with it on, so all monitor tests were performed with this feature defeated.

With the SHARPNESS fully advanced, horizontal resolution is first-rate, approaching the maximum of which the NTSC system is capable. There's somewhat more overscan than we'd like to see, but no more than average, and the picture is well centered on the screen. The three color beams converge very well over most of the tube. Close inspection revealed some misconvergence to the left of center on our sample, but it wasn't visible at normal viewing distance. Geometric linearity is good, if not outstanding. There is some bowing at the extreme left and right of the screen and some elongation of the image at the very bottom.

Black retention is excellent when the BLACK LEVEL is set according to RCA's recommendation. There's no blooming as this adjustment is varied, but the image does bloom as the PICTURE (contrast) is advanced. Transient response is excellent, and the interface is essentially perfect, assuring the best possible vertical resolution. Gray-scale linearity is excellent, as are its color counterparts, chroma differential gain and phase. All three primary color rasters are pure, with no signs of blotching, but the red and green strike us as tending toward orange and lime. Blue is excellent.

The tuner's video bandwidth extends out through the color-burst frequency (3.58 MHz), which implies a potential horizontal resolution of more than 290 lines. Luminance and chroma levels are a triffe low but well matched to each other. Gray-scale linearity is a bit worse than average, and the discrepancy occurs at almost every step. On the other hand, chroma differential phase is very low, implying that hues stays true at all brightness levels, and the chroma differential gain is confined almost entirely to the brightest scenes, where it's unlikely to be noticed. Chroma phase (hue) is quite accurate, and the "uncorrectable" error is very low.

DSL measured the tuner's audio performance to both the Hi-Fi outputs (which are affected by volume, loudness, tone-control settings) and the Selected outputs (which are not). There's more than adequate level at the Selected output for recording on a VCR, and the output impedance is adequately low. Output impedance at the Hi-Fi terminal is even lower and the level higher. If the volume is fully advanced, the output circuit clips on a fully modulated signal, but at least 1.8 volts are available before this occurs.

The horizontal-scan component is well suppressed thanks to a notch filter at this frequency. A-weighted signal-to-noise ratio approaches 50 dB with a normal picture—a very respectable figure—and degrades only when artificially repetitive test patterns are displayed. Even then, performance is better than average.

DSL measured frequency response to the Hi-Fi output with the volume at maximum (to avoid the loudness contour) and with the tone controls set for flat response measured from the Aux 1 input to the Hi-Fi output. Under these conditions, response is quite good for a TV tuner, and the response at the Selected output is better still. The bass has a range of +11 1/2, -16 dB at 50 Hz; the treble gives as much as 9 dB of boost or -13 3/4 dB of cut at 10 kHz.

When receiving off-the-air broadcasts, the FLR-2622 produces a warm picture that will probably please many viewers. Tuner sensitivity is very good on the low VHF channels, but we noticed somewhat more luminance noise than usual (in our fringe area) on the high VHF channels. This can be reduced to a significant degree by turning down the SHARPNESS, although at the expense of some detail. The sound through the built-in speaker system also is warmer than normal, probably because of the loudness contour, which imparts a substantial bass boost at normal volume settings. Again, many viewers probably will like the effect, but we would have appreciated a means of defeating the loudness compensation without giving up remote control of volume.

RCA appears to have succeeded in its goal of extracting virtually all of the information present in a television broadcast, including stereo sound. This is one of the very few monitors we've tested that actually delivers all of the horizontal resolution of which an NTSC signal is capable. And the FLR-2622's appeal is further heightened by the versatility of its Digital Command Center, particularly when used in an all-RCA audio-video system.

SEPTEMBER 1985
GENESIS MODEL 33 LOUDSPEAKER


The Model 33 is a moderately large floor-standing speaker—neither as big as a traditional horn-loaded behemoth nor as small as a breadbox-size bookshelf model that happens to live on the floor. With its broad front and bev- eled sides (doubtless to minimize diffraction), it suggests a scaled-down behemoth, perhaps. But its actual physical configuration presumably is the direct result of the engineering that went into it. It certainly is not a participant in any recognizable "trend," and that's just as well.

Behind the grille are three drive elements, aligned vertically on a baffle that, like all surfaces but the back, bears a handsome wood-grain vinyl finish. The tweeter is an inverted (concave) 1-inch dome with a foam suspension, mounted on a panel set flush into the baffle surface. The woofer, below it, has a 6-inch cone; at the bottom is an 8-inch passive radiator. Crossover between the two driven elements is at 1.8 kHz. There are no controls. On the back panel is a color-coded pair of spring-loaded terminals for amplifier connections.

The speaker is delivered with a stand whose design has changed since our test samples were produced. The new one tilts the system back by 8 degrees to prevent certain types of standing waves in the listening room, according to Genesis. In both Diversified Science Laboratories' test setup and our listening, we simulated the angle of the present design by propping the old stands up at the front.

Measured this way, with the speaker 40 inches out from the wall behind it, response is quite flat. On axis, the output stays within about ±3 dB above the 80-Hz band, tailing off very gradually below it. (Moving the speaker nearer the wall brings up the bottom end, to the point of creating a noticeable bump when it is pushed all way back.) Off-axis output is a little lower over most of the range and drops off at the extreme top end, but there's remarkably little evidence of beaming. In particular, response is astonishingly flat on both axes through most of the tweeter's range. The lab data show that the woofer's direct output rolls off gradually below 100 Hz or so, with the passive radiator delivering most of its acoustic energy below 80 Hz. The dip in the lower midrange almost certainly is the result of interference from a reflection off the floor.

Though the impedance through the test range averages a hair more than 8 ohms, because of peaks of 28 ohms at woofer resonance (about 48 Hz) and 14 ohms near 1 kHz, it reaches a minimum of 4.7 ohms in a broad trough centered on about 125 Hz. With temperamental amplifiers, therefore, it might be wise to treat it as a 4-ohm speaker and avoid paralleled pairs.

Though Genesis describes the system as efficient, its measured sensitivity is two or three dB lower than we've found for many smaller speakers recently. We would call it approximately average in this respect; you certainly don't need exceptional amplifier power, in any event.

It's unusually difficult to say just how hard you can drive the Model 33. It accepted all the power the test amplifier could deliver (the equivalent of 26½ dBW, or 450 watts, into 8 ohms), for a very hefty calculated peak acoustic output of 114½ dB SPL (sound pressure level), with no sign of imminent failure. But the pulse waveform at that point, while still showing nothing suggesting clipping, wasn't as clean as the lab normally sees. And distortion at all drive levels was somewhat higher than usual, averaging almost 1 percent above 100 Hz at the lowest test level (85 dB SPL) and more than 4 percent at the highest (100 dB SPL). In addition, there was evidence of high-order or nonharmonic products in appreciable quantity at some frequencies—notably, around 160 Hz.

In the listening room, however, the speaker acquitted itself more handsonely than the foregoing might suggest. We found the sound as smooth as the flatness of the treble curves suggests, with excellent openness and often uncanny stereo imaging. The bass is solid but not boomy (again, as the response curves predict), and the sound transparent and lively. In its middle price class, the Model 33 is unquestionably a good value.

ROOM RESPONSE CHARACTERISTICS

SENSITIVITY (at 1 meter; 2.8-volt pink noise) 88 dB SPL
AVERAGE IMPEDANCE (250 Hz to 6 kHz) 9 ohms
MEDLEY

Edited by
Georgia Christgau
and Ted Libbey

Madonna Phenomena

I feel obliged to report some observations on the Madonna phenomenon: My tickets were in the fifth row. You know, close enough to tell that she doesn't have to wear panty hose under her purple lace footless tights to get that smooth, sleek look. It's an important detail in a show built around Madonna's most obvious asset—her body. Blessed with physical attributes deemed perfect in our culture (large bust, small hips, and lots of swivel in between), she exudes a confidence in and comfortableness with herself that's rare in her trade.

It's easy for this star to believe her own message, "Love what you are"; she's got great looks and moves, as well as enough brains to exploit them both in the traditional fashion while managing to keep something for herself. Someone yelled from the audience, "Take it off!" Her response, direct and final: "I am taking it off!" I had to agree. Sex objects are in a rough business, though. Before her wedding-gowned encore featuring "Like a Virgin" and the excellent "Material Girl," a kneeling Madonna performed a mock sexual act on her guitarist. The guy behind me, who had been drooling happily til then, suddenly muttered the most unmentionable expletives. His virgin was an adulteress.

I noticed so many little girls in attendance that I finally had to ask one her age. She was eight. That Madonna also attracts such innocents is telling. Despite her aggressive come-ons, she's unthreatening, as she frankly acknowledged in Time: "I don't shave my head on one side or anything." She personifies the "dreams come true" myth distributed via printed balloons at her show, the myth that so disappointed the large fellow mentioned above. My niece turned the pages of her tour book for me in complete silence, as reverent as the rabbi scrolling the Torah at her brother's bar mitzvah two hours earlier.

Turning dreams into reality is, conveniently, the subject of Madonna's film debut, Desperately Seeking Susan, wherein a bored suburban housewife trades identities with our heroine. Among the many arena teens-cum-sex-queens who had only to wear a crucifix or a lace glove to look like Her stood a composed, slender girl in black sunglasses and shirt. "Hey, she's dressed as Rosanna Arquette," my friend commented, citing the actress who plays fantasy-seeker Roberta in Susan. "That's not a costume," I answered. "Most of Madonna's fans are Roberta."

Writing on the Wall

With its annual preview of the year's forthcoming recordings, High Fidelity provides a unique service both to the classical record collector and to the recording industry itself. In addition, the compilation serves as a measure of the basic health of the record business and as what is called in economics a "leading indicator"—a predictor of trends. As with all such measures, it is dangerous to make sweeping projections; the data are insufficient. But certain tendencies can be seen, and can be interpreted in the light of available background information and well-established patterns.

The trends this year are both encouraging and discouraging. On the one hand, the success of the Compact Disc has resulted in a remarkable amount of reissuing, as the cream of the long-playing record catalog is skimmed and offered for consumption in the new format. There have been some unfortunate overights and much unnecessary duplication of repertory, the worst example being the glut of Beethoven piano concerto cycles currently planned for, or already in, CD release.

More troubling are the signs of fatigue within the industry that can be read between the lines of the preview. Recordings involving American orchestras are becoming increasingly rare, as the orchestras' stiff financial demands and the surprising strength of the dollar against European currencies combine to make the prospect of recording here increasingly unpalatable to the major European companies—which, after all, do most of the classical recording. Deutsche Grammophon's once ambitious recording projects with the Chicago Symphony are currently on hold; the New York Philharmonic and the Boston Symphony have no regular affiliation and are looking for partners with the despondency of wallflowers at a dance; EMI is backing out of its recording commitment in Philadelphia, the first victim being the remainder of a planned Scriabin symphony cycle launched this winter with Symphony No. 1.

Another symptom of distress can be seen in the American labels' shifting of contracts overseas. CBS now has a Schubert symphony cycle going in Berlin and a Mahler cycle nearly complete in Vienna; Telarc has begun recording in London and Prague; even Decca has gone offshore for the continuation of its Beethoven series featuring conductor Gerard Schwarz. All this suggests that American orchestras have priced themselves out of the market and may soon have to face the fact that consumer loyalties have shifted abroad as well.

Next month, a closer look at the repertory that is, and is not, being recorded.

Ted Libbey

Georgia Christgau
UPCOMING RECORDINGS

Our Yearly Classical Preview From Forty Labels

ANGEL
Bach: English Suites. Leonhardt (d).
Bach: Mass in B minor. Taverner Consort (d).
Bach: Motets. Hilliard (d).
Bach: Orchestral Suites. Marriner (d).

Bach: English Suites. Leonhardt (d).
Bach: Mass in B minor. Taverner Consort (d).
Bach: Motets. Hilliard (d).
Bach: Orchestral Suites. Marriner (d).

Bach; Handel: Trio Sonatas. Linde Consort, Hogwood (d).
Bach; Haydn: Trio Sonatas. Linde Consort, Hogwood (d).

Beethoven: Triple Concerto. Masur (d).
Beethoven; Weber: Songs. White (d).

Bizet: La Jolie fille de Perth. Anderson, Krauss; Plasson.

Brahms: Ein deutsches Requiem. Tennstedt (d).
Brahms: Violin Sonatas. Perlman, Ashkenazy (d).
Chopin: Ballades. Gavrilov (d).
Faure: Requiem. Plasson (d).
Handel: Alcina. Auger, Hickox (d).
Handel: German Arias. Kirkby (d).

Handel: Julius Caesar. Baker; Mackerras (d).
Lehar: Giuditta. Moser; Boskovsky (d).
Nielsen: Symphony No. 4. Rattle (d).
Offenbach: La belle Hélène. Norman (d).
Poulenc: Sautoy Mater. Prévin (d).
Rodrigo: Concierto for Harp and Piano. Allen (d).
Sibelius: Symphony No. 1. City of Birmingham SO, Rattle (d).
Tchaikovsky: 1812 Overture. et. al. Berlin PO, Ozawa (d).
Vaughan Williams: Five Mystical Songs. NSO, Hickox (d).
Vaughan Williams: Sinfonia antartica. Haitink (d).

Vivaldi: Four Seasons. Perlman (d).
Wagner: Parnsia! Goodall (d).
Wagner: Tannhäuser. Haitink (d).
French Arias. Carreras (d).
The Record of Singing, Vol. 3 (h).

EMINENCE SERIES
Beethoven: Violin Concerto. Oistrakh (r).
Bruckner: Symphony No. 4. Klemperer (r).
Debussy: La Mer; Nocturnes. Giulini (r).
Dvořák: Serenades. English CO, Mackerras (d).
Dvořák: Symphonies Nos. 8, 9. Giulini (r).
Mendelssohn: Symphony No. 4. Schumann: Symphony No. 4. Klemperer (r).
Mozart: Requiem. Bumbry; Frühbeck de

WITHOUT FURTHER ADO, here is HIGH FIDELITY’s annual listing of scheduled LP releases. As always, we have tried to be as accurate as our industry sources and our own good sense allow. The fact that a recording is listed here does not, however, guarantee that it will be released in the coming months—only that as of press time, this was the intention of the issuing label or distributor. Nor can we claim that our preview is a complete accounting of all recordings to be released by the companies represented here. Plans change, and there will always be that special album that we weren’t told about. Next month we’ll preview Compact Discs.

Please note the following use of abbreviations, alone or in combination of scheduled LP releases. As always, we have tried to be as accurate as our industry sources and our own good sense allow. The fact that a recording is listed here does not, however, guarantee that it will be released in the coming months—only that as of press time, this was the intention of the issuing label or distributor. Nor can we claim that our preview is a complete accounting of all recordings to be released by the companies represented here. Plans change, and there will always be that special album that we weren’t told about. Next month we’ll preview Compact Discs.
Burgos (r).
Mozart: Symphonies Nos. 36, 38. English CO, Tate (d).
Ravel: Piano Concerto in G. Rachmaninoff: Piano Concerto No. 4. Michelangel; Gracie (r).
Schubert: Symphonies Nos. 5, 6. Kempfer (r).
Shostakovich: Symphony No. 9. Kempfer (r).
Shostakovich: Symphony No. 11. Stokowski (r).
Tchaikovsky: Orchestral Works. Karajan (r).
Stokowski: Symphony No. 1; Overture; Scherzo & Finale. Stuttgart SO, Marriner (d).
Vivaldi: The Four Seasons. Sparf; Drottningholm Baroque E, Nordström (d).

ANGEL VOICES SERIES:
Wagner; Brahms; Strauss: Works for Voice. Karajan (r).
Shostakovich: Symphony No. 11. Stokowski (r).
Schubert: Symphonies Nos. 5, 8. Klemperer (r).

ARABESQUE Records, 1995 Broadway, New York, N.Y. 10023

Handel: Choral Works. Howard U Ch, Handel Fest 0 of Washington, D.C., Simon (d).
Herbert: L’Encore. Eastman-Dryden O, Hunsberger (d).
Roerig: When I Grow Too Old to Dream. Eastman-Dryden O, Hunsberger (d).

ANGEL VOICES SERIES:
Shostakovich: Symphony No. 11. Stokowski (r).
Schubert: Symphonies Nos. 5, 8. Klemperer (r).

ARCHIV (distributed by Delos International)
Beethoven: Symphony No. 2, Wiens, Walter, Goldberg, Stryzdek; Dresden STOCh, Staatskapelle Dresden, Blomstedt (d).

ARCHIV (released by Deutsche Grammophon)
Handel: Alexander’s Feast; Oboe Concertos (3); Sonata à 5. English Concert, Pin-nock (d).
Handel: Trio Sonatas. English Concert, Pinnock (d).
Mozart: Piano Concertos Nos. 18, 19, 21, 23, 24, 27, 38, 41. English Baroque Soloists, Gardiner (3, d).

CARTHAGENE
Peter Schreier/Konrad Ragossnig: Music of Italy: Meyerbeer, Beethoven, Schumann, Chopin; Works by Vivaldi. Deutsche Grammophon, Schreier (d).


CAPRICCIO (distributed by Delos International)
Beethoven: Symphony No. 2, Wiens, Walter, Goldberg, Stryzdek; Dresden STOCh, Staatskapelle Dresden, Blomstedt (d).

CARPATHIA (distributed by Delos International)
Krebs, Goldberg, Stryzdek; Dresden STOCh, Staatskapelle Dresden, Blomstedt (d).

Celtic Music (1506-1630). Dikmans, Hyldahl, DeBuse.


CHAMBER RECORDS (distributed by Fifth Continent)
Long and the Short; Six Pieces. Hudson, Wuorinen.

CLOISSEON (distributed by Qualiton Imports)
Almila; Danielsson; Grieg; Hallberg; Holmboe; Madsen: Instrumental Works. Scandinavian Brass E, Panula.
Barber: Jolivet; Hindemith; Saeverud: Wind Quintets. Bergen Wind Qn.
Sibelius: Historical Scenes, I, II; En Saga. Gothenburg SO, Järvi.
Sibelius: Kullervo; The Origin of the Fire. Täkäinen; Gothenburg SO, Järvi.
Sibelius: Piano Works (complete). Taivastajer.
Tuba: Prelude Solennel; Suite on Estonian Dances; Violin Concerto No. 1. Liszt; Stuttgart SO, Järvi.
Tubin: Requiem. Lunds Studentsängare, Järvi.
Verdi: Rigoletto, Gedda, Ehrling (2, h).
Vivaldi: The Seasons. Sparf; Drottningholm Baroque E.

CROSSROADS (released by Deutsche Grammophon)
Handel: Alexander’s Feast; Oboe Concertos (3); Sonata à 5. English Concert, Pin-nock (d).
Handel: Trio Sonatas. English Concert, Pinnock (d).
Mozart: Piano Concertos Nos. 18, 19, 21, 23, 24, 27, 38, 41. English Baroque Soloists, Gardiner (3, d).

CUBAN FOLK SONGS (distributed by Qualiton Imports)
Wernick: Sonatas for Piano. Orkis.
Wuorinen: Violin Variations; Fantasia; The Dialogo della musica: Italian Instrumental Music (1506-1630). Dikmans, Hyman.

DILAGRAF (distributed by Qualiton Imports)
Reiner Goldberg-Helden tenor Arias. Cambria Records, P. O. Box 374, Lomita, Calif. 90717.

DIASPERA (distributed by Fifth Continent)

DINAMIC (distributed by Fifth Continent)
Sibelius: Historical Scenes, I, II; En Saga. Gothenburg SO, Järvi.
Sibelius: Kullervo; The Origin of the Fire. Täkäinen; Gothenburg SO, Järvi.
Sibelius: Piano Works (complete). Taivastajer.
Tuba: Prelude Solennel; Suite on Estonian Dances; Violin Concerto No. 1. Liszt; Stuttgart SO, Järvi.
Tubin: Requiem. Lunds Studentsängare, Järvi.
Verdi: Rigoletto, Gedda, Ehrling (2, h).
Vivaldi: The Seasons. Sparf; Drottningholm Baroque E.

DOKING (distributed by Fifth Continent)
CBS MASTERWORKS

Bach: Brandenburg Concertos. Malgoire (2).
Bach: Christmas Oratorio. Augé, Hanami, Schreier, Nisgamer; Rilling (3).
Bach: St. John Passion. Fischer-Dieskau; Hamburg PO, Kohler.

CBS Masterworks, 51. 52nd St., New York, N. Y. 10019.
Part Songs by Elgar, Finzi, Moeran, English Organs: Organs of Windsor Castle, St. Alban's, Kings College, Huddersfield, Bath Abbey, Ely Cathedral, Wakefield Cathedral, Guildford Cathedral (8).

Part Songs by Elgar, Finzi, Moeran, Vaughan Williams, Proteus Ch, Handel (2).

Concert Artist will be releasing "dbx" encoded cassettes and will be the first European Company to exploit the system. The first releases will include works by Brahms, Beethoven, Gershwin, Rachmaninoff, and Kabalevsky.

CONSORTIUM

See GSC Recordings, Laurel Record. Consortium Recordings, 2451 Nichols Canyon, Los Angeles, Calif. 90046.

CRYSTAL


Haydn: Piano Trios. Verdi: Tr. and others (4).


California Brass Quintet: Works by Provin, Fuchs, Dickow, Ives, Bach, Gabrieli (d).

Christmas Album. Chicago C Brass (d).

David Hickman, trumpet: Works by Anthiel and others (d).

Thomas Stevens, trumpet: Works by Antell (d).

Crystal Records, Inc., 2235 Willida Lane, Seattle, Wash. 98284.

DANACORD

(distributed by Qualiton Imports)

Inga Nielsen, soprano: Opera Arias by Handel, Mozart, Massenet, Puccini, Verdi, Helsingborgs S, Pappano (d).

Saul and David. Nielsen, Andersson, Johnson (f).


DELL'ARTE

(distributed by German News)


Beethoven: Sonatas: Opp. 49, Nos. 1, 2, 54; 78, 81a. Wild (d).

Faure: Cello Sonatas. Wyrick, Wild (d).

Mozart: Piano Concerto, No. 20. Petri (1, m).

Stokowski: Historical transfers (h, m).

Toscanini: NBCSO broadcasts (h, l, m).

REDEFINITION.

THE CARVER RECEIVER: Redefines your expectations of receiver performance with the power you need for Digital Audio Discs plus virtually noise-free stereo FM reception. A receiver with astonishing performance incorporating two highly significant technological breakthroughs: Bob Carver’s Magnetic Field Power Amplifier and his Asymmetrical Charge Coupled FM Detector.

ESSENTIAL POWER: Your system needs an abundance of power to reproduce, without distortion, the dynamic range of music on Digital Audio Discs and fine analog recordings. The Magnetic Field Amplifier in the CARVER Receiver gives you 130 watts per channel* of pure, clean power with superbly defined, high fidelity reproduction. The Magnetic Field Amplifier produces large amounts of power (absolutely necessary for the accurate reproduction of music at realistic listening levels) without the need for heavy heat sinks, massive transformers, and enormous power capacitors required by conventional amplifier design. Unlike conventional amplifiers which produce a constant, high voltage level at all times, irrespective of the demands of the ever-changing audio signal (Even when there is no audio signal in the circuit at all!), the Magnetic Field Amplifier’s power supply is signal responsive. Highly efficient. It produces exactly and only the power needed to carry the signal with complete accuracy and fidelity. The 130 watts-per-channel* CARVER Receiver is about the same size and weight of conventional receivers having merely 30 watts per channel!

NOISE-FREE RECEPTION: The AM-FM CARVER Receiver gives you FM stereo performance unmatched by that of any other receiver. As it is transmitted from the station, the stereo FM signal is extremely vulnerable to distortion, noise, hiss and multipath interference. However, when you engage CARVER’s Asymmetrical Charge Coupled FM Detector circuit, the stereo signal arrives at your ears virtually noise-free. You hear fully separated stereo with space, depth and ambience!

"This receiver combines the best elements of Carver’s separate tuner and amplifier...The Carver Receiver is, without question, one of the finest products of its kind I have ever tested and used. Bob Carver is definitely an audio and r.f. genius.” Leonard Feldman, Audio Magazine, June 1984

"I consider the Carver Receiver to be the "most" receiver I have yet tested in terms of the quantitative and qualitative superiority of almost all its basic functions." Julian D. Hirsch, Stereo Review, April 1984

The CARVER Receiver has been designed for fidelity, accuracy and musicality. You will want to visit your CARVER dealer for a personal audition of this remarkable instrument.

*130 watts per channel RMS into 8 ohms, 20 Hz to 20 kHz with no more than 0.05% total harmonic distortion.

Distributed in Canada by Evolution Audio, Ltd.
Fifth Continent

Gaspard


Prezioso: Keyboard works. Matthews.


Schoenberg: Verklärte Nacht (arr. for piano trio); Kammersymphonie (arr. for quintet). Kohne, Kitt, Lanier Tr.


Barbara Harbach: Twentieth Century Harpsichord (works by Adler, Albricht, Martini, Persichetti). Gasparco Co., P.O. Box 120069, Nashville, Tenn. 37212.

German News
Robert Taub plays Babbitt.

Arlen, Legrand, Parker, Weill.

G M recordings feature contemporary classical music and jazz, in both new performances and issues of previously unreleased material.


GOLDEN AGE

Khachaturian: Symphony No. 2. Armenian R&TV SO, Mangasarian (2).

Khachaturian: Piano Concerto ("Navarsarian"). Violin Concerto ("Aharonian"). Armenian R&TV SO, Mangasarian (2).

Khorenian: Armenian Mass. Melkoumanian, Simonian, Jamgochian, Abrahamian; Halil Echmiadzin Ch, Meykhanejian (2).


Yegmanian: Armenian Mass. Abrahamian, Melkoumanian, Simonian, Jamgochian; Holy Echmiadzin Ch, Meykhanejian (2).

Yegharian: Mogats Mirza. Folk Instrumental E.

Armenian Chamber Chorus. Topikian: Western and Eastern Armenian Works.

Armenian Jazz Orchestra, Manassakalian. Durpinian, Moserickian.

Armenian State Popian, Abrahamian, Orhan, Babigian, Toumanian.

Armenian Violin Ensemble, Ajemian: Western and Eastern Works.

Jean Coor, pianist: Works by Powell, Lepsky, Bacon, Scriabin.

Djoren Jamochian: Popular Songs. Violin & Folk E; Armenian Jazz E.

Golden Age Recordings, 5347 28th St., N. W., Washington, D. C. 20015.

GREVILEA

(distributed by Fifth Continent)


GSC RECORDINGS

(distributed by Consortium Recordings)

Paul Hindemith Anthology, Vol. 8: Quartet for Clarinet, Violin, Cello, Piano; Sonata for Oboe and Piano; Eight Pieces for Flute; Canonic Sonatine for 2 Flutes; Concertpiece for 2 Alto Saxophones. Richter, Rotter, Gray, Kamei, Smol, Lewis, Stevens, Stokes, Werken.

Paul Hindemith Anthology, Vol. 9: String Quartets Nos. 1, 2, Los Angeles Qr.

Paul Hindemith Anthology, Vol. 11: String Quartets Nos. 5, 6, Los Angeles Qr.


Rorem: Serenade." Starer, Piano Quartet.

GRENADILLA

Husan; Richter: Sonataas. Basquin.


HARRONIA MUNDI (France)


Back: 33 Chorale Preludes (Yale manuscript). Payne.


Bach: Partitas. Gilbert (3).


Beethoven tarr. Liszt: Symphonies No. 3. Pludermauer.

Beethoven tarr. Liszt: Symphonies No. 6, Cicolinni.


Charpentier: Le Reniement de Saint-Pierre; Meditations of the Carême. Les Arts Florissants, Christie.


Handel: Flute Sonatas. Piquet; London Baroque E.


Okeghem: Missa prolationem; Songs; Instrumental Works. Clemence Consort. Clemence.

Prokofiev: Sonatas for Violin and Piano Nos. 2, 6, Roussin.

Scolari: Harpsichord Sonatas. Puyana (3).

Schubert: Quartets, Opp. 29-32; No. 1. Romero Qr.


René Jacobs; Konrad Junghanel: In Concert (1).

Felicity Lott; Graham Johnson: Songs to Poems by Baudelaire.

HARMONIA MUNDI (Germany)

(distributed by Intersound)


Brahms: Symphony No. 4. North German RSO, Wandel (d).

Handel: Alessandro. La Petite Bande (4).

Hume: Poetical Musicke. Hemperion XX, Schola Cantorum Basiliensis Documenta.

Meiselsohn: Spiritual Choral Music. Regensburg Cathedral Ch.

Schumann: Works for Violin and Piano. Abel, Siizdon (3).

Svta: Italian Madrigali. Consort of Muscacias (d).

Uccellini: Violin Music of the Early Baroque. Schröder; Schola Cantorum Basiliensis Documenta.

Berliner Salon. Concert Salon 0 (d).

Tangos II: Cafe Victoria. 1 Salonisti (d).

HARMONIA MUNDI, U. S. A.

See also Harmonia Mundi (France), Hong Kong, Hyperion, Records International, Uniform-Kanchana, Wergo, Harmonia Mundi, U. S. A., P. O. Box 64685, Los Angeles, Calif. 90064.

HONG KONG

(distributed by Harmonia Mundi, U. S. A.)

Dvorak: Heldenlied; Dramatic Overture; other works. Queensland SO.

Glazunov: Orchestral Works. Bratislava RSO.

Gliere: Symphony No. 1; "The Sirens". Slovak PO, Gunzenhauser.

Ippolito-ivanov: Caucasian Sketches; Ivorin, Op. 42. Queensland SO.

Janacek: Moravian Dances; The Dance Suite; Op. 42; Adagio. Slovak PO, Gunzenhauser.

Lado: Orchestral Works (complete). Slovak PO, Gunzenhauser.

Litoff: Symphonic Concerto for Violin. Ni-shizaki; Slovak PO, Gunzenhauser.

Rubinstein: Violin Concerto; Symphonic Poems. Nishizaki; Slovak PO, Gunzenhauser.

Strauss: Symphony in F minor. Slovak PO, Gunzenhauser.

HUNGRATOM

(distributed by Qualiton Imports)


Bach: Cantatas Nos. 56, 82. Polgár; Capella
Savaria (d).
Bach: Lute and Harpsichord Works. Särköy (a).
Bach: Violin and String Concertos: in G minor, in D minor, in D. Rolla, Kosťál, Tirst, Franz Listz CO, Rolla (d).
Brahms: Hungarian Dances. Budapest Fest O, Fischer (d).

Handel: Atlante. Farkas, Barta, Lax, Bándi, Gregor, Poigtér; Szombathelyi Vocelelja, Cellla Savaria, McGegan (d).
Liszt: Organ Works. Lehotka (d).
Mendelssohn: Symphony No. 3; Hebrides Overture. Hungarian STO, Fischer (d).
Mozart: Clarinet Concerto, K. 622; Oboe Concerto, K. 314; Kovaec, Pongrácz; Franz Listz CO (d).
Schumann: Piano Sonata, in G minor; Hungarian Rákóczis. fortné, Botka, Czabán (d).
Vivaldi: Violin and String Concertos. Schroeder, Capella Savaria (d).

Cello Encores: Works by Bach, Chopin, Kodály, Mendelssohn, Popper, Schumann. Perényi, Kocsis (d).
European Children's Songs. Hungarian Rákóczis. fortné, Botka, Czabán (d). Group 180: Works by Fauré, Reich, Soós (a).


HYPERION (distributed by Harmonia Mundi, U.S.A.)
Bach: Cantata No. 208 ("Hunt"). Kirkby, (distributed by Harmonia Mundi, U.S.A.)

HYPERSOUND
See Harmonia Mundi (Germany), Pro Arte, Supraphon, Teldec. Intersound, Inc., 14025 23rd Ave. N., Minneapolis, Minn. 55441.

LEONARDA (distributed by German News)
Handel: Cantatas: Dveta, Robinson, Osten-dorf; Brewer E, Palmer (l).

LONDON
Addinsell: Litoff, Rachmaninoff: Works for Piano and Orchestra. Ortiz, Royal PO, Atamian (d).
Bach: Cantatas Nos. 40, 140 Fontana, Hammar, Wimbergh, Krause; Stuttgart CO, Münchinger (d).
Bach: Cello Suites. Harrell (2, d).

Beethoven: Piano Concertos (5). De Larrocha; Berlin RSO, Chailly (4, 4).
Beethoven: Mozart: Quintets for Piano and Winds. Lupu; Netherlands Wind E (d).


Chopin: Songs. Söderström, Ashkenazy (d).
Delius: Cappella. National PO, Bonynge (2, d).

Dvorak: Symphony No. 9. Cleveland O, Dohnányi (d).


Handel: Organ Concertos, Op. 4. Hurford; Amsterdam CO, Rijnik (d).


Liszt: Années de pelerinage: Third Year. Bolet (d).
Liszt: Transcendental Etudes. Bolet (2, d).

Mozart: Piano Concertos Nos. 8, 9. Ashkenazy; Philharmonia O (d).
Mozart: Piano Concertos Nos. 17, 18. Schiff; Camerata Academica, Vgch.
Mozart: Symphonies Nos. 40, 41. CO of Euro pe, Solti.

Puccini: Tosca. Te Kanawa, Aragall, Nucci; Solti (2, d).

Rachmaninoff: Cello Sonata; Works for cello
"Of The Many Reasons Why Polk Speakers Sound Better."

Polk's total dedication to a philosophy of quality results in dramatically better sounding speakers for your home and car ($39.95 - $850).

"Vastly superior to the competition."

The experts agree: Polk speakers are designed better, built better, and sound better! That's why Polk was voted #1 for the last two years in the Audio Video Hi Fi Grand Prix. This should come as no surprise because speakers are our business, our only business. Everyone knows that in order to be the best, you have to specialize. Polk builds the world's best sounding loudspeakers. We truly are THE SPEAKER SPECIALISTS®.

"Our advice is not to buy speakers until you've heard the Polks."

Hear Polk's revolutionary TRUE STEREO SDAs, and all the other critically acclaimed Polk speakers for home and car today (from $39.95 - $850 ea.) High Fidelity said, "You owe it to yourself".

Canadian Distributor: Evolution Audio

Polk Audio
1915 Annapolis Rd., Baltimore, Md. 21230

Polkaudio
The Speaker Specialists
The Palm Court: Salon and Gypsy Music from the 20th and 30th; Sahil, Schimmel (d).
Songs of Irving Berlin. Morris, Bolcom (d).
Carol Wincenc: American Flute Project (works by Foss, Griffes, Coull, Copland, Barber, Del Tredici) (d).
Nonesuch Records, 75 Rockefeller Plaza, New York, N.Y. 10019.

NORTHEASTERN
Chadwick: Piano Quintet; String Quartets (d). V. Eskin; Portland Quart.
Granger: Songs. College New Music E.
Harbison: Mirraba Songs; Variations. Felty, Satz, Harbison, Oppens, College New Music E.
Haves: Spirituals; Art Songs; etc. (3, l).
Ives: The Celestial Country. Loeffler: Psalm 87; Christie; John Oliver Chorale.
Christmas Antiphonies: Works by Pinkham, Bar, Schutz, Schedt. John Oliver Chorale.
Northeastern Records, P. O. Box 116, Boston, Mass. 02117.

ODE (New Zealand)
distributed by Fifth Continent

OISEAU-LYRE
(released by London)
Beethoven: Symphonies Nos. 1, 2. Ac of Ancient Music, Hogwood (d).
Handel: Cantatas. Kirby; Ac of Ancient Music, Hogwood (d).
Handel: Esther. Kwella, Kirby, Thomas, Rolfe-Johnson; Ac of Ancient Music, Hogwood (d, 2).
Haydn: Symphonies Nos. 34, 96. Ac of Ancient Music, Hogwood (d).
Haydn: Symphonies Nos. 100, 101. Salomon Qr, Hogwood (fortepiano) (d).
Mozart: Concertos for Clarinet, Oboe, Piano, Moskowitz, and for Violin and Viola by Mozart, Moskowiski, and Sarasate (d).
The Kronos Quartet: Works by Glass, Noncarrow, Sailinn, Sculpter, Hendriz (d).

OPUS ONE
Anderson; Britten; Howe; Schubel: Orchestral Works. Richmond Sinfonia, Richmond SO, Houtmann, Bay*.
Robb: String Quartets Nos. 1, 2. Crescent Qr.
Van Appledorn: Concerto for Trumpet and Concert Band; Pasacaglia and Oratorio*. Birch, Texas Tech University SO & Symphonic Band, Suudduth, Lehman*.
Opus One, P.O. Box 604, Greenville, Maine 04441.

NEW WORLD
Zwilich: Prologue and Variations; Symphonic No. 1; Celebration. Indianapolis S, Nelson (d).

Leroy: Concerto, violin: Works by Carter, Machover, Melby, Shadey (d).
New Music Consort: Works by Cage, Harrison, Foss, Sollberger.
New World Records, 701 Seventh Ave., New York, N.Y. 10036.

NONE SUCH
Bach: Partita, In D; Sinfonias. Kahane (d).
Carter: In Sleep and Thunder; Triple Duo. Fire of London; London Si
Grainger: Songs. Richter (d).
Harrigan: Songs. Ginastera, Moskowiski, and Sarasate (d).

Gershwin: Rhapsody in Blue; Piano Concerto in F. Berlin, New York, N.Y. 10019.

OWL
Owl Recording, Inc, P.O. Box 4356, Boulder, Colo. 80306.

PEARL
(distributed by Qualiton Importa)
Marian Anderson, contralto, Vol. 2 (m, h, r).
Beniamino Gigli: Milan recordings, 1918-19 (m, h, r).
The Great Cantors (m, h, r).
Myra Hess, piano (m, h, r).
Giovanni Martinelli (m, h, r).
Valerie Masterson, soprano (h, r).
John McCormack, Vol. 5 (m, h, r).
Marcel Musset, flute (m, h, r).
Tito Schipa, Vol. 3 (m, h, r).

PHILIPS
Bach: Brandenburg Concertos. 1. Musici (2, d).
Balikierov: Borodin, Tchaikowsky; Orchestral Works. Bavarian RSO, Salonen (d).
Bruckner: Symphony No. 1. Vienna PO, Haitink (d).
Busoni: Nielsen; Reinecke: Flute Concertos. Nicolet; Gewandhaus O, Masur (d).
Chopin: Scherzos (2); Polonaise-fantaisie. Op. 61; Arrau (d).
Donizetti: L'Elisir d'amore. Riecciarini, Carraresi, Nucci, Rigacci, Trimarchi; RAI SO & Ch, Seixom (f, d).
Dvorak: Symphony No. 9 ("New World"). Minnesota O, Murrin (d).

HIGH FIDELITY
corto in F; An American in Paris. Previn; Pittsburgh SO, Previn (d).
Handel: Messiah. Price, Schwarz, Barrows, Estes; Bavarian BSO, C. Davis (3, d).
Handel: Solomon, Watkinson, Argenta, Harendres, Rodgers, Jones, Rolfe-Johnson, Varcoe; Monteverdi Ch, English Baroque Soloists, Gardiner (3, d).
Haydn: Cello Concertos Nos. 1, 2, Webber; English SO (Webber (d.
Haydn: Mass No. 7. ("Paukenmesse"). Blegen, Fassbender, Ahnsjö, Shirley-Quirk; Bavarian BSO, Bernstein (d).
Marcello: Naudot; Telemann: Vivaldi: Recordings. Petro; St. Martin's Ac, Stilito (d).
Mozart: Requiem, Coronation Mass; Ave verum corpus; Laudate Dominum. BBC SO&Ch, Shaw (d).
Mozart: Piano Concertos Nos. 20, 21, 23. Christmas Music: works by Corelli, Locatelli, Torelli, Manfredini; Bach, Handel. 1 Music; German Bach Soloists, Winschermann; London SO, C. Davis (r).
Mozart: Serenade, K. 360, No. 7. ("Paukenmesse"); Blegen, Fassbender, Ahnsjö, Shirley-Quirk; Bavarian BSO, Bernstein (d).
Mozart: String Quartets, Nos. 21, 22, 23. Quirk; Bavarian RSO, Bernstein (d).
Mozart: Violin Sonata, No. 2; Symphony No. 11; Piano Concerto No. 2. P. Serkin (Graf fortepiano) (2, d).
Mozart: Violin Sonata, No. 2. P. Serkin (2, d).
Mozart: Violin Sonata, No. 2. P. Serkin (2, d).
Mozart: Espressivo: works by Albinoni, Handel, Marcello, Naudot, Telemann; Vivaldi: Recordings. Petro; St. Martin's Ac, Marriner (d).
Moz: Piano Concertos; J. C. Bach, Bach, Clarke, Corelli, Pergolesi, Ricciotti, Rameau. 1 Music; German Bach Soloists, Winschermann; London SO, C. Davis (r).
Moz: Piano Concertos; J. C. Bach, Bach, Clarke, Corelli, Pergolesi, Ricciotti, Rameau. 1 Music; German Bach Soloists, Winschermann; London SO, C. Davis (r).
Moz: Piano Concertos; J. C. Bach, Bach, Clarke, Corelli, Pergolesi, Ricciotti, Rameau. 1 Music; German Bach Soloists, Winschermann; London SO, C. Davis (r).

Chopin: Sonata in B minor; Polonaise-fan- Chopin: Sonata in B flat minor; Ballades Chopin: Piano works. Rubinstein (d, 2, r).


Dvóřák: Symphony No. 6. Levine (d).
Haydn: Piano Sonatas. Ax (d).

Scherke: 6 Geänge für die freie Stimme*; Der Wind; Valse lente. Winkel*; Berlin RSO, Rickenbacher.

SERAPHIM (distributed by Angel) Art of Elizabeth Schumann.

Sheffield Lab, Inc., P. O. Box 3332, Santa Barbara, Calif. 93110.

SOUTHERN CROSS (distributed by Fifth Continent)


Honegger: Le Roi David. Czech PO, Baudou (d).
Novák, V: Nicotina; Signorina Gioventa. Brno SPO, Jilek.
Ravel: Boléro; Daphnis et Chloé, Suites Nos. 1, 2 Czech PO, Pesek (d).
A. Reicha: Quintets for Horn and Clarinet with Strings. Klánášek, Záhradník; Panocha (d).
Ryba: Vranicky: Violin Concertos. Suk; Prague CO (d).
Schumann: Cello Concerto: Konzertstücke for four horns. May, horn soloists of the Czech PO; Czech PO, Neumann (d).
Scriabin: Poem of Ecstasy; Piano Concerto No. 1. Ohlsson; Czech PO, Pesek (d).
TELDEC


TITANIC

CASSETTE SERIES

Anner Bylama, cellist: Works by DEGI, Antonini and others.


Titanic Records, P.O. Box 204, Somerville, Mass. 02144.

UNICORN-KANCHANA (distributed by Harmonia Mundi, U.S.A.)

Buller: Theater of Memory. BBC SO, Elder.

Dyson: At the Tabard Inn. In Honour of the City: Sweet Thames Run Softly. Royal College of Music, Royal PO, Willcocks.

Holst: jugg Veda Hymns; Two Eastern Pieces. Royal College of Music, Royal PO, Willcocks.

Maxwell Davies: Into the Labyrinth; Sinfonietta academica. Scottish CO, Davies.

Maxwell Davies: Miss Donnithorne's Magazine. Filarmonica di Zagreb, Janigro.


Des Prez: Mass for Three Voices; Mass for Four Voices. Deller Consort, Deller.


Dufay: Obrecht: Masses. Vienna Ch, Musica Antiqua, Gillesberger.

Harris: Symphony No. 4 ("Folksong"). American Fest O, Gilespiehmann.


Tavern Songs: Canon and Glee. Deller Consort.
Summer has always been a great time for dance music, and with major club records already dominating the pop charts for much of the spring, this one's shaping up to be pretty hot. When American radio is as receptive to body music as the post-MTV airwaves are at the moment, a hit song feels more like a national celebration, a cause for dancing in the streets. Of course, with the overwhelming number of British records at the top of both club and pop charts in recent months (Wham!, Simple Minds, Sade, Phil Collins, Howard Jones, Duran Duran, Eurythmics, Murray Head), this celebration is something of an international party, too. The English fusion of pop and soul has a savvy directness—the perfect punch and polish to get over no matter what the "format." If the Brits have virtually taken over even this brief report, it's only because they're making some of the most thoughtful and invigorating music around right now. Listen up.

"Everybody Wants to Rule the World," by the English duo Tears for Fears (Mercury 880-659), is the No. 1 single in America as I write, a remarkable breakthrough for a group that was strictly a cult item only weeks ago. Even more remarkable when the song is as smart, richly-textured, and provocative as this is. "Welcome to your life/There's no turning back": The opening lines suggest the dilemma of living in the material world, a condition Tears for Fears regards with a mixture of wit and mild despair. It's an unlikely chartbuster, except for the propulsive flow, a sparkling, airy blend of guitars—real guitars!—so bright the song tilts decidedly toward the optimistic in spite of itself. "Shout" (Mercury 880-929), the group's follow-up single, is darker, more complex, its haunting guitar hook striking an almost defiant note. "Shout" balances the surface sweetness of "Everybody Wants to Rule the World" with a slightly bitter taste, but both songs are fine, bracing pop, among the year's best so far.

New Order, another established member of England's brainy new wave, has turned out some extremely durable records in the past few years ("Blue Monday," "Confusion," "Hurt," and "Thieves Like Us" are all recommended on 12-inch), and its first release on a major U.S. label (Quincy Jones's Qwest) seems destined to follow suit. "The Perfect Kiss" (Qwest 20330) is a peak-time synthesizer rush that, typically, combines edgy anxiety with hedonistic high spirits: music for intense urban nightcrawling. New Order's undercurrent of romanticism—plaintive vocals and the lyric nature of some of the breaks here—gives "The Perfect Kiss" a golden glow, but the song's furious drive (at its most sustained in "The Kiss of Death," a dub version) keeps it sleek, right on target. Dead or Alive's "You Spin Me Round (Like a Record)" (Epic 5208) has an even more frantic pace, whipped along by a shattering metallic synth crunch that brands it the most retro-disco of the current crop. But (Continued on page 80)
Crown Jules

JULES SHEAR:
The Eternal Return.

For years, Jules Shear has been turning out warm and literate power pop (including four records with his group, the Polar Bears, and a Todd Rundgren-produced solo album, Watchdog), but while critics often swooned, mainstream recognition eluded him. Until last year, that is, when his “All Through the Night” became one of four Top 5 singles on Cyndi Lauper’s She’s So Unusual. The Pittsburgh-born Shear made the most of his big break: He co-wrote Cars guitarist Elliot Easton’s solo album, Change No Change, as well as the Bangles’ “I Got Nothing” from the Goonies soundtrack. The Eternal Return puts pop’s man of the hour in the running for man of the year.

Any of these ten songs is catchy enough to be a hit single, yet the record never lapses into formula. And though Shear displays influences from Philly soul (the lush piano-and-chime sway of “You’re Not Around”) to Cars-ian synth-pop (the percolating bomp of “If She Knew What She Wants”) to metallic rock (the grinding guitars of “Change (Change)”), he steadfastly projects an identity of his own. Is it in his voice? No, he sings like a songwriter, sort of a wispy-earnest cross between Rundgren and Jackson Browne. Rather, what distinguishes Shear is his identification with everybody’s mundane pleasures, heartaches, and dilemmas. He’s a sensitive sounding-board—“Friends, they call me on the phone/’Cause I’m steady/Talk about unhappy homes/’Cause I’m steady,” he sings on “Steady,” co-written by Lauper—but he doesn’t pretend to have all the answers; he’s dying for someone to listen to his romantic troubles, too.

Like Lauper, Shear makes emotional connections without pandering to or exploiting an audience; both performers believe in, and pitch their songs to, a listener’s best instincts. It’s okay to be yourself, attest Shear and his mate/collaborator Pal Shazar (of Slow Children) on their blissful “Here S/He Comes.” “He’s so square/I dig him anyway,” squeaks Pal, like Annette; “She’s so square/I dig her anyway,” squeaks Jules in response, like Frankie. Hang on to your integrity is the message of the exuberant “Stand Tall”; stick to your beliefs, Shear exhorts in the antinuke, one-world rouser “Change (Change).” While his words are inspiring, they’re not simperingly optimistic like, say, those of Katrina and the Waves. Shear is uplifting because he acknowledges the realities—political and otherwise—of everyday life and conveys the excitement of going up against the odds.

His love songs are no less astute, equal parts compassion, affectionate wit, and armchair psychoanalysis; “If she knew what she wants/I’d be giving it to her” condenses a self-help manual for the mates of neurotics into a single, piercing line. And with heartbreaking accuracy, Shear can zero in on where a relationship went wrong (“Your weakness for weak men/To me is a strange/Kind of thirst”), tenderly sift through the debris (“Memory swells/And fills the empty shelves”), and find a moral to the story that’s encouraging but still realistic (“I must remind myself at all times that heaven starts as quickly as it ends”). The Eternal Return has it all: the hooks, the smarts, the heart. Pop fans could hardly ask for anything more, except to hear it blasting out of car radios from coast to coast.

Joyce Millman

TALKING HEADS:
Little Creatures.

Wack we can agree on, but is David Byrne crazy? He sure has seemed it, and comes damn close on Little Creatures, snorting,
gurgling, and mugging all over the place, mimicking Melle Mel and quoting the Temptations even. Byrne adheres rigorously to a logic you sense but only he understands. Yet you didn’t need a translator to understand the promise his mad performance laid down in Stop Making Sense. He was notifying square pegs everywhere that wild playacting, nonstop invention, could set you free. It sure was doing wonders for him, whooping like a baby spanked at birth—frustrating for us, though. Byrne seemed to have pulled up the ladder behind him once he found his freedom; it was clear this guy was not from here, but he wasn’t giving directions on how to follow him home.

Little Creatures throws up some useful highway markers. If Byrne is broadcasting from the world inside his head, he’s also opening up more to the world he walks through. There’s a new blunt interest in everyday stuff: “Well, I’ve seen sex and I think it’s alright,” he sings in “Creatures of Love.” There are tunes about standing by your comrades, and I swear “Stay Up Late” is about tickling babies!

At first the economy of motion seems a throwback to Talking Heads’ first records, but keep listening. Jettisoning the murky Afro-funk stew they’ve favored the last few years, they opt for a clarity of emotion and song structure. Their leanness, which once radiated alienation, reappears as a comfy expression of humanism. The songs are simpler, but rich in new ways. Big reasons are jiffypop rhythms and the incredible inventiveness of bassist Tina Weymouth and drummer Chris Frantz, who contribute most of the resonance and color to pretty elemental songs like “And She Was” and “Stay Up Late.” It’s true that Talking Heads do draw out one early influence—the bubblegum music that they used to cover live and that percolated in the grooves of their first album. Bubblegum’s malleable white soulfulness suddenly seems central, and its spunk builds into solid dance rhythms by Frantz and Weymouth. Surely Speaking in Tongues was a fine party record, but Little Creatures is even more congruent with good times. Its giddiness, and its giddypup, aren’t speaking in tongues; they’re talking something more like plainspeak body language. "It's alright," he sings in "Creatures of Love." There are tunes about standing by your comrades, and I swear "Stay Up Late" is about tickling babies!

At first the economy of motion seems a throwback to Talking Heads’ first records, but keep listening. Jettisoning the murky Afro-funk stew they’ve favored the last few years, they opt for a clarity of emotion and song structure. Their leanness, which once radiated alienation, reappears as a comfy expression of humanism. The songs are simpler, but rich in new ways. Big reasons are jiffypop rhythms and the incredible inventiveness of bassist Tina Weymouth and drummer Chris Frantz, who contribute most of the resonance and color to pretty elemental songs like “And She Was” and “Stay Up Late.” It’s true that Talking Heads do draw out one early influence—the bubblegum music that they used to cover live and that percolated in the grooves of their first album. Bubblegum’s malleable white soulfulness suddenly seems central, and its spunk builds into solid dance rhythms by Frantz and Weymouth. Surely Speaking in Tongues was a fine party record, but Little Creatures is even more congruent with good times. Its giddiness, and its giddypup, aren’t speaking in tongues; they’re talking something more like plainspeak body language. "It's alright," he sings in "Creatures of Love." There are tunes about standing by your comrades, and I swear "Stay Up Late" is about tickling babies!

At first the economy of motion seems a throwback to Talking Heads’ first records, but keep listening. Jettisoning the murky Afro-funk stew they’ve favored the last few years, they opt for a clarity of emotion and song structure. Their leanness, which once radiated alienation, reappears as a comfy expression of humanism. The songs are simpler, but rich in new ways. Big reasons are jiffypop rhythms and the incredible inventiveness of bassist Tina Weymouth and drummer Chris Frantz, who contribute most of the resonance and color to pretty elemental songs like “And She Was” and “Stay Up Late.” It’s true that Talking Heads do draw out one early influence—the bubblegum music that they used to cover live and that percolated in the grooves of their first album. Bubblegum’s malleable white soulfulness suddenly seems central, and its spunk builds into solid dance rhythms by Frantz and Weymouth. Surely Speaking in Tongues was a fine party record, but Little Creatures is even more congruent with good times. Its giddiness, and its giddypup, aren’t speaking in tongues; they’re talking something more like plainspeak body language. "It's alright," he sings in "Creatures of Love." There are tunes about standing by your comrades, and I swear "Stay Up Late" is about tickling babies!

At first the economy of motion seems a throwback to Talking Heads’ first records, but keep listening. Jettisoning the murky Afro-funk stew they’ve favored the last few years, they opt for a clarity of emotion and song structure. Their leanness, which once radiated alienation, reappears as a comfy expression of humanism. The songs are simpler, but rich in new ways. Big reasons are jiffypop rhythms and the incredible inventiveness of bassist Tina Weymouth and drummer Chris Frantz, who contribute most of the resonance and color to pretty elemental songs like “And She Was” and “Stay Up Late.” It’s true that Talking Heads do draw out one early influence—the bubblegum music that they used to cover live and that percolated in the grooves of their first album. Bubblegum’s malleable white soulfulness suddenly seems central, and its spunk builds into solid dance rhythms by Frantz and Weymouth. Surely Speaking in Tongues was a fine party record, but Little Creatures is even more congruent with good times. Its giddiness, and its giddypup, aren’t speaking in tongues; they’re talking something more like plainspeak body language. "It's alright," he sings in "Creatures of Love." There are tunes about standing by your comrades, and I swear "Stay Up Late" is about tickling babies!

At first the economy of motion seems a throwback to Talking Heads’ first records, but keep listening. Jettisoning the murky Afro-funk stew they’ve favored the last few years, they opt for a clarity of emotion and song structure. Their leanness, which once radiated alienation, reappears as a comfy expression of humanism. The songs are simpler, but rich in new ways. Big reasons are jiffypop rhythms and the incredible inventiveness of bassist Tina Weymouth and drummer Chris Frantz, who contribute most of the resonance and color to pretty elemental songs like “And She Was” and “Stay Up Late.” It’s true that Talking Heads do draw out one early influence—the bubblegum music that they used to cover live and that percolated in the grooves of their first album. Bubblegum’s malleable white soulfulness suddenly seems central, and its spunk builds into solid dance rhythms by Frantz and Weymouth. Surely Speaking in Tongues was a fine party record, but Little Creatures is even more congruent with good times. Its giddiness, and its giddypup, aren’t speaking in tongues; they’re talking something more like plainspeak body language. "It's alright," he sings in "Creatures of Love." There are tunes about standing by your comrades, and I swear "Stay Up Late" is about tickling babies!

At first the economy of motion seems a throwback to Talking Heads’ first records, but keep listening. Jettisoning the murky Afro-funk stew they’ve favored the last few years, they opt for a clarity of emotion and song structure. Their leanness, which once radiated alienation, reappears as a comfy expression of humanism. The songs are simpler, but rich in new ways. Big reasons are jiffypop rhythms and the incredible inventiveness of bassist Tina Weymouth and drummer Chris Frantz, who contribute most of the resonance and color to pretty elemental songs like “And She Was” and “Stay Up Late.” It’s true that Talking Heads do draw out one early influence—the bubblegum music that they used to cover live and that percolated in the grooves of their first album. Bubblegum’s malleable white soulfulness suddenly seems central, and its spunk builds into solid dance rhythms by Frantz and Weymouth. Surely Speaking in Tongues was a fine party record, but Little Creatures is even more congruent with good times. Its giddiness, and its giddypup, aren’t speaking in tongues; they’re talking something more like plainspeak body language.
McIntosh

Get all the newest and latest information on McIntosh stereo equipment from McIntosh Laboratory.

XL 1 Speakers

MC 2255 Stereo Power Amplifier

Send For Your Stereo Information

McIntosh Laboratory Inc.
East Side Station P.O. Box 96
Binghamton, N.Y. 13904-0096

Name
Address
City State
Zip
Phone Area Code

LOTT MACK:
Strike Like Lightning.

With his classic 1963 single, "Memphis," and album, The Wham! of That Memphis Man, Lonnie Mack established himself as the first of the modern American roadhouse rockers. On Strike Like Lightning, his return to vinyl after an eight-year absence, he stakes his claim as the last of them, too. The form is now near extinction, but Mack on the loose—all fat rhythm chords rumbling like a semi, vibrato-rich solos building to screaming single-note climaxes, and growly vocals—is still a wonder to behold. His countrified r&B was the bridge between Fifties rockabilly and Sixties white blues; among the many guitarists he has influenced deeply are Eric Clapton, Jeff Beck, and Stevie Ray Vaughan, his coproducer here.

Vaughan seems to have done little but tour on the tapes, let Lonnie burn, and turn the tapes back off, and that's a compliment; Mack hasn't often been served well on record. Though this is billed as a return to his Cincinnati roots—everyone in the band except Vaughan and keyboardist Stan Szelest is an Ohio Valley boy and old Mack running-back Buddy-Lightning has neither the horn section nor the rhythmic hop, skip, and jump of his classic sides (although "If You Have to Know" is certainly in the groove). But let's not quibble. Or rather, let's quibble a tad more and get it over with. "Long Way from Memphis," an update of his instrumental "Memphis" hit (this version has lyrics), is unlikely to move anyone who remembers the original. Nor will "Stop" do much for those who recall Mack's definitive "Why," the stirring, minor-key slow blues it's based on. But "Double Whammy," on which he and Vaughan re-create his old punch-in-the-face "Wham!" instrumental with a dirtier attack (the original had just one guitar), is nothing to be ashamed of. Nor is "Satisfy Susie," the only thing shared by Mack, his brother Billy McIntosh, and Vaughan. Like Ray Charles, whom he salutes on "Falling Back in Love with You," Mack partakes equally of the carnal and the spiritual. It's not just that he makes roadhouse rock sound so effortless: He also makes it sound like it has always been there, and always will be.

Mack partakes equally of the carnal and the spiritual. It's not just that he makes roadhouse rock sound so effortless: He also makes it sound like it has always been there, and always will be.

GILBERTO GIL:
Raça Humana/Human Race.

"The human race is a bright wound, a beauty, a rotting," cries Brazilian Gilberto Gil in Portuguese on his recent crossover effort. One of the pioneers of the '60s Tropicalista movement (alongside Caetano Veloso and Chico Buarque) who opposed the laid-back
bossa nova wave, Gil has consistently combined biting sentiment with foreign musical elements, particularly rock 'n' roll, to blast open Brazilian middle-class complacency. During the last decade's state repression, that kind of provocation landed him and Veloso in jail, followed by a three-year exile in England. Today, back in Brazil and eminently successful, Gil is still provoking the establishment—turning inward for insight and outward for influence. While compatriot Milton Nascimento dips into his own backyard for folkloric color, Gil's Raça Humana scans the world, sniffing out the perfect blackbeat. Aided by muses like King Sunny Ade, Jimi Hendrix, and Bob Marley (whose Wailers, the famous Barrett brothers, actually play on the LP), Gil's rhythmic expression alone is a tour de force. But it is his powerful lyrics—linguistically inventive yet brutally visionary—that place him next to Rubén Blades as a truly international gadfly.

The mood of Raça Humana is darker than most Gil fans might expect—at times, almost violent. The first three cuts—straight, searing rock with only a vague Brazilian roll—show a man on the edge of his patience, ready to explode provincial definitions of black/white, male/female, even time/space. Crisscrossed by Hendrixian guitars and warlock yowls, "Happy for a Moment" reveals in the almost maniacal relief of Catholic meets cult, Gil has concocted the traditional mating game. Ruben Blades as a truly international gadfly.

Rick James has another multimillion-selling pleaser in him, although we may have to wait a while for it. Following 1979's platinum Street Songs, he got lost in the dust kicked up by Michael—"The Gloved One" Jackson and His Royal Badness, Prince Rogers of Minneapolis. Cold Blooded was a trendy assimilation of hip jip, trivial electro-excursions; his next release, a greatest hits compilation, was a proud but unimaginative move; and Glow is an album of survival, not triumph.

James is in fine romantic form—wrenching, "Love, Love, Love"—only further highlights his rage over the white Brazilian proverb that tells the black man, "If you don't shut on the way in, you'll shut on the way out." The fact is, Gil sings, "The slave hand/Sends all his life/the old slave hand/What the white man dirties/." The brighter reggae under "A Clean Hand" only further highlights his rage over the white probem that tells the black man, "If you don't shut on the way in, you'll shut on the way out." The fact is, Gil sings, "The slave hand/Sends all his life/the old slave hand/What the white man dirties/."

Born in the Brazilian state of Bahia, where Catholic meets cult, Gil has concocted here a saucy mix of spiritual guides as thick as feijoadas. He invokes both male and female deities, plugs the Book of Genesis, alludes to Buddhist impermanence, and even names drops Chinese divination in the form of an I Ching hexagram ("grace"), which decorates the inner sleeve. Great apotheosis aside, it's a lot of truth for one LP to support; even with the best intent, he sometimes can't help stepping in the dump of his own platitudes.

Despite his earnestness, Gil—being Brazilian—also can't help having fun. Although not blessed with extraordinary chops, he loves to wail and woop around in his faseltoto, his flashiest eloquence, on "The Tan One," pops and cracks with Prince-like perspicacity. In performance Gil tends to rally audiences to cheerful solidarity, an experience not even this disc can re-create. "We are Brazilian, we love to manifest," he apologized sweetly onstage in New York City recently as security guards vainly shuffled for crowd control. Even without translation, that Gilerto Gil—live and rocking in revolt after 20 years—remains his own best prophet.

Pamela Bloom

RICK JAMES:

Glow.

ო Rick James, prod. Gordy 6135 GL. ᴋ

Rick James has another multimillion-selling pleaser in him, although we may have to wait a while for it. Following 1979's platinum Street Songs, he got lost in the dust kicked up by Michael—"The Gloved One" Jackson and His Royal Badness, Prince Rogers of Minneapolis. Cold Blooded was a trendy assimilation of hip jip, trivial electro-excursions; his next release, a greatest hits compilation, was a proud but unimaginative move; and Glow is an album of survival, not triumph.

James is in fine romantic form—wrenching, "Love, Love, Love"—only further highlights his rage over the white Brazilian proverb that tells the black man, "If you don't shut on the way in, you'll shut on the way out." The fact is, Gil sings, "The slave hand/Sends all his life/the old slave hand/What the white man dirties/Imagine, what a dirty white." A noted bisexual, Gil openly promotes the feminine yin principle and, in the flippan, funky "Indigo Blue," explores the ironic power play behind the traditional mating game.

Born in the Brazilian state of Bahia, where Catholic meets cult, Gil has concocted here a saucy mix of spiritual guides as thick as feijoadas. He invokes both male and female deities, plugs the Book of Genesis, alludes to Buddhist impermanence, and even names drops Chinese divination in the form of an I Ching hexagram ("grace"), which decorates the inner sleeve. Great apotheosis aside, it's a lot of truth for one LP to support; even with the best intent, he sometimes can't help stepping in the dump of his own platitudes.

Despite his earnestness, Gil—being Brazilian—also can't help having fun. Although not blessed with extraordinary chops, he loves to wail and woop around in his faseltoto, his flashiest eloquence, on "The Tan One," pops and cracks with Prince-like perspicacity. In performance Gil tends to rally audiences to cheerful solidarity, an experience not even this disc can re-create. "We are Brazilian, we love to manifest," he apologized sweetly onstage in New York City recently as security guards vainly shuffled for crowd control. Even without translation, that Gilerto Gil—live and rocking in revolt after 20 years—remains his own best prophet.

Pamela Bloom
those frenetic and torchy killer songs—a tearjerking "Fire and Desire," a lively "Super Freak." But for any performer, staking out a new audience is like traversing a minefield: He can emerge triumphant or be blown to smithereens. Rick went kaboom, falling into the same trap that so many other cross-over-minded black artists have: writing from the head, not the heart. If he used his smarts to hook up with some mainstream performer the way Michael did on "The Girl Is Mine" (Paul McCartney) and "Beat It" (Eddie Van Halen), he could muscle his way onto MTV playlists, tapping an as-yet-unexplored audience of starmaker-teenyboppers. It's no coincidence that Michael and Prince, who fully exploit the possibilities of film and video, have ultramegasuperduper curves. Though I doubt James would ever sell ten million units (he offends too many people, has little dancing ability, and lacks the look of androgyny and innocence that appeals to the vid kids), his career, once rich and envied, would get a well-deserved charge. His pop life needs to be rethought.

**Havelock Nelson**

ROCKIN' SIDNEY:

**My Toot Toot.**

Sidney Simien, Floyd Soileau, and Huey P. Meaux, prod. 7-inch: Epic 34-05430. 12-inch: Epic BSE 40153.

Down Louisiana way, there's a small war raging over something called toot toots, or tu-tus. It's not dueling ballerinas or a struggle for the tugboat-horn market, but the firestorm created by a happy-go-lucky little tune penned by Sidney Simien (a.k.a. Rockin' Sidney), a forty-five-year-old accordionist from Lake Charles. His Cajun slang is taken from the French "tu-tu," which means something you love a lot. During the annual New Orleans Jazz and Heritage Festival this spring, "My Toot Toot" was not only the most requested tune on stage; Sidney's recording and one other version were local radio hits as well. Jean Knight and Denise LaSalle each have out a 12-inch toot-toot track, and Sidney's original has been picked up by Epic. Pats Domino and Doug Kershaw's 45 and video of the song is playing in Nashville, while NOLA's Olympia Brass Band peddles theirs from the stage. Cajun star Jimmy C. Newman is recording his, as are John Fogerty and—watch out—the Pointer Sisters.

Sidney's "My Toot Toot," built around a snappy six-note melody line, hard clappy drums on 2 and 4, and a four-note bass figure with the emphasis on 1, is unadorned, upbeat swamp pop at its most frivolous. It's perfect for Southern soul or country—the sustain of an accordion or the vibrato of a fiddle. His one-man band (accordion, bass, drums) is cute and relaxed as he sings of his toot toot in a pleasant, rich drawl punctuated by his zydeco cry, "c'est pas bon." Sidney's faux-dodo-meets-r&b track sounds as thick as molasses, but it's sparse in comparison to Knight's aggressive, almost bitchy chant in her version of "My Toot Toot." (Mirage 0-99881, distributed by Atlantic)

Knight, famous for the 1971 genre hit "Mr. Big Stuff," is backed by synthesizer, drums, guitars, and piping singers on a juiced-up arrangement that holds true to the zydeco of the original. Her vocals are far better than Sidney's, though, personalizing the theme into "I know you have another woman, so don't mess with my toot toot"—the opposite of Sidney's possessive boast. LaSalle's...
and File). Still, his role here was only a supervisory one; it sounds as if he simply sat back and let the music play. Crisp and driving, Fishbone exudes the ambience of a spontaneous rec-room romp.

While I appreciate this band’s formula—busting vinyl assault, I’m not an idealist. Punk is not going to return to the airwaves soon (even with today’s less ossified “hot hits” format), and I don’t think that the pogostick rhythm of “Modern Industry,” now a 12-inch, will sandwich in well between Madonna and Sade. A fleshed-out (and retitled) “V.T.T.L.O.T.F.G.D.F.,” in the right mixer’s hands, might get heard. Meanwhile you can count on the fact that if you play this album at a party, Fishbone will clear the air of all that funk—and sting it.

Havelock Nelson

VARIOUS ARTISTS:
Out of the Darkness.

• Robbie Cavan and Linn Shapiro, prods. Fire on the Mountain 4001. 33

HOLLY NEAR, ARLO GUTHRIE, RONNIE GILBERT, AND PETE SEEGER:
HARP.

• Jo-Lynne Worley and Joanie Shoemaker, prods. Redwood 409. 33

These albums have a mission. They’re not meant to be entertaining or a diversion from real life. Rather, they’re intended to “focus and clarify,” as the liner notes of Out of the Darkness explain, to “give us energy and courage ... in the cause of peace and environmental sanity.” Every movement needs a few good songs.

But Out of the Darkness tries too hard. It is an unpredictable antinuclear protest antholgy that sometimes feels unconnected. Jesse Colin Young’s rocking activist cheer is followed by a Scottish ballad about missile silos marring the countryside. Then there’s Sweet Honey in the Rock, whose strong a cappella harmonies and syncopated clapping on the spiritual “Study War No More” are more driving than guitars and drums. Holly Near’s “No More Genocide” is inferior to the more enthusiastic rendition she recorded three months later with Ronnie Gilbert for their duet debut, Lifeline. The cuts by Charlie King, who sings the compelling story of an atomic veteran, and Cris Williamson, doing a pop version of John Hall’s antinuke anthem, “Power,” stand out because of King’s moving writing and Williamson’s commercial arrangement. But by the next track, there’s another mood, a different soloist, a new style. The LP is a colorful sampling, though, a good introduction—even if it lacks cohesion.

HARP fulfills its mission completely, offering the immediacy of a performance and the continuity/reliability of four top folkies. One of the outstanding cuts is Near’s version of Marvin Gaye’s “What’s Going On,” slipped between the lines of her own “Foolish Notion,” sung by Gilbert. Its melodic refrain sugarcoats Near’s occasionally slogansing lyrics, so that it’s easy—if not irresistible—to join in: “Why do we kill people who are killing people/To show that killing people is wrong?” Despite the presence of Gilbert and Pete Seeger, less than half the album consists of repertoire from their alma mater, the Weavers, and one of the songs—the traditional “Wimoweh”—lacks the fulcrum the late Lee Hayes’s bass provided. “Small Business Blues,” about the evils of Reaganomics, and Arlo Guthrie’s winsome “City of New Orleans” bring HARP into the present tense, more or less. In “We Are the Boat,” the foursome encourages political activism with a pretty, and timeless, refrain: “So with our hopes we raise the sails/To face the wind once more/And with our hearts we chart the waters/Never sailed before.” They also believe in what they sing: Look for them at your next protest rally.

Susan Jaffe

JANE SIBERRY:
No Borders Here.

• Jon Goldsmith, Kerry Crawford, and Jane Siberry, prods. Open Air OA 0302. 33

On “Extra Executives,” one of the catchiest cuts on Jane Siberry’s first major LP, the To
ronto-based singer/songwriter employs syn-
copated melodies and odd time signatures. She creates a quirky new wave sound all her own, executed by her excellent band, who emphasize techno-pop synthesizer and traditional rock guitar. Siberry also exercises a favorite technique on this track: Departing from the printed text and her customary vocal delivery, which ranges from saucy to sugary, she segues into a storytelling narrative. Though her lyrical innovations are artful enough for the Laurie Anderson crowd and her melodies more experimental than artsy enough for the Laurie Anderson crowd, this American debut is a fine introduction to a popular Canadian artist whose sound definitely has no borders.

A few other cuts, such as "You Don't Need," call up Siberry's roots in the Canadian coffeehouse circuit and exhibit a folksy approach indebted to both the '80s and the '60s. This American debut is a fine introduction to a popular Canadian artist whose sound definitely has no borders.  

GEORGE THOROGOOD AND THE DESTROYERS: Maverick.

George Thorogood is a human jackhammer. His stinging guitar and simplistic growl pound home blues and early rock with complete, if unattractive, effectiveness, in the unlettered electric tradition of Elmore James, Hound Dog Taylor, and J. B. Hutto. Each of those artists found approximately one lick and stuck to it for a lifetime. George is only slightly more flexible, and like those greats, he's absolutely faithful to the vicious sound in his head. That's inspiration, and that's integrity.

The only surprise on Maverick is that its four originals are better than standards like "Willie and the Hand Jive" and "Memphis, Tennessee." "Gear Jammer" is perfectly fundamental. Thorogood playing truck driver over Hank Carter's raucous sax. "I Drink Alone" manages somehow to be funny, sad, rowdy, and utterly direct; it's the best song he has ever recorded. Few rock 'n' rollers have been less subtle, and few have explored fully such a small piece of territory. George has perfected his approach by restricting himself to those limitations. He ain't sophisticated, but that don't mean he ain't smart.

Crispin Sartwell  
(Continued on page 75)
Jazz

Blue Notes

KENNY DORHAM:
The Trumpet Toccata.
© Alfred Lion, prod. Blue Note BIST 84181.

Although not exactly a must-have record, Trumpet Toccata represents mid-Sixties Blue Note at its very best. Modality, Latin funk, hard bop: Kenny Dorham, a straight-ahead bebop player if ever there was one, tries it all and emerges triumphant every time. His laid-back, deliberate phrasing is a welcome contrast to the sock-'em-in-the-gut time. His laid-back, deliberate phrasing is a try all and emerges triumphant every ahead bebop player if ever there was one.

LEE MORGAN:
The Sidewinder.
© Alfred Lion, prod. Blue Note BLP 84157.

Listening to Blue Note's biggest hit of the Sixties 21 years after its initial release, one is struck by how little the postbop mainstream formula is compromised. This album has much more integrity than listeners have come to expect from a jazz date that scores commercially, and even the main attraction/title cut, an alternately snaky and pointillistic blues with an irresistible beat, suggests barely a tint of sellout. Tenor saxophonist Joe Henderson's stuttering tension-builders, trumpeter Lee Morgan's sarcastic bent notes, and drummer Billy Higgins's scatter-shot accents are all present just as they would be on some more emotionally ambiguous modal sketch or rigorous hard-bop obstacle course. Only pianist Barry Harris sounds like he may be playing down for the date. The downside of the session, though, was that after this, every Blue Note mainstream record had to have at least one “Sidewinder” imitation, and most of these self-consciously attempts to clone Morgan's happy accident were pretty dreadful (anybody remember “The Rumproller?”).

GEORGE RUSSELL:
The African Game.
© Bruce Lundvall and George Russell, prods. Blue Note BT 85103.

George Russell's The African Game will undoubtedly be my favorite big band album... Compact Discs... car stereo... and more.

Rates are good in U.S. only and are subject to change. For delivery outside the 50 states, add $7.00 (U.S. currency).
of the year. As brash and vital as Russell's first well-known composition, the 1947 "Cubano Be Cubano-Bop," The African Game is even stronger and more carefully molded, incorporating such postbop sounds as stirring Fender bass lines, "free" percussion sections, and exciting Coltrane-ish saxophone solos. Once a jazz drummer, Russell seems to write from the bottom up: His bass lines are as memorable as his melodies, and his pieces have a layered feeling, with new lines gradually imposed on the old.

These pieces also make sense as extended compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.

Russo's early compositions. A nine-part suite, The African Game moves from the birth of consciousness, signaled by the rather plaintive trumpet of Mike Peipman, to the joyful “Human Sensing of Unity with Great Nature,” celebrated by the bluesy tenor sax of Mike Peipman, to the joyous trumpet of Mike Peipman, to the joyous.
BILL COLEMAN:
Blowing for the Cats.
Bill Coleman, prod. DRG SL 5200.

Although Bill Coleman was a major trumpeter in the 1920s, his name is scarcely known to American jazz followers. He made some memorable records with French musicians and visiting American stars—Django Reinhardt, Dickie Wells, Herman Chittison—during his early stay in Paris, before World War II. When he came home during the war, he was a sought-after sideman, but in 1948 he returned to Europe for good.

Blowing for the Cats was cut 12 years ago, but never released (Coleman died in 1981 at the age of seventy-seven). It’s a low-key session (“slightly old-fashioned,” he called it)—afterglow music in which his brilliance simmers over the slow burn of accompanying brass, reeds, and even strings. Coleman must have decided to make this album a reflective summary of his playing; his big, warm tone takes on a Harry James feeling at one point, and at another, the lyrical flow of Bobby Hackett. And of course the phrasing of Louis Armstrong crops up from time to time.

The tunes are all originals, written by Coleman with French drummer Jerry Mengo. The trumpeter makes these simple and melodic songs swing even when they’re cast in an elegiac mood. Blowing for the Cats should spur new interest in Paris 1926/28 (DRG SW 8402), a recent reissue that features Coleman with accompanists Reinhardt and Stephane Grappelly (sic).

John S. Wilson

TANIA MARIA:
Made in New York.
Eric Kressmann and Tania Maria, prods. Manhattan ST 53000. G3. (Distributed by Capitol.)

There is good news and bad news about Tania Maria’s first major-label LP. The bad news is that her usual fieriness is often under control. The good news is that even a tiny bonfire from this artist is still pretty hot. Made in New York reveals a few changes in the Brazilian pianist/singer/songwriter’s style, some of which began with 1984’s Love Explosion. She sometimes opts for synthesizer-generated, single-line melodies rather than the brilliant piano improvs that gave the bite to Piquant, her U.S. debut. Two cool jazz ballads could rival any of the old standards you’d hear at upscale cocktail lounges, though in my opinion these songs are unnecessary throwbacks.

The Tania Maria we know best emerges in the Latin-influenced “E Carnival” and “Forock,” where she fuses South American and jazz elements to create the sound that is so naturally, unmistakably hers. Two cuts reflect the singer’s experience of New York, where she has lived for three years. “My Space” echoes the common cry for a little elbow room and some privacy, and the title cut develops into a percussive scat rap inspired by Manhattan breakers. At her recent Carnegie Hall debut, a send-up of “Made in New York” between Maria and two backup vocalists produced the most complex polyrhythms. It’s unfortunate that such ebullience didn’t make it to the recording, that her characteristic energy and spontaneity are not quite at full tilt. For as she showed us with her live release The Real Tania Maria: Wild!, it’s with an audience that Maria really catches fire.

Susan Galardi

DAVID BYRNE:
Music for “The Knee Plays.”
David Byrne, prod. ECM 25022-1. G3. (Distributed by Warner Bros.)

Written as interludes between the scenes of Robert Wilson’s The CIVIL Wars and “inspired” by the relatively conservative Dirty Dozen Brass Band of New Orleans, the 12 pieces of this album sound like polite, mellifluous folk music. “In the Upper Room,” with its hymnlike beginning, its naive melody stated by a solo trumpet over the organ tones of the reeds, develops (with the help of a drummer) the prancing, tiptoeing beat of a gospel number in 6/8. “I Bid You Goodnight” has a kind of woozy country feel, complete with tambourine, and “(The Gift of Sound) Where the Sun Never Goes Down” suggests a blues.

Just as painstaking, though a little goofier, are David Byrne’s narrations. “Where the Sun Never Goes Down,” for example, is a remarkably indirect tribute to the movies. The theater, like all closed rooms, collects a superfluity of sound. When the movie lets out, the sound is released into the surrounding community. That is the gift of sound.” Byrne’s whimsical lyrics, delivered in steady, uninflected tones, are a delight, and a perfect contrast to the sober resonance of the (Continued on page 80)
High Fidelity Classified

MAIL TO: 825 7th Ave. 7th floor, New York, N.Y. 10019.
Phone: 1-800-ABC-MAGS. In New York call: (212) 887-8459. GENERAL: Copy subject to publisher approval. Users of P.O. Box Must supply permanent address and telephone number before ad can run.

CLOSING DATE: 1st of second month preceding cover date. 15 Word minimum (No charge for Zip Code.

CLASSIFIED RATES: regular type, per word: 1x-$2.75, 3x-$2.65, 12x-$2.45. Words in caps-15x each. IMPERIAL type, per word: 1x-$2.75, 3x-$3.55, 12x-$4.45. Words in caps-15x each. Minimum 15 words. Box numbers. $3.00 additional per insertion to cover cost of handling and postage.

Display, per inch: lx-$3.65; 3x-$3.55; 12x-$3.45. Words in caps -15.- extra each. IMPERIAL type, per word: lx-$3.75; 3x-$3.65; 12x-$3.55. Words in caps-15x each.

CLASSIFIED RATES: regular type, per word: 1x-$2.75, 3x-$2.65, 12x-$2.45. Words in caps-15x each. IMPERIAL type, per word: 1x-$2.75, 3x-$3.55, 12x-$4.45. Words in caps-15x each. Minimum 15 words. Box numbers. $3.00 additional per insertion to cover cost of handling and postage.

For Sale

I -orrofon SHU 72 editions) total 149 items. SymphonySound, 18 Zygmont AUDIO UNLIMITED, 1203V, C Adams, LaGrande, OR on stereo/esteric components for home and car. Sony.

BEECHAM, TEBAIDI, more. 10" reel tapes (7-1/2 IPS), 16" FREE information packet. SCC, Box 551HF Dublin, OH 97850 (503) 963-5731. 10-6/M-Th Pacific Time.

Bose, JVC, AR, SAE, Crown, other 'high quality' brands.

PRICE. SOUNDCREST, INC., (201) 756-4858 QUALITY PRODUCTS AT REASONABLE BANG & OLUFSEN FULL LINE, ADS, B&W 825 7th Ave., 7th Floor, New York, NY 10019.

Candice Leyden Classified Dept., HIGH FIDELITY, MASTERCARD or VISA No. and expiration date to:


CALL TOLL FREE 1-800-826-0520 FOR ACOUSTAT, DAHLQUIST, NAD, HAFLER, DENON, dbx, 3D, PROTON, TANDBERG, BELLES, ORACLE, M&K, GRADO, NITTY GRITTY, AUDIOQUEST, NEC, DUNTEC, MONSTER, SUMIKO PERREAUQS, CWD, SNELL, B&W, DEM, THORENS, VSP, STAX, SOTA, GRACE, ASTATIC, DYNAVECTOR.


CALL US LAST !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! Shop around, Get your best price, Then call THE SOUND APPROACH. Guaranteed LOWEST PRICES on all HOME and CAR STEREO. Featuring: ADS, AIWA, AUDIO CONTROL, BLAUPUNKT, BOSTON ACOUTICS, BANG & OLUFSEN, DENON, HARMAN KARDON, HAFLER, INFINITY, NEC, ORTON, THORENS ... Factors that, Fully warranted. For FAST FREE DELIVERY and GUARANTEED LOWEST PRICES, call THE SOUND APPROACH, 6067 Jericho Tpke., Commack, New York, 11725 (516) 499-7680. Visa/MC/Alexex.

For Sale

BANG & OLUFSEN FULL LINE, ADS, B&W AND BOS BEAKERS AND OTHER QUALITY PRODUCTS AT REASONABLE PRICE. SOUNDCREST, INC., (201) 756-4858 FREE catalog — LOWEST DISCOUNT PRICES on stereo/esteric components for home and car. Sony, Bose, JVC, AR, SAE, Crown, other 'high quality' brands.


"GETTING YOUR SHARE OF AUDIO BARGAINS!" Exciting FREE information packet. P.O. Box 55 I.F.C Dubin, OH 43017

RARE PRIVATE LIBRARIES — Transcomm, Carriker, Walter, Beecham, Teltai, more 10" reel tapes (7-1/2 IPS). 16" transcription discs (33 1/3 rpm), rehersals-concerts (limited) total 149 items. SymphonySound, 18 Zygmont Lane, Greenwich, CT 06830 (203) 661-1473.
CAUTION, YAMAHA BUYERS! Some dealers are offering Yamaha products for sale that are not designed for use or sale in the U.S.A. These units may not carry the UL approval for safety nor are they designed for usage on 110 volt U.S. current. YAMAHA ELECTRONICS CORPORATION, USA CANNOT BE HELD RESPONSIBLE FOR THESE UNITS MEETING U.S. PERFORMANCE SPECIFICATIONS NOR ARE WE RESPONSIBLE FOR WARRANTY SERVICING. For the name and location of your nearest authorized Yamaha dealer, call 1-800-854-3264. Or write Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622.

Tapes & Records

OPEN REEL TAPE-AMEX 641/671, used once, unspliced, unboxed. 7" 1800' or 2400' Reels; $30. Sample: $2.00. Ten 3600' 10/2" Reels: $39.00. Sample: $3.75. New, Premium High-Blas cassettes; Sample: $1.00. AUDIO TAPES, BOX 9584-J, ALEXANDRIA, VA 22304. (703) 370-5555 VISA/MC

LIVE OPERA TAPE, CASSETTES. Incredible selection. Free Catalogue, Live Opera, Box 3141, Steinway Station, L.I.C., NY 11103.

SOUNDTRACKS, SHOW, NOSTALGIA & JAZZ—FREE Catalog & Offering List—A-1 Record Finders, P.O. Box 75074-1, L.A., CAL. 90075.

SEARCHING FOR OUT-OF-PRINTS? Try for Discontinued Records. 444 South Victory, Burbank, California 91502 (213) 489-4791.

RARE CLASSICAL AND JAZZ, 150,000 LP's. The Record Collector, 1158 N. Highland, Los Angeles, CA 90038. (213) 467-2757.

SHOW ALBUMS—Rare, out-of-print lp's. 64-page list $1.00. Broadway-Hollywood Recordings, Georgetown, CT, 06829.

RECORDS BY GASPARI. Chamber music, solo, baroque—We have something for you! Write for free catalog, P.O. Box 120069, Nashville, TN 37212.

OPERA-HISTORICAL PERFORMANCES ON VIDEO AND DISC. Most comprehensive selection. Send $1.00 for catalog. LYRIC, P.O. BOX 622, METRICK, NY 11656.

PIFFOK BY SONIC RESEARCH. Dry Clean Your Records. No Messy Liquids. Call For The Dealer Nearest You. Sonic Research, Inc., 180 Sunny Valley Road, New Milford, CT 06776 (203) 354-9322.

IN PRINT & OUT OF PRINT RECORDS ALL CATEGORIES Spectacular Catalog!! $2.00 USA $3.00 Foreign. Selectivity Records, 4775 Durham Road, Guildford, CT 06479 USA.

AUDIO TAPE 7" reel! 1200' $10.00 dozen, 1800' $3.00 each—As is—F.O.B. Discovery 5199 Sc. M., Oxnard, CA 93033.

Send for a free catalog of many rare MOISEIWITSCH Recordings Rara Avis, P.O. Box 357, New York, NY 10016.

LIVE OPERA TAPES, REELS-CASSETTES—VIDEOS—Unbeatable treasures since 1926, over 10,000 selections. Deluxe alphabetical catalog. M. Tape, Box 139, Murray Hill Station, NYC 10016.

RECORD RATERS WANTED: IN EXCHANGE FOR YOUR OPINION YOU CAN BUILD A SUBSTANTIAL ALBUM COLLECTION. SMALL MEMBERSHIP FEE INCLUDES GIFT CERTIFICATE—WRITE EARS, BOX 10245F, Milwaukee, WI 53208.

AMEX PROFESSIONAL SERIES AUDIO TAPE SALE. High Quality Open Reel 1800' or 2400' on 7" Reels, Used Once. Case of 40, $45.00: 10% x 3600' and Cassettes. MC/VISA. Valtech Electronics, Box 6-H, Richmond, PA 18954. (215) 322-4666.

JAZZ RECOFS, BOOKS & VIDEOTAPES—ELLINGTON, BASIE, ETC. FREE LISTS! JAZZLAND, BOX 366, DAYTON, OH 45461.

CASH FOR UNWANTED STEREO LP's, PRE-RECORDED REEL TAPES. We sell like new LP's, pre-recorded reel tapes, cassettes Catalog $3.00. Record Care, Box 232, Hibbun, NY 10931.

FREE RECORD, CASSETTE AND COMPACT DISC CATALOG Features a tremendous selection of remaineder LP and cassette values in all musical categories. Compact disc, cassette and LP new releases at discount prices. Many imports and smaller labels offered. Prompt delivery. Records, Dept. H, 214 South Wabash Avenue, Chicago, IL 60604.


SONUS SUPER BLUE LAMBDA BY SONIC RESEARCH. The World's Most Phase Coherent Cartridge. Call For The Dealer Nearest You. Sonic Research Inc., 180 Sunny Valley Road, New Milford, CT 06776 (203) 354-9322.

COMPACT DISCS & LASER VIDEO DISCS. Nice Prices — free lists. MC/VISA. SIGHT & SOUND, INC. 18 Bennett Street, Dept. HF, Boston, MA 02135. (617) 787-4465.


COMPARATIVE DISCS & ACCESSORIES. Call TOLL FREE 1-800-ALL-DISC (in Connecticut 1-452-0203) For Free CATALOG M-F, 10-8, Saturday 10-6. All Disc Music Inc., 41 Monroe Turnpike, Trumbull, CT 06611.

C.D.SUPERMARKET—MOST COMPACT DISCS at COMPACT PRICES!!!!! Over 2,000 Discs from $9.49. Send $2.00 for Complete Catalogue. DISC HAVEN, Box 602 Dept. H, New London, CT 06320.

MISCELLANEOUS

IS IT TRUE YOU CAN BUY JEEPS for $44 through the U.S. Government? Get the facts today! Call (312) 742-1142, ext. 4641.

Business Opportunities

YOUR OWN RADIO STATION! AM, FM, Licensed, unlicensed, low cost transmitters! Free information. BROADCASTING, Box 130-D, Paradise, CA 95088.

ELECTRONIC REPRESENTATIVES NEEDED!! Lowest Possible Prices!! Over 100 Brands! Audio-Video-Car Stereos + Computers! Electronic Experts. 1000 Orange Ave., West Haven, CT 06516.

12-INCH REPORT
(Continued from page 67)

(Continued from page 77)

(Continued from page 77)

music behind them. "Tree (Today Is An Important Occasion)" describes a woman choosing her clothes with undue care and unreasonable expectations: "A navy pullover and a woolen skirt/For discovering mystery." "The Sound of Business" is more like the soundtrack for a detective movie, at least an important Occasion)" describes a woman (Continued from page 67)

After these records, the current American dance hits might seem a bit frivolous, but the best are serious fun. Madonna's "Into the Groove" (Sire 20335), featured in the movie Desperately Seeking Susan and available only on a 12-inch single with a pseudo-
do-live remix of "Angel," is her brushiest, liveliest move so far. Our most visible pop iconette invites us to dance "for inspiration," cuddles in real close, and casually pours her heart out: "Only when I'm dancing can I feel this free." There's not much to confess, but the image of a girl dancing alone in her room gives this essentially flimsy fantasy a disarmingly poignant weight. The little ache in Madonna's otherwise nervy delivery makes her performance here all the more seductive. And seduction is certainly the point: Toward the end of the song, she sings, over and over, "Now I know you're mine." And I, for one, surrender.

A similar blend of confidence and insecurity crops up in "I Wonder If I Take You Home," by Lisa Lisa & Cult Jam with Full Force (Columbia 52038), which gives the classic pop dilemma of the Shirelles' "Will You Still Love Me Tomorrow" a frank, hip-hop-inflected update. Combining playfulness and a delicious, almost palpable, sexual tension, "I Wonder" is a model of style and content in perfect accord. The teasing, nearly shrill female vocal—the real Roxanne as a sensible but sorely tempted modern teen—is bounced along by a jittery track flooded with electro edits and vocal manipulations so brilliantly crafted that most other high-tech productions sound barren by comparison. (Credit producers Full Force, the guys behind UTFO's "Roxanne, Roxanne" and the team to watch right now.) Lisa Lisa and crew take the hip-hop aesthetic to a higher plane—just listen to the play of voices here—starting out the street-dance summer at a peak the continuing British invasion will find hard to beat.

Several pieces, such as "Admiral Perry," with its tick-tock alternation of neighboring choruses, rely on a minimum of musical material; the tom-tom rhythms of "Jungle Book" would fit in a Tarzan movie, except for the song's civilized construction, a pattern of three repeated chords. Byrne's arrangements carefully isolate various instrumental choirs, keeping the low brass separate from the trumpets, and both distinct from the saxophones. The clean, rich sound of the recording brings out the burnished playing of the ensemble. Music for "The Knee Plays" should add to Byrne's growing reputation as an important young composer with range as well as style.

Michael Ullman
NEW SIGNAL TRACKER COMPONENT TV
Backed by Hitachi's incomparable 10/2/1 limited warranty, this state-of-the-art 20" diagonal flat square tube receiver/monitor integrates all your home entertainment functions: VCR, VideoDisc Player, stereo system, video games, home computer and total TV reception.
Enjoy more on-screen picture and less distortion. And only Hitachi has Signal Tracker control, our most advanced color control system ever.

HITACHI
A World Leader in Technology

NEW COMPACT DIGITAL AUDIO DISC PLAYER
Hitachi leads the way in compact disc performance with Laser Life, a two-year limited parts warranty, twice as long as our major competition. Introducing the DA-600. Three spot laser pick-up servo system; wireless remote control that reads, selects, repeats, skips and scans; memory programming for up to 15 selections; slim-line, front load design.

NEW 5 + 2 HEAD HI-FI VCR
With Adjustomatic, a limited warranty superior to industry standards, the exceptional VT-89A VCR from Hitachi has brought hi-fi technology to video sound. Sound finer than any turntable or conventional tape deck...far superior to ordinary VCRs, it's sound you have to see to believe. Five video heads, two audio heads, cable ready, with a computer brain that guides you through every program function. Each step is displayed on your TV screen.

HITACHI
401 W. Artesia Blvd., Compton, CA 90220. (213) 537-8383
Open the control panel of Aiwa's new car audio systems and a world of dazzling engineering is revealed. Close it, and nothing is in sight. Simple. Simply amazing!

But out-of-sight security is only one achievement of these all-new auto-reverse systems. Performance is their first priority. Aiwa's state-of-the-art cassette deck technology has hit the road. There's even Dolby B and C noise reduction. To power all their performance, each model features Aiwa's powerful, high-performance amplifiers with Aiwa's innovative DSL equalization. Separate bass and treble controls on all three new Aiwa systems offer the rich musical textures and powerful dynamics of Aiwa's best home audio.

Dolby is a trademark of Dolby Laboratories

Separate bass and treble controls...